Libretto/Vocal Book

Music & Lyrics by Pete Townshend
Book by Pete Townshend and Des McAnuff
Additional Music & Lyrics by John Entwistle and Keith Moon
Originally Produced on Broadway by Pace Theatrical Group and Dodger Productions with Kardana Productions, Inc.

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* Twenty-One, ** I Believe My Own Eyes, Amazing Journey, Christmas, Do You Think It's Alright?, Acid Queen, Pinball Wizard, I'm Free, Sally Simpson, We're Not Gonna Take It
The rock opera *Tommy*, which was first performed by The Who in 1969, was originally conceived by Pete Townshend and developed by Pete Townshend and Kit Lambert, with contributions to the development by John Entwistle, Keith Moon and Roger Daltrey.

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**Music Theatre International**
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MRS. WALKER
CAPTAIN WALKER
UNCLE ERNIE
MINISTER
FIRST OFFICER
SECOND OFFICER
NURSES
ALLIED SOLDIERS
LOVER
FOUR-YEAR-OLD TOMMY
NARRATOR/TOMMY
JUDGE
FIRST BARRISTER
SECOND BARRISTER
TEN-YEAR-OLD TOMMY
COUSIN KEVIN
RELATIVES (KEVIN’S MOTHER, KEVIN’S FATHER)
MINISTER’S WIFE
LOCAL LADS/SECURITY GUARDS
LOCAL LASSES
HAWKER
HARMONICA PLAYER
THE GYPSY
FIRST LOCAL LAD
SECOND LOCAL LAD
SPECIALIST
SPECIALIST’S ASSISTANT
NEWS VENDOR
SALLY SIMPSON
MRS. SIMPSON
MR. SIMPSON
DJ

GROUND CREWMAN, FLIGHT CREW, R.A.F. OFFICERS, YOUNG
ENGLISH WOMEN, AIDE, AIRBORNE TROOPS, GERMAN FOOT
SOLDIERS, ALLIED PRISONERS, GERMAN GUARD, BABY (TOMMY),
Policemen, Policewoman, Inspector, Military Officers,
Constables, Doctors, Lab Technicians, Hospital Staff,
Church Choir, Barkeep, Psychiatrist, Psychiatrist’s
Assistant, Thugs, Harlots, Drunks, Reporters,
Interviewer, Crowd
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ACT ONE

PROLOGUE

#1 Overture (Ensemble)

(SLIDE: 1940.

During the overture the following series of vignettes unfolds in a kind of balletic dumbshow.

A. [First French Horn Section]

A WELDER is at work, face hidden behind a welding mask. A Royal Air Force Wellington bomber sits on the edge of an airfield beyond. A fuel hose is hauled out and extended by a GROUND CREWMAN. A FLIGHT CREW emerges. CAPTAIN WALKER, a handsome Englishman in his mid-twenties follows them, but is cut off by the fuel hose. His path being blocked, HE stands behind the WELDER. Sparks fly. WALKER tries to get the WELDER’S attention. He gets no reaction. He speaks again. Finally, he pats the WELDER’S back. The WELDER turns, stands, and flips back the mask. WALKER points back at the bomber. The WELDER, who wears a cap with the peak turned to the back, pulls the cap off and wipes the sweat away. Hair spills down around her shoulders. WALKER stares at the young woman. He awkwardly offers her a cigarette. SHE accepts and walks away. He smiles and follows.

B. [Jitterbug entrance — “Go To The Mirror”]

WALKER and the WELDER are concealed as a group of R.A.F. OFFICERS and YOUNG ENGLISH WOMEN appear wildly doing the jitterbug on a smoke-filled dance floor. UNCLE ERNIE, WALKER’S older brother, appears and walks slowly around the DANCERS. HE’S dressed in civilian clothes and holds a teacup and saucer. He has a slight limp. He watches the DANCERS, grins, sips his tea. WALKER and the WELDER, now in a party dress, whirl across the room and disappear.

C. [The Wedding — “See Me, Feel Me”]

The group of OFFICERS and WOMEN separate and magically WALKER and the WELDER are revealed, their backs to us. HE is still in uniform, SHE wears a simple white dress. A MINISTER faces them and performs the wedding ceremony.

MINISTER

The union of husband and wife in heart, body, and mind is intended by God for their mutual joy; for the help and comfort given one another in prosperity and
adversity; and, when it is God's will, for the procreation of children and their nurture
in the knowledge and love of the Lord. Therefore marriage is not to be entered into
unadvisedly or lightly, but reverently, deliberately, and in accordance with purposes
for which it was instituted by God.

ENSEMBLE

(Simultaneous with above)
AHHHHH...

(The OTHERS witness the exchange of vows. UNCLE ERNIE walks up
and stands by WALKER'S side. HE hands him a ring. While the service
goes on WALKER impatiently places the ring on MRS. WALKER's finger
and kisses her passionately in silhouette.

D. [Blitzkrieg - "Go To The Mirror"]

AIR RAID SIRENS. UNCLE ERNIE produces a civil defense armband,
which he dons, and a flashlight. EVERYONE ELSE scatters. A
cacophony of SOUNDS join the sirens — RADIO BROADCASTS of
Churchill and Hitler, the DRONE of the engines of bombers overhead,
FLASHES OF LIGHT on the horizon. Nearby EXPLOSIONS.
UNCLE ERNIE hurries off.

E. [Bed Scene — "Listening To You" — Loury Organ]

A bed appears. MRS. WALKER is tucked in, her head on the pillow,
asleep. Distant EXPLOSIONS. WALKER, having finished dressing, sits
gently on the edge of the bed. HE leans over and kisses her softly. SHE
stirs but doesn't awaken. He watches her for a moment longer and then
quietly creeps away.

F. [Warmups; Jumping Jacks; Calisthenics — French Horn]

WALKER is met by an AIDE who ritualistically helps him change into
his combat uniform. HE fastens a parachute on WALKER'S back.
Simultaneously, AIRBORNE TROOPS perform exercises at the edge of
the airfield. The AIDE salutes.

G. ["Pinball Wizard"]

The hull of a Wellington bomber has two rows of SOLDIERS seated on
low benches on either side of the fuselage, facing each other. WALKER
joins them and THEY are instantly in flight. BURSTS of anti-aircraft
shells explode around them. A trap door opens between the two rows.
FLAMES reflect on the faces of the SOLDIERS from far below. One by
one the SOLDIERS step to the edge of the trap and leap into the abyss.
WALKER is the last to jump.
H. [Closing Bars]

PARACHUTES fill the sky in a Magritte-like image. A FIGURE slowly descends from above, suspended under his chute — WALKER.

TWO GERMAN FOOT SOLDIERS appear below. THEY stare up at the sky. They raise machine guns in the air and fire. There is the deafening SOUND of the rounds going off)

END OF PROLOGUE
SCENE ONE

#1A Intro to "It's A Boy" (Orchestra)

(SLIDE: LONDON.

The front door of the WALKERS’ semi-detached home — 22 HEATHFIELD GARDENS. UNCLE ERNIE comes down the street and knocks on the door. MRS. WALKER emerges. UNCLE ERNIE proudly conjures up contraband from his jacket pockets)

UNCLE ERNIE

Sardines! An egg! Un demi-litre du lait!

(From his inside breast pocket UNCLE ERNIE produces a half-pint bottle of milk. MRS. WALKER takes the items in her apron and kisses ERNIE on the cheek)

MRS. WALKER

Bless you, Ernie!

(MRS. WALKER goes back into the house. UNCLE ERNIE claps his hands and starts to leave. TWO OFFICERS ENTER and approach the house. UNCLE ERNIE stops. The SECOND OFFICER crosses to the front door with a satchel and knocks)

#2 It's A Boy (First Officer, Second Officer, Nurses, Mrs. Walker)

FIRST OFFICER

(To us)
CAPTAIN WALKER DIDN'T COME HOME.
HIS UNBORN CHILD WILL NEVER KNOW HIM.

(MRS. WALKER reappears)

SECOND OFFICER

(To MRS. WALKER)
BELIEVE HIM MISSING WITH A NUMBER OF MEN.
DON'T EXPECT TO SEE HIM AGAIN.

(UNCLE ERNIE starts to cross to MRS. WALKER. HE stops and looks away, unable to control himself. MRS. WALKER takes the papers from the SECOND OFFICER and without looking at them or him steps back into the house out of view. The SECOND OFFICER removes his hat and starts to follow her into the house but the door closes. HE sadly walks
back to join the FIRST OFFICER who pulls out a pint bottle of whiskey and presses it into UNCLE ERNIE’S hand)

FIRST OFFICER
CAPTAIN WALKER DIDN’T COME HOME.

SECOND OFFICER
(Overlapping)
CAPTAIN WALKER DIDN’T COME HOME.

CAPTAIN WALKER DIDN’T COME HOME.

CAPTAIN WALKER DIDN’T COME HOME.

CAPTAIN WALKER,

HIS UNBORN CHILD WILL NEVER KNOW HIM.

HIS UNBORN CHILD WILL NEVER KNOW HIM.

(The TWO OFFICERS walk off. UNCLE ERNIE looks down at the pint bottle. HE slowly opens it and takes a quick shot. He pockets the bottle. He stands in anguish for a moment, takes the bottle out again, removes the cap, tips back the bottle and has a long drink. The front door disappears. UNCLE ERNIE is now isolated with the bottle.

Simultaneously, a stretch of barbed wire appears in the background. Behind it, a line of ALLIED PRISONERS shuffles by in silhouette, ankles and wrists chained together. A GERMAN GUARD nudges them along. ONE PRISONER walks behind, isolated. It’s WALKER.

SLIDE: 1941.

WALKER returns to silhouette and the image remains of him slowly pacing back and forth)

END OF SCENE ONE
SCENE TWO

(UNCLE ERNIE puts the bottle away. MRS. WALKER, in hospital white, is pushed along in a wheelchair by a NURSE. TWO other NURSES ENTER from the opposite side, passing by UNCLE ERNIE, who peers over their shoulders. One of them carries a small bundle which SHE gently presents to MRS. WALKER)

NURSE 1
IT'S A BOY, MRS. WALKER. IT'S A BOY.

NURSE 1, NURSE 2
IT'S A BOY, MRS. WALKER, IT'S A BOY.

MRS. WALKER, NURSES
A SON! A SON! A SON!

(The NURSES EXIT with MRS. WALKER and the BABY. UNCLE ERNIE watches them go. HE remains, taking the occasional shot of whiskey.

#2A It's A Boy — Part 2 (Allied Soldiers, Walker)

SLIDE: 1942, 1943, 1944.

Beyond, in silhouette, WALKER continues to walk back and forth behind the barbed wire fence. UNCLE ERNIE EXITS.

SLIDE: 1945.

ALLIED SOLDIERS rush toward the fence. WALKER steps back in alarm as THEY swing open a gate and pass by him into the complex. One of the SOLDIERS sees his confusion and gently approaches him. HE leads WALKER by the arm out through the gate into the open. Another SOLDIER joins them)

FIRST ALLIED SOLDIER
BACK HOME THEY'RE CELEBRATING IN THE STREETS, AND FREEDOM REIGNS ON THIS FIRST DAY OF PEACE.

WALKER
WE'VE WON?

WALKER, 2 ALLIED SOLDIERS
WE'VE WON!
WE'VE WON!
(THEY help WALKER off)

END OF SCENE TWO
SCENE THREE

#3 Twenty-One  (Mrs. Walker, Lover, Walker)

(The interior of 22 Heathfield Gardens. The house assembles before our eyes. The front door reemerges as part of the picture and there is some space DOWNSTAGE for the street. UPSTAGE of the front door, particular elements from several rooms in the house appear and arrange themselves according to a conventional floor plan. There are no walls but there are a couple of interior doors dividing rooms, a couple of chairs, the bed from before, a large sofa, and at the extreme UPSTAGE side, three windows. In the center of it all is a large wardrobe which has a full length mirror on its face. On a small table is a cake with twenty-one candles, a bottle of champagne and two glasses.

MRS. WALKER sits at the table with her new LOVER nearby. TOMMY, her child who is now four, waits for his cake. The LOVER wears trousers, suspenders, no shirt. MRS. WALKER blows out the candles and cuts the cake)

MRS. WALKER

(To LOVER)
GOT A FEELIN’ TWENTY-ONE
IS GONNA BE A GOOD YEAR...
ESPECIALLY IF YOU AND ME SEE IT IN TOGETHER.

LOVER

(To MRS. WALKER)
NOW YOU’RE TWENTY-ONE
YOU’RE READY FOR A NEW YEAR.
LET’S MARRY NOW
AND CELEBRATE FOREVER.

MRS. WALKER

(To LOVER)
I HAD NO REASON TO BE OVER-OPTIMISTIC,
BUT SOMEHOW WHEN YOU SMILE
I CAN BRAVE BAD WEATHER.

GOT A FEELIN’ TWENTY-ONE
IS GONNA BE A GOOD YEAR...
ESPECIALLY IF YOU AND ME SEE IT IN TOGETHER.
LOVER
(Simultaneous with above)
TWENTY-ONE TODAY —
YOUR FUTURE IS WITH ME NOW.
OUR FUTURE IS YOUR FREEDOM.

(MRS. WALKER takes FOUR-YEAR-OLD TOMMY through the
bedroom door and adoringly lays him in bed. In the living room the
LOVER opens the champagne and pours two glasses)

NOW YOU’RE TWENTY-ONE
YOU’RE READY FOR A NEW YEAR.
LET’S MARRY NOW
AND CELEBRATE FOREVER.

MRS. WALKER
(Simultaneous with above, to FOUR-YEAR-OLD TOMMY)
ONLY TWENTY-ONE TODAY
AND I’VE SUCH A GROWN-UP SON.
WISH YOUR MUM A HAPPY DAY!

(FOUR-YEAR-OLD TOMMY gives his mother a flower)

FOUR-YEAR-OLD TOMMY
Happy Birthday, Mum.

MRS. WALKER
(To FOUR-YEAR-OLD TOMMY)
I HAD NO REASON TO BE OVER-OPTIMISTIC,
BUT SOMEHOW WHEN YOU SMILE
I CAN BRAVE BAD WEATHER.
(MRS. WALKER kisses FOUR-YEAR-OLD TOMMY goodnight and
returns through the door to the LOVER)

MRS. WALKER, LOVER
I HAD NO REASON TO BE OVER-OPTIMISTIC,
BUT SOMEHOW WHEN YOU SMILE
I CAN BRAVE BAD WEATHER.

(INSTRUMENTAL EXTENSION.

Out on the street, WALKER is accompanied by TWO OFFICERS.
THEY approach the front door of 22 Heathfield Gardens. WALKER
insists he’ll be alright on his own. THEY shake hands and the
OFFICERS glance at each other and reluctantly leave. WALKER is
about to knock on the door but reaches into his pocket and produces a
house key. HE puts the key in the door. It still fits. He smiles and turns the lock.

Inside the house FOUR-YEAR-OLD TOMMY sleeps and MRS. WALKER rejoins her LOVER in the other room. THEY drink champagne and embrace.

WALKER ENTERS through the front door. MRS. WALKER looks up from the embrace. SHE steps back in shock and firmly guides the LOVER out of the way. She slowly crosses to WALKER and reaches out to touch his face. The LOVER intercedes. HE pushes WALKER back toward the door. WALKER resists.

The commotion awakens FOUR-YEAR-OLD TOMMY. HE runs from his room through the door and stands watching.

MRS. WALKER sees FOUR-YEAR-OLD TOMMY. SHE rushes toward him and spins him around so that he can’t see the brewing fight. Inadvertently, she turns him so that he directly faces the mirrored surface of the wardrobe where he watches everything. MRS. WALKER crosses back to the men. A chair is knocked over.

The LOVER and WALKER go for each other. MRS. WALKER tries to separate them. SHE pulls the LOVER over to the sofa. The LOVER slaps her aside. HE picks up the fallen chair and rears back to throw it at WALKER. WALKER automatically takes his gun out of his holster and fires one shot, hitting the LOVER in the head and knocking him across the room. HE lies motionless. MRS. WALKER walks to him, touches him in horror. SHE turns to her husband and stares. HE puts down the revolver and looks up blankly. Finally she rushes to him and THEY hold each other. They turn to FOUR-YEAR-OLD TOMMY and see that HE has witnessed all of this in the mirror. MRS. WALKER goes to him, turns him around and is at first gentle and concerned. But when WALKER joins in, they build in mounting hysterical desperation)

MRS. WALKER
WHAT ABOUT THE BOY?

WALKER
WHAT ABOUT THE BOY?

WALKER, MRS. WALKER
WHAT ABOUT THE BOY?
HE SAW IT ALL!
(THEY become increasingly strident and finally lose control, berating little FOUR-YEAR-OLD TOMMY who just stands and takes it all in)

YOU DIDN'T HEAR IT,
YOU DIDN'T SEE IT,
YOU WON'T SAY NOTHING TO NO ONE EVER IN YOUR LIFE.
YOU NEVER HEARD IT.
HOW ABSURD IT'LL SEEM WITHOUT ANY PROOF.

YOU DIDN'T HEAR IT,
YOU DIDN'T SEE IT,
YOU NEVER HEARD IT, NOT A WORD OF IT.
YOU WON'T SAY NOTHING TO NO ONE.
NEVER TELL A SOUL

WALKER
WHAT YOU KNOW.

MRS. WALKER
WHAT YOU KNOW IS THE TRUTH.

WALKER, MRS. WALKER
YOU DIDN'T HEAR IT,
YOU DIDN'T SEE IT,
YOU WON'T SAY NOTHING TO NO ONE EVER IN YOUR LIFE.
YOU NEVER HEAR IT.

WALKER
HOW ABSURD IT'LL SEEM.

MRS. WALKER
HOW ABSURD IT'LL SEEM WITHOUT ANY PROOF.
(Staggered, with WALKER)
YOU DIDN'T HEAR IT,
YOU DIDN'T SEE IT,
YOU NEVER HEARD IT, NOT A WORD.

WALKER, MRS. WALKER
YOU WON'T SAY NOTHING TO NO ONE.
NEVER TELL A SOUL
WHAT YOU KNOW IS THE TRUTH.

WALKER
WHAT ABOUT THE BOY?
Suddenly, through the front door of 22 Heathfield Gardens, POLICE are pouring in. THEY surround the WALKERS. One of them urgently approaches the body of the LOVER. HE kneels by it and confirms that he's dead. MRS. WALKER bends down to FOUR-YEAR-OLD TOMMY. EVERYONE ELSE stands tense and frozen.

MRS. WALKER
Tommy. Everything's going to be alright. Do you understand?

(FOUR-YEAR-OLD TOMMY doesn't respond. A POLICEMAN picks up the revolver)

You needn't be afraid, love. Tommy? Do you hear me?

(FOUR-YEAR-OLD TOMMY doesn't answer. Another POLICEMAN crosses to WALKER)

Tommy, do you understand Mummy?

(FOUR-YEAR-OLD TOMMY walks to the mirror on the wardrobe. As he looks in the mirror certain elements in the room magically shift, as if the objects are taking on minds of their own, disobedient minds that defy the laws of gravity and space. A chair flies into the air. Doors take on new positions. The view outside the windows becomes scrambled)

Tommy! Tommy!
(FOUR-YEAR-OLD TOMMY just stares at the mirror.

The POLICE take WALKER and MRS. WALKER to separate sides of the house. A POLICEMAN sits MRS. WALKER on the bed and interrogates her. An INSPECTOR questions WALKER. POLICE mull about everywhere. THEY photograph and cover the body, dust the gun for fingerprints, measure the room and so on. They're joined by MILITARY OFFICERS who are particularly concerned with WALKER. One of the OFFICERS is sent to guard the door.

TOMMY continues to gaze blankly at his own image in the mirror.

From ABOVE, a FIGURE tumbles into the room and lands gracefully — our NARRATOR, in the image of TOMMY when he is older. No one in the room is aware of the NARRATOR'S presence)

NARRATOR
DEAF, DUMB AND BLIND BOY...
HE'S IN A QUIET VIBRATION LAND.
STRANGE AS IT SEEMS, HIS MUSICAL DREAMS
AIN'T QUITE SO BAD.

FOUR YEARS OLD
WITH THOUGHTS AS BOLD AS THOUGHT CAN BE;
LOVING LIFE AND BECOMING WISE
IN SIMPLICITY.

SICKNESS WILL SURELY TAKE THE MIND
WHERE MINDS CAN'T USUALLY GO.
COME ON THE AMAZING JOURNEY
AND LEARN ALL YOU SHOULD KNOW.

A VAGUE HAZE OF DELIRIUM
SEEPS IN HIS MIND.
SOARING AND FLYING IMAGES BLIND.
I'LL BE YOUR LEADER,
I'LL BE YOUR GUIDE.
ON THE AMAZING JOURNEY, TOGETHER WE'LL RIDE.

(UNCLE ERNIE ENTERS through the front door. HE sees the body and searches the house, finally finding his brother. He tries to embrace WALKER, but is held back by POLICEMEN. He frantically pulls out a silver flask and has a long drink. He sees FOUR-YEAR-OLD TOMMY staring in the mirror. He walks over to him, kneels, puts his arm around FOUR-YEAR-OLD TOMMY'S shoulder. The NARRATOR continues to move unseen about the room)
NOTHING TO SAY.
NOTHING TO HEAR
AND NOTHING TO SEE.
EACH SENSATION MAKES A NOTE IN HIS SYMPHONY.

SICKNESS WILL SURELY TAKE THE MIND
WHERE MINDS CAN'T USUALLY GO.
COME ON THE AMAZING JOURNEY
AND LEARN ALL YOU SHOULD KNOW.

HIS EYES ARE THE EYES THAT
TRANSMIT ALL THEY KNOW.
THE TRUTH BURNS SO BRIGHT
IT CAN MELT WINTER SNOW.
A TOWERING FIGURE,
SO BRILLIANT, SO HIGH...
A WHITE SUN BURNING
THE EARTH AND THE SKY.

(The NARRATOR vanishes and the house disassembles)

END OF SCENE THREE
SCENE FOUR

Grad A Amazing Journey Tag (Orchestra)

(An English Courtroom.

FOUR-YEAR-OLD TOMMY doesn’t move. UNCLE ERNIE holds his hand and the Court arranges itself around them. MRS. WALKER joins them and THEY all face a JUDGE in a powdered wig who is flanked by two wigged BARRISTERS. WALKER, still in uniform, is in the prisoner’s dockets. Some of the CONSTABLES and the INSPECTOR remain. The trial has been going on for some time. WALKER stands for the JUDGE’s verdict)

JUDGE

Captain Walker, after much consideration, on the grounds of justifiable homicide, this court finds you... Not Guilty.

(There is elation in the courtroom. UNCLE ERNIE dances a little jig. WALKER and MRS. WALKER embrace, the JUDGE looks relieved. Even the POLICE genuinely seem pleased and there is general handshaking, back slapping, hugging. FOUR-YEAR-OLD TOMMY doesn’t move. The JUDGE notices this. HE bangs his gavel. The courtroom becomes very still. The JUDGE begins to speak to FOUR-YEAR-OLD TOMMY)

Little boy, your parents have had some very good news indeed. I hope you can appreciate that fact.

(The words coming out of the JUDGE’S mouth are no longer in English, nor are they in any other recognizable language. In fact, they sound positively unworldly — even sinister. There is no response from FOUR-YEAR-OLD TOMMY.

Incomprehensibly garbled

Little boy, what about a small smile in celebration of this most happy turn of events?

(FOUR-YEAR-OLD TOMMY still doesn’t react. The barristers also speak to FOUR-YEAR-OLD TOMMY with the same eerie sounds)

FIRST BARRISTER

(Incomprehensibly garbled)

Do you hear, my boy, the magistrate is speaking to you?
SECOND BARRISTER
(To JUDGE, incomprehensibly garbled)
Young Master Walker appears to be under a certain amount of strain, your Honor.

(FOUR-YEAR-OLD TOMMY just stares blankly ahead. MRS. WALKER rushes to him)

MRS. WALKER
(Incomprehensibly garbled)
My God, Tommy—what ever is happening to you, my love?
(Her words are just as jumbled and strange as the others. It’s as if we are listening from FOUR-YEAR-OLD TOMMY’S standpoint to his descent into an extreme traumatized state.

The WALKERS kneel by FOUR-YEAR-OLD TOMMY and grimly look at each other. THEY are gradually realizing what they may have done to their son.

The courtroom disassembles)

END OF SCENE FOUR
SCENE FIVE

#5 Sparks (Orchestra)

(Hospital.

During this sequence, FOUR-YEAR-OLD TOMMY is escorted through door after door in a series of examinations and tests.

There are three white doors on frames which move about defining and redefining the hospital rooms, corridors and spaces.

WALKER and MRS. WALKER deliver FOUR-YEAR-OLD TOMMY to a YOUNG DOCTOR who takes him by the hand and leads him through a door and away from his parents. The WALKERS reluctantly walk off. FOUR-YEAR-OLD TOMMY is ushered around like an automaton. UPSTAGE, LAB TECHNICIANS work at a long counter. Tubes are delivered and tested, readings are taken, charts are filled out.

A. FOUR-YEAR-OLD TOMMY is delivered to a NURSE who takes his pulse and gets a urine sample. A DOCTOR stands by with a clipboard.

B. FOUR-YEAR-OLD TOMMY is rushed through to another NURSE who checks his reflexes and takes blood. The clipboard is passed around like the baton in a relay race. The doors keep shifting around as FOUR-YEAR-OLD TOMMY is led through them.

C. Next, FOUR-YEAR-OLD TOMMY is passed on to a DOCTOR who unbuttons his shirt and listens to his heartbeat with a stethoscope. A NURSE furiously writes on the clipboard.

D. Through another door, a DOCTOR shines a light in his eyes, then in his ears.

E. Through and yet another door, a group of DOCTORS study FOUR-YEAR-OLD TOMMY’S charts. Clipboards are whizzing from hand to hand.

F. Finally, all of the NURSES and TECHNICIANS gather together behind FOUR-YEAR-OLD TOMMY. The YOUNG DOCTOR stands by with the first clipboard.

The WALKERS return and face all of them. WALKER is now in civilian clothes. The YOUNG DOCTOR shakes his head at them. This is the real court. WALKER turns to MRS. WALKER and takes her hand.

The Hospital disassembles. The STAFF surrounds FOUR-YEAR-OLD TOMMY and goes off. The WALKERS remain.
SLIDE: 1950.

TOMMY reappears with another NURSE. HE has become a boy of school age who currently has a helium balloon tied to his wrist. WALKER and MRS. WALKER cross to him. MRS. WALKER takes his hand.

#6 Amazing Journey (Reprise) (Narrator)

The NARRATOR tumbling in from ABOVE

NARRATOR
TEN YEARS OLD
WITH THOUGHTS AS BOLD AS THOUGHT CAN BE;
LOVING LIFE AND BECOMING WISE
IN SIMPLICITY.

SICKNESS WILL SURELY TAKE THE MIND
WHERE MINDS CAN'T USUALLY GO.
COME ON THE AMAZING JOURNEY
AND LEARN ALL YOU SHOULD KNOW.

A VAGUE HAZE OF DELIRIUM
SEEPS IN HIS MIND.
SOARING AND FLYING IMAGES BLIND.
I'LL BE YOUR LEADER;
I'LL BE YOUR GUIDE.
ON THE AMAZING JOURNEY, TOGETHER WE'LL RIDE.

(Unseen by the WALKERS, the NARRATOR takes a hold of the string of the balloon on TEN-YEAR-OLD TOMMY'S wrist. HE unites the bow and floats away with the balloon. WALKER glances up. HE sees only the balloon)

END OF SCENE FIVE
SCENE SIX

(A MINISTER of the Church of England appears DOWNSTAGE at a
pulpit with his back to us. WALKER and MRS. WALKER cross with
TEN-YEAR-OLD TOMMY to join the rest of their somewhat extended
family at the front of the congregation. UNCLE ERNIE is there with
young COUSIN KEVIN and his parents — the RELATIVES. The
MINISTER’S WIFE sits with them. A large CHOIR SINGS.
EVERYONE looks at TEN-YEAR-OLD TOMMY as they come in.
THEY all have hymnals)

#7 Christmas

(Choir, Walker, Mrs. Walker, Uncle Ernie,
Cousin Kevin, Relatives, Minister, Minister’s Wife,
Narrator)

CHOIR, UNCLE ERNIE, COUSIN KEVIN,
RELATIVES, MINISTER, MINISTER’S WIFE
AHHHHH...
(Continues under)

WALKER
DIID YOU EVER SEE THE FACES OF THE CHILDREN?
THEY GET SO EXCITED,
WAKING UP ON CHRISTMAS MORNING
HOURS BEFORE THE WINTER SUN’S IGNITED.

WALKER, MRS. WALKER
THEY BELIEVE IN DREAMS AND ALL THEY MEAN,
INCLUDING HEAVEN’S GENEROSITY.
PEEPING ‘ROUND THE DOOR
TO SEE WHAT PARCELS ARE IN STORE,
IN CURiosity.
AND TOMMY DOESN’T KNOW WHAT DAY IT IS.
HE DOESN’T KNOW WHO JESUS WAS OR WHAT PRAYING IS.

WALKER, MRS. WALKER, UNCLE ERNIE,
COUSIN KEVIN, RELATIVES, CHOIR
HOW CAN HE BE SAVED
FROM THE ETERNAL GRAVE?

CHOIR
AHHHHH...
(Continues under)

(Each member of the family passes by the MINISTER, the MINISTER’S
WIFE and the CHOIR for the processional handshaking after church.)
THEY cross to a large family dining table with chairs for all — Christmas dinner at the RELATIVES with a large goose — a generally splendid table. The WALKERS are joined at the table by the MINISTER and his WIFE, UNCLE ERNIE, COUSIN KEVIN, and the RELATIVES. There is a space left for TEN-YEAR-OLD TOMMY by his mother. TEN-YEAR-OLD TOMMY sits on the floor with a large unopened present. EVERYONE ELSE says grace.

UNCLE ERNIE, COUSIN KEVIN, RELATIVES, MINISTER, MINISTER’S WIFE

AHHHHH...
(Continues under)

WALKER
SURROUNDED BY US ALL, HE SITS SO SILENTLY AND UNAWARE OF ANYTHING.
PLAYING DUMB, HE CRIES, HE SMILES,
HE PICKS HIS NOSE, HE POCKS HIS TONGUE AT EVERYTHING.

(COUSIN KEVIN crosses to TEN-YEAR-OLD TOMMY, unwraps the present and puts it in front of TEN-YEAR-OLD TOMMY. It’s the model of a Wellington bomber. TEN-YEAR-OLD TOMMY doesn’t seem to see it. After a moment, COUSIN KEVIN lifts it over his head and goes around the table on an imaginary bombing mission. WALKER is disappointed, not surprised)

UNCLE ERNIE, COUSIN KEVIN, RELATIVES, MINISTER’S WIFE

AHHHHH...
(Continues under)

MINISTER
(To the WALKERS)
I BELIEVE IN LOVE,
BUT HOW CAN MEN WHO’VE NEVER SEEN LIGHT BE ENLIGHTENED?

MINISTER, MINISTER’S WIFE
ONLY IF HE’S CURED
WILL HIS SPIRIT’S FUTURE LEVEL EVER HEIGHTEN.

WALKER, MRS. WALKER
AND TOMMY DOESN’T KNOW WHAT DAY IT IS.
WALKER, MRS. WALKER, MINISTER,  
MINISTER'S WIFE  
HE DOESN'T KNOW WHO JESUS WAS OR WHAT PRAYING IS.  

ALL  
HOW CAN HE BE SAVED  
FROM THE ETERNAL GRAVE?  

(UNCLE ERNIE plays French horn to amuse the family. TEN-YEAR-OLD TOMMY rises and stands by UNCLE ERNIE. HE seems to respond to the sound of the music. WALKER stands in amazement. HE crosses to TEN-YEAR-OLD TOMMY who is staring into space)  

WALKER  
TOMMY CAN YOU HEAR ME?  
TOMMY CAN YOU HEAR ME?  
TOMMY CAN YOU HEAR ME?  
TOMMY CAN YOU HEAR ME?  
TOMMY CAN YOU HEAR ME?  
CAN YOU HEAR ME?  

(There is no response from TEN-YEAR-OLD TOMMY)  

ALL  
HOW CAN HE BE SAVED?  

(WALKER gives up. HE guides TEN-YEAR-OLD TOMMY to his place at the table where MRS. WALKER feeds him. The table dims as TEN-YEAR-OLD TOMMY starts to glow. The NARRATOR ENTERS. No one at the table sees him. They just go on eating. The NARRATOR has a similar glow to TEN-YEAR-OLD TOMMY'S. HE walks around the table. He touches TEN-YEAR-OLD TOMMY, who gets to his feet. The NARRATOR leads him a few steps away from the table)  

NARRATOR  
SEE ME, FEEL ME,  
TOUCH ME, HEAL ME.  
SEE ME, FEEL ME,  
TOUCH ME, HEAL ME.  

(The NARRATOR EXITS as WALKER, noticing that TEN-YEAR-OLD TOMMY has moved on his own, crosses once again to him)  

WALKER  
TOMMY CAN YOU HEAR ME?  
TOMMY CAN YOU HEAR ME?
TOMMY CAN YOU HEAR ME?
TOMMY CAN YOU HEAR ME?
TOMMY CAN YOU HEAR ME?
CAN YOU?

WALKER, MRS. WALKER
CAN YOU...
CAN YOU HEAR ME?

ALL
HOW CAN HE BE SAVED?

WALKER, MRS. WALKER, UNCLE ERNIE,
COUSIN KEVIN, RELATIVES, MINISTER,
MINISTER’S WIFE

AHHHHH...

(Dinner is over. The MINISTER and his WIFE extend their best wishes, say goodnight and leave.

UNCLE ERNIE eagerly pours himself a pint of beer. CAROLERS appear at the door)

WALKER, MRS. WALKER, UNCLE ERNIE,
COUSIN KEVIN, RELATIVES, MINISTER,
MINISTER’S WIFE, CAROLERS
AHHHHH...

(The RELATIVES dance. WALKER offers MRS. WALKER his hand. SHE hesitates and then accepts. The WALKERS forget their troubles and dance with exuberance.

COUSIN KEVIN picks TEN-YEAR-OLD TOMMY up like a mannequin, and spins around with him. MRS. WALKER is concerned at first, but it’s all good natured and innocent enough. In fact, COUSIN KEVIN is remarkably elegant with TEN-YEAR-OLD TOMMY — THEY do genuine pirouettes. COUSIN KEVIN grins. The table floats off as HE hurls TEN-YEAR-OLD TOMMY around the room)

CAROLERS
DID YOU EVER SEE THE FACES OF THE CHILDREN?
THEY GET SO EXCITED,
WAKING UP ON CHRISTMAS MORNING
HOURS BEFORE THE WINTER SUN’S IGNITED.
THEY BELIEVE IN DREAMS AND ALL THEY MEAN,
INCLUDING HEAVEN’S GENEROSITY.
PEEPING 'ROUND THE DOOR
TO SEE WHAT PARCELS ARE IN STORE,
IN CURiosITY.

ALL
AND TOMMY DOESN'T KNOW WHAT DAY IT IS.
HE DOESN'T KNOW WHO JESUS WAS OR WHAT PRAYING IS.
HOW CAN HE BE SAVED
FROM THE ETERNAL GRAVE?

(EVERYONE EXITS except for UNCLE ERNIE)

END OF SCENE SIX
SCENE SEVEN

#8. Do You Think It’s Alright? (Walker, Mrs. Walker)

(UNCLE ERNIE stands in isolation, a full pint of beer in his hand. He raises the glass to his lips and begins to drink. He chugs and keeps on chugging until the glass is empty. When he’s finished, he BURPS. An annoyed BARKEEP with an apron comes and snatches the glass.

The interior of 22 Heathfield Gardens has assembled behind him. UNCLE ERNIE staggers along the street toward the front door. HE knocks. MRS. WALKER opens the door and UNCLE ERNIE ENTERS and walks directly to the sofa which he immediately sinks into. TEN-YEAR-OLD TOMMY is sitting beside him rocking back and forth.

MRS. WALKER closes the bedroom door behind her. WALKER ties his tie. MRS. WALKER dresses)

MRS. WALKER
DO YOU THINK IT’S ALRIGHT,
TO LEAVE THE BOY WITH UNCLE ERNIE?

WALKER, MRS. WALKER
DO YOU THINK IT’S ALRIGHT?

MRS. WALKER
HE’S HAD A FEW TOO MANY TONIGHT!

WALKER
(Overlapping)
DO YOU THINK IT’S ALRIGHT?
I THINK IT’S ALRIGHT.

MRS. WALKER
DO YOU THINK IT’S ALRIGHT?
DO YOU THINK IT’S ALRIGHT?

WALKER
(Simultaneous with above)
YES, I THINK IT’S ALRIGHT.
YES, I THINK IT’S ALRIGHT.
(The WALKERS come back out into the living room. MRS. WALKER
kisses TEN-YEAR-OLD TOMMY. UNCLE ERNIE salutes and the
WALKERS leave through the front door)

MRS. WALKER
DO YOU THINK IT'S ALRIGHT
TO LEAVE THE BOY WITH UNCLE ERNIE?

WALKER, MRS. WALKER
DO YOU THINK IT'S ALRIGHT?

MRS. WALKER
THERE'S SOMETHING 'BOUT THIS I DON'T REALLY LIKE.

WALKER
(Overlapping)
DO YOU THINK IT'S ALRIGHT?
I THINK IT'S ALRIGHT.

MRS. WALKER
DO YOU THINK IT'S ALRIGHT?

WALKER
(Simultaneous with above)
YES, I THINK IT'S ALRIGHT.

WALKER, MRS. WALKER
YES, I THINK IT'S ALRIGHT.

#9 Fiddle About
(Uncle Ernie, Offstage Voices)

(UNCLE ERNIE SINGS to TEN-YEAR-OLD TOMMY. HE doesn't
touch him, hardly even looks at him at first. He only glances over
occasionally to be sure that TEN-YEAR-OLD TOMMY can't hear or
understand him)

UNCLE ERNIE
I'M YOUR WICKED UNCLE ERNIE.
I'M GLAD YOU WON'T SEE OR HEAR ME
AS I FIDDLE ABOUT,
FIDDLE ABOUT,
FIDDLE ABOUT!

YOUR MOTHER LEFT ME HERE TO MIND YOU.
NOW I'M DOING WHAT I WANT TO...
FIDDLING ABOUT,
FIDDLING ABOUT,
FIDDLE ABOUT!

DOWN WITH THE BEDCLOTHES,
UP WITH YOUR NIGHTSHIRT!
FIDDLE ABOUT,
FIDDLE ABOUT,
FIDDLE ABOUT!

UNCLE ERNIE, OFFSTAGE VOICES (MEN)
FIDDLE ABOUT,
FIDDLE ABOUT,
FIDDLE ABOUT!

(UNCLE ERNIE lifts TEN-YEAR-OLD TOMMY up and carries him into the bedroom. HE lays TEN-YEAR-OLD TOMMY on the bed. He kneels on the bed beside him)

UNCLE ERNIE
YOU WON'T SHOUT AS I FIDDLE ABOUT.

UNCLE ERNIE, OFFSTAGE VOICES (MEN)
FIDDLE ABOUT,
FIDDLE ABOUT,
FIDDLE ABOUT!

FIDDLE ABOUT,
FIDDLE ABOUT,
FIDDLE ABOUT!

FIDDLE ABOUT,
FIDDLE ABOUT,
FIDDLE ABOUT!

FIDDLE, FIDDLE, FIDDLE,
FIDDLE, FIDDLE, FIDDLE,
FIDDLE, FIDDLE, FIDDLE,
FIDDLE, FIDDLE, FIDDLE,
FIDDLE!
(As THEY chant “Fiddle” the bed slowly and deliberately begins to spin. TEN-YEAR-OLD TOMMY just stares at the ceiling. The bed spins demonically faster and faster. There is the SOUND of a slamming door.

#9A See Me, Feel Me (Narrator)

The bed stops. UNCLE ERNIE jumps up and rushes out through the bedroom door.

The WALKERS have come back. THEY smile warmly at UNCLE ERNIE, who meets them in the living room. HE tips his hat furtively and leaves. The WALKERS cross to the sofa and collapse in an embrace.

TEN-YEAR-OLD TOMMY rises in the bedroom and crosses down the hall to the front of the mirrored surface of the wardrobe, oblivious to his parents. The WALKERS break their embrace to watch him as HE passes. TEN-YEAR-OLD TOMMY stares at himself in the mirror. His reflection wondrously becomes the image of the NARRATOR)

NARRATOR  
(To TEN-YEAR-OLD TOMMY)  
SEE ME, FEEL ME,  
TOUCH ME, HEAL ME.  
SEE ME, FEEL ME,  
TOUCH ME, HEAL ME.

SEE ME, FEEL ME,  
TOUCH ME...

(The image of TEN-YEAR-OLD TOMMY staring at the NARRATOR is the only image we see. Everything else disappears in darkness)

END OF SCENE SEVEN
SCENE EIGHT

#10 Cousin Kevin (Cousin Kevin, Lads, Lasses)

NARRATOR (Cont’d)

HEAL ME.

(TEN-YEAR-OLD TOMMY is looking at his own image in the mirror. The LIGHTS flash up. Time has passed. TEN-YEAR-OLD TOMMY is suddenly alone at home with COUSIN KEVIN, his new baby-sitter. COUSIN KEVIN surveys the scene. HE puts his arm around TEN-YEAR-OLD TOMMY’S shoulder affectionately)

COUSIN KEVIN
WE'RE ON OUR OWN, COUSIN.
ALL ALONE, COUSIN.
LET'S THINK OF A GAME TO PLAY
NOW THE GROWNUPS HAVE ALL GONE AWAY.
YOU WON'T BE MUCH FUN,
BEING BLIND, DEAF AND DUMB,
BUT I'VE NO ONE TO PLAY WITH TODAY.
DO YOU KNOW HOW TO PLAY HIDE AND SEEK?
TO FIND ME IT WOULD TAKE YOU A WEEK.
BUT TIED TO A CHAIR YOU WON'T GO ANYWHERE...
THERE'S A LOT I CAN DO WITH A FREAK.
(COUSIN KEVIN puts a lampshade on TEN-YEAR-OLD TOMMY'S head and steps back to admire the image like a work of art)

HOW WOULD YOU FEEL IF I TURNED ON THE BATH,
DUCKED YOUR HEAD UNDER AND STARTED TO LAUGH?
WHAT WOULD YOU DO IF I SHUT YOU OUTSIDE,
TO STAND IN THE RAIN
AND CATCH COLD SO YOU DIED?
(COUSIN KEVIN gets bored with the confines of 22 Heathfield Gardens and carries TEN-YEAR-OLD TOMMY on his back like a sack out of the front door.

The house disassembles and vanishes)

I'M THE SCHOOL BULLY!
THE CLASSROOM CHEAT!
THE NASTIEST PLAY-FRIEND
YOU EVER COULD MEET.
I'LL STICK PINS IN YOUR FINGERS
AND TREAD ON YOUR FEET...
(THEY cross to a trash can. COUSIN KEVIN empty the garbage out, sticks TEN-YEAR-OLD TOMMY into the trash can, puts the lid on it and sits on top, contemplating TEN-YEAR-OLD TOMMY'S fate)

WE'RE ON OUR OWN, COUSIN.
ALL ALONE, COUSIN.
LET'S THINK OF A GAME TO PLAY
NOW THE GROWNUPS HAVE ALL GONE AWAY.
YOU WON'T BE MUCH FUN,
BEING BLIND, DEAF AND DUMB,
BUT I'VE NO ONE TO PLAY WITH TODAY.
(HE tips the trash can on its side and rolls TEN-YEAR-OLD TOMMY around, finally dumping him out in a heap.

The Church Youth Club has assembled around them. It's full of tough looking boys and girls — the LADS and LASSES. It's a simple, no frills hang out for teenagers sponsored by the MINISTER and the MINISTER'S WIFE. There is a snooker table, a dart board, a jukebox — and a Bally Pinball Machine. The LADS and LASSES sneakily pass a bottle around. THEY also take considerable delight in tossing TEN-YEAR-OLD TOMMY back and forth between them like a bean bag and treating him as if he were a living mannequin by putting a girl's hat on his head and cigarettes in his mouth and ears)

COUSIN KEVIN, LADS, LASSES
MAYBE A CIGARETTE BURN ON YOUR ARM
WOULD CHANGE YOUR EXPRESSION TO ONE OF ALARM.
I'LL DRAG YOU AROUND BY A LOCK OF YOUR HAIR
OR GIVE YOU A PUSH AT THE TOP OF THE STAIRS...

COUSIN KEVIN, THREE LADS
I'M THE SCHOOL BULLY!
THE CLASSROOM CHEAT!
The nastiest play-friend
YOU EVER COULD MEET.
I'LL Put GLASS in YOUR DINNER
AND SPIKES in YOUR SEAT...

OTHER LADS, LASSES
(Simultaneous with above)
AHHHHH...
(The MINISTER and his WIFE ENTER and EVERYONE is immediately on exemplary behavior. The MINISTER seems pleased that COUSIN KEVIN has brought TEN-YEAR-OLD TOMMY. HE pats them both approvingly and leaves with his WIFE.)

COUSIN KEVIN, LADS, LASSES
WE’RE ON OUR OWN, COUSIN.
ALL ALONE, COUSIN.
LET’S THINK OF A GAME TO PLAY
NOW THE GROWNUPS HAVE ALL GONE AWAY.
YOU WON’T BE MUCH FUN,
BEING BLIND, DEAF AND DUMB,
BUT I’VE NO ONE TO PLAY WITH TODAY.

(THEY are all bored with TEN-YEAR-OLD TOMMY now. jokingly, COUSIN KEVIN pats a penny in the Pinball Machine. HE stands TEN-YEAR-OLD TOMMY in front of it and sticks his hands on the buttons that operate the flippers. EVERYONE laughs.

#10A Intro to “Sensation” (Orchestra)

COUSIN KEVIN goes over to play snooker with his loutish mates and leaves TEN-YEAR-OLD TOMMY. TEN-YEAR-OLD TOMMY stares at the mirrored surface of the backboard.

#11 Sensation (Narrator, Lads, Lasses)

HE begins to play. The machine comes to life. One by one the others notice. TEN-YEAR-OLD TOMMY keeps playing. The LADS and LASSES begin to gather around him. He is winning. He plays hypnotically, beating the machine. He’s beginning to rack up an incredible score. LIGHTS FLASH, BELLS RING, BUZZERS SOUND. TEN-YEAR-OLD TOMMY stares into the mirrored surface and plays. The LADS and LASSES are astounded. COUSIN KEVIN gawks in slack-jawed shock. Unobserved by them, the NARRATOR tumbles in from above.

NARRATOR
I OVERWHELM AS I APPROACH YOU,
MAKE YOUR LUNGS HOLD BREATH INSIDE!
LOVERS BREAK CARESSES FOR ME,
LOVE DISTRacted, DON’T KNOW WHY.

YOU’LL FEEL ME COMING,
A NEW VIBRATION.
FROM AFAR YOU’LL SEE ME.
I’M A SENSATION...
I'M A SENSATION!

(The MINISTER RE-ENTERS and sees TEN-YEAR-OLD TOMMY playing. HE is amazed and somewhat unnerved. He leaves quickly, shaken. The LADS and LASSES start cheering TEN-YEAR-OLD TOMMY on)

THEY'RE MOVED BY ME AND ALL I TOUCH;
HAZY-EYED, THEY CATCH MY GLANCE.
PLEASANT SHUDDERS SHAKE THEIR SENSES.
MY WARM MOMENTUM THROWS THEIR STANCE.

YOU FEEL ME COMING,
A NEW VIBRATION.
FROM AFAR YOU'LL SEE ME.
I'M A SENSATION...
I'M A SENSATION!

LADS, LASSES
(Simultaneous with above)
AH — SENSATION...

NARRATOR
SOON YOU'LL SEE ME.
CAN'T YOU FEEL ME?
I'M COMING...

LADS, LASSES
AH — SENSATION...

NARRATOR
SEND YOUR TROUBLES DANCING.
YOU KNOW THE ANSWER:
I'M COMING...

LADS, LASSES
(Simultaneous with above)
OOH — AH — SENSATION...

NARRATOR
I'M COMING...
I'M A SENSATION!

LADS, LASSES
(Simultaneous with above)
AH — SENSATION!
(The LADS and LASSES begin to dance and celebrate wildly as TEN-YEAR-OLD TOMMY'S score continues to mount)

NARRATOR
I leave a trail of rooted people
mesmerized by just the sight.
All these lovers feel me coming,
love as one --- in love tonight.

You'll feel me coming,
a new vibration.
From afar you'll see me.
I'm a sensation...
I'm a sensation!
I'm a sensation...
I'm a sensation!

LADS, LASSES
(Simultaneous with above)
AH — SENSATION...
AH — SENSATION...
AH — SENSATION...
AH — SENSATION...
AH — SENSATION...
AH — SENSATION...
SENSATION...

NARRATOR
I am the light.
(The NARRATOR disappears.

The LADS and LASSES have once again gathered around the Pinball Machine as TEN-YEAR-OLD TOMMY'S score reaches astronomical proportions.

#12 Sparks (Reprise) (Orchestra)

The MINISTER is back. HE has brought TOMMY'S mother and father. MRS. WALKER walks calmly to his son. The LADS and LASSES make way for her. SHE gently pulls TEN-YEAR-OLD TOMMY back from the machine. The machine stops flashing. The score freezes.

MRS. WALKER puts her arm around TEN-YEAR-OLD TOMMY and looks at her husband. It's clear that THEY feel they've finally found a moment of hope.
The Youth Club disassembles)

END OF SCENE EIGHT
SCENE NINE

("Sparks [Reprise]" continues.

A Psychiatric Clinic.

A PSYCHIATRIST and his ASSISTANT experiment with TEN-YEAR-OLD TOMMY. A drum, a bell, and a crotale are displayed on a counter tailored to the height of a child. The PSYCHIATRIST guides TEN-YEAR-OLD TOMMY to each instrument, encouraging him to bang the drum, ring the bell and so on, while his ASSISTANT tape records the procedure. The WALKERS urge TEN-YEAR-OLD TOMMY on.

But TEN-YEAR-OLD TOMMY will only respond like a puppet. WALKER and MRS. WALKER become discouraged. TEN-YEAR-OLD TOMMY is very tired. The WALKERS seem hopelessly defeated.

The Clinic breaks away)

END OF SCENE NINE
SCENE TEN

**#13  Eyesight To The Blind   (Hawker, Harmonica Player, Harlots, Thugs)**

(The front door of 22 Heathfield Gardens appears. The WALKERS lead TEN-YEAR-OLD TOMMY down the street. WALKER puts his key in the front door, opens it and lets MRS. WALKER and TEN-YEAR-OLD TOMMY inside. HE remains at the doorstep and takes out a package of cigarettes.

The HAWKER glides down the street, glances through the window, nods off at a not yet visible companion, and approaches WALKER by the front door of 22 Heathfield Gardens. HE'S a somewhat unsavory character. He lights WALKER'S cigarette)

**HAWKER**

(To WALKER)
YOU TALK ABOUT YOUR WOMAN;
I WISH YOU COULD SEE MINE.
YEAH, YOU TALK ABOUT YOUR WOMAN;
I WISH YOU COULD SEE MINE.
EVERY TIME SHE STARTS TO LOVIN',
SHE BRINGS EYESIGHT TO THE BLIND.

(The HAWKER'S companion, a HARMONICA PLAYER, appears from down the street, wailing on the harmonica. WALKER is dubious and somewhat amused. The HAWKER shows him some photos. Gradually HE becomes interested)

**HAWKER, HARMONICA PLAYER**
YOU KNOW HER DADDY GAVE HER MAGIC,
I CAN TELL BY THE WAY SHE WALKS.
HER DADDY GAVE HER MAGIC,
I CAN TELL BY THE WAY SHE WALKS.
EVERY TIME SHE STARTS TO SHAKIN',
THE DUMB BEGIN TO TALK.

(In quiet desperation WALKER turns and rushes into the house to get his son. The HAWKER puts his arm around his companion's shoulder. WALKER emerges with TEN-YEAR-OLD TOMMY, followed by MRS. WALKER. SHE is about to stop them but thinks better of it. She stands there stoically and watches them go. The HAWKER, the HARMONICA PLAYER, WALKER and TEN-YEAR-OLD TOMMY wander through the streets of London into the night. A light rain. The HAWKER opens an umbrella)

END OF SCENE TEN
SCENE ELEVEN

(THEY arrive in a kind of strange courtyard formed by walls of corrugated metal fencing — The Isle of Dogs. Fires burn in oil drums. A group of HARLOTS and THUGS is gathered around a manhole on a circle of tires. There are needles being passed around. In the background DRUNKS sip at bad beer and rubbing alcohol)

HAWKER, HARMONICA PLAYER (Cont’d)
SHE’S GOT THE POWER TO HEAL YOU, NEVER FEAR.

HARLOTS, THUGS

WHOA — WHOA —

HAWKER

OH —

HAWKER, HARMONICA PLAYER, HARLOTS, THUGS

(Variously)
SHE’S GOT THE POWER TO HEAL YOU, NEVER FEAR.

HAWKER, HARMONICA PLAYER
JUST A WORD FROM HER LIPS
AND THE DEAF BEGIN TO HEAR.

#14 Acid Queen  (Gypsy)

(A wild looking GYPSY PROSTITUTE beyond injects herself with the contents of a syringe. SHE steps regally through an opening in the fence. THE JAKES all fade off. Only the HAWKER and HARMONICA PLAYER stay behind to observe as the GYPSY QUEEN floats across to WALKER. SHE looks down at TEN-YEAR-OLD TOMMY, puts her hand on his head and gazes up to the heavens)

GYPSY

IF YOUR CHILD AIN’T ALL HE SHOULD BE NOW,
THIS GIRL WILL PUT HIM RIGHT.
I’LL SHOW HIM WHAT HE COULD BE NOW;
JUST GIVE ME ONE NIGHT.
(SHE struts, caresses and coaxes, and tries to seduce money from WALKER)
I’M THE GYPSY — THE ACID QUEEN!
PAY BEFORE WE START.
I’M THE GYPSY — I’M GUARANTEED
TO TEAR HIS SOUL APART.
(WALKER is uncertain about paying her. HE hesitates. The GYPSY swirls about the courtyard with TEN-YEAR-OLD TOMMY)

GIVE US A ROOM AND CLOSE THE DOOR.
LEAVE US FOR A WHILE.
YOUR BOY WON'T BE A BOY NO MORE,
YOUNG, BUT NOT A CHILD.

I'M THE GYPSY — THE ACID QUEEN!
PAY BEFORE WE START.
I'M THE GYPSY — I'M GUARANTEED
TO TEAR HIS SOUL APART.

GATHER YOUR WITS AND HOLD ON FAST;
YOUR MIND MUST LEARN TO ROAM.
JUST AS THE GYPSY QUEEN MUST DO,
YOU'RE GONNA HIT THE ROAD.

WHEN WORK IS DONE, YOU'LL LOOK AT HIM;
HE'LL NEVER BE MORE ALIVE.
MY BLOOD WILL RUN THROUGH HIS SKIN.
WATCH HIS BODY WRTHE!

I'M THE GYPSY — THE ACID QUEEN!
PAY BEFORE WE START.
I'M THE GYPSY — I'M GUARANTEED
TO TEAR HIS SOUL APART.

(The GYPSY performs an erotic dance all around TEN-YEAR-OLD TOMMY. SHE ends by raising his hands above his head. HE holds the position, seeming to respond to her touch. WALKER is startled by this and immensely encouraged)

IF YOUR CHILD AIN'T ALL HE SHOULD BE NOW,
THIS GIRL WILL PUT HIM RIGHT.
I'LL SHOW HIM WHAT HE COULD BE NOW;
JUST GIVE ME ONE NIGHT.

I'M THE GYPSY — THE ACID QUEEN!
PAY BEFORE WE START.

(Finally, WALKER opens his billfold and counts out fifty pounds into her palm)

I'M THE GYPSY — I'M GUARANTEED
TO BREAK YOUR LITTLE HEART.

(The GYPSY leads TEN-YEAR-OLD TOMMY toward the opening in the metal fence. WALKER watches in agony. SHE is just about to pull TEN-YEAR-OLD TOMMY into her lair when WALKER, changing his mind, rushes to pull the boy away from her. HE scoops TEN-YEAR-OLD TOMMY up into his arms and hurries off with him.

The GYPSY saunters down and looks after them and begins to count the money. SHE'S joined by the HAWKER and HARMONICA PLAYER. The HAWKER takes the money from the GYPSY. SHE turns away in despair. HE gives her a fully loaded syringe. She wanders into the background and crouches. She pumps her arm, injects the needle, and shoots. The HAWKER and HARMONICA PLAYER go off separately)

END OF SCENE ELEVEN
SCENE TWELVE

(SLIDE: 1958.

#15 Pinball Wizard (Cousin Kevin, First Local Lad, Second Local Lad, Lads, Lasses)

A disheveled TEDDY BOY stumbles up out of the sewer like a greased rat as the rest of the Isle of Dogs disappears. COUSIN KEVIN is out for a stroll. The LOCAL LAD turns to him in agonized disgust. COUSIN KEVIN does his nails while HE listens.

FIRST LOCAL LAD

EVER SINCE I WAS A YOUNG BOY,
I PLAYED THE SILVER BALL.
FROM SOHO DOWN TO BRIGHTON,
I MUST HAVE PLAYED 'EM ALL.
BUT I AIN'T SEEN NOTHING LIKE HIM
IN ANY AMUSEMENT HALL.
THAT DEAF, DUMB AND BLIND KID
SURE PLAYS A MEAN PINBALL!

(A SECOND TEDDY BOY stumbles on. HE is clearly another deposed champion of the district)

SECOND LOCAL LAD

HE STANDS LIKE A STATUE,
BECOMES PART OF THE MACHINE.
FEELIN' ALL THE BUMPERS,
ALWAYS PLAYING CLEAN.
HE PLAYS BY INTUITION;
THE DIGIT COUNTERS FALL.
THAT DEAF, DUMB AND BLIND KID...

COUSIN KEVIN, FIRST LOCAL LAD,
SECOND LOCAL LAD
... SURE PLAYS A MEAN PINBALL!

HE'S A PINBALL WIZARD,
THERE HAS TO BE A TWIST.
A PINBALL WIZARD,
'SGOT SUCH A SUPPLE WRIST.

FIRST LOCAL LAD
HOW DO YOU THINK HE DOES IT?
SECOND LOCAL LAD
I DON'T KNOW.

FIRST LOCAL LAD
WHAT MAKES HIM SO GOOD?

Cousin Kevin
HE AIN'T GOT NO DISTRACTIONS;
CAN'T HEAR THOSE BUZZERS AND BELLS.
DON'T SEE NO LIGHTS A-FLASHIN';
PLAYS BY SENSE OF SMELL.
ALWAYS GETS A REPLAY,
'N' NEVER TILTS AT ALL.
THAT DEAF, DUMB AND BLIND KID...

Cousin Kevin, First Local Lad,
Second Local Lad
... SURE PLAYS A MEAN PINBALL!

(An Amusement Arcade appears with funhouse mirrors and Pinball Machines. The LADS and LASSES from the Church Youth Club are older now — bouffant hairdos and ducktails. THEY play pinball. Cousin Kevin is clearly a local celebrity because Tommy is clearly a local legend. No sign of Tommy yet. THEY sing to Cousin Kevin who struts around like a peacock)

First Local Lad, Second Local Lad
I THOUGHT I WAS
THE BALLY TABLE KING...

First Local Lad, Second Local Lad,
Other Lads
... BUT I JUST HANDED
MY PINBALL CROWN TO HIM.

LASSES
HOW DO YOU THINK HE DOES IT?

First Local Lad
I DON'T KNOW.

LASSES
WHAT MAKES HIM SO GOOD?

First Local Lad
EVEN AT MY FAVORITE TABLE,
HE CAN BEAT MY BEST.

SECOND LOCAL LAD
THE KIDS ALL LEAD HIM IN
AND HE JUST DOES THE REST.

COUSIN KEVIN
HE'S GOT CRAZY FLIPPER FINGERS;
NEVER SEEN HIM FALL.
THAT DEAF, DUMB AND BLIND KID...

ALL
... SURE PLAYS A MEAN PINBALL!
(they dance wildly.

From the back of the Arcade TOMMY arrives riding on a Pinball Machine like Deus ex Machina.

The OTHERS follow him down. His score appears above. HE'S really running it up. In fact it's astronomical. TOMMY is now 18 years old and the NARRATOR and TOMMY have finally become one. LIGHTS FLASH, BELLS RING, SIRENS WAIL. The two dethroned Pinball Kings look on grimly. COUSIN KEVIN stands on top of the table and leads the rest of the group)

COUSIN KEVIN, FIRST LOCAL LAD,
SECOND LOCAL LAD, OTHER LADS
EVEN AT MY FAVORITE TABLE,
HE CAN BEAT MY BEST.
THE KIDS ALL LEAD HIM IN
AND HE JUST DOES THE REST.
HE'S GOT CRAZY FLIPPER FINGERS;
NEVER SEEN HIM FALL...

ALL
THAT DEAF, DUMB AND BLIND KID
SURE PLAYS A MEAN PINBALL!

END OF ACT ONE
ACT TWO

UNDEUTURE

#16 Underture (Orchestra)

(SLIDE: 1960.

During the end of the "Underture," the following sequence occurs.

There's a tableau of TOMMY playing at a pinball machine. HE'S surrounded by the LADS and LASSES, as before)

LADS, LASSES

AHH — OH...

(His playing builds to fever pitch. A BUZZER SOUNDS as he beats the machine. The LADS scream in victory)

LADS

Right!!!

(The LADS and LASSES carry TOMMY over their heads as if they are portaging a canoe. THEY swarm down the street.

TOMMY, at 20, is a neighborhood celebrity and the adored official mascot of this particular local gang.

COUSIN KEVIN leads the way. THEY chant primitively)


END OF UNDEUTURE
SCENE THIRTEEN

#16A Afterture (Mrs. Walker)

(The Sunshine Laundrette appears. The LADS and LASSES carry TOMMY in through the door from the street.

MRS. WALKER, who is of course somewhat older than last we saw her, takes clothes out of a dryer and folds them. SHE smiles wearily.

The LADS and LASSES drop TOMMY into a plastic chair and slip back out the door.

MRS. WALKER, left alone with her son, bums to herself)

MRS. WALKER

MM...
IT'S A BOY, MRS. WALKER, IT'S A BOY.
IT'S A BOY, MRS. WALKER...
(MRS. WALKER looks sadly at TOMMY and crosses to wipe something from his face with the tea towel she is folding.

WALKER ENTERS. HE beams with joy and pulls MRS. WALKER away from the machine)

#17 There's A Doctor I've Found (Walker, Mrs. Walker)

WALKER

THERE'S A MAN I'VE FOUND
WHO CAN BRING US ALL JOY!
THERE'S A DOCTOR I'VE FOUND CAN CURE THE BOY!
A DOCTOR I'VE FOUND CAN CURE THE BOY!

MRS. WALKER

(Simultaneous with above, cynically)
A DOCTOR YOU'VE FOUND CAN CURE THE BOY!
(MRS. WALKER is reluctant)

WALKER

(Persistent)
THERE'S A MAN I'VE FOUND CAN REMOVE HIS SORROW.
HE LIVES IN THIS TOWN.
LET'S SEE HIM TOMORROW.
WALKER, MRS. WALKER
LET'S SEE HIM TOMORROW!

(WALKER puts his arm around TOMMY'S shoulder)

WALKER
All right then, son.

( THEY go through the glass door and the laundrette disappears)

END OF SCENE THIRTEEN
SCENE FOURTEEN

#18  Go To The Mirror, Boy  (Specialist, Assistant, Ten-Year-Old Tommy, Mrs. Walker, Walker, Four-Year-Old Tommy, Tommy)

(A modern Research Laboratory is teeming with LAB TECHNICIANS in hospital green. The SPECIALIST and ASSISTANT inform WALKER and MRS. WALKER about their discoveries as TOMMY receives an injection in the background)

SPECIALIST
HE SEEMS TO BE COMPLETELY UNRECEPTIVE.
THE TESTS I GAVE HIM MAKE NO SENSE AT ALL.

SPECIALIST, ASSISTANT
HIS EYES REACT TO LIGHT; THE DIALS DETECT IT.
HE HEARS BUT CANNOT ANSWER TO YOUR CALL.

(TOMMY is completely in his own world. The VOICE of TOMMY as a TEN-YEAR-OLD can be heard as TOMMY is wired and tested. HE is attached to a huge wheel that spins him 360 degrees. X-ray photographs are taken. Multiple images of TOMMY’S cranium appear ABOVE)

TEN-YEAR-OLD TOMMY
(OFFSTAGE, VOICEOVER)
SEE ME, FEEL ME,
TOUCH ME, HEAL ME.
SEE ME, FEEL ME,
TOUCH ME, HEAL ME.

SPECIALIST
THERE IS NO CHANCE, NO UNTRIED OPERATION.
ALL HOPE LIES WITH HIM AND NONE WITH ME.

SPECIALIST, ASSISTANT
IMAGINE, THOUGH, THE SHOCK FROM ISOLATION
IF HE SUDDENLY COULD HEAR AND SPEAK AND SEE.
(TOMMY is wheeled around on an automated gurney, electrodes attached to his head. The gurney passes under the hood of a futuristic brain scan)

TEN-YEAR-OLD TOMMY

(V.O.)
SEE ME, FEEL ME,
TOUCH ME, HEAL ME.
SEE ME, FEEL ME,
TOUCH ME, HEAL ME.

(The frame of a large rectangular mirror is lowered from ABOVE DOWNSTAGE. TOMMY is unwired and unstrapped and stood several feet away with his back to the mirror)

SPECIALIST
HIS EYES CAN SEE,
HIS EARS CAN HEAR, HIS LIPS CAN SPEAK.
ALL THE TIME, THE NEEDLES FLICK AND ROCK.

SPECIALIST, ASSISTANT
NO MACHINE CAN GIVE THE KIND OF STIMULATION NEEDED TO REMOVE HIS INNER BLOCK.

GO TO THE MIRROR, BOY!
GO TO THE MIRROR, BOY!

(The SPECIALIST turns TOMMY toward the mirror. HE immediately walks toward it and stares into his own image. The WALKERS stand back and watch with the SPECIALIST and ASSISTANT)

MRS. WALKER
I OFTEN WONDER WHAT HE’S FEELING.
HAS HE EVER HEARD A WORD I’VE SAID?

WALKER, MRS. WALKER
LOOK AT HIM IN THE MIRROR, DREAMING.
WHAT IS HAPPENING IN HIS HEAD?
(The WALKERS and the SPECIALIST and ASSISTANT turn away in silent conversation with the rest of the DOCTORS and TECHNICIANS.

TOMMY faces us. The mirrored surface is invisible so that HE is standing UPSTAGE of nothing but the mirror's frame. The FOUR-YEAR-OLD TOMMY and the TEN-YEAR-OLD TOMMY appear DOWNSTAGE of the frame with their backs to us facing TOMMY)

FOUR-YEAR-OLD TOMMY,
TEN-YEAR-OLD TOMMY
(Lip-synching to OFFSTAGE VOICES)
LISTENING TO YOU, I GET THE MUSIC;
GAZING AT YOU, I GET THE HEAT.
FOLLOWING YOU, I CLIMB THE MOUNTAIN.
I GET EXCITEMENT AT YOUR FEET!

(TOMMY joins in the singing. HE levitates until he floats five feet above the floor, unobserved by his parents, the SPECIALIST and ASSISTANT, or any of the TECHNICIANS)

FOUR-YEAR-OLD TOMMY,
TEN-YEAR-OLD TOMMY, TOMMY
RIGHT BEHIND YOU, I SEE THE MILLIONS;
ON YOU, I SEE THE GLORY.
FROM YOU, I GET OPINIONS;
FROM YOU, I GET THE STORY.

(TOMMY lands gently back on the floor. The YOUNG TOMMYS disappear. WALKER and MRS. WALKER cross back down to him)

WALKER, MRS. WALKER
WHAT IS HAPPENING IN HIS HEAD?
OOH, I WISH I KNEW...
I WISH I KNEW.

(The Laboratory disassembles and the mirror flies away. TOMMY is alone. At first HE doesn't move. Very slowly he raises up his right hand and stares at it. He is beginning to approach the surface of consciousness)

END OF SCENE FOURTEEN
SCENE FIFTEEN

#19  Tommy, Can You Hear Me?  (Cousin Kevin, Lads)

(The Street. TOMMY lowers his hand and is quickly surrounded by the LADS. COUSIN KEVIN carries a rugby ball)

Cousin Kevin

Tommy’s been to hospital.

First Lad

Oh, he’s been cured then, has he?

Cousin Kevin

Oh, completely cured, yeah. He’s a wonder of science. They’re going to make him prime fucking minister.

(The LADS laugh and gather around TOMMY, tossing the ball about and chanting good naturedly)

Lads

Tommy, can you hear me?
Can you feel me near you?
Tommy, can you see me?
Can I help to cheer you?
Ooh, Tommy, Tommy, Tommy, Tommy...

Tommy, can you hear me?
Can you feel me near you?
Tommy, can you see me?
Can I help to cheer you?
Ooh, Tommy, Tommy, Tommy, Tommy...

(As the LADS parade TOMMY around, 22 Heathfield Gardens assembles behind them. The WALKERS are quietly playing cards. On the table where they play there is a small vase of cut flowers. UNCLE ERNIE is slumped over asleep on the sofa with an empty beer glass in his hand. THEY are all looking decidedly middle-aged.

Cousin Kevin raps on the front door. WALKER answers the knock and the LADS pour in past him with TOMMY held high above their heads. WALKER steps outside and passively lights a cigarette. Inside, the LADS circle the room and deposit TOMMY on the sofa. UNCLE ERNIE wakes up with a start and shuffles off to another part of the house)
TOMMY, CAN YOU HEAR ME?
CAN YOU FEEL ME NEAR YOU?
TOMMY, CAN YOU SEE ME?
CAN I HELP TO CHEER YOU?
OOH, TOMMY, TOMMY, TOMMY, TOMMY.
TOMMY, TOMMY, TOMMY.

(MRS. WALKER escorts the LADS back out through the front door. As THEY file past one of them grandly hands her a flower that HE'S snatched out of the vase. Another kisses her. MRS. WALKER holds the flower and stands just outside with her husband. THEY watch sadly as the LADS bounce along the street out of view.

Inside the house, the image of TOMMY as a TEN-YEAR-OLD magically appears in the mirror)

TEN-YEAR-OLD TOMMY
TOMMY, TOMMY, TOMMY, TOMMY, TOMMY.

(TOMMY crosses to the mirror and stares)

END OF SCENE FIFTEEN
SCENE SIXTEEN

(The WALKERS step back into the house and discover TOMMY at the mirror, looking at his own image. WALKER stiffens. MRS. WALKER crosses back to the vase on the table and tucks the flower back in with the others. SHE sits down in her chair, sweeps up the playing cards and shuffles them)

MRS. WALKER
Like to play love? — Suit yourself.

#20 I Believe My Own Eyes (Walker, Mrs. Walker)

WALKER
THIS CAN'T CONTINUE.
IT MAKES NO SENSE.
WE'RE GETTING NOWHERE.
I'VE LOST ALL MY CONFIDENCE.
THE BOY WANTS SOMETHING,
I'M SATISFIED;
HE NEEDS ATTENTION
AND CARE OUR LOVE CAN'T PROVIDE.
AND THEN THERE'S THE MATTER OF US...

(WALKER takes his wife's hands and holds them with intent)

I'D LIKE TO PROVE
THAT I DON'T FEEL THAT YOU'VE
SEEN THE BEST OF ME.
I'VE STOOD UP FOR THE BOY
AND I'VE CLUNG TO THE HOPES AND THE LIES.
I WISH THAT THE PAIN
IN YOUR GAZE COULD AGAIN
BE A TEST OF ME,
BUT WHEN I LOOK IN THE MIRROR
I BELIEVE MY OWN EYES.

(WALKER crosses to TOMMY, who is still staring into the mirror)

I BELIEVE MY OWN EYES,
KNOW I'VE COME TO THE END:
ALL MY PATIENCE IS GONE.
WHEN I'M DOUBTFUL, I TEND TO BELIEVE MY OWN EYES.

MRS. WALKER
I'D LIKE TO DECLARE
THIS DEVOTION AND CARE
IS THE LIFE TO LIVE.
THAT NOTHING HAS CHANGED
AND THAT TIME ISN'T PASSING US BY.
BUT I HAVE TO SAY HERE
THAT, FOR US, THERE'S A CLEAR-CUT ALTERNATIVE.
WHEN WE LOOK AT EACH OTHER
WE BELIEVE OUR OWN EYES.

(MRS. WALKER joins WALKER and TOMMY at the wardrobe)

WALKER, MRS. WALKER
I BELIEVE MY OWN EYES,
KNOW I'VE COME TO THE END:
ALL MY PATIENCE IS GONE.
WHEN I'M DOUBTFUL, I TEND
TO BELIEVE MY OWN EYES.

(MRS. WALKER touches her husband's face, then looks at TOMMY and
turns away. WALKER takes TOMMY firmly by the shoulders and guides
him to the sofa where HE sits)

THIS HAS GONE FAR ENOUGH!
AFTER ALL WE'VE BEEN THROUGH...
WE CAN'T BE BLAMED;
WE'VE DONE ALL WE CAN HUMANLY DO.
IT'S A TIME TO BE TOUGH,
A TIME TO BE WISE.
WE MUST STOP CHASING FALSE DREAMS
AND RECOVER OUR LIVES.

I BELIEVE MY OWN EYES,
KNOW I'VE COME TO THE END:
ALL MY PATIENCE IS GONE.
WHEN I'M DOUBTFUL, I TEND
TO BELIEVE...

I'D LIKE TO BELIEVE
THAT I DON'T FEEL THAT WE'VE
SEEN THE BEST OF US.
AND THE WAY TO BELIEVE
IS TO SEE WHERE THE REAL FUTURE LIES.
I HOPE THAT THE PAIN
IN YOUR GAZE CAN AGAIN
BE A TEST OF US.
AND WHEN I LOOK IN THE MIRROR
I BELIEVE MY OWN EYES.
(The WALKERS face each other in front of the mirrored surface of the wardrobe)

LET'S BELIEVE OUR OWN EYES.
KNOW WE'VE COME TO THE END:
ALL OUR PATIENCE IS GONE.
LET'S ADMIT WE INTEND...

WALKER
...TO BELIEVE OUR OWN EYES.
(WALKER EXITS through a doorway into another part of the house)

MRS. WALKER
...TO BELIEVE OUR OWN EYES.
(MRS. WALKER leans against the door frame looking after him.

The image of TOMMY as a FOUR-YEAR-OLD appears in the mirror)

FOUR-YEAR-OLD TOMMY
Tommy, Tommy, Tommy, Tommy, Tommy.

(TOMMY crosses to the mirror and stares.

MRS. WALKER steps back into the room and once again sees TOMMY at the mirror, looking at his own image. Her grief and frustration turn to rage as SHE slams the door. She makes a last desperate attempt to reach him)

#21 Snush The Mirror (Mrs. Walker)

MRS. WALKER
YOU DON'T ANSWER MY CALL
WITH EVEN A NOD OR WINK
BUT YOU GAZE AT YOUR OWN REFLECTION!
YOU DON'T SEEM TO SEE ME
BUT I THINK YOU CAN SEE YOURSELF.
HOW CAN THE MIRROR AFFECT YOU?

CAN YOU HEAR ME?
OR DO I SURMISE
THAT YOU FEAR ME?
CAN YOU FEEL MY TEMPER
RISE, RISE, RISE, RISE,
RISE, RISE, RISE, RISE,
RISE, RISE, RISE, RISE,
RISE!

DO YOU HEAR OR FEAR OR
DO I SMASH THE MIRROR?
DO YOU HEAR OR FEAR OR
DO I SMASH THE MIRROR?

(MRS. WALKER continually pulls TOMMY away from the mirror and
puts him in a chair. Each time one of the YOUNG TOMMYS appears
in the mirror, TOMMY tries to move toward the image of the child)

DO YOU HEAR OR FEAR OR
DO I SMASH THE MIRROR?
(MRS. WALKER, in a blind panic picks up a chair and threatens to
smash the mirror with it)

DO YOU HEAR OR FEAR OR
DO I SMASH THE MIRROR?

(In the mirror, the image of little TOMMY as a FOUR-YEAR-OLD
appears. It's the terrified child from the night of the killing long ago.

MRS. WALKER furiously swings back the chair.

DARKNESS. The CRASH of breaking glass. The SOUND of a gun
shot.

#21A  Aftersmash  (Orchestra)

ABOVE there is the image from before of the LOVER thruss across the
room by the force of WALKER'S gunshot. The LOVER drops the chair
and it topples away.

There is the scrambled SOUND of the WALKERS chanting "You didn't
hear it. You didn't see it. You won't say nothing to no one ever in your
life."

There is the SOUND of TOMMY'S scream.

#21B  Aftersmash II  (Orchestra)

The LIGHTS come up to reveal TOMMY staring into the mirror. The
surface has been completely smashed. Everything in and around the house
has returned to its rightful place — doors, windows, chairs are as they
were in the beginning. MRS. WALKER watches in shock. TOMMY is
overcome. HE pants in exhaustion. He starts to move, slowly at first, his
eyes flashing around the room. He takes one step and then another. He
crosses to stand over the area of the room where the LOVER'S body had fallen all those years before. He kneels to touch the floor. He looks over at the flowers in the vase. He rises and carefully walks to the mirror and touches its fractured surface. Finally, he turns and touches his own face. He looks at his mother and reaches out to touch her. SHE breaks down and embraces him, but he does not return the embrace.

#22  I'm Free  (Tommy)

She rushes off in search of WALKER)

TOMMY

I'M FREE...
I'M FREE...
AND FREEDOM TASTES OF REALITY.
I'M FREE...
I'M FREE...
AND FREEDOM LIES HERE IN NORMALITY.

(MRS. WALKER RE-ENTERS with WALKER. THEY stand watching
TOMMY in utter amazement)

I COULD TELL YOU WHAT IT TAKES
TO FEEL THE HIGHEST HIGH.
YOU'D LAUGH AND SAY, "NOTHING'S THAT SIMPLE!"
BUT YOU'VE BEEN DOWN THIS PATH BEFORE
WHILE I WAS WAITING AT THE DOOR.
THIS PLACE IS SACRED AS A TEMPLE.

(UNCLE ERNIE ENTERS through the other interior door. HE stops in
his tracks and stares as TOMMY turns sharply to him)

I'M FREE...
I'M FREE...
RIGHT HERE I'VE FOUND IMMORTALITY!

(UNCLE ERNIE quickly retreats through the interior door. WALKER
and MRS. WALKER regard TOMMY in complete awe. There is a
knock on the front door. The MINISTER is visiting. WALKER opens the
door and practically drags him in to help witness TOMMY'S miraculous
change. TOMMY starts to look out of the window at the world. UNCLE
ERNIE reappears with a flash camera and takes TOMMY'S photograph)

I'M FREE...
I'M FREE...
AND FREEDOM TASTES OF REALITY!
(WALKER slowly approaches TOMMY. HE is overwhelmed. He opens his arms to embrace his son. TOMMY sharply pushes him away. WALKER stuggers back. TOMMY looks right through his father and then walks by him as if he weren't there.

TOMMY opens the front door and walks down the street looking up at the sky and at all that surrounds him. The MINISTER and WALKER and MRS. WALKER stand motionless in shock for a few seconds and then rush to the window to watch him pass by on the street. The house disassembles. The WALKERS and the MINISTER EXIT)

END OF SCENE SIXTEEN
SCENE SEVENTEEN

(UNCLE ERNIE remains behind. The Streets of London.

A REPORTER joins him with a note pad. UNCLE ERNIE produces a brown envelope. HE takes an eight-by-ten photograph out and hands it to the REPORTER)

UNCLE ERNIE

What you've stumbled upon here, my son, could be ginormous — a story on a par with the opening of King Tut's tomb or the Hindenburg disaster. Happily, I was able to capture the moment of young Tommy Walker's miraculous recovery for all posterity — right there in black and white. One would think that such a valuable snap would be worth a hundred quid — but it's yours for a mere fifty.

#23 Miracle Cure (Four Lads)

(The REPORTER gives him back the photograph)

I could, of course, just hand the Nobel prize over to one of your Fleet Street colleagues from the "Mirror" or the "Times" or the "Guardian."

(The REPORTER walks away)

What about for the price of a bottle of Scotch?

(The REPORTER EXITS. UNCLE ERNIE is dejected. HE looks down at the photograph.

TOMMY appears unnoticed. UNCLE ERNIE looks up as TOMMY takes the photograph out of his hand and hurls it in the air. THEY watch as it soars up and away, over their heads.

INSTRUMENTAL SECTION: "Rise" from "Smash The Mirror."

SLIDE: TOMMY'S FACE is everywhere.

TOMMY EXITS.

A middle-aged NEWSPAPER VENDOR ENTERS waving a paper around. UNCLE ERNIE watches him in astonishment)

VENDOR

FOUR of the LADS ENTER and approach. One of them hunts through his pockets for coins, distracting the VENDOR while another steals a paper. As the VENDOR turns to protest, the first one steals another paper. The LADS' faces disappear behind the newsprint.

LADS
EXTRA! EXTRA!
READ ALL ABOUT IT!
THE PINBALL WIZARD IN A MIRACLE CURE!
EXTRA! EXTRA!
READ ALL ABOUT IT!
EXTRA!

#24 Sensation (Reprise) (Tommy, Reporters)

(One of the LADS tumbles off in excitement. The other three follow. UNCLE ERNIE buys a newspaper from the VENDOR who goes off. UNCLE ERNIE furiously flips through the pages.

TOMMY ENTERS riding on a Pinball Machine reading a paper. HE sits up on the backboard. UNCLE ERNIE looks up to watch him pass)

TOMMY
YOU’LL FEEL ME COMING,
A NEW VIBRATION.
FROM AFAR YOU’LL SEE ME.
I'M A SENSATION...
I'M A SENSATION!

SOON YOU’LL SEE ME.
CAN'T YOU FEEL ME?
I'M COMING...
SEND YOUR TROUBLES DANCING.
YOU KNOW THE ANSWER:
I'M COMING...
I'M COMING...

(TOMMY gets off the Pinball Machine which swivels on a turret as a group of five REPORTERS ENTER)

REPORTERS
(Simultaneous with above)
OOH — AH — SENSATION...
OOH — AH — SENSATION...
AH...
(WALKER and MRS. WALKER ENTER. The REPORTERS rush past UNCLE ERNIE to talk to them. TOMMY pivots the machine, pulls back the plunger and fires.

SLIDE: 1961)

MRS. WALKER
Yes, it's true, our son doesn't come 'round anymore. We never get to see him. I do worry sometimes, you know, that we're the only ones who really understand and all... but we're grateful, of course — grateful for his transformation.

WALKER
Which is a better word for it. We don't like the use of the word "miracle" one bit. He simply got well. That's the extent of it. And his mother and I never gave up the faith through all the years. Not once.

MRS. WALKER
We just hope he's happy. It seems he's becoming all the rage today, doesn't it?

(The REPORTERS rush to gather around TOMMY'S machine. The WALKERS watch from a distance. COUSIN KEVIN ENTERS with the FIRST and SECOND LADS. THEY are in SECURITY GUARD uniforms)

REPORTERS, GUARDS
SENSATION, SENSATION,
SENSATION, SENSATION,
SENSATION...

(TOMMY again pivots the machine, pulls back the plunger and fires.

SLIDE: 1962.

VIDEO: LIVE on COUSIN KEVIN.

COUSIN KEVIN talks to a TV FILM CREW. HE speaks into the REPORTER'S microphones. The TWO LADS back him up)

COUSIN KEVIN
Those of us who've known my cousin a long time, his friends from before like, we're providing the necessary protection. So as far as family r-lations are concerned, all I'm saying is that he's been very good to me. Very good. And I for one am glad I can be of some assistance. I believed in him from the beginning, right from the very start. I know what it was like. I was there.
ALL
AH — SENSATION, SENSATION, SENSATION, SENSATION...

(A television studio assembles with two rolling cameras. Several black and white monitors fly in. An INTERVIEWER waits for TOMMY. THE WALKERS, UNCLE ERNIE, COUSIN KEVIN, THE SECURITY GUARDS, and all of the REPORTERS look on in the background.

TOMMY pulls back the plunger and fires.

VIDEO AND SLIDE: 1963)

SENSATION, SENSATION, SENSATION, SENSATION, AH HH — SENSATION, SENSATION...

(The Pinball machine goes off and TOMMY sits facing the INTERVIEWER. EVERYONE watches.

VIDEO: LIVE on TOMMY)

TOMMY
(To the INTERVIEWER)
I won’t answer that. I want to be very clear with you. I’m not answering any questions about my personal life. So leave off.

(WALKER puts his arm around MRS. WALKER’S shoulder and THEY step back into the shadows of the studio and quietly leave. TOMMY pays them no notice)

- As for people’s interest… I got a lot out of playing… learned a lot from it, you know. It’s all I had, really. And my dreams. It’s like… people want me to pass that on in some way. So that’s what I’m trying to do. Pass it on.

#25. I'm Free / Pinball Wizard (Reprise) (Tommy, Cousin Kevin, Guards)

(To INTERVIEWER)
I COULD TELL YOU WHAT IT TAKES TO FEEL THE HIGHEST HIGH.
YOU'D LAUGH AND SAY, "NOTHING'S THAT SIMPLE!"
(TOMMY SINGS directly into the camera.)
VIDEO: LIVE. CLOSE on TOMMY'S FACE)

I'M FREE...
I'M FREE...
AND I'M WAITING FOR YOU TO FOLLOW ME!

(VIDEO: FREEZE on TOMMY'S FACE.

The television studio and the INTERVIEWER disappear and EVERYONE goes off except TOMMY, COUSIN KEOVIN, and the TWO GUARDS. THEY are joined by the four other LADS who have also donned uniforms.

COUSIN KEVIN and the GUARDS watch TOMMY who stands off alone.

SLIDE: Images of TOMMY.

Suddenly there is an image of TOMMY leaving his body and tumbling through the air. Meanwhile on the ground TOMMY sways back and forth. It almost seems as if he's conjuring up the images)

HE STANDS LIKE A STATUE,
BECOMES PART OF THE MACHINE.
FEELIN' ALL THE BUMPERS,
ALWAYS PLAYING CLEAN.
HE PLAYS BY INTUITION;
THE DIGIT COUNTERS FALL.
THAT DEAF, DUMB AND BLIND KID
SURE PLAYS A MEAN PINBALL!

HE AIN'T GOT NO DISTRACTIONS,
CAN'T HEAR THOSE BUZZERS AND BELLS,
CAN'T SEE THOSE LIGHTS A-FLASHIN',
PLAYS BY SENSE OF SMELL.
ALWAYS GETS A REPLAY,
'N' NEVER TILTS AT ALL...
THAT DEAF, DUMB AND BLIND KID
SURE PLAYS A MEAN PINBALL!

COUSIN KEVIN, TOMMY, GUARDS
HE'S A PINBALL WIZARD.
THERE HAS TO BE A TWIST.
A PINBALL WIZARD,
'SGOT SUCH A SUPPLE WRIST.
GUARDS
HOW DO YOU THINK HE DOES IT?

Cousin Kevin, Tommy
I DON'T KNOW.

GUARDS
WHAT MAKES HIM SO GOOD?

(A dazzling, mirrored Pinball Machine rises from out of the floor. TOMMY puts on a mask which blinds, deafens and mutes him. HE straps himself to the machine and rides it like a spinning, bucking Brahma bull. The GUARDS encircle him at a safe distance. The machine twists and turns manically)

Cousin Kevin, Guards
EVEN AT MY FAVORITE TABLE
HE CAN BEAT MY BEST.
HIS DISCIPLES LEAD HIM IN
AND HE JUST DOES THE REST.
HE'S GOT CRAZY FLIPPER FINGERS;
NEVER SEEN HIM FALL...
THAT DEAF, DUMB AND BLIND KID
SURE PLAYS A MEAN PINBALL!

(The Pinball Machine faces out with TOMMY behind it. Suddenly PULSING LIGHTS, SHRIEKING BUZZERS and BELLS surround us. BUMPERS POUND and the GRAPHICS of circus clowns, rocket ships, bathing beauties and other Pinball icons flash across the auditorium. It's as if we have been transported inside the guts of the Machine.

SPARKS begin to fly from the machine. SMOKE BILLOWS. The backboard catches on FIRE. TOMMY continues playing furiously. The Pinball Machine gyrates in an accelerating pyrotechnic fit.

INSTRUMENTAL SECTION: "Rise" from "Smash The Mirror."

Finally, the Pinball Machine EXPLODES in a glorious, climactic fireball. TOMMY steps back victorious. Silence. The Machine descends out of view. There is the SOUND of a huge cheering CROWD.

#26 I'm Free (2nd Reprise) (Tommy)

VIDEO: Cheering STADIUM CROWD.
Blinding STADIUM LIGHTS. TOMMY walks back and mounts a huge podium. An emblematic mirrored Pinball Machine appears over his head. HE faces an enormous CROWD beyond, which is not visible to us. COUSIN KEVIN and the SECURITY GUARDS patrol the CROWD. SPOTLIGHTS hit TOMMY and he dances. HE spins, does splits, fallbacks, scissor jumps and the CROWD roars)

TOMMY

I'M FREE...
I'M FREE...
AND I'M WAITING FOR YOU TO FOLLOW ME!

#26A How Can We Follow? (Crowd)

CROWD

(Prerecorded)

HOW CAN WE FOLLOW?
HOW CAN WE FOLLOW?
OH...

(VIDEO: A waiting CROWD.

TOMMY'S silhouette remains beyond with COUSIN KEVIN and the SECURITY GUARDS)

END OF SCENE SEVENTEEN
SCENE EIGHTEEN

(VIDEO: There is a long queue.

#27 Tommy's Holiday Camp (Uncle Ernie)

UNCLE ERNIE, in his Sunday best, who clearly has a monopoly on the merchandising, shamelessly works the crowd with a megaphone)

UNCLE ERNIE

Hullo there, darlings!

I'M TOMMY'S UNCLE ERNIE,
AND I WELCOME YOU TO TOMMY'S HOLIDAY CAMP!
THE CAMP WITH A DIFFERENCE!
NEVER MIND THE WEATHER!
WHEN YOU COME TO TOMMY'S, THE HOLIDAY'S FOREVER!

GET YOUR TOMMY T-SHIRTS AND YOUR STICKERS
AND YOUR TOMMY MIRRORS TO SMASH!
DON'T RUSH... KEEP STEADY!
HAVE YOUR MONEY READY!
BUY YOUR WAY TO HEAVEN.
THAT COMES TO ONE POUND SEVEN.

Bless you, loves.

BUY YOUR SHADES AND EAR PLUGS HERE!
KEEP IN LINE, I'VE GOT A HUGE... SUPPLY.
GET YOUR TOMMY RECORD,
YOU CAN REALLY HEAR HIM TALK!
TOMMY PICS AND BADGES...
HALF A NICKER FOR THE CORK.
(UNCLE ERNIE flashes a toothy grin)

Watch this, then.
(HE does a dance.

VIDEO: Products and paraphernalia)

THE CAMP WITH A DIFFERENCE!
NEVER MIND THE WEATHER!
WHEN YOU COME TO TOMMY'S, THE HOLIDAY'S FOREVER!
(UNCLE ERNIE steps down)
This is your chance! Tommy's Holiday Camp is coming to your town. At eight tonight — Tommy, live on stage! You lucky people!

(VIDEO: TOMMY'S FACE.

A couple of the SECURITY GUARDS approach UNCLE ERNIE and threaten to usher him away. HE is frightened by them. UNCLE ERNIE sheepishly backs down and scurries off. COUSIN KEVIN appears and watches him go.)

END OF SCENE EIGHTEEN
SCENE NINETEEN

(The rest of the SECURITY GUARDS swing their batons menacingly and walk down to confront us, leaving a tableau of TOMMY at the podium in the background)

#28 Sally Simpson (Cousin Kevin, Sally, Mr. Simpson, Mrs. Simpson, Guards, DJ, Tommy)

COUSIN KEVIN
OUTSIDE THE HOUSE, MR. SIMPSON ANNOUNCES SALLY CAN'T GO TO THE MEETING.
HE GOES ON CLEANING HIS BLUE ROLLS ROYCE AND SHE RUNS INSIDE A-WEEPING.
SHE GETS TO HER ROOM AND CRIES ON A PICTURE, ALWAYS KEEPS IT BY HER.
SHE PICKS UP A BOOK OF HER FATHER'S LIFE AND THROWS IT ON THE FIRE.

(VIDEO: STADIUM CROWD/TOMMY'S FACE.

SALLY SIMPSON appears in a HALF LIGHT behind them, weeping at a vanity. MR. AND MRS. SIMPSON appear opposite. HE smokes a pipe, SHE dries a dish. TOMMY'S silhouette remains beyond.

VIDEO: TOMMY'S FACE)

SALLY, MR. SIMPSON, MRS. SIMPSON
SHE KNEW FROM THE START, DEEP DOWN IN HER HEART, THAT SHE AND TOMMY WERE WORLDS APART...

SALLY, MRS. SIMPSON
BUT HER MOTHER SAID, "NEVER MIND; YOUR PART IS TO BE WHAT YOU'LL BE."

(VIDEO: STADIUM CROWD/TOMMY'S FACE.

SALLY breaks away)

SALLY
TOMMY'S GONNA BEAT HIS BEST TONIGHT; I JUST HAVE TO SEE HIM PLAY.
I FEEL SO BAD;
I'M SORRY, DAD.
GONNA SNEAK OUT ANYWAY.
I'VE SPENT ALL DAY DOIN' UP MY HAIR;
I'VE GOTTA LOOK EXACTLY RIGHT.
MAYBE HE'LL SEE
THAT I CAN BE FREE
AND I'LL GET BACKSTAGE TONIGHT.
(SALLY rushes off past her parents.

VIDEO: TOMMY'S FACE)

MR. SIMPSON, MRS. SIMPSON
SHE KNEW FROM THE START,
DEEP DOWN IN HER HEART,
THAT SHE AND TOMMY WERE WORLDS APART...

MR. SIMPSON, MRS. SIMPSON, GUARDS
BUT HER MOTHER SAID, "NEVER MIND; YOUR PART
IS TO BE
WHAT YOU'LL BE."

(SALLY appears in a HALF-LIGHT wearing goggles and riding on a
motor scooter. Her hair blows in the wind.

MR. SIMPSON and MRS. SIMPSON disappear)

TWO GUARDS
SHE LANDS AT SIX AND THE GIG IS A-ROCKING;
THE DEVIL IS OUT TONIGHT.
THE BAND CUTS LOOSE AND THE STAGE IS A-KNOCKING
BUT SALLY JUST SITS REAL TIGHT.
SHE GRABS HER CHAIR — SHE'S HOT TO DANCE
RIGHT DOWN IN THE VERY FRONT ROW.
THEN A SLICK DJ WHO IS PISSING HIS PANTS
RUNS ON AND SAYS:

(A DISC JOCKEY appears briefly in a pink sequined dinner jacket)

DJ

HERE WE GO...
(VIDEO: FANS going wild.

SALLY appears in the front row of the theatre, bouncing up and down to the music)

Cousin Kevin, Guards
The crowd goes crazy
As Tommy hits the stage!
Little Sally gets lost
As the police boss
The crowd back in a rage! WOOOOO!

(The podium on which Tommy stands spins and approaches. The lights flash and there is the sound of the crowd screaming. It is now clear that the guards are protecting Tommy from us.

VIDEO: Tommy’s face)

Sally
A flash of fire — the whole place stops.
Tommy is a tranquilizer,
but Sally’s so hot — she risks a shot
and jumps up on the riser.

Cousin Kevin
She’s up there now — she’s hit the top.
She brushes his handsome face.
Tommy whirls ‘round as a uniformed man
ushers her from the stage.

(VIDEO: close on Tommy’s eye.

Sally rushes the stage. She sneaks past the guards, mounts the podium and reaches toward Tommy. She tries to throw her scarf around his neck. He turns to her and pushes her back. She falls into the waiting arms of the guards below who have noticed that she’s broken through. She is grabbed and pummeled viciously. Tommy jumps down off the podium and goes to her. He pulls Cousin Kevin and the guards off and kneels beside Sally who lies in a heap. The guards, having backed off, stand around watching)

Cousin Kevin, Guards
She knew from the start,
deep down in her heart,
that she and Tommy were worlds apart...
but her mother said, “Never mind; your part
IS TO BE
WHAT YOU'LL BE."

(TOMMY rocks her in his lap and takes over. HE SINGS quietly)

TOMMY
BE...
WHAT YOU'LL BE,
WHAT YOU'LL BE,
WHAT YOU'LL BE,
WHAT YOU'LL BE.

(TOMMY looks around at the CROWD which has gone silent.

VIDEO: TOMMY'S FACE)

END OF SCENE NINETEEN
SCENE TWENTY

(TOMMY surveys the scene. There is a long silence)

TOMMY (Cont’d)

(To the CROWD)
I’ve had enough. I think I’m going to go back home now. Suss everything out. I’m going home. But you can all come if you like.

#29 Welcome

Yeah. You’ve got your families, right? Come and be a part of mine for a bit. See what it’s been like for me.

(COUSIN KEVIN and the GUARDS gape at TOMMY, dumbfounded by the fact that he has just invited a stadium full of people home with him.

Quietly cynical)
COME TO MY HOUSE.
BE ONE OF MY FAMILY’S PEOPLE.
LOVELY BRIGHT HOME...
WE’RE DANCING ALL NIGHT,
NEVER SLEEPING.

(TOMMY and one of the GUARDS help SALLY to her feet. TOMMY collects the batons of the SECURITY GUARDS, passes them off to one of them and goes back to steadying SALLY. HE cradles SALLY in his arms)

MILKMAN, COME IN!
AND YOU, BAKER!
LITTLE OLD LADY, WELCOME!
AND YOU, SHOEMAKER!

COME TO THIS HOUSE!
INTO THIS HOUSE!

COME TO THIS HOUSE;
BE ONE OF US.
MAKE THIS YOUR HOUSE;
BE ONE OF US.

(TOMMY stands outside the front door of 22 Heathfield Gardens. HE holds SALLY in his arms. SHE stares up at him adoringly. He’s inviting everyone home)
YOU CAN HELP
COLLECT SOME MORE IN.
YOUNG AND OLD PEOPLE,
LET'S GET THEM ALL IN!

(The podium gradually recedes and 22 Heathfield Gardens assembles
behind them)

COME TO THIS HOUSE!
INTO THIS HOUSE!

(TOMMY ENTERS the house with SALLY. WALKER and MRS.
WALKER are having tea with UNCLE ERNIE. The WALKERS are
astonished to see TOMMY. MRS. WALKER crosses hopefully to him and
then hesitates noticing that SALLY's been injured. SHE helps SALLY off
into the bedroom. WALKER and TOMMY stand staring at each other
for an instant and then TOMMY walks quickly back out to the street.
REPORTERS burst past him into the house with notepads, microphones,
flash photographs and film cameras. FANS and FOLLOWERS attempt
to crowd in too. THEY peer through the windows, gather at the door.
COUSIN KEVIN and the GUARDS surround TOMMY. TOMMY
turns to them.

To GUARDS)
ASK ALONG THAT MAN WHO'S WEARING A CARNATION.
BRING EVERY SINGLE PERSON
FROM VICTORIA STATION.
GO INTO THAT HOSPITAL
AND BRING THE NURSES AND PATIENTS.
EVERYONE GO HOME AND FETCH THEIR RELATIONS!
(TOMMY goes back into the now crowded house)

TOMMY
COME TO THIS HOUSE;
BE ONE OF THIS FAMILY'S PEOPLE.
LOVELY BRIGHT HOME...
WE'RE DANCING ALL NIGHT,
NEVER SLEEPING.

ALL
(Simultaneous with above)
COME TO THIS HOUSE;
BE ONE OF THIS FAMILY'S PEOPLE.
LOVELY BRIGHT HOME...
WE'RE DANCING ALL NIGHT,
NEVER SLEEPING.
Cousin Kevin
Sir, there's more at the door.

(VIDEO: CROWD surging down a London street)

Cousin Kevin, Guards
There's more at the door.
There's more at the door.

All Men
There's more at the door.
There's more at the door.

All
There's more at the door.
There's more at the door.
There's more at the door.
There's more...

(VIDEO: Tommy's Face)

Tommy
We need more room.
Build an extension!
We'll all work together.
Spare no expense now.

(Mrs. Walker and Sally re-enter from the bedroom. Tommy sees Sally from across the room.

To Sally)
Come to this house;
be one of us.
Come into this house;
be one of us.

All
(Simultaneous with above)
Come to this house;
be one of us.
Into this house;
be one of us.

Tommy
Come to our house.
Come to me now!
(Silence.

### #29A  Sally's Question  (Sally)

TOMMY sits on the sofa with SALLY. EVERYONE watches TOMMY with bated breath, hanging on his every word. The television camera is aimed at TOMMY.

VIDEO: LIVE on TOMMY)

SALLY

HOW CAN WE SHARE THE GREAT SIGHTS YOU ARE SEEING? HEAR ALL THE GLORIOUS MUSIC YOU HEAR?

(SALLY sits waiting for TOMMY to speak. TOMMY shakes his head)

HOW CAN WE BE A SMALL PART OF YOUR BEING? WHY DO YOU SEEM SO ALIVE WHEN YOU’RE NEAR?

(TOMMY doesn’t answer)

Tell us. Tell us now. How can we be more like you?

TOMMY

Why would you want to be more like me? For fifteen years I was waiting for what you’ve already got.

SALLY

What’s that?

TOMMY

All this. In my dreams I was seeing it, hearing it, feeling it. Those are the true miracles and you have them already.

SALLY

I don’t understand.

TOMMY

The point is not for you to be more like me. The point is that I’m finally more like you.

### #30  We’re Not Gonna Take It  (Tommy, Guards, Reporters, Crowd)
(The REPORTERS, the GUARDS and the family are all asking questions and making comments in mass confusion. TOMMY stands and addresses the cameras and EVERYONE)

WELCOME TO THIS HOUSE;
I THINK I NOW KNOW WHY YOU’RE HERE.
YOU WANNA BE LIKE TOMMY?
I’M GLAD YOU’RE NOT, I HOPE THAT’S CLEAR.
YOU SHOULDN’T TRY TO APE MY SHOW,
IT ISN’T JUST PINBALL.
YOU DON’T NEED TO CLAIM
A SHARE OF MY PAIN...
YOU’RE NORMAL, AFTER ALL.

YOU MIGHT AS WELL GET DRUNK.
SO SORRY — I’VE GOT YOU SUSSED.
NO INSTANT HIGH FOR FREE HERE.
THIS IS A BUST!
I DIDN’T LIVE OUT SOME FAIRY STORY,
SOME RAGS-TO-RICHES CRAWL....
I COULDN’T SEE,
I COULDN’T HEAR,
I COULDN’T TALK AT ALL.

(VIDEO: TOMMY’S FACE)

TOMMY crosses to the mirror. Some of the ONLOOKERS begin to grumble. Disappointment and doubt slowly spread through the REPORTERS. The FANS outside start murmuring. Even the SECURITY GUARDS seem confused by TOMMY’S remarks. What starts as a protested whisper builds into full scale revolt. HE turns to them as THEY confront him openly)

GUARD

(Whispered)
WE’RE NOT GONNA TAKE IT!

REPORTER

(Whispered)
WE’RE NOT GONNA TAKE IT!

ALL EXCEPT FAMILY

(Whispered)
WE’RE NOT GONNA TAKE IT!
(Spoken)
WE’RE NOT GONNA TAKE IT!
PRESS
WE’RE NOT GONNA TAKE IT,
NEVER DID AND NEVER WILL.
WE’RE NOT GONNA TAKE IT.
GONNA BREAK IT,
GONNA SHAKE IT,
LET'S FORGET IT, BETTER STILL.

(VIDEO: LIVE on TOMMY.

A cacophony of REPORTERS' questions. COUSIN KEVIN is somewhat
befuddled. TOMMY'S parents are confused. UNCLE ERNIE is
completely mystified. SALLY sits quietly alone on the couch watching
TOMMY)

TOMMY
(To the CROWD)
YOU DON'T NEED TO HEAR ME;
YOU'VE GOT IDEAS OF YOUR OWN.
DON'T HAVE TO COME AND CHEER ME;
THAT'S SOMETHING YOU'VE OUTGROWN.
YOU DON'T NEED TO SEE ME;
YOUR VISION MAKES THE SCENE.
DON'T LET UNCLE ERNIE MAKE YOU PLAY
ON TOMMY'S OLD MACHINE!

(VIDEO: TOMMY'S FACE.

The CROWD becomes increasingly restless. The REPORTERS begin to
pack up)

ALL EXCEPT FAMILY
WE'RE NOT GONNA TAKE IT!
WE'RE NOT GONNA TAKE IT!
WE'RE NOT GONNA TAKE IT!
WE'RE NOT GONNA TAKE IT!

WE'RE NOT GONNA TAKE IT,
NEVER DID AND NEVER WILL.

(The CROWD begins to disperse. The REPORTERS shuffle over toward
the front door. The SECURITY GUARDS start to leave with them.
COUSIN KEVIN appeals to them but it does no good)

WON'T TAKE YOUR DERISION
AND, AS FAR AS WE CAN TELL,
WE DON'T HAVE TO TAKE YOU,
NEVER DID AND NEVER WILL.
WE'RE NOT GONNA TAKE YOU.
WE FORSAKE YOU,
MAYBE RAPE YOU;
LET'S FORGET YOU, BETTER STILL...

GUARDS
WE FORSAKE YOU...
LET'S FORGET YOU, BETTER STILL...

(VIDEO: FADE to BLACK.

#31 Final

(Tommy, Ten-Year-Old Tommy, Walker,
Mrs. Walker, Uncle Ernie, Cousin Kevin,
Company)

The final few stragglers EXIT and the last few faces at the window
disappear. SALLY is the only remaining fan. TOMMY turns to her.
SALLY stands, shrugs and walks out of the front door after the others.
Only members of the family — WALKER and MRS. WALKER,
UNCLE ERNIE and COUSIN KEVIN are left. TOMMY slowly crosses
back to the mirror. HE stares at his own image. The WALKERS hang
onto each other in concern.

EVERYONE and everything fades away except for TOMMY and his
own image. The image in the mirror transforms into the TEN-YEAR-
OLD TOMMY. THEY SING together)

TOMMY, TEN-YEAR-OLD TOMMY
SEE ME, FEEL ME,
TOUCH ME, HEAL ME.
SEE ME, FEEL ME,
TOUCH ME, HEAL ME.

SEE ME, FEEL ME,
TOUCH ME, HEAL ME.
SEE ME, FEEL ME,
TOUCH ME, HEAL ME.

(TOMMY steps away from the mirror and the image of the boy fades
away. HE turns to members of his family. It's very tense. THEY are all
frightened of him and wary. HE slowly approaches them. He hugs
Cousin KEVIN who is petulant. He nods at UNCLE ERNIE who
fidgets awkwardly. He then embraces him. UNCLE ERNIE is deeply
moved. TOMMY looks at his parents, walks to them and embraces each
of them with warmth, forgiveness and understanding. His father is suspicious at first, but eventually he is overcome. MRS WALKER smiles)

TOMMY
LISTENING TO YOU, I GET THE MUSIC;
GAZING AT YOU, I GET THE HEAT.
FOLLOWING YOU, I CLIMB THE MOUNTAIN.
I GET EXCITEMENT AT YOUR FEET.

RIGHT BEHIND YOU, I SEE THE MILLIONS;
ON YOU, I SEE THE GLORY.
FROM YOU, I GET OPINIONS;
FROM YOU, I GET THE STORY.

(The family joins with TOMMY. Even COUSIN KEVIN gets involved)

TOMMY, MRS. WALKER, UNCLE ERNIE,
COUSIN KEVIN
LISTENING TO YOU, I GET THE MUSIC;
GAZING AT YOU, I GET THE HEAT.
FOLLOWING YOU, I CLIMB THE MOUNTAIN.

TOMMY, WALKER, MRS. WALKER, UNCLE ERNIE,
COUSIN KEVIN
I GET EXCITEMENT AT YOUR FEET.

(TOMMY turns to us)

RIGHT BEHIND YOU, I SEE THE MILLIONS;
ON YOU, I SEE THE GLORY.
FROM YOU, I GET OPINIONS;
FROM YOU, I GET THE STORY.

(22 Heathfield Gardens disassembles. TOMMY and his family are joined by others they've met along the way. THEY all face us)

ALL
LISTENING TO YOU, I GET THE MUSIC;
GAZING AT YOU, I GET THE HEAT.
FOLLOWING YOU, I CLIMB THE MOUNTAIN.
I GET EXCITEMENT AT YOUR FEET.

RIGHT BEHIND YOU, I SEE THE MILLIONS;
ON YOU, I SEE THE GLORY.
FROM YOU, I GET OPINIONS;
FROM YOU, I GET THE STORY.
LISTENING TO YOU, I GET THE MUSIC;
GAZING AT YOU, I GET THE HEAT.
FOLLOWING YOU, I CLIMB THE MOUNTAIN.
I GET EXCITEMENT AT YOUR FEET.

RIGHT BEHIND YOU, I SEE THE MILLIONS;
ON YOU, I SEE THE GLORY.
FROM YOU, I GET OPINIONS;
FROM YOU, I GET THE STORY.

(EVERYONE but TOMMY EXITS revealing the TEN-YEAR-OLD
TOMMY and the FOUR-YEAR-OLD TOMMY. THEY stand apart
looking off in different directions. The frame of the large mirror descends.
TOMMY sits looking out though the frame at us)

THE END