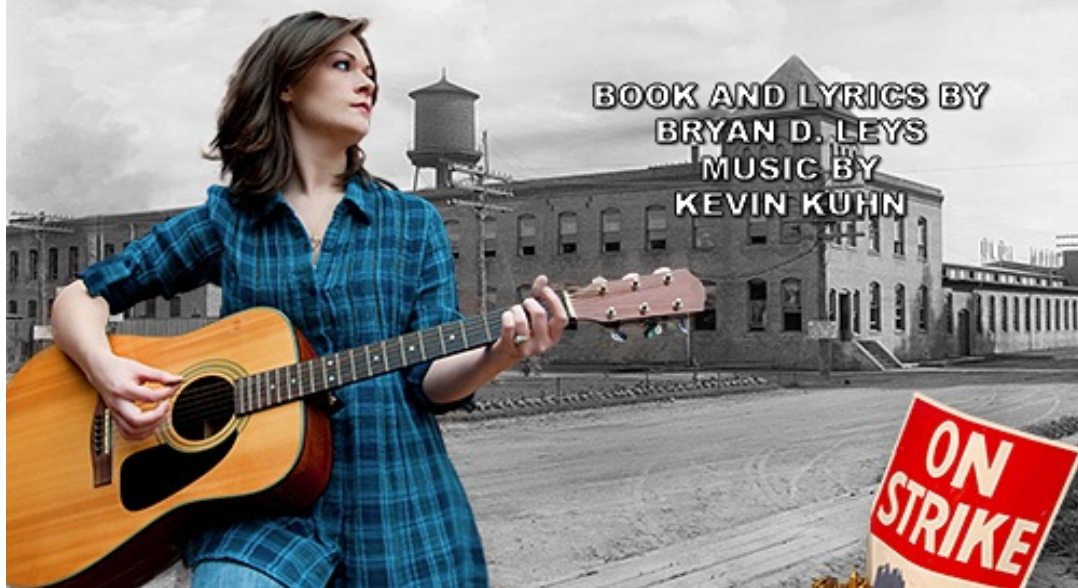


Carolina Rising

A Kickin' Country Western Musical



BOOK AND LYRICS BY
BRYAN D. LEYS
MUSIC BY
KEVIN KUHN

**A New Country Western Musical by
Bryan D. Leys & Kevin Kuhn**

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THE CHARACTERS

in order of their appearance

The Band	Guitar, Fiddle, Banjo, Keyboard, Drums.
Norman Crowder	Foreman at the mill, 30s.
Crystal Ann McKay	A young mill worker, 30s. (Soprano)
Tyler McKay	Crystal's son, 13 years old. (Tenor)
Mabel McKay	Crystal's mother, 55. (Alto)
Blondie	Another mill worker, mid 50s. (Soprano)
Virgil Jackson	A union organizer, Black, 47. (Baritone)
Gordon Davis	Plant supervisor, late 30s.
Verna	A waitress, Crystal's friend, late 20s. (Alto)
Boomer Benson	A divorced man, late 30s. (Tenor)
Ada Grant	Luncheonette owner, early 40s
Susanna Daring	Pastor of the Baptist Church, late 30s.
Lamar Berry	The local deputy sheriff, 30s.
Charlotte Smalls	A union representative, 58.

Note: Many of the minor characters are played by members of the band.
Mabel and Charlotte can be played by the same actress
Susanna and Ada can be played by the same actress.
Lamar and Norman can be played by the same actor.

In "Whores" Ednamay/Esther/Joanie are portrayed by Charlotte/Blondie/Tyler

ACT I

- SCENE 1: Delta #4 fabricating plant, a textile mill in Roanoke Rapids, North Carolina.
1. PLEASE BEHAVE* Norman and Crystal
- SCENE 2: The front porch of Mabel McKay's home.
1. THE WAY IT'S S'POSED TO BE* Crystal
- SCENE 3: The textile mill, the following day.
1. THE TWUA* Virgil
- SCENE 4: Outside the Plant Gate.
- SCENE 5: Bullock's, a honky-tonk on highway.
1. THE ONLY JOB IN TOWN* The Band.
2. A "WIFE DON'T UNDERSTAND ME" GIRL Crystal and Verna.
3. THE BEST YOU CAN FIND Crystal and Boomer.
- SCENE 6: Ada's luncheonette.
- SCENE 7-7a: The Baptist Church.
1. DON'T FEAR NO ONE BUT THE LORD* Ada, Reverend Darling, Virgil and Parishioners.
- SCENE 8: Crystal's home, following a labor meeting.
1. WHAT AIN'T I DOIN?
(THAT I SHOULD HAVE DONE?) Boomer.
- SCENE 9: Virgil's motel room, union headquarters.
1. A BUMP ON THE ROAD Virgil.
- SCENE 10: The textile mill.
2. DON'T FEAR NO ONE BUT THE LORD (REPRISE) Crystal and Mill Hands
- SCENE 11: The front porch of Mabel McKay's home.
1. MAMA WILL ALWAYS LOVE YOU Crystal

** included on the audio CD

ACT II

SCENE 1: The Road into Roanoke Rapids 1. YOU CAN'T GET THERE FROM HERE*	The Band
SCENE 2: Bullock's Honky Tonk. 1. NO TIME LIKE THE FIRST TIME	Crystal, Verna, The Band
SCENE 3: A dam on the Roanoke River. 2. HE ISN'T A HARD MAN TO LOVE*	Crystal
SCENE 4: Outside the front gate of the Delta 4 Plant. 1. WHORES	The Townspeople
SCENE 5: Virgil's Motel Room - Union Headquarters. 1. MAMA'S IN THE UNION	Virgil & Tyler
SCENE 6: Bullock's Parking Lot. 1. A HANK WILLIAMS SONG*	Boomer
SCENE 7: Virgil's motel room. 1. HALIFAX COUNTY	Crystal
SCENE 8: The front parlor of the McKay home. 1. MADE FOR COUNTRY LIVIN'	Mabel
SCENE 9: Outside the Stevens plant, August 1974. 1. NEXT TIME*	Virgil and Crystal
SCENE 10: The front porch of Mabel McKay's house 1. MADE FOR COUNTRY LIVIN' (REPRISE)	Boomer and Crystal.

* included on the audio CD

ACT I

SCENE 1

SCENE: THE DELTA #4 FABRICATING PLANT, A TEXTILE MILL IN ROANOKE RAPIDS, NORTH CAROLINA, FILLED WITH WHIRLING MACHINES, DEAFENING NOISE AND FLOATING PUFFS OF COTTON DUST. THE WALLS OF THE MILL ARE DIRTY RED BRICK. STEAM VENTS SHOOT MIST INTO EVERY CORNER OF THE WEAVE ROOM. MOSQUITO NETTING RISES FROM THE FLOORS AND DISAPPEARS HIGH OVERHEAD IN THE DARK, HIGH REACHES OF THE CEILING. THE WINDOWS ARE SET HIGH AND HAVE BEEN BOARDED UP TO KEEP IN THE HEAT AND MOISTURE. THE FLOOR IS CEMENT AND THE WORKERS STAND ON SMALL RUGS TO PROTECT THEIR FEET FROM THE HARD FLOOR. THE MILL IS A DARK, GLOOMY PLACE, AND THE ENTIRE PRODUCTION TAKES PLACE AGAINST ITS BACKDROP, SYMBOLIZING THE MILL'S OPPRESSIVE EFFECT ON THE TOWNSPEOPLE'S LIVES.

TIME: SPRING, 1974.

AT RISE: AT FIRST THERE IS ONLY THE EAR-SPLITTING NOISE OF THE WEAVING MACHINES AND THE SHADOWS OF THE FACTORY. LIGHTS RISE ON THE SET AT THE SAME TIME THAT THE NOISE FADES INTO THE MUSIC OF THE OPENING. THREE MUSICIANS ENTER, GUITAR, FIDDLE, BANJO.

NORMAN CROWDER, THE FOREMAN ENTERS. HE'S IN HIS THIRTIES. HE GOT HIS JOB OUT OF HIGH SCHOOL

THROUGH NEPOTISM, AND YOU GET
THE FEELING HE STILL ISN'T QUITE
READY. HE LOOKS AT THE EMPTY
SPACE AT THE TOWEL FOLDING
TABLE.

NORMAN

(CALLING) Crystal! CRYSTAL!.

CRYSTAL COMES FORWARD, TAKING
HER SWEET TIME ABOUT IT.

CRYSTAL

That's my name, Norman, don't yell it like you own it.

SONG 01: PLEASE, PLEASE BEHAVE.

NORMAN

SINGS: NOW CRYSTAL ANN, HOW MANY TIMES
HAVE I COME WALKIN' DOWN THIS LINE
AND COME TO FIND YOU'VE VANISHED IN THE BLUE

THESE PEOPLE 'ROUND YOU AIN'T NO FOOLS
THEY KNOW THIS PLANT HAS CERTAIN RULES
AND EVERYONE OBEYS 'EM, 'CEPT FOR YOU

HELL, WE GREW UP TOGETHER HERE
I TRIED TO DATE YOU SENIOR YEAR
I GOT A TENDER SPOT WHERE YOU'RE CONCERNED

BUT WHEN YOU TREAT ME LIKE A JOKE
GO SNEAKIN' OFF TO HAVE A SMOKE
I'VE TAUGHT YOU BETTER BUT YOU JUST AIN'T LEARNED

CRYSTAL

So, what y'all tryin' to tell me?

NORMAN

I'M SAYIN' PLEASE, PLEASE BEHAVE
PLEASE, PLEASE, BEHAVE

YOU'VE GOT A DECENT JOB HERE
I'M TRYIN' HARD TO SAVE
SO PLEASE, PLEASE BEHAVE

CRYSTAL

You about finished?

NORMAN

Finished? I ain't even got started.

SINGS: I'VE NOTICED WHEN YOU TAKE YOUR LUNCH
YOUR FRIENDS AND YOU SIT IN A BUNCH
YOU'RE MAKIN' FUN OF ME AND THAT'S PLAIN RUDE

YOU DON'T WORK HERE TO CHEW THE FAT
MY WIFE GIVES ME ENOUGH OF THAT
THE LAST THING I NEED HERE IS ATTITUDE

NORMAN

So, when I tell you to do something, y'all do it and like it.

CRYSTAL

You know I don't mind the do, it's the likin' gets me lost.

NORMAN

JUST PLEASE, PLEASE BEHAVE
PLEASE, PLEASE BEHAVE
IT'S HARD TO STEER THE SHIP HERE
WHILE YOU KEEP MAKIN WAVES
SO PLEASE, PLEASE BEHAVE

CRYSTAL

What if I'm suffering from cramps?

NORMAN

Cramps? What kind?

CRYSTAL

The kind you ain't never gonna get.

NORMAN EXITS. AFTER HE GOES
CRYSTAL CALLS AFTER HIM.

CRYSTAL

NOW NORMAN, DARLIN', DON'T BE CROSS
I'M WELL AWARE THAT YOU'RE THE BOSS
BUT THAT DON'T MEAN YOU'LL CENSOR WHAT I SAY
I'M HOPIN' THAT YOU WON'T FORGET
THIS MILL DON'T STAND IN RUSSIA YET
SO FAR WE'RE LIVING IN THE U.S.A.

SO, KEEP YOUR, PLEASE BEHAVE
PLEASE, PLEASE BEHAVE
AND JUST BECAUSE I'M WORKIN' HERE
DON'T MEAN THAT I'M YOUR SLAVE
SO STICK YOUR "PLEASE BEHAVE"
YOUR "PLEASE, PLEASE BEHAVE"

CRYSTAL

Norman, the foreman. Guess he found his niche.

FADE TO BLACK

SCENE 2

SCENE: THE HOME OF MABEL MCKAY, CRYSTAL'S MOTHER, THE HOUSE WHERE CRYSTAL WAS RAISED. NOW THAT HER FATHER AND HER HUSBAND ARE GONE, CRYSTAL LIVES HERE WITH HER MOTHER AND HER TWO SONS. IT IS A TYPICAL MILL TOWN HOME, A RECTANGULAR ONE STORY WOODEN BOX WITH A SLOPING SHINGLED ROOF AND A WIDE FRONT PORCH WHERE MOST OF THE FAMILY ACTIVITY TAKES PLACE. THE PORCH ALSO HOLDS A RATHER CREAKY-LOOKING SWING.

TIME: THE SAME DAY, AFTER WORK.

AT RISE: MABEL MCKAY IS TAKING DOWN WASH FROM A LINE STRETCHED BETWEEN TWO TREES AND PUTTING IT INTO A LARGE OVAL WICKER BASKET WITH HANDLES. MABEL IS IN HER MID-FIFTIES, ALTHOUGH SHE LOOKS A BIT OLDER. SHE HAS THAT HARD, RIGHTEOUS QUALITY THAT'S ASSOCIATED WITH PIONEER WOMEN. CRYSTAL STORMS ON STAGE THROWING HER PURSE DOWN ON THE PORCH.

MABEL

Well, ain't we home a little early? Is everything all right at the mill?

CRYSTAL

Oh everything's just peachy delicious, mama. You got the noise makin' you deaf, the heat makin' you sweat buckets, and all for that generous two dollars and eighteen cents an hour.

MABEL

I hear you had words with the foreman again, didn't ya!

CRYSTAL

Don't start on me, mama.

MABEL

DON'T THINK YOUR SMARTS GIVE YOU A PASS
TO GO AND GIVE THE FOREMAN SASS
YOU'VE GOT A GROWIN' YOUNGSTER HERE TO FEED

FOR THIRTY YEARS I SAID MY PRAYERS
AND DIDN'T TAKE NO FANCY AIRS
A PAYCHECK AND THE LORD IS ALL YOU NEED

CRYSTAL

(TO HER MOTHER) It's just damn stupid mill work.

MABEL

(SLOWER) PLEASE, PLEASE BEHAVE
PLEASE, PLEASE BEHAVE
YOU NEED A TO EARN A LIVING
TO BUY THE GOODS YOU CRAVE
SO, PLEASE, PLEASE BEHAVE

CRYSTAL

I'll be a waitress. Verna can get me a job out at Bullocks.

MABEL

Oh, a waitress...that's a fine job for a mother.

CRYSTAL

(EXPLODING) And maybe I should be like you; twenty years workin' at the mill without so much as a "no sir" or a "by your leave" just to have 'em spit you out like a wad of used up gum?

MABEL

(WITH GREAT PRIDE) I did my work, and I raised my family. I got no shame 'bout my life.

CRYSTAL

Ma... (STOPS HERSELF) I'm gonna go put on another blouse. This one is stained straight through.

CRYSTAL'S SON, TYLER, COMES
RUNNING FROM AROUND THE CORNER
OF THE HOUSE WITH A SHOE BOX
COVERED WITH LARGE CUT OUT
YELLOW FLOWERS. TYLER IS SANDY

HAired AND HAS HIS MOTHER'S HAIR
AND EYES.

MABEL

Hold on. What ya got there?

TYLER

Shoe box.

MABEL

And where did ya find it?

TYLER

Mama's closet.

MABEL

I figured. Haven't I told you boys to stay out of your mama's things? She going to have a conniption fit.

TYLER RELUCTANTLY GIVES THE BOX
TO GRANDMA.

MABEL

Now, go find yourself somethin' productive.

TYLER

Can I have a dime for candy?

MABEL

Y'all get your dollar allowance on payday, same as always.

CRYSTAL RE-ENTERS, FIXING THE TOP
BUTTON OF A CLEAN BLOUSE.

TYLER

Mama can I have a dime?

CRYSTAL

Can you tell me what our ladder is doin' up against Ed Ferguson's garage.

TYLER

I was pretending I was an angel. Lookin' down from the clouds.

CRYSTAL

You're pretendin', all right. Get that ladder down, before I redden' your behind..

Bye!
TYLER

TYLER STARTS TO RUN OFF

Wait a darn minute!
CRYSTAL

CRYSTAL REACHES INTO HER POCKET
GIVES TYLER A DIME.

Now git!
TYLER RUNS OUT. A PAUSE

CRYSTAL
Boy thinks money falls down like rain.

MABEL
I'm gettin' too old for babysitting. If you don't find a husband soon, you'll be sweepin'
dirt off my grave.

CRYSTAL NOTICES THE BOX SITTING
ON THE PORCH

CRYSTAL
What's that box doin' out?

MABEL
The boy was runnin' off with it. You better find another hiding place.

CRYSTAL
(PICKING UP BOX) You're right about that.

MABEL
You ever going to tell your son what's in that box?

CRYSTAL
(QUIETLY) In my time. Ain't my fault my fool husband ran himself into a tree.

MABEL
Sure, while you were separated. (WHISPERING) And what if Tyler finds out that man
ain't his fa.....?

CRYSTAL
Mama, leave it alone. I'm tired. I'm real tired.

MABEL

A wife, her husband, and their children, that's how it's 'sposed to be. All this outta wedlock chasin' 'round is the devil's bright idea. You gonna come in help me fix dinner?

CRYSTAL

In a minute Mama, in a minute.

MUSIC STARTS. CRYSTAL SITS DOWN ON THE PORCH SWING AND PLACES THE BOX DOWN.

SONG 02: THE WAY IT'S S'POSED TO BE.

CRYSTAL

SINGS: QUIET TOWN AND QUIET PEOPLE
LIKE A FADED COUNTRY SONG
GETTIN' OLD BESIDE YOUR NEIGHBORS
IN THE TOWN WHERE YOU BELONG

HAVE A BOYFRIEND HAVE A WEDDING
HAVE A BABY, TWO OR THREE
THAT'S THE WAY THEY TRY TO TELL YOU
HOW YOUR LIFE'S S'POSED TO BE

IS THERE SOMEWHERE PAST THE MOUNTAINS
DOWN THE RIVER, FAST AND FREE
SOME PLACE WHERE YOUR LIFE WILL NEVER
BE THE WAY IT'S S'POSED TO BE
THE WAY IT'S S'POSED TO BE

FIND A JOB, FIND A LOVER
FIND YOURSELF A LITTLE BORED
FIND YOU'RE SLOWLY GOING CRAZY
FIND SALVATION WITH THE LORD

: GROWING UP TO BE YOUR MOTHER
GROWING HARD BEHIND YOUR EYES
LIVING ON WHAT TIME WILL GIVE YOU
SAFE, CONTENTED, NO SURPRISE

IS THERE SOMEWHERE PAST THE MOUNTAINS
DOWN THE RIVER, FAST AND FREE
SOME PLACE WHERE YOUR LIFE WILL NEVER
BE THE WAY IT'S S'POSED TO BE
HOW LIFE S'POSED TO BE

MABEL RE-ENTERS.

MABEL

Guess who I saw today at the market?

CRYSTAL

(WITH HER MOTHER, SILENTLY) Jo Ann McBee.

MABEL

Jo Ann McBee. And you know what she told me? Boomer Benson a free man.

CRYSTAL

What? Was he in prison?

MABEL

His divorce papers came through.

CRYSTAL

Same thing. (A BEAT) Hey, don't look at me. I don't need another cell mate.

MABEL

Crystal Ann McKay, when the eligible men in this town were Johnny Suggs with his ant farm and Leslie Johnson who cut his own foot off, I didn't mind you stayin' aloof. But when there's three available men floatin' 'round you're bein' plain old picky.

MABEL EXITS INTO THE HOUSE

CRYSTAL

SINGS: SOMETHING STRANGE WOULD SURE BE DIFFERENT
SOMETHING CRAZY MIGHT BE NICE
THERE AIN'T NOTHIN' WRONG WITH LIGHTNING
LET IT STRIKE ME ONCE OR TWICE

GIVE SOMETHING FRESH TO SAMPLE
GIVE ME SOMEONE NEW TO KNOW
PLEASE CONVINC ME I'VE BEEN LIVIN'
BY THE TIME I HAVE TO GO

IS THERE SOMEWHERE PAST THE MOUNTAINS
DOWN THE RIVER, FAST AND FREE
SOME PLACE WHERE YOUR LIFE WILL NEVER
BE THE WAY IT'S S'POSED TO BE

THE WAY IT'S 'SPOSED TO BE
THE WAY IT'S 'SPOSED TO BE

FADE TO BLACK

SCENE 3

SCENE: BACK AT THE MILL.

TIME: THE NEXT DAY.

AT RISE: CAROL JONES, KNOWN AS "BLONDIE", IS A BLACK WOMAN WITH BRIGHT, DYED BLOND HAIR WHICH SHE THINKS MAKES HER GLAMOROUS. SHE IS FOLDING TOWELS ON ONE SIDE OF A TABLE. BLONDIE IS THE TYPE WHO NEVER MAKES A FUSS, BUT PRETTY MUCH DOES AS SHE PLEASES. SHE IMPRESSES YOU AS SOMEONE WHO'S BEEN THERE AND BACK AGAIN, SEVERAL TIMES. NORMAN ENTERS IN AN EXCITED STATE.

NORMAN

Blondie, you seen Crystal?

BLONDIE

Yes sir. I saw her go in the ladies room.

NORMAN

More of them female problems I suppose? Well, you tell her this; there's a man comin' through here. I don't want you to listen to him and I don't want you to look at him. That clear?

BLONDIE

Yes sir.

NORMAN

Good girl.

NORMAN EXITS. BLONDIE WALKS OVER TO THE ENTRANCE AND BENDS BACKWARDS, HOPING TO SEE THE AGITATOR. CRYSTAL COMES OUT OF THE LADIES' ROOM, REPLACING A PACK OF CIGARETTES IN HER PURSE AND WAVING AWAY SMOKE.

CRYSTAL
You cover for me?

BLONDIE
Don't I always?

CRYSTAL
You know Blondie, the ladies' room is the most sacred place on earth. Even Superman can't go in there.

BLONDIE
Why should he? He can look right through the walls.

NOISE IS HEARD OFF STAGE

CRYSTAL
What's all the commotion over there?

BLONDIE
It's the man from the Textile Workers union. He was over at Delta #5 yesterday and turned the whole plant upside down.

CRYSTAL
Thought we didn't have no unions down here.

BLONDIE
Well, looks like we got one now. We're not supposed to listen or look.

CRYSTAL
(TEASING) You're not going to look?

BLONDIE
Oh, I might take a peek'....

A CLUMP OF FOUR MEN ENTERS INCLUDING NORMAN, GORDON DAVIS, THE PLANT SUPERVISOR, TWO SECURITY GUARDS AND A FIFTH MAN HIDDEN BEHIND THE OTHER THREE. THE MEN SEEM TO BE HAVING SOME SORT OF ARGUMENT. THE TWO SECURITY GUARDS PART TO REVEAL VIRGIL JACKSON.

BLONDIE

...and I sure do like what I see.

VIRGIL JACKSON IS A BLACK MAN OF 47 ENTERS. HIS CLOSE-CROPPED HAIR HAS A FEW GREY STRANDS AROUND THE TEMPLE. HE'S SMART AND COCKY; AN EX-MARINE. HE HAS GREAT PERSONAL ENERGY AND MAGNETISM, GIVING THE IMPRESSION HE KNOWS EXACTLY WHAT HE'S DOING AT ALL TIMES.

THE TWO TRY TO KEEP THEMSELVES IN BACK AND IN FRONT OF VIRGIL, GESTAPO STYLE, BUT HE KEEPS DOING A NEAT SIDESTEP THAT BRINGS HIM EITHER SIDE BY SIDE OR BEHIND THEM. VIRGIL IS CARRYING A PAD AND A PENCIL.

SONG: 03 THE T W U A

VIRGIL

NOW BROTHER
PLEASE DON'T TREAT ME LIKE A THIEF
I DIDN'T COME TO GIVE YOU GRIEF
IN FACT I'M ONLY PASSING THROUGH
I'M JUST A FRONT MAN
THAT THE UNION SENT TO TOWN
A COG IN THE MACHINERY
THE SAME AS BOTH OF YOU

I'M JUST A MAN
WHOSE COME TODAY
FROM THE TEE DOUBLE YOU YOU AY
JUST AN AVERAGE GUY WHO TRIES TO EARN HIS PAY
WITH THE T-W-U-A

VIRGIL HANDS A PAMPHLET TO ONE
OF THE WORKERS

VIRGIL

Here you go, ma'am.

DAVIS

(STOPPING HIM) Hey, you ain't allowed to hand out no literature.

VIRGIL

Literature? Moby Dick is literature. This is just a poor little pamphlet.

DAVIS

It's an inspection. So inspect. You hear me?

VIRGIL

Yes brother, I hear you.

VIRGIL

NOW BROTHERS
YOU MAY RECALL A CERTAIN CASE
THE U.S. COURT OF APPEALS
SECOND CIRCUIT IN NEW YORK
THE STEVEN'S CO., YOU KNOW
WAS CHARGED TO REIMBURSE
THE WORKERS THAT THEY FIRED
WHEN THEY TRIED TO UNIONIZE

AND FURTHERMORE
THE STEVEN'S COMPANY MUST POST
WITHIN THE SIGHT OF EVERY WORKER
A DEEP APOLOGY
AND IT'S MY JOB TO SEE
THAT'S WHAT THE OLD MAN DID
SO, TAKE THAT PIECE OF FABRIC DOWN
SO I CAN TAKE A PEEK

'CAUSE I'M THE MAN

CHORUS
(VERY QUIETLY)
CAUSE HE'S THE MAN

WHO'S HERE TODAY

WHO'S HERE TODAY

CHORUS
(QUIETLY) FROM THE T-W-U-A

VIRGIL
AND THAT BIG CANVAS THERE IS GETTING IN THE WAY
OF THE T-W-U-A

VIRGIL WALKS OVER AND SLOWLY
READS THE NOTICE.

NORMAN
Hey, you're not supposed to read the damned thing.

VIRGIL
Brother, I only want to see if it's all there.

NORMAN
It's there. Keep moving.

VIRGIL
Look man, I did my runnin' in the Marines and I'm not in the Marine Corps now.

VIRGIL
NOW BROTHER
YOU MAY HAVE READ THIS THING OR NOT
BUT IF YOU DID, YOU'D SEE
YOU SHOULDN'T MESS AROUND WITH ME
THIS ORDER SAYS
HOW YOU
CAN BE HELD IN CONTEMPT
SO, IF YOU WANT TO GO TO JAIL
KEEP GETTIN' IN MY WAY

CAUSE I'M THE MAN

CHORUS (LOUDER)
CAUSE HE'S THE MAN

VIRGIL
WHO'S HERE TODAY

CHORUS
WHO'S HERE TODAY

VIRGIL
FROM THE T-W-U-A
AND YOU'RE MISTAKEN IF YOU THINK THAT YOU CAN PLAY
WITH THE T-W-U-A

WORKERS
(VERY LOUD) CAUSE HE'S THE MAN
WHO'S HERE TODAY

FROM THE TEE DOUBLE YOU, YOU AY
AND YOU'RE MISTAKEN IF YOU THINK THAT YOU CAN PLAY
WITH THE T-W-U-A

VIRGIL WAVES TO THE WORKERS.
NORMAN STANDS IN FRONT OF VIRGIL,
TRYING TO BLOCK THE WORKER'S
VIEW. VIRGIL DOES A LITTLE SIDE
STEP, NORMAN DOES A SIDE STEP.
THE PROCESS REPEATS ITSELF,
TURNING INTO A KIND OF DANCE.

DAVIS

Will you hurry it up? You're disrupting the whole plant.

VIRGIL

Ohhhh, am I? Well, I certainly didn't mean to do that! I figured I do most of my
disruptin' (SHOUTING) AT THE "GET TO KNOW YOUR UNION" MEETING THIS
COMING WEDNESDAY IN THE BASEMENT OF THE ELKS CLUB AT 125 OAK
STREET NEAR MAIN AT 7:30 P.M. REFRESHMENTS SERVED.

WORKERS

(VERY LOUD) YES, HE'S THE MAN
WHO'S HERE TODAY
FROM THE T-W-U-A

VIRGIL

SO COME VISIT ME, I'M IN YOUR TOWN TO STAY
WITH THE T-W-U-A

VIRGIL

YES, I'M THE MAN

CHORUS (LOUDER)
YES, HE'S THE MAN

VIRGIL

WHO'S HERE TODAY

CHORUS
WHO'S HERE TODAY

ALL

FROM THE TEE DOUBLE YOU, YOU AY
AND THERE' AIN'T NOTHIN' BE GETTIN' IN THE WAY
WITH THE TEE DOUBLE YOU YOU AY

VIRGIL EXITS WITH THE FOREMAN.

BLONDIE

Hey, Crystal, where are y'all goin'?

CRYSTAL

(QUICKLY EXITING) Me? For a walk. (SMILES) To get me some of that literature.

BLACKOUT

SCENE 4

SCENE: OUTSIDE THE FRONT GATE OF THE STEVENS PLANT. THERE IS A WIRE FENCE WITH A SIGN GIVING THE PLANT NAME AND TOWN. ANOTHER SIGN SAYS TO "PLEASE SHOW ID". THERE IS A SMALL GUARDHOUSE INSIDE THE GATE.

TIME: A COUPLE OF MINUTES LATER.

AT RISE: VIRGIL IS BEING ESCORTED TO A PLACE OUTSIDE THE GATE BY THE GUARD.

DAVIS

Make sure he stays ten feet from the gate.

GUARD (LAMAR)

(OFFICIOUSLY) Make sure you stay ten feet from the gate.

VIRGIL

What are you, some kind of parrot? (TO GUARD, MOCKINGLY) Polly want a cracker. (TO HIMSELF) Hell, Polly is a cracker.

A MOMENT. VIRGIL STANDS OUT BY THE GATE, HOLDING PAMPHLETS ALONE. HE WHISTLES 'DIXIE'. CRYSTAL SLOWLY ENTERS.

CRYSTAL

Howdy!

VIRGIL

Howdy.

CRYSTAL

Jeez Louise, you sure set their pants on fire. 'Bout time someone shook the place up. Guess I'm your first customer.

VIRGIL

That you are.

CRYSTAL

So, what do we need a union for?

VIRGIL

Better pay, better working conditions, it's all in here....

HE HANDS HER A PAMPHLET, SHE
HESITATES.

VIRGIL

You can look at it, but it's better if you take it...and read it.

CRYSTAL TAKES THE PAMPHLET AND
STUFFS IT IN HER PURSE.

CRYSTAL

I'll look it over later. (OFFERING HAND) I'm Crystal McKay.

VIRGIL

Virgil Jackson.

CRYSTAL

Where ya from, Virgil?

VIRGIL

Detroit.

CRYSTAL

Ooooh, Detroit. Up north. Cold up there.

VIRGIL

(LOOKING AT GUARD) Pretty cold down here, too.

CRYSTAL

Must be exciting, what with all them riots goin' on. Not that there's anything wrong with that. I'm kind of a radical troublemaker myself. (SHE GIVES HIM THE BLACK POWER SIGN) Right on.

VIRGIL GIVES HER AN INDULGENT
LOOK AND A HALF HEARTED RETURN
SALUTE

VIRGIL

(DRYLY) Right on.

CRYSTAL GIVES THE GUARD A
NERVOUS LOOK.

CRYSTAL
(EXCUSING HERSELF) Well, I guess that's my troublemakin' for today.

VIRGIL
There's one more little thing you could do. (HE TAKES A CARD OUT OF HIS
POCKET) You could sign this card, become a member of the Union.

CRYSTAL
Well, I don't have a pen.

VIRGIL REACHES INTO HIS POCKET,
TAKES OUT A PEN, AND HOLDS IT OUT
TO HER WITH SOME CEREMONY.

CRYSTAL
(STEPPING BACK) Maybe later.

VIRGIL
I guess you're not the big radical troublemaker you think you are.

NORMAN ENTERS.

NORMAN
Crystal, what are you doing away from your table?

CRYSTAL
I just came out here to get some air.

NORMAN
Well, you've done it once too often. You're....(LOOKING AT VIRGIL) suspended.
You can pick up your pay in my office.

NORMAN TURNS AND EXITS

CRYSTAL
(CALLING AFTER HIM) Hey, wait a minute. We were only talkin'. (TO VIRGIL) Tell
him we were only talkin'.

VIRGIL
You sure you don't want to sign a card?

CRYSTAL

Well it's a bit late for that, ain't it. You just got me fired.

VIRGIL

You're not fired, they can't do that. You're...

CRYSTAL

... suspended. Great. You explain that subtle difference to my kid.

VIRGIL

I'm sorry. I guess these dumb hicks never heard of the labor laws.

CRYSTAL

And I guess you ain't exactly here to charm the locals. I guess that superior attitude counts for somethin' up there in Detroit. But down home, all your "I'm sorrys" won't put the shine on a pair of two dollar pants.

CRYSTAL EXITS IN A HUFF. VIRGIL
LOOKS AT THE GUARD WHO HAS A BIG
SHIT-EATING GRIN ON HIS FACE.

VIRGIL

(SHRUGS) What can I say! It's a start.

LIGHTS OUT ON VIRGIL. LIGHTS UP
ON CRYSTAL, WHO IS CROSSING THE
STAGE. THE BAND ENCIRCLES
CRYSTAL ON THE WAY TO HER NEW
JOB. SHE ESCAPES AND RUNS OFF
STAGE. THE SONG ENDS WITH THE
BAND IN BULLOCKS BAR.

SONG: 04 IT'S THE ONLY JOB IN TOWN

GUITAR

THE JOB MAY NOT BE THRILLIN'
THE PACE THEY SET IS KILLING
THE HEAT IS LIKE YOU'RE ROASTIN' ON A SPIT
BUT, IT'S A JOB YOU BETTER NEVER QUIT

ALL

CAUSE IT'S THE ONLY JOB IN TOWN
SO, YOU BETTER DON'T SLEEP LATE
BETTER GET UP RIGHT AT SEVEN
START TO LINE UP AT THE GATE

GUITAR

WALK UP TO THE GUARD THERE
AND SHOW THE MAN YOUR PASS
CAUSE J.P. STEVENS KNOWS HE OWNS YOUR ASS

GUITAR

THE STORES ARE ALWAYS HOPPING
WITH WORKERS DOIN' SHOPPING
THE PRICES HERE MAY SEEM A LITTLE STEEP
BUT CIGARETTES AND BEER ARE NICE AND CHEAP

ALL

AND IT'S THE ONLY STORE IN TOWN
SO PUT MONEY IN THEIR TILL
IT'S OWNED AND OPERATED
BY THE FOLKS WHO RUN THE MILL

GUITAR

SO BREAK OFF YOUR COMPLAININ'
AND BUY THE GOODS THEY SELL
CAUSE J.P. STEVENS OWNS THE STORE AS WELL

GUITAR

OUR HOUSES KEEP US HUMMIN'
WITH DEFECTS IN THEIR PLUMBIN'
THE ROOF MAY LEAK, THE FLOORS MAY OFTEN CREAK
BUT IT'S THE ONLY HOUSING HERE TO SEEK

ALL THREE

IT'S THE ONLY HOME IN TOWN
IF YOU NEED A PLACE TO NEST
IF YOU WANT TO SETTLE HERE
YOU'LL BE J.P. STEVENS' GUEST

GUITAR

WON'T TRY TO TWIST YOUR ARM, NO
YOU'RE FREE TO SHOP AROUND
BUT J.P. STEVENS OWNS THE WHOLE DAMN TOWN
THE WHOLE DAMN TOWN
THE WHOLE DAMN TOWN

FADES INTO NEXT SCENE

SCENE 5

SCENE: THE INTERIOR OF BULLOCK'S, THE LOCAL HONKY TONK, SERVING UP A HELPING OF HOME COOKING, STRONG LIQUOR AND COUNTRY MUSIC. THERE IS A BAR TO THE RIGHT, AND A STAGE TO THE LEFT. THE DECOR SUGGESTS A NEON-ENHANCED BARN. BEER SIGNS COMPETE WITH PITCHFORKS AND HORSE HARNESES FOR SPACE ON THE CLAPBOARD WALLS. THE FLOOR IS COVERED WITH SAWDUST. THE TABLES ARE WOBBLY AND COVERED WITH A THOUSAND CARVED DEVOTIONS. A BANNER HANGING UP OVER THE BAR PROUDLY WELCOMES YOU TO BULLOCKS, YOUR OL' COUNTRY HOME.

TIME: A FEW NIGHTS LATER.

AT RISE: THE BAND IS FINISHING THEIR SONG.

GUITAR

Thank you! Thank you! Welcome to Bullock's. (WAVING A BEER BOTTLE) We'll be back when we've caught up with ya.

THE BAND RETIRES TO A TABLE. CRYSTAL AND VERNA ENTER WEARING EXTREMELY SHORT SKIRTS AND COWGIRL OUTFITS. VERNA PULLS CRYSTAL BETWEEN TABLES, WHILE BOTH ARE BEING FLIRTED WITH AND GRABBED BY UNRULY MALE PATRONS.

CRYSTAL

Verna, when I said I needed a job, I didn't mean tonight.

VERNA

Ya might as well start on my shift so I can show ya the ropes.

CRYSTAL

This skirt's so short, my thighs think I'm naked.

VERNA

Relax. Waitressin' is the same as sex. The trick is to stay active and keep your hands full. (CONSPIRATORIALLY) You know, Boomer Benson was in here earlier. He was askin' about you.

CRYSTAL

Lordie Lou! He must'a caught smoke signals from my mother.

VERNA

He is kinda cute.

CRYSTAL

Well, if he's such a catch, how come his wife ran off with the car salesman?

VERNA

Could simply be a matter of taste.

CRYSTAL

With my track record, I should give up on men all together.

VERNA

Now that's where we differ. I have heard every pick-up line in the book but I am still in there pluggin'.

SONG: 05 A WIFE DON'T UNDERSTAND ME GIRL

VERNA

I'M JUST A TWO DRINK, ONE NIGHT
PITCH A LITTLE WHOOPEE
THEN FORGET ABOUT HER LADY

A HEY THERE SWEET THING
YOU LOOK LIKE AN ANGEL
HOW'S ABOUT A SLOW DANCE TYPE

I'M JUST A HEY HONEY
WON'T YOU BE MY BABY
WAITED FOR YOU ALL MY LIFE

AND THEN A "SAY HONEY
IT COULD BE THAT MAYBE
I GOT KIDS, A POODLE AND A JEALOUS WIFE"

A FLAME HAS DIED DOWN
MAN JUST CAN'T BE TIED DOWN
COULD YOU MAYBE SLIDE DOWN?" LADY.

A "DON'T MAKE NOISE
CAUSE YOU'LL WAKE UP MY DAUGHTER" GIRL

GUITAR

How about you, Crystal, got any confessin' to do?

CRYSTAL

Oh no, not me.

VERNA

Come on Crystal, It'll be just like our club in high school. (TO MEN) Future Home Wreckers of America.

CRYSTAL

I'M JUST A "HI, WOW, YOU KNOW
YOU COULD BE A MODEL
COULD I TAKE SOME PICTURES?" LADY

A "ONE TIME, FUN TIME
I'LL BE CALLIN' SOMETIME
REALLY ARE A GOOD SPORT" TYPE

CRYSTAL AND VERNA MOUNT THE
BANDSTAND. THE BAND PICKS UP
THEIR INSTRUMENTS AND PLAY.

BOTH

I'M JUST A "GEE SWEETIE
WHY DON'T WE GET SHAKIN'?
HOW ABOUT US TAKIN' A RIDE"
AND THEN IT'S "GEE SWEETIE
GOT TO BE A BUZZIN'
YOU COULD BE MY COUSIN
ON MY MOTHER'S SIDE"

A BYE BYE, DON'T CRY
PROMISE THAT I'LL DROP BY
ONCE I SEE MY DOCTOR, LADY

A HEY WOULD I LIE
YOU'RE MY SWEET PERTATER

VERNA
YOU MAKE ME AS FRISKY AS A SATYR

BOTH
A "LOST MY WALLET"
SO LONG, SEE YOU LATER" GIRL

A TWO DRINK, ONE NIGHT
WIFE DON'T UNDERSTAND ME GIRL

AMID APPLAUSE FROM THE PATRONS,
CRYSTAL AND VERNA LEAVE THE
BANDSTAND. DURING THE
FOLLOWING SPEECH, BOOMER
BENSON ENTERS AND WALKS UP
BEHIND CRYSTAL.

Excuse me, Ma'am. BOOMER

Yeah? CRYSTAL

You remember me, don't you? I'm Boomer....Boomer Benson. BOOMER

I do seem to recall the name. Did my mama send you down here? CRYSTAL

(NODS) I spoke to her. BOOMER

Well then, I guess we should start talkin' about the wedding. CRYSTAL

The wedding? BOOMER

You know, hitched, flyin' united, you the blushin' groom, me the ball on the end of your chain. CRYSTAL

BOOMER

Uhh.....I was just thinkin' of ...

CRYSTAL

Askin' me out? What the hell for? I mean why waste all that money on flowers and candy?

BOOMER

You know, I think I got the wrong number here.

CRYSTAL

I thought my mama told you all about me.

BOOMER

I heard an earful from all kinds of people. They said you were willful, said your talk could turn milk to cottage cheese. But, they also said you were pretty, and smart and you wouldn't care I was a divorced man. Guess I was misinformed.

BOOMER MOVES OVER TO THE BAR

VERNA

What is it with you, Crystal? I swear if men were flies you'd be a can of Black Flag. You should think about that boy of yours. He's the one that need a man around.

A BEAT. CRYSTAL CONSIDERS THIS.

CRYSTAL

Hey Boomer..hold up.

BOOMER

What? You fixin' to cut off a few more inches?

CRYSTAL

No, I figure I owe you an apology. Hell, ain't your fault my Mama wants to hook us up.

BOOMER

No it ain't. And far as I care, we could leave things exactly as they are. I'm fine and footloose now and that ain't bad.

CRYSTAL

No, that ain't bad. Anyways, don go takin' it personal.

BOOMER

I wouldn't dream of it.

SONG: 06 THE BEST YOU CAN FIND

BOOMER

I WISH THAT SHE WAS TALLER
SHE SEEMS A LITTLE SMALL

CRYSTAL

I HOPED HE'D WASH HIS COLLAR
AND HAVE MORE ON THE BALL

HE SURE DON'T HAVE THE FEATURES
THAT MAKE A YOUNG GAL SIGH

BOOMER

SHE'S GOT A REPUTATION
BUT HELL, WELL, SO DO I

CRYSTAL

IT AIN'T LIKE HE'S A CHARMER
OR BUSTIN' OUT WITH TALK

BOOMER

IF MY WAYS DON'T DISARM HER
WOULD SHE PACK HER BAGS AND WALK?

CRYSTAL

WELL, WHAT YOU GET AIN'T ALWAYS WHAT YOU SEE

BOOMER

AND WOMEN DON'T COME WITH NO GUARANTEE

BOTH

THE BEST YOU CAN FIND
THE BEST YOU CAN FIND
A MAN AND WOMAN OUGHT TO BE RESIGNED
THEY SAY LOVE IS BLIND
DON'T PAY NO NEVER MIND
YOU SIMPLY GOT TO SETTLE FOR
THE BEST YOU CAN FIND

VAMP OVER DIALOG

CRYSTAL

I guess I don't much like the idea of fate.

BOOMER
Never much cared for it myself.

CRYSTAL
So, maybe we could try goin' out..?

BOOMER
Maybe we could.

THEY TURN AWAY FROM EACH OTHER

BOOMER
WOULD SHE BE UNDERSTANDING
AND KNOW THE THINGS I NEED?

CRYSTAL
I HOPE THE FARMER'S ALMANAC
AIN'T ALL THAT HE CAN READ

I HOPE HE LIKES TO DANCE A BIT
CAUSE THAT WOULD SURE BE NICE

BOOMER
I'D LET HER DANCE WITH OTHERS
AS LONG AS IT AIN'T TWICE

I LIKE THAT LITTLE SMILE SHE HAS
THAT TWINKLE IN HER EYE

CRYSTAL
HE SURE AIN'T MY PRINCE CHARMING
BUT I GUESS HE'S WORTH A TRY

BOOMER
'CAUSE MA SAID EVERY KETTLE NEEDS A LID

CRYSTAL
AND I COULD USE A FATHER FOR MY KID

BOTH
THE BEST YOU CAN FIND
THE BEST YOU CAN FIND
CAUSE LIFE DON'T GIVE A DAMN WHAT YOU DESIGNED
THEY SAY THAT LOVE IS BLIND
SO PUT IT ALL BEHIND
YOU SIMPLY HAVE TO SETTLE FOR

THE BEST YOU CAN FIND

MUSIC CONTINUE TO END OF SCENE

So, does this count as a first date?

BOOMER

I reckon it does.

CRYSTAL

Then, can I kiss you good night?

BOOMER

I think that would only be polite.

CRYSTAL

THEY KISS, GENTLY AT FIRST AND
THEN PASSIONATELY. THEY PART,
SMILING.

FADE TO BLACK

SCENE 6

SCENE: ADA'S LUNCHEONETTE, A LOCAL SODA SHOP. IT'S CERTAINLY NOTHING FANCY, DECORATED MOSTLY WITH OLD ADS FOR COKE AND BEER, BUT IT'S A COMFORTABLE SPOT TO BE IN. THE FOOD IS FRESH AND THE TALK IS EASY. IN THE EVENINGS, IT IS A PLACE TO GATHER AND CHAT. AT LUNCH TIME, WHEN EVERYONE IS AT THE MILL, IT IS MOSTLY DESERTED.

TIME: A MONTH LATER.

AT RISE: ADA GRANT, A BLACK WOMAN WITH ROUND GLASSES IS STANDING BEHIND THE COUNTER. VIRGIL IS FINISHING A PIECE OF PIE AND COFFEE AT A NEARBY TABLE. HE IS READING A SOCIALIST WORKER'S NEWSPAPER PRINTED IN RED INK. CRYSTAL ENTERS WITH TYLER. SHE CARRIES A FEW SHOPPING BAGS.

ADA

Mornin' Crystal. How's the new husband? Got him broken in yet?

CRYSTAL

Only been a month. Still got the paper down.

THEY LAUGH

ADA

What can I get ya?

CRYSTAL

(RUFFLING TYLER'S HAIR) I promised Tyler a vanilla coke.

ADA

(TO TYLER) Well, you sit right down, and I'll fix you a nice one.

TYLER SITS AT THE COUNTER.
CRYSTAL LOOKS AROUND THE ROOM,
CASUALLY RESTING HER EYES ON
VIRGIL WHO IS WIPING HIS MOUTH
WITH A NAPKIN IN OBVIOUS
SATISFACTION, WHILE GAZING AT HIS
NEWSPAPER.

CRYSTAL

I heard you left town.

VIRGIL

I was up at headquarters, planning strategy.

CRYSTAL

My mother says the union is run by the communists.

VIRGIL

You'd have to ask the guys I work for....Lenin and Trotsky.

TYLER

(TO ADA, CONSPIRATORIALY) My grandma hates communists.

VIRGIL FOLDS HIS NEWSPAPER, PUTS
HIS MONEY DOWN ON THE COUNTER
FOR ADA.

VIRGIL

Peach pie was delicious, Ada, as always. (TO CRYSTAL) So good to see you, again.
VIRGIL GOES TO EXIT

CRYSTAL

It ain't goin' to work, you know. Gettin' these people to strike. The mill runs this town.

VIRGIL

Mills are like cars. They can't run without people. The question is who's doin' the driving.

CRYSTAL

Well, I'll say this much...you talk pretty good...

VIRGIL

For a Yankee or for a.....

ADA

Now, hold on Virgil. I know Crystal. She's been coming in here since she was a little girl. She don't mean....

VIRGIL

Then, she should know Yankee don't mean enemy.

CRYSTAL

And you should learn country don't mean dumb.

VIRGIL

You know, that cotton dust you inhale is going to kill you. Just like the coal dust in Kentucky killed my father. But the real poison is what they put in your head, the idea that they're too big for anyone to fight. (TIPS HIS HAT) Afternoon, Son...Ma'am. (TO ADA) Ada, I'll see you at the meeting on Sunday.

VIRGIL PUTS ON HIS HAT AND EXITS

CRYSTAL

Damn smartass. Couldn't be more stuck up if he sat on the church steeple. (TO TYLER) You all set?

TYLER NODS, SIPPING HIS COKE

CRYSTAL

Good. (GIVING ADA A QUARTER) S'long...

TYLER AND CRYSTAL HEAD FOR THE DOOR

(TURNING BACK) By the by, Ada. Where did he say that meeting was anyhow?

ADA

Sunday mornin' at the Chockoyotte Baptist Church, over on the colored side of town. I don't s'pose you want to go visit there.

CRYSTAL

Oh, you never know, Ada. You never know.

FADE INTO NEXT SCENE

SCENE 7

SCENE: THE CHOCKOYOTTE BAPTIST CHURCH, A MODEST ONE-STORY WOODEN STRUCTURE WITH A WHITE STEEPLE, LOCATED IN THE BLACK SECTION OF ROANOKE RAPIDS OVER THE TRACKS.

TIME: SUNDAY MORNING.

AT RISE: REGULAR CHURCH SERVICES HAVE ENDED AND THE CONGREGATION IS IN A HAPPY SOCIABLE MOOD. SEVERAL PARISHIONERS ARE GATHERED AROUND, A LINE OF CHURCHGOERS (THE AUDIENCE) IS RE-ENTERING THE CHURCH. REVEREND SUSANNA DARING, PASTOR OF THE CHURCH IS GREETING THEM AS THEY COME IN.

SUSANNA

Greetings Brother Brooks. Nice to see you. Miss Claudia, you look well. Very good. How are you, Brother Coles, ain't seen you for a while. Brother Worell, how you doin'....

VERNA ENTERS AT THE END OF THE LINE, DRESSED IN A LOW CUT DRESS WITH A LARGE SUN BONNET. THE OTHER PARISHIONERS LOWER THEIR VOICES.

SUSANNA

(FLOORED BY HER ARRIVAL) Well, this is certainly a...surprise.

VERNA

(VERY NERVOUS) Oh yes, uhh, you see I'm here with my friend, Crystal. She's out there parkin' the car. She just dropped me off so my shoes wouldn't get all..muddy. Well my, this is a very lovely church you all got here. It's so nice what you've...done with it.

SUSANNA

It's not much, but the Lord does drop by to see us. I'm Sister Susanna. I lead the service here.

CRYSTAL ENTERS, SHE IS ALSO WEARING HER BEST SUNDAY CLOTHES.

(TO REVEREND) Excuse me.

VERNA

VERNA RUNS OVER TO CRYSTAL

Crystal, let's get out of here.

VERNA

CRYSTAL

What's the matter, you've never been in a church before?

VERNA

Maybe you ain't noticed but we are the only white people in the vicinity.

CRYSTAL

So?

VERNA

So, we're not wanted.

SHE TURNS TO GO AND RUNS INTO VIRGIL WHO IS ENTERING WITH A BOX FULL OF LEAFLETS.

VIRGIL

You are wanted. In fact, you could help hand out pamphlets. You don't mind, do you Reverend?

SUSANNA

Mr. Jackson, my people aren't big readers.

VIRGIL

Doesn't matter Sister, these leaflets are full of inspirational pictures. (HANDING CRYSTAL THE BOX) Just hand one to each person comes in the door.

VIRGIL AND THE REVEREND WALK UP TO THE PULPIT.

SUSANNA

Tell me Brother Jackson, are you a Baptist?

VIRGIL

No, Sister, I was raised Catholic.

SUSANNA

Well....better than nothing, I 'spose..

AS CRYSTAL AND VERNA HAND OUT
LEAFLETS TO THE CHURCH GOERS
WHO ENTER AND SIT.

VERNA

He is kind of charming in a dangerous sort of way.

CRYSTAL

Verna, I am a married woman.

VERNA

(PRIMPING) Too bad for you.

CRYSTAL ELBOWS VERNA. THE
REVEREND MOUNTS THE PULPIT AND
MOTIONS FOR QUIET.

SUSANNA

Good Afternoon. I'd like to welcome our guests to the Chockoyotte Baptist Church,
including Mr. Virgil Jackson from the Textile Workers Union who'll be passing out flyers.
Please turn to page twenty-four in our hymn books. "Fear no one but the Lord".

SONG: 07. DON'T FEAR NO ONE BUT THE LORD

SUSANNA

DON'T FEAR NO ONE BUT THE LORD
I'M SAYIN' DON'T FEAR NO ONE BUT THE LORD
DON'T FEAR THE FLAME
WHEN THERE IS FIRE IN YOUR WAY
DON'T FEAR NO ONE BUT THE LORD

DON'T FEAR NO ONE BUT THE LORD
I'M SAYIN'
DON'T FEAR NO ONE BUT THE LORD
DON'T FEAR THE FLOOD
THAT'S RISIN' HIGHER EVERY DAY
DON'T FEAR NO ONE BUT THE LORD

FOR THE LORD
WILL SEE THE FLAME IS FROZEN
AND THE LORD
CAN MAKE THE FLOOD GO DRY
AND THE LORD
CAN MAKE YOUR PAIN GO EASY
WHEN HE TAKES YOU WITH HIM TO THE SKY

DON'T FEAR NO ONE BUT THE LORD
I'M SAYIN'
DON'T FEAR NO ONE BUT THE LORD
DON'T FEAR THE NIGHT
THE LORD WILL LEAD YOU TO THE LIGHT
DON'T FEAR NO ONE BUT THE LORD

SUDDENLY VIRGIL RISES UP FROM HIS
SEAT AND ADDRESSES THE
CONGREGATION

VIRGIL

YOU GOT TO STRIKE
AT THE WICKED
YOU GOT TO STRIKE
AT THE WICKED
FOR THE LORD

YOU GOT TO STRIKE
STRIKE AT THE WICKED
YOU GOT TO STRIKE
AT THE WICKED
FOR THE LORD

YOU GOT TO
STRIKE
WITH THE UNION
YOU GOT TO
STRIKE
STRIKE WITH THE UNION
FOR THE LORD

YOU GOT TO
STRIKE
WITH THE UNION
YOU GOT TO
STRIKE
STRIKE WITH THE UNION
FOR THE LORD

THE FOLLOWING SPEECH IS SPICED
WITH CALLS OF "AMEN'S" AND "YES,
BROTHER" FROM THE
CONGREGATION.

VIRGIL

Brothers and sisters, slavery was an abomination. Even white people will tell you that. So we abolished slavery in this country and we don't speak its name. But then, Mr. Carnegie and Mr. Frick and Mr. Stevens, they came up with another idea. The company town where you earn slave wages and the company owns the stores and the housing. They call that....free enterprise! Oh certainly, you can run away....but to where? They say that the "company town" is freedom. But it gets them the same thing they've wanted all along...cheap labor. I say do not fear these men. I say fight these men. Say to these men...I have no master....but the lord.

VIRGIL

STRIKE FOR PEOPLE
STRIKE FOR CHILDREN
STRIKE FOR MOTHERS
STRIKE FOR FATHERS

STRIKE AT THE BOSSES
STRIKE FOR THE MONEY
STRIKE FOR THE HOURS
STRIKE FOR THE WEEKENDS

CONGREGATION
DON'T FEAR NO ONE BUT THE LORD

SUSANNA

YES, SING IT BROTHER
DON'T FEAR NO ONE BUT THE LORD

SING IT LOUD

ALL

DON'T FEAR THE WIND
THAT WIND THAT'S BLOWIN' FAR AND WIDE
DON'T FEAR NO ONE BUT THE LORD

CONGREGATION

DON'T FEAR NO ONE BUT THE LORD

SUSANNA

YES, WE HEAR IT
DON'T FEAR NO ONE BUT THE LORD

CONGREGATION

SING IT LOUD

ALL

DON'T FEAR THE EARTH
WHEN YOU CAN FEEL YOUR FOOTIN' SLIDE
DON'T FEAR NO ONE BUT THE LORD

FOR THE LORD
CAN MAKE THE WIND A WHISPER
AND THE LORD
CAN MAKE THE EARTH HOLD STILL
AND THE LORD
CAN FILL YOUR HEART WITH COURAGE
IF YOU WALK THE VALLEY IN HIS WILL

VIRGIL

STRIKE FOR THE UNION
SO NOBODY COMES TO HARM
STRIKE AT THE WICKED
NO ONE NEEDS TO LOSE AN ARM

STRIKE FOR THE WINDOWS
LET IN LIGHT OF DAY
LET IN THE SUNSHINE
HE CAN SEE YOU WHEN YOU PRAY

YOU GOT TO STRIKE AT EVIL
GOT TO STRIKE AT HATRED
GOT TO STRIKE FOR FREEDOM
GOT TO STRIKE FOR JUSTICE
YOU GOT TO STRIKE

AT THE DEVIL
WITH A SWIFT
AND MIGHTY SWORD
GO AND STRIKE AT THE WICKED FOR THE LORD

WOMEN
DON'T FEAR NO ONE
BUT THE LORD

MEN
STRIKE AT WICKED

DON'T FEAR NO ONE
BUT THE LORD

STRIKE WITH THE UNION

OHHHHH OHHHHH
DON'T FEAR THE FLAME

OHHHHH OHHHHH
WHEN THERE IS FIRE IN YOUR
WAY

ALL
DON'T FEAR NO ONE BUT THE LORD

THE CHORUS HUMS UNDER THE
FOLLOWING DIALOGUE

SUSANNA

I think you can count on this congregation when the vote comes 'round.

VIRGIL

I hope so, Reverend.

SUSANNA

And Mr. Jackson, the next time you plan on turning my worship service into a union meeting, you let me know first, you got that?

VIRGIL

I got that, Sister.

BACK TO TEMPO.

WOMEN
DON'T FEAR NO ONE
BUT THE LORD

MEN
STRIKE FOR THE PEOPLE

DON'T FEAR NO ONE
BUT THE LORD

STRIKE FOR THE CHILDREN

OHHHHH OHHHHH
DON'T FEAR THE FLOOD OHHHHH OHHHHH
 THAT'S RISIN' HIGHER EVERY DAY
 ALL
DON'T FEAR NO ONE BUT THE LORD

FOR THE LORD
CAN SEE THE FLAME IS FROZEN
AND THE LORD
CAN MAKE THE FLOOD GO DRY
AND THE LORD
CAN MAKE YOUR PAIN GO EASY
WHEN HE TAKES YOU WITH HIM TO THE SKY

BASSES AND ALTOS
DON'T FEAR NO ONE
BUT THE LORD TENORS AND SOPRANOS
 STRIKE FOR THE PEOPLE

DON'T FEAR NO ONE
BUT THE LORD STRIKE WITH THE UNION

(SLOW, WITH A GOSPEL FEEL)

 ALL
DON'T FEAR THE NIGHT
THE LORD WILL LEAD YOU TO THE LIGHT

(BACK TO TEMPO)

 ALL
DON'T FEAR NO ONE
DON'T FEAR NO ONE
DON'T FEAR NO ONE BUT THE LORD

VIRGIL

Thanks again, sister.

SUSANNA

You're welcome, Mr Jackson. (SHAKING HEAD) Catholics.

VERNA SEES THAT CRYSTAL AND
VIRGIL ARE STARING AT EACH OTHER
AND NEED A MOMENT.

VERNA

Well, I guess I'll wait out in the car.

VERNA EXITS

VIRGIL

So, what do you think?

CRYSTAL

I think it must feel pretty good, making all those people see things your way.

VIRGIL SMILES

CRYSTAL (Cont'd)

But you crossed the line with the Reverend.

VIRGIL

There's always a line. You just got to know when you're crossing it.

CRYSTAL

And not give a damn? I like that. (VIRGIL SMILES) So, now what?

VIRGIL

Now the union sends someone else down to organize the rest of the workers.

CRYSTAL

Someone who ain't Black?

VIRGIL

Bingo.

CRYSTAL

Well, that don't hardly seem fair.

VIRGIL

Crystal, I'll let you in on a secret. It's not hard organizing Black workers. They're making half of what the whites make, so what do they have to lose? But, when the union takes its case to the whites, the company is going to turn around and say, "You see those Black people? They're all in the Union. As soon as the Union comes in, those people are going to get your jobs." That's the game.

CRYSTAL

You know, I grew up in this town. Why let them replace you when, with my help, you could carry the whole thing through?

VIRGIL PONDERES A MOMENT

VIRGIL

We'd need a place to have meetings.

CRYSTAL

I got a nice big parlor.

VIRGIL

And your husband?

CRYSTAL

I'll handle him.

VIRGIL

All right. See how many people you can get together by next Tuesday.

CRYSTAL

Tuesday, that's just a week. (VIRGIL GIVES HER A LOOK) No, no. I can do it, you'll see. It's good. I've always liked fightin'. This time I'll know what I'm fightin' for.

BLACKOUT