

**A FIFTH OF BEETHOVEN (1976) by Ludwig van Beethoven and Walter Murphy,
performed by Walter Murphy and the Big Apple Band**

LISTEN TO THE MUSIC (1972) by Tom Johnston, performed by the Doobie Brothers

NICK:

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8
2 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx3

DON'T YOU FEEL IT GROWING, DAY BY DAY
PEOPLE GETTING READY FOR THE NEWS
SOME ARE HAPPY, SOME ARE SAD
OH, WE GOTTA LET THE MUSIC PLAY

7 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx4

STACEY:

WHAT THE PEOPLE NEED IS A WAY TO MAKE THEM
SMILE IT AIN'T SO HARD TO DO IF YOU KNOW HOW
GOTTA GET A MESSAGE, GET IT ON THROUGH
OH NOW MAMA'S GO'N' TO AFTER 'WHILE

ALL:

OH LISTEN TO THE MUSIC
OH LISTEN TO THE MUSIC
OH LISTEN TO THE MUSIC
ALL THE TIME

Lx5

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8
2 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx6

EDDIE:

WELL I KNOW, YOU KNOW BETTER EVERYTHING I SAY
MEET ME IN THE COUNTRY FOR A DAY
WE'LL BE HAPPY, AND WE'LL DANCE
OH, WE'RE GONNA DANCE OUR BLUES AWAY

ALL:

OH LISTEN TO THE MUSIC
OH LISTEN TO THE MUSIC
OH LISTEN TO THE MUSIC
ALL THE TIME

Lx7

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx8

**GET DOWN TONIGHT (1975) by Richard Raymond Finch and Harry Wayne Casey,
performed by KC and the Sunshine Band**

1 - 2 - 3 - 4

Lx9

JANNIE:

DO A LITTLE DANCE
MAKE A LITTLE LOVE
GET DOWN TONIGHT, GET DOWN TONIGHT

JANNIE:

DO A LITTLE DANCE

NICK:

3 - 4 (DO A LITTLE DANCE)

Lx9.1

JANNIE:

3 - 4 MAKE A LITTLE LOVE

EDDIE:

5 - 6 (MAKE A LITTLE LOVE)

Lx9.2

JANNIE:

7 - 8 GET DOWN TONIGHT

STACEY

1 - 2 GET DOWN TONIGHT

Lx9.3

JANNIE:
(GET DOWN TONIGHT)
GET DOWN, GET DOWN, GET DOWN TONIGHT.

JANNIE:
DO A LITTLE DANCE
STACEY, NICK, EDDIE:
(DO A LITTLE DANCE)

JANNIE:
MAKE A LITTLE LOVE
STACEY, NICK, EDDIE:
(MAKE A LITTLE LOVE)

JANNIE:
GET DOWN TONIGHT
STACEY, NICK, EDDIE:
(OH BABY)

JANNIE:
GET DOWN TONIGHT
ALL:
(GET DOWN TONIGHT)

**THAT'S THE WAY (I LIKE IT) (1975) by Harry Wayne Casey and Richard Finch, performed by
KC and the Sunshine Band**

ALL:
5 - 6 - 7 - 8 THAT'S THE WAY UH HUH UH HUH, I LIKE IT UH HUH UH HUH Lx10
THAT'S THE WAY UH HUH UH HUH, I LIKE IT UH HUH UH HUH
THAT'S THE WAY UH HUH UH HUH, I LIKE IT UH HUH UH HUH
THAT'S THE WAY UH HUH UH HUH, I LIKE IT UH HUH UH HUH

WHEN YOU GIVE ME ALL YOUR LOVE Lx10.1
AND DO IT BABE, THE VERY BEST YOU CAN

5- 6 - 7 - 8 OH LISTEN TO THE MUSIC Lx10.3
OH LISTEN TO THE MUSIC
OH LISTEN TO THE MUSIC
ALL THE TIME
OHH LISTEN TO THE MUSIC Lx11

JANNIE:
GET DOWN TONIGHT
ALL:
OHH LISTEN TO THE MUSIC
STACEY:
GET DOWN TONIGHT
JANNIE:
OH YAH, BABY
NICK:
GET DOWN TONIGHT
ALL:
GET DOWN TONIGHT
STACEY:
COME ON NOW
JANNIE:
GET DOWN TONIGHT
ALL:
GET DOWN TONIGHT! **[BUTTON]**

Lx12

Peak of Applause Lx10.3 + S80

DIALOGUE BRIDGE into LOVE WILL KEEP US TOGETHER

Nick: Good Evening everybody and welcome to the '70s: More than a decade. I'm Nick Anastasia. I'm so excited to be back here at FST because the 70s are my all-time favorite decade. I'm totally obsessed with everything about it-the movies, the funky fashion, and of course the music. Classic Rock and Disco. Sign me up baby.

Stacey: Me too! My name is Stacey Harris, and I am so excited to be back at FST. When I told my mom I was doing this show she broke out this old photo album. You know the kind where the plastic pulls way from the page and makes that eerriip sound? I mean this thing was filled with polaroid pictures of her in bright orange hotpants in knee high boots with a mood ring. I never felt so close to her in my life.

Eddie: I couldn't get my Gramps to stop doing his Marvin Gaye impression. I'm Eddie Weaver and I'm so excited to be here, even though I wasn't alive in the 70s!

Jannie: Well, I was alive in the 70's. I was a child – a young child, but I was there.

Eddie: Ladies and gentlemen, a lady who needs no introduction- The fabulous Jannie Jones.

Jannie: Thank you. I'm so thrilled to be back. This is my 20th show here at FST! We welcome in his FST debut, our fabulous pianist – Mr. Carl Haan! He was around for the 70s too and let me tell you everything you take for granted today was invented in the 70s.

Lx14

Nick: That's right! The first personal computer, the first video game, the mobile phone, even the Walkman.

Carl: My first pet was a rock.

S85

Nick: Groovy man!

Lx15

Stacey: Wow, you really are obsessed, but I get it. I love all that 70s stuff -- Disco balls, macrame, spider plants.

S87

Jannie: Wait a minute. The 70s were more than just fads. It saw the rise of Woman's Rights and Gay Rights. It was Vietnam, inflation, and the energy crisis. Sound familiar?

S89

Eddie: I thought all of that was the 60s.

Jannie: What most people think of as the 60s was actually the early 70s. The only difference is that the baby boomers were no longer college kids, they were adults. They entered the decade with the same peace, love, and granola ideas they developed as kids, but now they were trying to put those ideas into practice, beginning with their relationships.

Nick: College may have been all about free love and no commitments, but now they were looking for someone to build their lives with.

Lx16

**LOVE WILL KEEP US TOGETHER (1975) by Neil Sedaka and Howard Greenfield,
performed by Captain & Tennille**

JANNIE:

LOVE,

LOVE WILL KEEP US TOGETHER

THINK OF ME BABE, WHENEVER

SOME SWEET-TALKING GUY COMES ALONG, SINGING HIS SONG

DON'T MESS AROUND, YOU'VE JUST GOT TO BE STRONG, JUST STOP

'CAUSE I REALLY LOVE YOU, STOP

I'LL BE THINKING OF YOU

LOOK IN MY HEART AND LET LOVE KEEP US TOGETHER

Lx17

JANNIE ADD ALL ON BACKING VOCALS:

YOU, DOO DOO DOO
YOU BELONG TO ME NOW, DOO DO DO DO
AIN'T GONNA SET YOU FREE NOW , DOO DOO DOO
WHEN THOSE GUYS START HANGING AROUND TALKING ME DOWN
HEAR WITH YOUR HEART AND YOU WON'T HEAR A SOUND,
JUST STOP, (STOP)

'CAUSE I REALLY LOVE YOU, STOP
I'LL BE THINKING OF YOU
LOOK IN MY HEART AND LET LOVE KEEP US TOGETHER

WHATEVER
YOUNG AND BEAUTIFUL
BUT SOMEDAY YOUR LOOKS WILL BE GONE
WHEN THE OTHERS TURN YOU OFF
WHO WILL BE TURNING YOU ON?

I WILL, I WILL, I WILL
I WILL BE THERE TO SHARE FOREVER
LOVE WILL KEEP US TOGETHER (DA NA NA NA)
SAID IT BEFORE AND I'LL SAY IT AGAIN WHILE OTHERS PRETEND (BA DA DA DA DA DA
DA DA)
I NEED YOU NOW AND I'LL NEED YOU THEN, JUST STOP (STOP) (BA DA DA DA DA DA DA
DA)

'CAUSE I REALLY LOVE YOU, STOP (STOP)
I'LL BE THINKING OF YOU (I'LL BE THINKING OF YOU)
LOOK IN MY HEART AND LET LOVE KEEP US TOGETHER

WHATEVER, I WILL, I WILL, I WILL, I WILL L Lx18

LOVE WILL KEEP US TOGETHER, TOGETHER (DA NA NA NA)
LOVE WILL KEEP US TOGETHER, TOGETHER (DA NA NA NA)

LOVE! BUTTON Lx19

DON'T GO BREAKING MY HEART (1976) by Elton John & Bernie Taupin (as "Ann Orson" & "Carte Blanche"), performed by Elton John & Kiki Dee

NICK:
DON'T GO BREAKING MY HEART * Visual Cue: Nick & Stacey x DSC Lx21

STACEY:
I COULDN'T IF I TRIED

NICK:
OH HONEY IF I GET RESTLESS

STACEY:
BABY YOU'RE NOT THAT KIND

NICK:
DON'T GO BREAKING MY HEART

STACEY:
YOU TAKE THE WEIGHT OFF OF ME

NICK:
OH HONEY WHEN YOU KNOCK ON MY DOOR

STACEY:
OOO, I GAVE YOU MY KEY

NICK AND STACEY:
Q DO OOO Lx22

NOBODY
KNOWS IT
NICK:
BUT WHEN I WAS DOWN

STACEY:

I WAS YOUR CLOWN
NICK AND STACEY:
OOO OOO
NOBODY KNOWS IT
NOBODY KNOWS... IT

NICK:
RIGHT FROM THE START
STACEY:
I GAVE YOU MY HEART
NICK AND STACEY:
OH-OH I GAVE YOU MY HEART
NICK:
SO DON'T GO BREAKING MY HEART
STACEY:
I WON'T GO BREAKING YOUR HEART
NICK AND STACEY:
DON'T GO BREAKING MY HEART

NICK:
AND NOBODY TOLD US
STACEY:
'CAUSE NOBODY SHOWED US
NICK:
AND NOW IT'S UP TO US BABE
STACEY:
OH I THINK WE CAN MAKE IT
NICK:
SO DON'T MISUNDERSTAND ME
STACEY:
YOU PUT THE LIGHT IN MY LIFE
NICK:
YOU PUT THE SPARKS TO THE FLAME
STACEY:
I'VE GOT YOUR HEART IN MY SIGHTS

NICK AND STACEY:
OOO, OOO
NOBODY KNOWS IT,
NOBODY KNOWS IT
NICK:
WHEN I WAS DOWN
STACEY:
I WAS YOUR CLOWN
NICK:
RIGHT FROM THE START
NICK AND STACEY:
I GAVE YOU MY HEART
OH-OH
I GAVE YOU MY HEART
NICK:

S DON'T GO BREAKING MY HEART

Lx23

STACEY:
I WON'T GO BREAKING YOUR HEART
NICK AND STACEY:
DON'T GO BREAKING MY,
DON'T GO BREAKING MY,
I WON'T GO BREAKING YOUR HEART! **BUTTON**

Lx24 + S115

Peak of Applause

Lx26 + S130

DIALOGUE BRIDGE into LET'S GET IT ON

Jannie: Admittedly there were a lot of broken hearts by the 1970s largely because the Sexual Revolution was at its peak. People were really getting their groove on.

Eddie: And the coolest cat ever was providing the mood music – The Prince of Soul himself – **Mr.** Marvin Gaye. S132

Jannie: OOH, I love me some **Marvin** Sing it to me... *chocolate teddy bear!* Lx27 + S140

LET'S GET IT ON (1973) by Marvin Gaye & Ed Townsend, performed by Marvin Gaye

EDDIE:

I'VE BEEN REALLY TRYIN', BABY
TRYIN' TO HOLD BACK THIS FEELING FOR SO LONG
AND IF YOU FEEL LIKE I FEEL,
BABY
THEN COME ON, OH COME ON, OOO
LET'S GET IT ON
OW BABY,
LET'S GET IT ON
LET'S LOVE, BABY
LET'S GET IT ON, SUGAR
LET'S GET IT ON, OOO

WERE ALL SENSITIVE PEOPLE
WITH SO MUCH TO GIVE
UNDERSTAND ME, SUGAR (OHH OHH)
SINCE WEVE GOT TO BE HERE
LETS LIVE
I LOVE YOU

THERES NOTHING WRONG WITH ME
LOVE YOU, BABY NO NO
AND GIVING YOUSELF TO ME CAN NEVER BE WRONG
IF THE LOVE IS TRUE, BABY
SO C'MON, C'MON, C'MON, C'MON, C'MON, BABY
STOP BEATIN' 'ROUND THE BUSH, **HEY**

* Visual: Jannie stands

Lx28

EDDIE ADD JANNIE AS ECHO:

LET'S GET IT ON (OOH OOH)
LET'S GET IT ON (OOH OOH)
YOU KNOW WHAT I'M TALKIN' 'BOUT
LETS GET IT ON, SUGAR
LETS GET IT ON
LETS GET IT **ON**

Lx29

I FEEL THE EARTH MOVE (1971) written and performed by Carole King

JANNIE:

1 - 2 - 3 - 4 - **5** - 6 - 7 - 8
2 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx30

I FEEL THE EARTH MOVE UNDER MY FEET
I FEEL THE SKY TUMBLIN' DOWN
I FEEL MY HEART START TO TREMBLIN'
WHENEVER YOU'RE AROUND
OOH BABY, WHEN I SEE YOUR FACE
MELLOW AS THE MONTH OF MAY
OH DARLIN', I CAN'T STAND IT
WHEN YOU LOOK AT ME THAT **A**WAY

Lx31

I FEEL THE EARTH MOVE UNDER MY FEET
I FEEL THE SKY TUMBLIN' DOWN
I FEEL MY HEART START TO TREMBLIN'
WHENEVER YOU'RE AROUND

OOH DARLIN',
WHEN YOU'RE NEAR ME
AND YOU TENDERLY CALL MY NAME
I KNOW THAT MY EMOTIONS
ARE SOMETHIN' I JUST CAN'T TAME

JANNIE ADD CAST AS ECHO:

I FEEL THE EARTH MOVE UNDER MY FEET
I FEEL THE SKY TUMBLIN' DOWN, A-TUMBLIN' DOWN
I FEEL THE EARTH MOVE UNDER MY FEET
I FEEL THE SKY TUMBLIN' DOWN, A-TUMBLIN' DOWN

Lx31.5

I JUST A-LOSE CONTROL
DOWN TO MY VERY SOUL
I GET HOT AND COLD
ALL OVER, ALL OVER, ALL OVER,
ALL OVER
I FEEL THE EARTH MOVE UNDER MY FEET
I FEEL THE SKY TUMBLIN' DOWN, A-TUMBLIN' DOWN
A-TUMBLIN' DOWN A-TUMBLIN' DOWN, [BUTTON]

Lx32

Lx33

Peak of Applause

Lx36 + S160

DIALOGUE BRIDGE into TEACH YOUR CHILDREN WELL

Eddie: Ooh, I love me some Carole King, too. That was smokin' Jannie!

Jannie: That's because the 70s WERE smokin', baby!

Stacey:

Smokin'? More like on fire. Boomers had been taught by their parents that America was the land of opportunity, but what they saw was inequality. They came of age in a time of great upheaval. Many were sent half-way across the world to fight in Vietnam, while others were fighting for civil rights at home. Now it was their turn to raise their own children. They wanted to inspire their kids to continue to the work they had started; to make this country a better place for all

S162

Lx37

TEACH YOUR CHILDREN (1970) by Graham NashP

NICK:

YOU WHO ARE ON THE ROAD
MUST HAVE A CODE THAT YOU CAN LIVE BY

S170.5

Lx38

NICK AND EDDIE:

AND SO, BECOME YOURSELF
BECAUSE THE PAST IS JUST A GOODBYE
TEACH YOUR CHILDREN WELL
THEIR FATHER'S HELL DID SLOWLY GO BY
AND FEED THEM ON YOUR DREAMS
THE ONE THEY PICK'S THE ONE YOU'LL KNOW BY 6 - 7 - 8

* Anticipate Cue *

Lx39 + S171

S172

ALL:

DON'T YOU EVER ASK THEM, "WHY?"
IF THEY TOLD YOU, YOU WOULD CRY
SO JUST LOOK AT THEM AND SIGH
AND KNOW THEY LOVE YOU 6 - 7 - 8

S174

MEN: AND YOU OF TENDER YEARS **WOMEN:** (CAN YOU HEAR AND DO YOU CARE)
MEN: CAN'T KNOW THE FEARS **WOMEN:** (DO YOU SEE)
MEN: THAT YOUR ELDERS GREW BY **WOMEN:** (YOU MUST BE FREE)
MEN: AND SO PLEASE HELP **WOMEN:** (TO TEACH YOUR CHILDREN?)
MEN: THEM WITH YOUR YOUTH **WOMEN:** (YOU'LL BELIEVE)
MEN: THEY SEEK THE TRUTH **WOMEN:**(THEY'LL MAKE A WORLD)
MEN: BEFORE THEY CAN DIE **WOMEN:**(THAT WE CAN LIVE IN)

ALL:

TEACH YOUR PARENTS WELL

S175

THEIR CHILDREN'S HELL WILL SLOWLY GO BY
AND FEED THEM ON YOUR DREAMS
THE ONE THEY PICK'S THE ONE YOU'LL KNOW BY

DON'T YOU EVER ASK THEM "WHY?"

S177

IF THEY TOLD YOU, YOU WOULD CRY
SO JUST LOOK AT THEM AND SIGH
AND KNOW THEY LOVE YOU
AND KNOW THEY LO**V**E YOU

Lx40

Jannie X DSR

Lx41 + S180

DIALOGUE BRIDGE into I AM WOMAN

Jannie: Of all the social justice movements of the 70's, one bridged across all of them. The women's movement. Women everywhere were waking up to the fact that they had long been treated as second class citizens. They were no longer satisfied with just setting the table, they now wanted to sit at the head of it.

I AM WOMAN (1971-72) by Helen Reddy & Ray Burton, performed by Helen Reddy

STACEY:

2 - 2 - 3 - **4** - 5 - 6 - 7 - 8

Lx50 + S190

I AM WOMAN, HEAR ME ROAR
IN NUMBERS TOO BIG TO IGNORE
AND I KNOW TOO MUCH TO GO BACK TO
PRETEND 'CAUSE I'VE HEARD IT ALL BEFORE
AND I'VE BEEN DOWN THERE ON THE FLOOR
NO ONE'S EVER GONNA KEEP ME DOWN AGAIN

OH YES I AM WISE

S192

BUT IT'S WISDOM BORN OF PAIN
YES, I PAID THE PRICE
BUT LOOK HOW MUCH I GAINED
IF I HAVE TO, I CAN DO ANYTHING
I AM STRONG
I AM INVINCIBLE
I AM WOMAN

YOU CAN BEND BUT NEVER BREAK ME

S194

'CAUSE IT ONLY SERVES TO MAKE ME
MORE DETERMINED TO ACHIEVE MY
FINAL GOAL AND I COME BACK EVEN
STRONGER NOT A NOVICE ANY LONGER
'CAUSE YOU'VE DEEPENED THE CONVICTION IN MY SOUL

OH YES I AM WISE

S195

BUT IT'S WISDOM BORN OF PAIN
YES, I PAID THE PRICE
BUT LOOK HOW MUCH I GAINED
IF I HAVE TO, I CAN FACE ANYTHING

STACEY ADD CAST AS ECHO:

I AM STRONG (STRONG)

S198

I AM INVINCIBLE (INVINCIBLE)

I AM WOMAN

I AM WOMAN 2 - 3 - 4

Lx51

Jannie X DSR

Lx52 + S200

DIALOGUE BRIDGE into WAR MEDLEY

Jannie: By 1972 America had been in Vietnam for 5 long years with no end in sight. It was the first time the brutality of war was broadcast in living color right into our homes. This divided the nation. Anti-war advocates said our “American boys” were dying needlessly. While pro-war supporters believed it was unpatriotic to question our involvement. The two sides could only agree on one thing- they wanted the war to end. The country would never be the same.

WAR MEDLEY

BABA O’RILEY (1971) by Pete Townshend, performed by The Who

NICK:

2 - 3 - 4 - 5 - 6 - 7 - 8

Lx60

OUT HERE IN THE FIELDS

I FIGHT FOR MY MEALS

I GET MY BACK INTO MY LIVING

I DON'T NEED TO FIGHT

TO PROVE I'M RIGHT

I DON'T NEED TO BE FORGIVEN

OH OH OH OH OH, YEAH

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

2 - 2 - 3 - 4 - 5 - 6 - 7 - 8

3 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx60.5

DON'T CRY

DON'T RAISE YOUR EYE

IT'S ONLY TEENAGE WASTELAND

SALLY, TAKE MY HAND

TRAVEL SOUTH 'CROSS LAND

PUT OUT THE FIRE, DON'T LOOK PAST MY SHOULDER

THE EXODUS IS HERE

THE HAPPY ONES ARE NEAR

LET'S GET TOGETHER BEFORE WE GET MUCH OLDER

TEENAGE WASTELAND

IT'S ONLY TEENAGE WASTELAND

TEENAGE WASTELAND, OH, YEAH

TEENAGE WASTELAND

THEY'RE ALL WASTE

Lx61

WON'T GET FOOLED AGAIN (1971) by Pete Townshend, performed by The Who

EDDIE:

WELL THE CHANGE, IT HAD TO COME

WE KNEW IT ALL ALONG

WE WERE LIBERATED FROM THE FOLD,

THAT'S ALL AND THE WORLD LOOKS JUST

THE SAME AND HISTORY AIN'T CHANGED

'CAUSE THE BANNERS, THEY ARE FLOWN IN THE LAST WAR

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx62

EDDIE ADD NICK:

I'LL TIP MY HAT TO THE NEW CONSTITUTION

TAKE A BOW FOR THE NEW REVOLUTION

SMILE AND GRIN AT THE CHANGE ALL AROUND

PICK UP MY GUITAR AND PLAY

JUST LIKE YESTERDAY
THEN I'LL GET ON MY KNEES AND PRAY
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx63

EDDIE:

WE DON'T GET FOOLED AGAIN, NO, NO
WE DON'T GET FOOLED AGAIN
WE WON'T GET FOOLED AGAIN

WE'LL BE FIGHTING IN THE STREETS
WITH OUR CHILDREN AT OUR FEET
AND THE MORALS THAT THEY WORSHIP WILL
BE GONE AND THE MEN WHO SPURRED US ON
SIT IN JUDGEMENT OF ALL WRONG
THEY DECIDE AND THE SHOTGUN SINGS THE SONG
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx64

EDDIE ADD CAST AS ECHO:

I'LL TIP MY HAT TO THE NEW CONSTITUTION
TAKE A BOW FOR THE NEW REVOLUTION
SMILE AND GRIN AT THE CHANGE ALL AROUND
PICK UP MY GUITAR AND PLAY
JUST LIKE YESTERDAY
THEN I'LL GET ON MY KNEES AND PRAY

EDDIE:

WE DON'T GET FOOLED AGAIN, NO,
NO, NO

NICK:

WE DON'T GET FOOLED AGAIN

NICK AND EDDIE:

WE DON'T GET FOOLED AGAIN

4TH DRUM STRIKE

Lx65

BUTTON

Lx66

Peak of Applause

Lx67 + S230

DIALOGUE BRIDGE into I'LL BE THERE/LET IT BE

Jannie : In April 1974 the Vietnam War ended. After almost a decade, our troops were coming home,
and we hoped our nation would begin to heal.

S235

I'LL BE THERE (1970) by Berry Gordy, Bob West, Willie Hutch & Hal Davis, performed by The Jackson 5/LET IT BE (1970) by John Lennon and Paul McCartney, performed by the Beatles

STACEY:

5 - 6 - 7 - 8 YOU AND I MUST MAKE A PACT
WE MUST BRING SALVATION BACK
WHERE THERE IS LOVE, I'LL BE THERE

Lx70 + S240

I'LL REACH OUT MY HAND TO YOU
I'LL HAVE FAITH IN ALL YOU DO
JUST CALL MY NAME AND I'LL BE THERE

NICK:

5 - 6 - 7 - 8 WHEN I FIND MYSELF IN TIMES OF TROUBLE
MOTHER MARY COMES TO ME SPEAKING WORDS OF
WISDOM LET IT BE
AND IN MY HOUR OF DARKNESS SHE IS STANDING RIGHT IN FRONT
OF ME SPEAKING WORDS OF WISDOM, LET IT BE LET IT BE

Lx71 + S242

LET IT BE
LET IT BE
LET IT BE

WHISPER WORDS OF WISDOM
LET IT BE

Lx72 + S244

STACEY:

I'LL BE THERE TO COMFORT YOU
BUILD MY WORLD OF DREAMS AROUND YOU
I'M SO GLAD THAT I FOUND YOU
I'LL BE THERE WITH A LOVE THAT'S STRONG
I'LL BE YOUR STRENGTH
I'LL KEEP HOLDING ON

Lx73 + S246

NICK:

AND WHEN THE NIGHT IS CLOUDY
THERE IS STILL A LIGHT THAT SHINES ON ME
SHINE UNTIL TOMORROW
LET IT BE
I WAKE UP TO THE SOUND OF MUSIC
MOTHER MARY COMES TO ME
SPEAKING WORDS OF WISDOM * Lx called w/ Track Start
LET IT BE

Lx74

Lx75 + S250

STACEY ADD CAST ECHOS:

I'LL BE THERE, I'LL BE THERE
JUST CALL MY NAME I'LL BE THERE

NICK:

SPEAKING WORDS OF WISDOM
LET IT BE

ALL:

I'LL BE THERE

Lx76

DIALOGUE BRIDGE into LEAN ON ME/JOY TO THE WORLD

Jannie: By the mid 1970's America had changed. With the ending of Vietnam, there was no going back to the white picket fence, but we knew we had to come back together

Lx77 + S260

Lx80 + S270

LEAN ON ME (1972) written and performed by Bill Withers

EDDIE:

LEAN ON ME
WHEN YOU'RE NOT STRONG
AND I'LL BE YOUR FRIEND
I'LL HELP YOU CARRY ON
FOR IT WON'T BE LONG
TILL I'M GONNA NEED SOMEBODY TO LEAN ON

YOU JUST CALL ON ME BROTHER WHEN YOU NEED A HAND

WE ALL NEED SOMEBODY TO LEAN ON
I JUST MIGHT HAVE A PROBLEM THAT YOU'LL
UNDERSTAND WE ALL NEED SOMEBODY TO LEAN ON

Lx81

ALL:

LEAN ON ME
WHEN YOU'RE NOT STRONG
AND I'LL BE YOUR FRIEND

I'LL HELP YOU CARRY ON
FOR IT WON'T BE LONG
TILL I'M GONNA NEED SOMEBODY TO LEAN ON

YOU JUST CALL ON ME BROTHER
WHEN YOU NEED A HAND
WE ALL NEED SOMEBODY TO LEAN ON

I JUST MIGHT HAVE A PROBLEM THAT YOU'LL
UNDERSTAND WE ALL NEED SOMEBODY TO LEAN
ON

JOY TO THE WORLD (1970) by Hoyt Axton, performed by Three Dog Night

JANNIE:

JEREMIAH WAS A BULLFROG * Anticipate the J in Jeremiah Lx83

WAS A GOOD FRIEND OF MINE
I NEVER UNDERSTOOD A **S**INGLE WORD HE SAID Lx84
BUT I HELPED HIM A-DRINK HIS WINE
AND HE ALWAYS HAD SOME MIGHTY FINE WINE

JANNIE ADD ALL:

SINGIN' JOY TO THE WORLD
ALL THE BOYS AND GIRLS
JOY TO THE FISHES IN THE DEEP BLUE SEA
JOY TO YOU AND ME

JANNIE:

IF I WERE THE KING OF THE WORLD Lx84.5
TELL YOU WHAT I'D DO
I'D THROW AWAY THE CARS AND THE BARS AND
THE WARS MAKE SWEET LOVE TO YOU

JANNIE ADD ALL:

SAY IT NOW, **J**OY TO THE WORLD Lx84.6
ALL THE BOYS AND GIRLS
JOY TO THE FISHES IN THE DEEP BLUE SEA
JOY TO YOU AND ME
JOY TO THE WORLD
ALL THE BOYS AND GIRLS

JOY TO THE WORLD

ALL THE BOYS AND GIRLS
JOY TO THE FISHES IN THE DEEP BLUE SEA

JOY TO YOU AND ME Lx85

JOY TO YOU AND ME Lx86

JOY JOY Lx86

BUTTON Lx87 + S290

DIALOGUE into INTERMISSION ACT ONE TAG

Nick: **W**e'll be back in 15 minutes. Get ready to get your groove on because in the second half of the Lx88
decade things really get tripp **E** S300

ACT ONE INTERMISSION TAG – JOY TO THE WORLD CHORUS

ALL:

JOY TO THE FISHES IN THE DEEP BLUE SEA
JOY TO YOU AND ME
JOY TO YOU AND **E**

Lx89 + PRE/POST

Followed by: Lx90 + S350

STOPWATCH

12-MINUTE INTERMISSION

Cue Carl's Entrance S307 + HOUSE-HALF

Carl Enters Lx90.1

After Carl Bows Lx90.2

After Carl is Seated Lx93 + S308

Phone Reminder: at this time. And now... please enjoy Act II of The '70s: More Than A Decade! SHOW RUN

w/ Carl's Midi Trigger Lx100

STOPWATCH

ACT II

YMCA (1978) by Jacques Morali & Victor Willis, performed by the Village People 5 - 2 - 3 - 4 - 5 - 6 - 7 - 8 Lx101

ALL: YOUNG MAN, EDDIE: THERE'S NO NEED TO FEEL DOWN I SAID, ALL: YOUNG MAN, EDDIE: PICK YOURSELF OFF THE GROUND I SAID, YOUNG MAN, 'CAUSE YOU'RE IN A NEW TOWN THERE'S NO NEED TO BE UNHAPPY YOUNG MAN, THERE'S A PLACE YOU CAN GO I SAID, YOUNG MAN, WHEN YOU'RE SHORT ON YOUR DOUGH YOU CAN STAY THERE, AND I'M SURE YOU WILL FIND MANY WAYS TO HAVE A GOOD TIME Lx102

ALL: IT'S FUN TO STAY AT THE Y.M.C.A. (GO on each letter) Lx103.1 - 103.5 IT'S FUN TO STAY AT THE Y.M.C.A. Lx103.1 - 103.5 THEY HAVE EVERYTHING FOR YOU MEN TO ENJOY YOU CAN HANG OUT WITH ALL THE BOYS

IT'S FUN TO STAY AT THE Y.M.C.A. Lx103.1 - 103.5 IT'S FUN TO STAY AT THE Y.M.C.A. Lx103.1 - 103.5

YOU CAN GET YOURSELF CLEAN, YOU CAN HAVE A GOOD MEAL YOU CAN DO WHATEVER YOU FEEL

NICK ADD FULL CAST BACKING VOCALS AT BOLDED: YOUNG MAN, ARE YOU LISTENING TO ME? Lx104

I SAID, YOUNG MAN, WHAT DO YOU WANT TO BE? I SAID, YOUNG MAN, YOU CAN MAKE REAL YOUR DREAMS BUT YOU GOT TO KNOW THIS ONE THING NO MAN DOES IT ALL BY HIMSELF, I SAID YOUNG MAN, PUT YOUR PRIDE ON THE SHELF AND JUST GO THERE, TO THE Y.M.C.A I'M SURE THEY CAN HELP YOU TODAY Lx105

ALL: IT'S FUN TO STAY AT THE Y.M.C.A. Lx106.1 - 106.5 IT'S FUN TO STAY AT THE Y.M.C.A. Lx106.1 - 106.5

THEY HAVE EVERYTHING FOR YOU MEN
TO ENJOY YOU CAN HANG OUT WITH ALL
THE BOYS

IT'S FUN TO STAY AT THE Y.M.C.A. Lx106.1 - 106.5
IT'S FUN TO STAY AT THE Y.M.C.A. Lx106.1 - 106.5

YOU CAN GET YOURSELF CLEAN, YOU CAN HAVE A
GOOD MEAL YOU CAN DO WHATEVER YOU FEEL
Y.M.C.A. Lx106.1 - 106.5

NICK:
OH!!!!
ALL:
Y.M.C.A. Lx106.1 - 106.5

EDDIE:
Y DU'RE GONNA MAKE IT, YOU'RE GONNA DO REAL Lx108
GOOD, COME ON, COME ONE,

EDDIE ADD ALL:
YOU'VE GOT TO STAY AT THE Y.M.C.A. [BUTTON] Lx109

Immediately After Lx110 + S330

DIALOGUE BRIDGE into TV MEDLEY

Nick: Don't you just love the YMCA? You can't help, but do the dance, can you?

Stacey: I know. Even you were having fun.

Nick: I'm fun. Did you know that the Village people did NOT create the YMCA dance? It started at an appearance on American Band Stand. The audience mistook the band clapping above their heads for making the letters. The band liked it so much they put it in their music video.

Jannie: I love the Village People. They were the first openly gay group to cross into the Mainstream. Even their biggest hit, the YMCA, was a celebration of the gay lifestyle and we all loved being invited into their world.

Eddie That's the thing. The social movements made it possible for groups like the Village People to gain mainstream popularity, but it wasn't just music. Television also expanded its lens. Writers such as Norman Lear created shows that reflected the social changes of the country. Everything from single women in the workforce, to struggling families trying to make ends meet, to an older generation trying to adjust to so much change. Lx111
Lx120 + S340

TV MEDLEY

THOSE WERE THE DAYS (1968) from "All in the Family," by Charles Strouse & Lee Adams, performed by Carroll O'Connor & Jean Stapleton

NICK:
BOY, THE WAY GLENN MILLER PLAYED
STACEY:
SONGS THAT MADE THE HIT PARADE
NICK:
GUYS LIKE US WE HAD IT MADE
STACEY and NICK:
[T]HOSE WERE THE DAYS Lx111
S341

STACEY:
AND YOU KNEW WHO YOU WERE THEN
NICK:

GIRLS WERE GIRLS AND MEN WERE MEN
STACEY and NICK:
MISTER WE COULD USE A MAN LIKE HERBERT HOOVER
AGAIN **NICK:**
PEOPLE SEEMED TO BE CONTENT
STACEY:
FIFTY DOLLARS PAID THE RENT
STACEY and NICK:
FREAKS WERE IN A CIRCUS TENT
ALL:
THOSE WERE THE DAYS

Lx121 + S350

MOVIN' ON UP (1975) from "The Jeffersons," written and performed by Ja'net DuBois and Jeff Barry

JANNIE:
FISH DON'T FRY IN THE KITCHEN
EDDIE:
BEANS DON'T BURN ON THE GRILL
JANNIE:
TOOK A WHOLE LOTTA TRYIN'
EDDIE:
JUST TO GET UP THAT HILL

EDDIE AND JANNIE:
WELL WE'RE MOVIN' ON UP

JANNIE ADD CAST AS BV:
TO THE EAST SIDE
TO A DELUXE APARTMENT IN THE SKY
MOVIN' ON UP
TO THE EAST SIDE
WE FINALLY GOT A PIECE OF THE PIE

Lx122 + S356

THREE'S COMPANY (1977) from "Three's Company," by Joe Raposo, performed by Ray Charles

NICK:
COME AND KNOCK ON OUR DOOR
BIANNA:
COME AND KNOCK ON OUR DOOR
NICK:
WE'VE BEEN WAITING FOR YOU
JANNIE:
WE'VE BEEN WAITING FOR YOU
NICK:
WHERE THE KISSES ARE
NICK, STACEY, and JANNIE:
HERS AND HERS AND HIS
THREE'S COMPANY, TOO
1 - 2 - 3 - 4 5 6 - 7 - 8

Lx123 + S360

THE LOVE BOAT (1977) from "The Love Boat," by Charles Fox and Paul Williams, performed by Jack Jones

EDDIE:
THE LOVE BOAT SOON WILL BE MAKING
ANOTHER RUN THE LOVE BOAT PROMISES
SOMETHING FOR EVERYONE SET A COURSE FOR
ADVENTURE, YOUR MIND ON A NEW ROMANCE.

Key Change for Love Is All Around

Lx124 + S362

LOVE IS ALL AROUND (1970) from “The Mary Tyler Moore Show,” written and performed by Sonny Curtis

STACEY:

LOVE IS ALL AROUND, NO NEED TO WASTE IT
YOU CAN NEVER TELL, WHY DON'T YOU TAKE IT
YOU'RE GONNA MAKE IT AFTER ALL

Lx125 + S365

MAKING OUR DREAMS COME TRUE (1976) from “Laverne and Shirley,” by Charles Fox and Norman Gimbel, performed by Cyndi Grecco

STACEY AND JANNIE:

SCHLEMIEL, SCHLIMAZEL, HASENPFEFFER INCORPORATED

WE'RE GONNA DO IT

S366

GIVE US ANY CHANCE WE'LL TAKE IT
READ US ANY RULE WE'LL BREAK IT
WE'RE GONNA MAKE OUR DREAMS COME TRUE
DOING IT OUR WAY
NOTHING'S GONNA TURN US BACK NOW
STRAIGHT AHEAD AND ON THE TRACK NOW
WE'RE GONNA MAKE OUR DREAMS COME TRUE

Lx126 + S368

GOOD TIMES THEME SONG (1974) from “Good Times,” by Dave Grusin, and Alan and Marilyn Bergman, performed by Carl Gilstrap and Blinky Williams

WOMEN:

NOT GETTING HASSLED,

MEN:

NOT GETTING HUSTLED.

ALL:

KEEPIN' YOUR HEAD ABOVE WATER,
MAKING A WAVE WHEN YOU CAN.

Lx126.5

JANNIE:

TEMPORARY LAY OFFS.

S370

STACEY, NICK, and EDDIE:

GOOD TIMES.

JANNIE:

EASY CREDIT RIP OFFS.

STACEY, NICK, and EDDIE:

GOOD TIMES.

JANNIE:

SCRATCHIN' AND SURVIVIN'.

STACEY, NICK, and EDDIE:

GOOD TIMES.

JANNIE:

HANGIN' IN AND JIVIN'

STACEY, NICK, and EDDIE:

GOOD TIMES.

Lx126.6 + S372

CAN YOU TELL ME HOW TO GET TO SESAME STREET (1969) from “Sesame Street” by Joe Raposo, Jon Stone, and Bruce Hart

NICK:

CAN YOU TELL ME HOW TO GET, HOW TO
GET TO SESAME STREET

Lx127 + S374

WON'T YOU BE MY NEIGHBOR (1967) from “Mister Rogers' Neighborhood,” written and performed by Fred Rogers

EDDIE:

AH, IT'S A BEAUTIFUL DAY IN THIS NEIGHBORHOOD,
A BEAUTIFUL DAY FOR A NEIGHBOR,
WOULD YOU BE MINE?
COULD YOU BE MINE?
WON'T YOU BE MY NEIGHBOR

S375

WELCOME BACK (1976) from “Welcome Back, Kotter,” written and performed by John Sebastian**STACEY:**

WELCOME BACK, YOUR DREAMS WERE YOUR
TICKET OUT **JANNIE:**

WELCOME BACK, TO THAT SAME OLD PLACE THAT YOU LAUGHED
ABOUT

NICK:

WELL THE NAMES HAVE ALL CHANGED SINCE YOU HUNG
AROUND **EDDIE and JANNIE:**

BUT THOSE DREAMS HAVE REMAINED AND THEY’VE TURNED
AROUND **WOMEN:**

WE TEASE HIM A LOT

MEN:

’CAUSE WE GOT HIM ON THE SPOT,

ALL:

WELCOME BACK WELCOME BACK,
WELCOME BACK, WELCOME BACK

Key Change to Muppets Theme

S382

THE MUPPET SHOW THEME (1976) from “The Muppet Show,” by Sam Pottle and Carl Henson**STACEY:**

IT’S TIME TO PLAY THE MUSIC

NICK and EDDIE:

IT’S TIME TO LIGHT THE LIGHTS

ALL:

IT’S TIME TO MEET THE MUPPETS ON THE MUPPET SHOW TONIGHT 1 - 2

Lx129 + S384

EDDIE and STACEY:

IT’S TIME TO PUT ON MAKEUP

JANNIE and STACEY:

IT’S TIME TO DRESS UP RIGHT

NICK:

IT’S TIME TO RAISE THE CURTAIN ON THE

ALL:

MOST SENSATIONAL INSPIRATIONAL CELEBRATIONAL
MUPPETATIONAL THIS IS WHAT WE CALL THE MUPPET SHOW

Lx130

EDDIE:

“GOOD NIGHT JOHN BOY!” **BUTTON!**

Lx131 + S390

Immediately After

Lx132

DIALOGUE BRIDGE into BAD BAD LEROY BROWN

Jannie: Wow. I forgot how cool 70s TV was. You couldn’t do half those shows today and yet they were groundbreaking at the time. We were done with the perfect picture of what people were supposed to be and started showing them as who they really were -warts and all.

Nick: Yeah, well America had plenty of warts. As the country approached the bicentennial-you know 1976, America was starting to lose its shine. Inflation was putting pressure on our wallets. Crime was exploding in the big cities – where no one was safe after dark – especially in New York and Chicago

Lx140

BAD. BAD LEROY BROWN (1973) written and performed by Carl Croce

EDDIE:

WELL, THE SOUTH SIDE OF CHICAGO
IS THE BADDEST PART OF TOWN
AND IF YOU GO DOWN THERE
YOU BETTER JUST BEWARE
OF A MAN NAME OF LEROY BROWN
NOW LEROY MORE THAN TROUBLE
YOU SEE HE STAND 'BOUT SIX FOOT FOUR
ALL THE DOWNTOWN LADIES CALL HIM "TREETOP LOVER"
ALL THE MEN JUST CALL HIM "SIR"

AND HE'S BAD, BAD LEROY BROWN
THE BADDEST MAN IN THE WHOLE DAMNED TOWN
BADDER THAN OLD KING KONG
AND MEANER THAN A JUNKYARD DOG

NOW LEROY HE A GAMBLER
AND HE LIKE HIS FANCY CLOTHES
AND HE LIKE TO WAVE HIS DIAMOND RINGS
UNDER EVERYBODY'S NOSE

HE GOT A CUSTOM CONTINENTAL
HE GOT AN EL DORADO TOO
HE GOT A 32 GUN IN HIS POCKET FOR FUN
HE GOT A RAZOR IN HIS SHOE

ALL:

AND HE'S BAD, BAD LEROY BROWN
THE BADDEST MAN IN THE WHOLE DAMNED TOWN
BADDER THAN OLD KING KONG
AND MEANER THAN A JUNKYARD DOG

EDDIE:

WELL FRIDAY 'BOUT A WEEK AGO
LEROY SHOOTIN' DICE
AND AT THE EDGE OF THE BAR
SAT A GIRL NAMED DORIS

ALL:

AND OH THAT GIRL LOOKED NICE

EDDIE:

WELL, HE CAST HIS EYES UPON HER
AND THE TROUBLE SOON BEGAN
AND LEROY BROWN, HE LEARNED A LESSON
'BOUT MESSIN' WITH THE WIFE OF A JEALOUS MAN

ALL:

AND HE'S BAD, BAD LEROY BROWN
THE BADDEST MAN IN THE WHOLE DAMNED
TOWN BADDER THAN OLD KING KONG
AND MEANER THAN A JUNKYARD DOG

EDDIE:

WELL THE TWO MEN TOOK TO FIGHTING

AND WHEN THEY PULLED THEM FROM THE
FLOOR LEROY LOOKED LIKE A JIGSAW
PUZZLE
WITH A COUPLE OF PIECES GONE

AND HE'S BAD,

ALL:

BAD LEROY BROWN
THE BADDEST MAN IN THE WHOLE DAMNED
TOWN BADDER THAN OLD KING KONG
AND MEANER THAN A JUNKYARD DOG
BADDER THAN OLD KING KONG
AND MEANER THAN A JUNKYARD DOG

BUTTON

Lx141

Peak of Applause

Lx143 + S420

DIALOGUE BRIDGE into MAMA TOLD ME NOT TO COME

Stacey: I always loved that song.

Eddie: Did you know that Leroy Brown was a real person? It's true. Jim Croce wrote it about one of his real-life army buddies from Chicago. Croce's buddy went AWOL during basic training, but he still showed up on payday to get his paycheck. Croce thought the guy was such a cool cat he wrote a song about him.

S420.5

Nick: Just like television, music started showing the real grit in life and there was plenty of grit to go around, especially in the big cities like Chicago and New York.

Jannie: In the 70s a new type of nightclub began to emerge out of New York City called the Discotheque.

Studio 54 became the most famous discotheque in the world, filled with celebrities such as...

S421

Tuman Capote, Andy Warhol,

S422

Dana Ross,

S423

Grace Jones,

S424

and even Jackie Kennedy.

S425

Stacey: But behind the gold Lamae was a darker center. These nightclubs were filled with the seedier elements of society—who offered more than dance to stimulate. Cocaine and Quaaludes flowed like candy. Danger was everywhere.

S426

Lx143

MAMA TOLD ME (NOT TO COME) (1970) written by Randy Newman, performed by Three Dog Night

NICK:

WANT SOME WHISKEY IN YOUR WATER?
SUGAR IN YOUR TEA?
WHAT'S ALL THESE CRAZY QUESTIONS THEY'RE ASKIN' ME?
THIS IS THE CRAZIEST PARTY THAT COULD EVER BE
DON'T TURN ON THE LIGHTS 'CAUSE I DON'T WANNA SEE

ALL:

MAMA TOLD ME NOT TO COME
MAMA TOLD ME NOT TO COME
THAT AIN'T THE WAY TO HAVE FUN, NO (UH-UH)

NICK:

OPEN UP THE WINDOW, LET SOME AIR INTO THIS ROOM
I THINK I'M ALMOST CHOKIN' FROM THE SMELL OF STALE
PERFUME AND THAT CIGARETTE YOU'RE SMOKIN' 'BOUT SCARE ME

HALF TO DEATH OPEN UP THE WINDOW, SUCKER, LET ME CATCH MY BREATH

ALL:

MAMA TOLD ME NOT TO COME
MAMA TOLD ME NOT TO COME
THAT AIN'T THE WAY TO HAVE FUN, SON
THAT AIN'T THE WAY TO HAVE FUN, SON

Lx143.1

NICK:

THE RADIO IS BLASTIN', SOMEONE'S KNOCKIN' AT THE DOOR
I'M LOOKIN' AT MY GIRLFRIEND, SHE'S PASSED OUT ON THE FLOOR
I SEEN SO MANY THINGS I AIN'T NEVER SEEN BEFORE
DON'T KNOW WHAT IT IS, I DON'T WANNA SEE NO MORE

ALL:

MAMA TOLD ME NOT TO COME
MAMA TOLD ME NOT TO COME
SHE TOLD ME "THAT AIN'T THE WAY TO HAVE FUN, SON"
THAT AINT THE WAY TO HAVE FUN, NO

MAMA TOLD ME, MAMA TOLD ME
MAMA TOLD ME. TOLD ME!
MAMA TOLD ME, MAMA TOLD ME
MAMA TOLD ME. TOLD ME

Lx143.2

Lx143.3

[BUTTON]

Lx144

Peak of Applause

Lx145 + S450

DIALOGUE BRIDGE into DISCO MEDLEY

Eddie: That was a trip!

Nick: Did you know that quaaludes were so common they were nicknamed “disco biscuits?”

Eddie: (Dawning) Ooh, now I understand why disco became so popular.

Stacey: Don't kiss the disco!

S452

Nick: Actually, it was thanks to the movie Saturday Night Fever.

Stacey: I love that movie!

Nick: You and everyone else on the planet. That movie catapulted disco out of New York and into the American mainstream. Suddenly there were disco balls in Bradenton. It seemed everyone identified with John Travolta's character.

Stacey: He was kind-of hot when he was young!

Nick: Yeah, but I'm talking about how young adults found themselves stuck. Times were tough. It was hard to make ends meet. To escape they started going to discos. During the week they may have been working class stiffs, but come Saturday night they held court, dancing the night away in mirror ball palaces.

Stacey: When it comes to disco-- I am the Queen! I LOVE everything about it! Men dressed in white leisure suites and platform shoes danced the night away with women in sequins halter dresses and 6-inch heels.

Lx147

DISCO MEDLEY

STAYIN' ALIVE (1977) written by The Bee Gees

MEN:

WELL YOU CAN TELL FROM THE WAY I
USE MY WALK IM A WOMENS MAN, NO
TIME TO TALK MUSICS LOUD AND
WOMEN WARM,
IVE BEEN KICKED AROUND SINCE I WAS BORN AND NOW ITS ALL
RIGHT, ITS OKAY AND YOU MAKE LOOK THE OTHER WAY

ALL:

WE CAN TRY, TO UNDERSTAND
THE NEW YORK TIMES EFFECT ON MAN
WETHERE YOU'RE A BROTHER OR WEATHER YOU'RE A MOTHER, YOUR STAYIN
ALIVE, STAYLIN ALIVE FEEL THE CITY BREAKING AND EVERYBODY SHAKING WE'RE
STAYIN ALIVE STAYIN ALIVE AH HA HA HA
STAYIN ALIVE, STAYIN ALIVE
AH HA HAH HA
STAYIN ALIVE, STAYIN ALIV

Lx148

**DANCING QUEEN (1976) written by Benny Andersson, Björn Ulvaeus, and Stig Anderson,
performed by ABBA**

STACEY:

FRIDAY NIGHT AND THE LIGHTS ARE LOW
LOOKING OUT FOR A PLACE TO GO
WHERE THEY PLAY THE RIGHT MUSIC
GETTING IN THE SWING
YOU COME TO LOOK FOR A KING
ANYBODY COULD BE THAT GU
NIGHT IS YOUNG AND THE MUSIC'S HIGH
WITH A BIT OF ROCK MUSIC
EVERYTHING IS FINE
YOU'RE IN THE MOOD FOR A DANCE
AND WHEN YOU GET THE CHANCE

Lx149

STACEY ADD ALL:

DU ARE THE DANCING QUEEN
YOUNG AND SWEET
ONLY SEVENTEEN
DANCING QUEEN
FEEL THE BEAT FROM THE TAMBOURINE, OH YEAH
YOU CAN DANCE
YOU CAN JIVE
HAVING THE TIME OF YOUR LIFE
OOH, SEE THAT GIRL

WATCH THAT SCENE
DIGGING THE DANCING QUEEN

Lx149.3

Key Change for Groove Thing

Lx149.5

SHAKE YOUR GROOVE THING (1978) written and performed by Peaches and Herb

MEN LEAD (WOMEN ON HARMONY):

SHAKE IT, SHAKE IT
SHAKE YOUR GROOVE THING,
SHAKE YOUR GROOVE THING, YEAH, YEAH
SHOW 'EM HOW WE DO IT NOW
SHAKE YOUR GROOVE THING
SHAKE YOUR GROOVE THING, YEAH, YEAH
SHOW 'EM HOW WE DO IT NOW
SHOW 'EM HOW WE DO IT NOW

LET'S SHOW THE WORLD WE CAN DANCE
BAD ENOUGH TO STRUT OUR STUFF
THE MUSIC GIVES US A CHANCE
WE DO MORE OUT ON THE FLOOR, **MEN:** LIKE THIS

SHAKE YOUR GROOVE THING
SHAKE YOUR GROOVE THING, YEAH, YEAH
SHOW 'EM HOW WE DO IT NOW
SHAKE YOUR GROOVE THING
SHAKE YOUR GROOVE THING, YEAH, YEAH
SHOW 'EM HOW WE DO IT NOW
SHOW 'EM HOW WE DO IT NOW
SHAKE YOUR GROOVE THING.

LAST DANCE (1978) written and performed by DONNA SUMMER

JANNIE:

Sp, LET'S DANCE, THE LAST DANCE

Lx150

LET'S DANCE, THE LAST DANCE
LET'S DANCE, THIS LAST DANCE TONIGHT
LET'S DANCE, LAST DANCE FOR LOVE
YES, IT'S MY LAST CHANGE
FOR ROMANCE TONIGHT
OH, I NEED YOU, BY ME
BESIDE ME, TO GUIDE ME,
TO HOLD ME, TO SCOLD ME,
CAUSE IM BAD
IM SO BAD **6** - 7 - 8

Lx151

JANNIE AND ALL:

SO LET'S DANCE, THE LAST DANCE
LET'S DANCE, THE LAST DANCE
LET'S DANCE, THE LAST DANCE
LET'S DANCE, THIS LAST DANCE TONIGHT

JANNIE:

YAH, YAH, YAH

ALL:

TONIGHT!

Key Change for Stayin' Alive (Tag)

Lx151.1

STAYIN ALIVE

ALL:

WHETHER YOU'RE A BROTHER OR WHETHER
YOU'RE A MOTHER YOU'RE STAYIN ALIVE STAYING
ALIVE
FEEL THE CITY BREAKIN' AND EVERYBODY SHAKIN'
WE'RE STAYIN ALIVE STAYIN ALIVE
AH HA HA HA
STAYIN ALIVE, STAYIN ALIVE
AH HA HAH HA
STAYIN ALIVE

IM STAYIN ALIVE! **1** **BUTTON!**

Lx152

Peak of Applause

Lx153 + S490

DIALOGUE BRIDGE into HOW DEEP IS YOUR LOVE

Jannie: I got to admit... I love me some Barry Gibb!

Eddie: Ooh, me too, girl. That falsetto gets me every time.

Nick: The Beegees were one of the most popular bands of the 20th century. Their smooth falsettos skyrocketed the disco sound and catapulted the Saturday Night Fever Soundtrack to the top of the charts. It is still the second best-selling soundtrack album in history.

S492

Stacey: Unfortunately, the disco party of the 70's was short lived. It was the first musical genre to suffer from too much radio play.

Jannie: That Disco Duck was a little much!

S494

Stacey: Disco became symbolic of the fads of the '70s. Burning bright, but quickly extinguished.

S496

Nick: But artists such as the BeeGees bridged the gap. They wrote about more than the party. They wrote about who you wanted to come home to when the disco ball stopped spinning.

Jannie: The world may have been evolving, but the people of the 70's still were looking for the same thing they had been looking for decades, connection and love.

Lx160 + S500

HOW DEEP IS YOUR LOVE (1977) written by Barry Gibb, Robin Gibb, and Maurice Gibb, performed by the Bee Gees

EDDIE:

I KNOW YOUR EYES IN THE MORNING SUN
I FEEL YOU TOUCH ME IN THE POURING RAIN
AND THE MOMENT THAT YOU WANDER FAR FROM ME
I WANNA FEEL YOU IN MY ARMS AGAIN
AND YOU COME TO ME ON A SUMMER BREEZE
KEEP ME WARM IN YOUR LOVE, THEN YOU SOFTLY LEAVE
AND IT'S ME YOU NEED TO SHOW

Lx160.1

EDDIE ADD JANNIE ON BACKING VOCALS:

HOW DEEP IS YOUR LOVE?
IS YOUR LOVE?
HOW DEEP IS YOUR LOVE?
I REALLY MEAN TO LEARN
'CAUSE WE'RE LIVING IN A WORLD OF FOOLS
BREAKING US DOWN WHEN
AND, THEY ALL SHOULD LET US BE
WE BELONG TO YOU AND ME

EDDIE:

I BELIEVE IN YOU
YOU KNOW THE DOOR TO MY BAREST SOUL
YOU'RE THE LIGHT IN MY DEEPEST, DARKEST HOUR
YOU'RE MY SAVIOR WHEN I FALL
AND YOU MAY NOT THINK I CARE FOR YOU
WHEN YOU KNOW DOWN INSIDE THAT I REALLY DO
AND IT'S ME YOU NEED TO SHOW

EDDIE ADD JANNIE ON BACKING VOCALS:

HOW DEEP IS YOUR LOVE?
IS YOUR LOVE?
HOW DEEP IS YOUR LOVE?

I REALLY MEAN TO LEARN
'CAUSE WE'RE LIVING IN A WORLD OF FOOLS

BREAKING US DOWN WHEN THEY ALL SHOULD
LET US BE WE BELONG TO YOU AND ME

LA LA LA LA LA, OHH
HOW DEEP IS YOUR LOVE?

Piano Trail

Lx161

Peak of Applause

S510

WE'VE GOT TONIGHT (1976) written and performed by Bob Seger

NICK:

I KNOW IT'S LATE, I KNOW YOU'RE WEARY
I KNOW YOUR PLANS DON'T INCLUDE ME
STILL HERE WE ARE, BOTH OF US LONELY
LONGING FOR SHELTER FROM ALL THAT WE SEE
WHY SHOULD WE WORRY? NO ONE WILL CARE,
GIRL LOOK AT THE STARS, SO FAR AWAY
WE'VE GOT TONIGHT, WHO NEEDS TOMORROW?
WE'VE GOT TONIGHT, BABE
WHY DON'T YOU STAY?

* Visual Cue: Nick X DSC/R

Lx162

STACEY:

DEEP IN MY SOUL I'VE BEEN SO LONELY
ALL OF MY HOPES FADING AWAY
I'VE LONGED FOR LOVE LIKE EVERYONE ELSE DOES
I KNOW I'LL KEEP SEARCHING AFTER TODAY

Lx164

NICK:

SO THERE IT IS, GIRL, WE'VE GOT IT ALL NOW

STACEY:

AND HERE WE ARE, BABE, WHAT DO YOU STAY?

NICK AND STACEY:

WE'VE GOT TONIGHT, WHO NEEDS
TOMORROW? WE'VE GOT TONIGHT, BABE
WHY DON'T YOU STAY?

NICK:

I KNOW IT'S LATE AND I KNOW YOU'RE WEARY

S515

STACEY:

(WEARY)

NICK:

I KNOW YOUR PLANS DON'T INCLUDE ME

STACEY:

(STILL HERE WE ARE)

NICK AND STACEY:

BOTH OF US LONELY
BOTH OF US LONELY

S520

NICK:

WE'VE GOT TONIGHT

STACEY:

WHO NEEDS TOMORROW?

NICK:

LET'S MAKE IT LAST

STACEY:

LET'S FIND A WAY

NICK:

TURN OFF THE LIGHT

STACEY:

OH, COME TAKE MY HAND NOW

NICK AND STACEY:

WE'VE GOT TONIGHT, BABE

WHY DON'T WE STAY?

WE'VE GOT TONIGHT, BABE

WHY DON'T WE STAY?

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Lx165

Peak of Applause

S530

THE WAY WE WERE (1974) written by Alan Bergman, Marilyn Bergman, Marvin

Hamlisch, performed by Barbra Streisand

JANNIE:

MEMORIES

LIGHT THE CORNERS OF MY MIND

MISTY WATERCOLOR MEMORIES

OF THE WAY WE WERE

SCATTERED PICTURES

OF THE SMILES WE LEFT BEHIND

SMILES WE GAVE TO ONE ANOTHER

FOR THE WAY WE WERE

COULD IT BE THAT IT WAS ALL SO SIMPLE THEN?

OR HAS TIME RE-WRITTEN EVERY LINE?

IF WE HAD THE CHANCE TO DO IT ALL AGAIN

TELL ME, WOULD WE?

COULD WE?

MEMORIES

MAY BE BEAUTIFUL AND YET

WHAT'S TOO PAINFUL TO REMEMBER

WE SIMPLY CHOOSE TO FORGET

SO, IT'S THE LAUGHTER

WE WILL REMEMBER

WHENEVER WE REMEMBER

THE WAY WE WERE

THE WAY WE WERE

ON 2ND PIANO ROLL

Lx171

Peak of Applause

Lx172 + S540

DIALOGUE BRIDGE into I WILL SURVIVE

Stacey: "The Way We Were" as both a movie and song is considered one of the greatest love stories of the 20th century. Yet it is the story of a failed romance.

Nick: It's our failures that make us human and the 70s were all about finding light through the darkness. It was the decade that took us from Vietnam, to Watergate, to inflation and back.

Eddie: The '70s may have been rough, but they showed the resilience of the American spirit

Lx180 + S550

I WILL SURVIVE (1978) by Freddie Perren and Dino Fekaris, performed by Gloria Gaynor

JANNIE:

IT TOOK ALL THE STRENGTH I HAD NOT TO FALL APART
KEPT TRYING HARD TO MEND THE PIECES OF MY BROKEN HEART
AND I SPENT OH-SO MANY NIGHTS JUST FEELING SORRY FOR MYSELF
I USED TO CRY
BUT NOW I HOLD MY HEAD UP HIGH AND YOU SEE **ME**
SOMEBODY NEW
I'M NOT THAT CHAINED-UP LITTLE PERSON STILL IN LOVE WITH YOU

Lx181

JANNIE ADD ALL ON BACKING VOCALS:

WEREN'T YOU THE ONE WHO TRIED TO BREAK ME WITH GOODBYE? ooH
DID YOU THINK I'D CRUMBLE?
DID YOU THINK I'D LAY DOWN AND DIE?
OH NO, NOT I, I WILL SURVIVE
OH, AS LONG AS I KNOW HOW TO LOVE, I KNOW I'LL STAY ALIVE

I'VE GOT ALL MY LIFE TO LIVE
AND I'VE GOT ALL MY LOVE TO GIVE AND I'LL SURVIVE
I WILL SURVIVE

OH NO, NOT I,
NICK, EDDIE, AND STACEY:
OH NO, NOT I,

JANNIE:
I WILL SURVIVE
OH, AS LONG AS I KNOW HOW TO LOVE, I KNOW I'LL STAY ALIVE

ALL:
I'VE GOT ALL MY LIFE TO LIVE
AND I'VE GOT ALL MY LOVE TO GIVE AND I'LL SURVIVE
I WILL SURVIVE
I WILL SURVIVE
HEY HEY
1 - 2 - 3 - 4 - **5** - 6 - 7 - 8

Lx190

QUEEN MEDLEY

WE ARE THE CHAMPIONS (1977) written by Freddie Mercury, performed by Queen

NICK:
I'VE PAID MY DUES
TIME AFTER TIME
IVE DONE MY SENTENCE
BUT COMMITED NO CRIME
AND BAD MISTAKES
IVE MADE A FEW
IVE HAD MY SHARE OF SAND KICKED IN MY FACE
BUT IVE COME THOU**GH**

Lx191

NICK ADD ALL:
AND I NEED TO GO
ON AND ON AND ON AND ON
WE ARE THE CHAMPIONS. MY FRIENDS
AND WELL KEEP ON FIGHTING TILL THE END
WE ARE THE CHAMPIONS, WE ARE THE CHAMPIONS
NO TIME FOR LOSERS 'CAUSE WE ARE THE CHAMPIONS
OF THE WORLD

DON'T STOP ME NOW (1978) written by Freddie Mercury, performed by Queen

EDDIE:
ME A SHOOTING STAR LEAPING THROUGH THE SKIES
LIKE A TIGER DEFYING THE LAWS OF GRAVITY
I'M A RACING CAR PASSING BY LIKE LADY GODIVA

Lx192

I'M GONNA

ALL:

GO, GO, GO

EDDIE:

THERE'S NO STOPPING ME

EDDIE AND STACEY:

I'M BURNIN' THROUGH THE SKY, YEAH

200 DEGREES

ALL:

THAT'S WHY THEY CALL ME MISTER

FAHRENHEIT I'M TRAVELLING AT THE

SPEED OF LIGHT

I WANNA MAKE A SUPERSONIC MAN OUT OF YOU

Lx193

DON'T STOP ME NOW

EDDIE and STACEY:

I'M HAVING SUCH A GOOD TIME

I'M HAVING A BALL

ALL:

DON'T STOP ME NOW

EDDIE:

IF YOU WANNA HAVE A GOOD TIME

STACEY:

JUST GIVE ME A CALL

ALL:

DON'T STOP ME NOW

EDDIE:

'CAUSE I'M HAVING A GOOD TIME

ALL:

DON'T STOP ME NOW

EDDIE:

YES, I'M HAVIN' A GOOD TIME

STACEY:

I DON'T WANT TO STOP AT ALL

ALL:

DON'T STOP ME NOW

EDDIE:

YES, IM HAVING A GOOD TIME

STACEY:

I DON'T WANT TO STOP AT ALL

WE ARE THE CHAMPIONS (1977) written by Freddie Mercury, performed by Queen

ALL:

WE ARE THE CHAMPIONS MY FRIENDS

AND WELL KEEP ON FIGHTING TILL THE END

WE ARE THE CHAMPTIONS, WE ARE THE CHAMPIONS

NO TIME FOR LOSERS 'CAUSE WE ARE THE CHAMPONS

OF THE

WORLD

Lx194

WORLD

Lx195

WORLD

Lx196

BUTTON

Lx197

BOWS

Lx200 + S590

Nick: The young but mighty - Mr. Eddie Weaver

Lx201

The beautiful Stacey Harris

Lx202

Lx203

The Incomparable Jannie Jones
The Fabulous Carl Haan

Lx204

Jannie: And the amazing Nick Anastasia!

Lx205

Nick: We've had such a wonderful time with you guys tonight, but I think we can all agree the 70's was EXHAUSTING!!! So, we leave you with this final note....

Na Na Na Tag

Lx206 + S600

Visual Cast Exits

Lx207 + PRE/POST

Na Na Na Tag Button

Lx206 + S600

Post Show

Lx210 + S608

STOPWATCH