

Get Back

A Tribute to Love and Beatlemania

by
Gary Ewing

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DEDICATION

For Lori A. Jungling

(And everyone else too young to remember Beatlemania)

And in memory of Robert A. Smith

STORY OF THE PLAY

A delightful comic coming of age play for teens. (Or a great trip down memory lane for adults.) It's 1964 and the Beatles are arriving in the U.S. for their debut on the Ed Sullivan Show. Andrea, Libby and Kirk eagerly await their arrival while their older siblings are having trouble making the transition from Elvis to the Beatles. This is the biggest event in young Andrea's life until she realizes that she likes a *boy!* Young love is hilariously and touchingly portrayed in this story of change and loss. Andrea likes Kirk and her best friend Libby tells him so. As preteens, relationships are uncharted territory. After Kirk's brother and friend tease, torment and lock Kirk in the closet on the night that Libby calls, the kids seem to work it out in their own way, even after some wayward advice from the older brother. Act II takes place six years later as the Beatles are disbanding. Libby, Andrea and Kirk, now at the ripe and experienced age of 17, face new challenges, including the death of Kirk's older brother and another friend in Vietnam. But somehow, the Beatles music works its magic on a group of kids trying to find their way.

ORIGINAL PRODUCTION

GET BACK was first performed at The Mason City Community Theatre, Mason City, Iowa on August 2, 1996, with the following cast:

Cassie Miller	Katie Nauman
Ryan Rydstrom	Brian Menninga
Stefan Bate	Alison DeFrance
Jennifer O'Brien	Carter Bair
Scott Winters	Molly Gooder
Kathy Douglass-Winter	

Produced by Cathrine Beck

Director - Daniel Patton

Set Design - Tim Slaven

Costume Design - Marie Clark

CAST OF CHARACTERS

(3 to 4 m, 3 w)

ACT I

ANDY (ANDREA) DODGE: Preteen. A budding young artist with an overactive imagination.

LIBBY NELSEN: Preteen. Andy's best friend. Five years ahead of the woman's lib movement.

KIRK STRATFORD: Preteen. A red-blooded boy struggling to unravel the mysterious phenomena called girls.

RYAN STRATFORD: Kirk's older brother, 16. Hip, slick, and cool. An Elvis man.

SMITTY: 16. Ryan's buddy. When it comes to girls, what can you say? He's been turned down by the best of them.

ABBY DODGE: Andy's older sister, 16. Sophisticated, pretty and able to give advice.

ACT II (*Six years later.*)

ANDY (ANDREA): Now 17. Vivacious, in love, a born matchmaker.

KIRK: Now 17. Girls, cars, or should that be cars, girls? A great kid.

LIBBY: Now 17. Bright, scrappy, and somewhat political. The top of her welding class.

STEVE CROOKS: 17. Kirk's best friend. A good heart but not much else going on. A lot of air between the ears.

SYNOPSIS OF SCENES

ACT I

Setting: The separate bedrooms of Andy and Kirk.

Time: After school Feb. 10th, 1964.

ACT II

Setting: The same with modifications representative of the times.

Time: April, 1970.

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ACT I

(Stage left is the second-floor bedroom of Andrea Dodge. The house is Victorian style, and is tastefully decorated. There is a four-poster bed covered with stuffed animals. There is a drawing table with sketches strewn about. It is snowing outside her upstage window. Stage right is the first-floor bedroom of Kirk Stratford and his older brother, Ryan. There are bunk beds, an Elvis poster, a James Dean poster, weights, and a dart board. There is also a window upstage. Although the two houses are blocks apart, they are connected with a single telephone line. When the lights come up it is 1964. LIBBY and ANDY are giggling and talking about school. Andy crosses and turns on her transistor radio.)

ANNOUNCER: It's 3:35 this snowy Friday afternoon. A nippy twenty-eight degrees. But it's going to be one hot weekend. As promised we will be bringing you Beatles Headline News all weekend. This afternoon three thousand screaming fans, mostly female I'm told, were on hand at the Kennedy airport in New York City to greet the Fab Four as they landed on American soil for the first time. We're told when the lads first stepped off Pan Am flight 101, and spotted the crowd they looked about thinking the president must be landing near by. How's that for a good old USA welcome? As if their arrival isn't enough, "I Want to Hold Your Hand" has rocketed to the top of the charts. It is the number one hit of the land. I'm Captain Jack, the commander of the airwaves, and I'll definitely be playing it for you sometime this hour so stay with me. I'll be right back after this message from your friends at the Flame and Ember restaurant. Tonight and Saturday a dollar fifty buys you a filet mignon with your choice...!

ANDY: *(Shuts off radio.)* Wow! I wish we lived in New York. That would be so cool to see the Beatles in person. Three thousand people is more than our whole town I'll bet. I can't wait for Sunday night. Did you ask if you could watch it over here?

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LIBBY: My dad says gladly. He says he's not wasting a good Sunday night on four guys with sissy hair cuts. He says I have to get right home after they're done because the next day is a school day. It's not fair. I'll bet my brothers will get to stay up late to watch some stupid western. I think girls should be treated just the same as boys, don't you?

ANDY: I guess so.

LIBBY: If you had brothers you would know so. You're so lucky. I wish I had a sister. Boys are so stupid.

ANDY: Some of the boys in our class are pretty smart.

LIBBY: I don't mean school stupid, I mean real life stupid. They're weird. All they know about is sports and cars. If they would let me, I could play sports as good as them. I think they're afraid girls will make them look stupid. Which they are.

ANDY: The Beatles are boys, and I don't think they're stupid. Do you think the Beatles are stupid?

LIBBY: Of course not. They're the Beatles, they're not like the boys in our class. My dad thinks they're stupid, and so do my dumb brothers. They're the ones who are stupid for thinking the Beatles are stupid. Except my brother Chuck, he likes them.

ANDY: Do you think Kirk Stratford is stupid? I don't like him or anything. I was just wondering if you thought he was stupid.

LIBBY: Not as bad as some of the other boys in our class. I heard he had to go to Old Lady Duffy's office twice this week.

ANDY: How come?

LIBBY: Because his hair is too long, and he won't cut it. I heard Old Lady Duffy is going to call his parents. Chuck got called in too, so did Danny and Jeff. If Duffy calls our house there'll be a war.

ANDY: Do you think Old lady Duffy would make John Lennon cut his hair? I'll bet she would try. I think after a teacher or a principal turns twenty-five they should have to take some classes on how to be cool, or else they should have to quit. It should be a law or something.

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LIBBY: If I win the election for school president, I'll work on that. You can help me.

ANDY: What about that new kid Steve. Do you think he's stupid?

LIBBY: I don't know yet. I heard he had to take a grade over. He's kind of cute, but that doesn't mean a thing. Cute and stupid or ugly and stupid, it's all the same to me. He's a boy.

ANDY: Let's go downstairs and get something to eat, and then come back up and call Mary Beth to see if her parents will let her watch Ed Sullivan with us on Sunday. That is, if she's not going to be sick. She's always sick.

(SHE grabs her transistor radio and turns it on. The GIRLS dance their way out of the room. MUSIC continues as the LIGHTS cross fade to Kirk and Ryan's bedroom. KIRK is very awkwardly trying to dance in front of the mirror. He has a Beatles haircut and wears a button-down shirt and slacks. He is still dressed from school. After a few moments RYAN enters and turns off Kirk's radio. His hair is slicked back. He wears blue jeans, loafers, and a football jersey with the name Stratford on the back.)

KIRK: Hey, buttwipe! What's the big idea?

RYAN: When I'm here we listen to Elvis, Roy Orbison, or Fats Domino. That's it.

(Pushing KIRK out of the way, RYAN slicks back his long black hair in the mirror.)

KIRK: You're not my boss. I'll listen to what I want.

(Turns radio back on. RYAN cuffs him and shuts it back off. KIRK tries to grab the radio, but RYAN holds it out of his reach. RYAN sets the radio on the top bunk, and playfully wrestles KIRK to the floor. He has Kirk's shoulders pinned beneath his knees, and messes up Kirk's hair.)

End of Freeview

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