

Woody

A New Fairy Tale™

Book, Lyrics and Music by John Carden & Nolan Doran

90 minute version

12-13-14 v48- Libretto Edition H

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SETTING:

New York City, the not so distant future....

CHARACTER LIST (7 ACTORS TOTAL)

1. **Woody** – 29 years old, virtual world app designer
2. **Brian** – 27 years old, arborist
3. **Betty Blue** – Age unknown - A famous drag queen and mother / **Ensemble Leader** / **Reverend Betty Blue**
4. **Marty** – 40 years old, C.F.O. of Sweeley's Sweets / **Ensemble** / **HotGuy1** / **Lady Boy 1**
5. **Sharon Sweeley** – 35 year old C.E.O. of Sweeley's Sweets / **Ensemble**
6. **Carmela** – 46 year old, Italian psychic / **Dinah** - 36 years old, Secretary to Marty / **Ensemble**
7. **Doctor Gumm** – 40-52 years old/ **Ensemble**/ **Man1** / **Lady Boy 2** / **New Inventer**

NOTE: The Ensemble is comprised of various city dwellers from homeless people, to students, to hipsters and fashionistas, all carrying various electronic devices.

Synopsis: WOODY - A NEW FAIRY TALE, is a musical comedy set in New York City. Woody, a nerdy, agoraphobic computer programmer, who's never had a date, works for Sharon Sweeley Enterprises. He dreams of replacing experiences in the real world with his virtual reality invention, *The Neurogate*. All is going well until Woody, who's forgotten he is Pinocchio, discovers that he is turning back into wood. By chance, he meets, Carmela, the mysterious psychic, who tells him he is Pinocchio and must look for the 'Blue'. Woody then bumps into an arborist, who challenges his beliefs about reality and love. While on a date inside the Neurogate, things go terribly wrong. It is at this moment that Woody discovers the darkness of his invention. Afterwards he meets his fairy mother, a drag queen named "Betty Blue". She gives him clues as to why he is turning *back* into wood and shares secrets of his past. With limited time to live, Woody must choose to enable or destroy *The Neurogate*, which Sharon plans to use to control the world.

SONG LIST

Song Name	Performers	Page #
0. ONCE UPON A TIME	FULL CAST	4
1. RACING	FULL CAST	7
2. FAME	WOODY, BETTY	18
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4. GLUTTON FREE GLUTTONY	SHARON	30
5. POOR WOODY A	ENSEMBLE, BETTY	41
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9. STANDING ALONE	BRIAN	61
9A-I DON'T KNOW/STANDING REPRISE	WOODY	66
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11. THE NEUROGATE PITCH	WOODY	81
12. NO ONE TELLS ME NO	MARTY, SHARON, DINAH	87
12A -FAME REPRISE	SHARON	98
13. MEANT TO LAST	BRIAN & WOODY	107
14. WHERE YOU GOING WOODY?	ENSEMBLE	118
15. BABY YOU LIKE?	LADY BOYS 1&2	120
16. CALL ME BETTY BLUE	BETTY BLUE AND LADY BOYS	130
17. LIKE FAIRY LIKE SON	BETTY BLUE AND LADY BOYS	140
18. THAT ONE THING	BETTY BLUE	151
19. WOODY GOES IN FOR THE LAST TIME	FULL CAST	156
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21. NEUROGATE LAUNCH	SHARON	179
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23. STANDING ALONE REPRISE	BRIAN	193
24. BETTY'S DISCO ENTRANCE	BETTY BLUE	194
25. THEN YOU CAME ALONG	FULL CAST	198

(Before the show onstage and in the house are various portable devices showing pre-recorded video chats that are currently in progress of various nature.)

Prologue

A small red box sits on stage. As the music starts, the devices fly out leaving only the box. A cast member runs on, kneels, and removes the lid. A light glows from inside, illuminating her face. Two others come on and kneel beside her. They reach in and remove a small wooden puppet.

SONG #0 - "ONCE UPON A TIME"

#0

ONCE UPON A TIME

(Puppet Choir)

Music and Words by
Carden and Doran

Waltz Mysterioso ♩ = 108

Puppet Choir

ALL: (whispered) MEN: WOMEN:

SAFETY - approx 4x Once up-on a time... (once... time...)

both hands 8^{va} thru mm. 26

Piano *pp*

10 PC ALL: MEN: WOMEN:

There was a boy. (Boy... a wood-en boy...)

Gepetto Enters and shoos the lady away

Pno.

19 PC ALL:

Geppetto - Stop playing around! Vieni. Why can't I have a real son? A real son can grow to be a man. Watch everything while I go out.

Oo... Ah

Pno.

27 PC *mf*

(*Geppetto exits. A star comes out and the little boy wishes on it*)

He longed for so long to be real.

both hands loco

Pno.

2 *(Geppetto re-enters dancing with a "lady" he's picked up, Betty Blue. As they dance, she suddenly sees the wooden boy and stops.)*

More sweeping, in 1 ♩ = 132

Piano score for measures 35-43. The right hand features a melodic line with a *mf* dynamic marking, while the left hand provides a steady accompaniment of eighth notes.

Betty Blue - Oh sweet child I hear you. Momma's gonna make it all better.

ALL:

Vocal line for Betty Blue (PC) and piano accompaniment (Pno.) for measures 44-51. The vocal line includes the lyrics "Oo" and "Ah".

52

Vocal line (PC) and piano accompaniment (Pno.) for measures 52-58. The vocal line includes the lyric "Ah".

(Betty Blue picks him up and transforms him into a real boy and departs.)

Piano score for measures 59-66, featuring triplets in both hands.

(A lady of the night appears and Geppetto dances with her, ignoring his now real son, Pinocchio.)

(placeholder for ladies of the night dance - same general idea)

Pinocchio - Papa come play! Come play!

Piano score for measures 67-74. The right hand features a melodic line with a *mf* dynamic marking, while the left hand provides a steady accompaniment of eighth notes.

(The Lady of the night taken aback by the child leaves.)

Geppetto - Basta!

(A second lady of the night appears and Geppetto dances with her.)

Pinocchio – Papa, I’m hungry! Papa!!

(The Second Lady of the night taken aback by the child leaves.)

76

Pno.

Geppetto - Basta. Basta! You are too much. Andiamo!

85

(He grabs Pinocchio's hand and they travel.) **ALL:**

PC

SAFETY Not a sin-
gle

Pno.

**Pinocchio - Is it me
papa? Did I do
something bad?**

94

PC

word did his fa - ther say. Though the trip was hard, still they made their way.

play 4x

Pno.

102

ALL:

PC

Walk - ing, march - ing, down the street. Walk -

Pno.

(A Victorian Puppet Theatre has come on. Betty Blue sits inside. Geppetto hands the boy to her.)

Betty Blue - How can you do that? He's your son. (Geppetto exits yelling)

Geppetto - Finito, finito.

112

PC

ing, charg - ing, ti - red lit - tle feet.....

Pno.

(Yelling after him)
Betty Blue - Go ahead and walk out.

122

Pno.

Pinocchio - Papa!
Betty Blue - Don't cry. Mamma's gonna teach you so many things.

132

Pno.

141

Pno.

(Betty Blue teaches him to read a book, play ball, then they go for a walk around the Puppet Theatre and as they re-emerge, Pinocchio is now 9 years old.)

Betty Blue - Can you keep a secret?
SAFETY
Woody - (he shakes his head no.)

Betty Blue - Of course not. (She waves her arms)

151

PC

Me - mo - ry e -

Pno.

mp

162 **ALL:**

PC *rased, start-ing a - new. A - lone in the world, no-thing to do. Once up-on a time...*

Pno. *both hands 8^{va} pp*

172 *(Betty Blue is gone. The boy is left alone.)*

PC *There was a boy.*

Pno.

(As he backs away he looks up above the small Victorian puppets theatre. A man stands in a small cubical lit by the glow of his computer screen. He is actively engaged in a virtual porn site wearing his prototype virtual glasses.)

179

Pno.

WOODYS JERK OFF MUSIC

185 *both hands loco* **Go to RACING**

PC

Pno.

SCENE 1 – VIRTUAL SPACE

WOODY

Yeah.....yeah.. YEAH!

(beat)

Ouch!

(He takes off the glasses, looks at his finger, which is bleeding, then looks down, then back at the prototype glasses. The puppet theatre disappears as the ensemble rushes on, carrying various tablets and cell phones.)

SONG #1 – “RACING”

#1

RACING

(ENSEMBLE)

Brechtian Style

Music and Words by
CARDEN AND DORAN

Piano

$\text{♩} = 148$

5 **SOLO**

Sop. Rac-ing, rac-ing in a world, rac-ing in a world that's get-ting fas-ter ev'-ry day.

Alto **SOLO** get-ting fas-ter ev'-ry day.

Pno.

10

Sop. Rac-ing, rac-ing in a world, rac-ing in a world that's get-ting fas-ter ev'-ry day.

Alto Rac-ing, rac-ing in a world, rac-ing in a world that's get-ting fas-ter ev'-ry day.

Tenor **SOLO** Rac-ing, rac-ing in a world, rac-ing in a world that's get-ting fas-ter ev'-ry day.

Bass **SOLO** get-ting fas-ter ev'-ry day.

Pno.

15 **Tutti**

Sop. Rac-ing, rac-ing rac-ing in a world, rac-ing in a world that's get-ting fas-ter

Alto Rac-ing, rac-ing, rac-ing in a world, rac-ing in a world that's get-ting fas-ter

Tenor Rac-ing, rac-ing, rac-ing in a world, rac-ing in a world that's get-ting fas-ter

Bass Rac-ing, rac-ing, rac-ing in a world, rac-ing in a world that's get-ting fas-ter

Pno.

19 **TUTTI**

Sop. ev'-ry day. Wood-en Hol-low Emp-ty Liv-ing Wood - en Hol - low Emp - ty Liv - ing

Alto ev'-ry day. Hol-low Emp-ty Liv-ing Wood-en Hol-low Emp-ty Liv-ing

Tenor ev'-ry day. Emp-ty Liv-ing Wood-en Hol-low Emp-ty Liv-ing

Bass ev'-ry day. Liv-ing Wood - en Hol-low Emp - ty Liv-ing

Pno.

28 **WOODY** (Woody appears in silhouette and turns on his video cam from his smart phone. We watch the live feed on stage.)

Tenor The fut-ure's bright., e - ffi - cient clean, liv-ing life on com - pu-ter screens, just look a-round, it's

Pno.

33 **TUTTI**

Sop.
 Alto
 Tenor
 Bass
 Pno.

here, your new life. **WOODY OUT**
 No need to talk, when you can text, there is no risk with web-cam sex.
 No need to talk, when you can text, there is no risk with web-cam sex.
 No need to talk, when you can text, there is no risk with web-cam sex.
 No need to talk, when you can text, there is no risk with web-cam sex.

39 **TUTTI**

Sop.
 Alto
 Tenor
 Bass
 Pno.

WOODY
 a per-fect life in - side, the mod-ern age.
 Rac - ing,
 Rac - ing,
 Rac - ing,
 Rac - ing,

43

Sop. rac-ing in a world, rac-ing in a world that's get-ting fas-ter ev'-ry day.

Alto rac-ing in a world, rac-ing in a world that's get-ting fas-ter ev'-ry day.

Tenor rac-ing in a world, rac-ing in a world that's get-ting fas-ter ev'-ry day.

Bass rac-ing in a world, rac-ing in a world that's get-ting fas-ter ev'-ry day.

Pno.

(A message pops up on Woody's ' phone App)
WOODY Come on show me the rest.
HOT GUY 1 No I told you I'm discreet.
WOODY That's hot. Show me your face.
HOT GUY 1 No face pics, get over here.
WOODY On my way.

(Woody turns off his video cam)

47

SAFETY **TUTTI**

Sop. Rac-ing, rac-ing, rac-ing in a world, rac-ing in a world that's

Alto Rac-ing, rac-ing, rac-ing in a world, rac-ing in a world that's

Tenor Rac-ing, rac-ing, rac-ing in a world, rac-ing in a world that's

Bass Rac-ing, rac-ing, rac-ing in a world, rac-ing in a world that's

Pno.

52

Sop. get-ting fas-ter ev'-ry day. Wood-en Hol-low Emp-ty Liv-ing Wood - en Hol - low Emp - ty

Alto get-ting fas-ter ev'-ry day. Hol-low Emp-ty Liv-ing Wood-en Hol-low Emp-ty

Tenor get-ting fas-ter ev'-ry day. Emp-ty Liv-ing Wood-en Hol-low Emp-ty

Bass get-ting fas-ter ev'-ry day. Liv-ing Wood-en Hol-low Emp-ty

Pno.

61 (BETTY BLUE enters and brushes shoulders with Woody as he walks to the hookup. He looks at her as if she's familiar but continues.)

Sop. Liv - ing

Alto Liv - ing

Tenor Liv-ing **BETTY BLUE Watch it child!**
I've got-ten tired of this cold and din-gy cit-y, tak-ing care of boys, dol-ing out the pi-ty,

Bass Liv-ing

Pno. **Safety**

66

Tenor

mak-ing wish-es come true. The jig is up I paid my fair-y dues I'm

Pno.

71

Tenor

tak-ing off my wig and stil - let-to shoes. Give me a hand the cur-tain's com-ing down.

Pno.

76

TUTTI

Sop.

Dis - con - nec - ted, end - less search - ing Dis - con - nect - ed, end - less search - ing. If you are sad, or

Alto

Dis-con - nect-ed end-less search ing Dis-con - nect-ed, end - less search - ing.

Tenor

Dis-con nect-ed end-less search-ing Dis con - nect-ed end-less search-ing.

Bass

Dis-con nect-ed end-less search-ing dis-con - nect-ed end-less search - ing.

Pno.

SHARON

85

Sop. feel - ing blue, Shar-on has the sweets for you and it's all here for you, — on

Pno.

90

Sop. line.

Alto **CARMELA**
Look in - to my cry - stal ball. Your fut-ure's here, I'll

Pno.

94

Alto show you all. Noth-ings ev - er as — it seems.

Pno.

Sharon and Carmela sing at a pianissimo and they may sing on ah vowel if needed to allow clarity of Woody and Betty

98

SHARON

Sop. His hot hands make you burn

CARMELA

Alto Choose your part - ner take a turn

WOODY

Tenor Who needs to date? I have this. There are no strings I'm in bliss.

BETTY

Bass I tried to teach, wrong from right, There he goes creep-ing in the night

Pno.

102

Sop. Gold - en boys don't ev - er learn

Alto Danc - ing pup - pets nev - er learns.

Tenor a per fect life in side, the

Bass you do your best some times.

Pno.

Hot Guy 1 You like that?
Woody Oh yeah faster.
Hot Guy 1 Like this
Woody I'm gonna
Hot Guy 1 My hand you freak!

106

Sop. nev - er learn.
 Alto nev - er learn.
 Tenor nev - er learn.
 Bass mod - ern age. **Betty**
 they don't learn, nev - er learn.

Pno.

110 **TUTTI** **CON ABANDONATA!**

Sop. Wood - en Hol - low Emp - ty Liv - ing Wood - en Hol - low Emp - ty Liv - ing Rush - -
 Alto Wood - en Hol - low Emp - ty Liv - ing Wood - en Hol - low Emp - ty Liv - ing Rush - ing, -
 Tenor Wood - en Hol - low Emp - ty Liv - ing Wood - en Hol - low Emp - ty Liv - ing Rush - ing, -
 Bass Wood - en Hol - low Emp - ty Liv - ing Wood - en Hol - low Emp - ty Liv - ing Rush - ing, -

Pno.

119

Sop. ing, Fas - - ter! Rush!

Alto Rush-ing Fas-ter Fast-er Rush!

Tenor ing, Fas - - ter! Rush!

Bass Rush-ing Fas-ter Fast-er Rush!

Pno.

123

Sop. Ah!

Alto Ah!

Tenor Ah!

Bass Ah!

Pno.

SCENE 2- Woody's Apartment

The scene shifts to Woody alone, back in his apartment. He turns on his video camera. We see his video blog post in real time on the large screens.

WOODY

Vlog 257. March 13th. Last night, something weird happened. I was having some fun.... and I gave someone a splinter! *(beat)*

It's probably just stress from my upcoming project. The deadline's Monday and it's not ready.

The good news is that I've figured out what's been missing in my quest to find the ultimate virtual connection. If I can create some sort of link from the memories we already have to virtual applications, people will live happier, more productive online lives;

WOODY

A world without conflict

Pain\

Scarcity or ...

Heart break.

WOODY

It's just finding the pathway, and when I do, I'll move up in the world.

(His phone alarm goes off.)

SONG #2 – "FAME"

#2

FAME (WOODY, BETTY BLUE, ENSEMBLE)

Music and Words by
CARDEN and DORAN

♩ = 144
Safety

ENSEMBLE

ENSEMBLE + BETTY

Piano

♩ = 144

6

ENS

SHARON

Pno.

11

ENS

SHARON

WOODY

Pno.

tune, Fame. For - - tune,

tune, Fame. For - - tune,

Fame

Fame

In___ the world of fan-ta-sy, the on-ly thing that's real to me is

15

ENS

WOODY

Girls: Money (*whispered Fosse style*)

mon-ey. Don't need a lot__ of friends, my hap pi-ness all__ de-pends on

Pno.

19

ENS

WOODY

Guys: Money (*whispered*)

mon-ey. They may think I'm just an av'-rage Joe, but when my

Pno.

23

ENS

WOODY

i-dea hits__ I'll give them all a show. I'm more than just a__ hack, and boy I've got the knack I'll

Pno.

27

ENS

WOODY

have the sex fame and mon-ey!

Pno.

32 **Ens: That's right!**

ENS

SHARON

WOODY

The Big-gest name_ in 'Vir - tu - al' will be Wood-y

The Big-gest name_ in 'Vir - tu - al' will be Wood-y

The Big-gest name_ in 'Vir - tu - al' will be Wood-y

Pno.

36

ENS

WOODY

I've had___ to pull my-self up from the low-er ranks just to get mon-ey.

Girls: Oooh.

Pno.

40

ENS

WOODY

Guys: Uh-huh.

I've come__ to re-al - ize you have__ to im-pro-vice to get mon-ey.

Pno.

45

ENS

WOODY

(Holding up the virtual glasses)

With these here. it will all be__ clear that I'm the man in__ charge and I will com-man - deer, the high-est

Pno.

49

ENS

SHARON

WOODY

You'll be hap - -

You'll be hap - -

bid in³ town cause I'm the best a-round. I'll be hap - -

Pno.

54

ENS
y with Mon-ey. The Big - gest_ name_ in

SHARON
y with Mon-ey. The Big - gest_ name_ in

WOODY
y with Mon-ey. *Oooh Money!* The Big - gest_ name_ in

Pno.

58

ENS
'Vir - tu - al_ will be Wood - y!

SHARON
'Vir - tu - al_ will be Wood - y!

WOODY
'Vir - tu - al_ will be Wood - y! *That's me!* I've learned that

Pno.

62

ENS

SHARON
SHARONsolo
You just have to

WOODY
sec - ond best nev - er real - ly tastes the same. —

Pno.

66

ENS

SHARON

WOODY

grease the palm if you want to win the game. —

All things are

Pno.

70

GUYS

WOODY

SHARON

WOODY

pos-si-ble when you fin' ly re - al-ize. — Nev-er let them get too close

Pno.

75

TUTTI

SHARON

WOODY

It's time to pay — the price. It's time to roll — the dice — to get

see the fear — be - hind your eyes. — It's time to pay — the price. It's time to roll — the dice — to get

Pno.

80

ENS

SHARON

WOODY

Pno.

mon-ey. It's time to flaunt your stuff_ might ev-en have to bluff_ to get mon-ey! To get

mon-ey. It's time to flaunt your stuff_ might ev-en have to bluff_ to get mon-ey! To get

It's time to flaunt my stuff_ might ev-en have to bluff_ to get mon-ey!

84

ENS

SHARON

WOODY

Pno.

mon - ey. Ooh, Ooh, Ah,

mon - ey. Ooh, Ooh, Ah,

And I'll nev - er_ stop un - til I reach the_ top_ It will be worth the_ price_ and all the

88

ENS

SHARON

WOODY

Pno.

Ah. Ooh Ah. He'll have

Ah. Ooh Ah. He'll have

sac - ri - fice,_ and when I make the gold, my life won't be on hold. I'll have

93 **Ens: You know you want it.**

ENS
sex fame and mon-ey. The

SHARON
sex fame and mon-ey. The

WOODY
sex fame and mon-ey. **W: Oh I do!** The

Pno.

97

ENS
big - gest name in 'Vir - tu - al will be

SHARON
big - gest name in 'Vir - tu - al will be

WOODY
big - gest name in 'Vir - tu - al will be

Pno.

(Woody's phone alarm rings)

99

ENS

SHARON

WOODY

Pno.

Wood- y! Oh give me that Fame!

Wood- y! Oh give me that Fame!

Wood - y! Oh give me that Fame! *Oh shit my meeting!*

(button comes after 'meeting')

Scene 3 - Sweeley Enterprises, New York, NY.

Lights crossfade to the boardroom of Sweeley Enterprises, New York. WOODY is in the midst of a presentation to Sharon Sweeley, her secretary, Dinah, her VP, Marty, and several shareholders. We see Woody's presentation on the LCD screens.

**If a video screen is not available for production, a larger ensemble of actors may be used to help depict what the actors see.*

SONG #3 – "NEUROGATE PREQUEL"

NEUROGATE PREQUEL #3

SAFETY

WOODY *♩=136* *♪=136* *♩=136* *♪=136*

For ex-am-ple, Let's take Ms. Sweel-ey's sweets I've

Piano

5

WOODY

made an app to sell her treats. with these glass-es Yeah. it will all look

Pno.

9 **WOODY:** *Go on try it.* (Sharon eats.) (Woody points to screen) **SHARON** *I hate it.*

real *3* But as you see...

Pno.

(Sharon removes her prototype virtual glasses)

WOODY

What? Don't you think it's brilliant?

SHARON

You call this thing brilliant? You told me that once I put on these glasses, I'd feel like I was actually living inside the app, eating real sweets.

WOODY

It's still a prototype, but it's going to be huge!

SHARON

'Going' and 'Being' are two very different things. Our launch is next week. Do you not know that?

WOODY

(Looking at his aching hand)

You need to trust me.

SHARON

(Interrupts)

Honey... please. You don't understand.

My customers have come to expect the best.

That means the best virtual eating experience from Sweeley's Sweets.com

Nothing more, nothing less.

(beat)

And now, the best must be even better! With this new app, I want my customers to experience my sweets... as if they were actually real...

from the first virtual mouthful, to the last lip-smacking morsel...

without the fear, of a caloric consequence

DINAH

Amen Sister! That's what I'm talkin' about!

(Marty salutes, Sharon looks askance at Dinah and Marty, then continues)

SONG #4 – “GLUTTON FREE GLUTTONY”

#4

GLUTTON FREE GLUTTONY

(SHARON, CHORUS)

1

(Cue: DINAH Amen sister!)

MUSIC AND WORDS BY
CARDEN AND DORAN

SHARON **FREELY**

They won't en-joy ov-er-ea-ting if the sweets taste like crap! You're the man to fix it and I want it in a snap.

Piano

SHARON

And boy it's got to be per-fect, or they will ne-ver ev-er buy. My

Pno.

SHARON

lat-est great-est cre - a - tion must be rea-dy in or-der to try, Glut-ton free

Pno.

SHARON

glut-ton-y Take their taste buds on a shop-ping spree, Give them sweets they're cra - zy for.

Pno.

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Woody

22

SHARON

Charge them and give them more. The world is start-ing to change, and the real is start-ing to

Pno.

27

SHARON

drift. We are the pi-on - eers who cre - ate the vir-tu-al shift.

Pno.

32

SHARON

Glut-ton free glut-ton-y An o - ver - eat-ing wild fren - zy with cup-cakes and

Pno.

37

SHARON
choc'-lates ga - lore! I'll con

CHORUS
Charge them and give them more! Ah! Ah!

CHORUS
Charge them and give them more! Ah! Ah!

Pno.

43

SHARON
vince the world, Life tastes bet-ter on - line. Once they plug in -to my

CHORUS
Ah! She'll con vince the world, bet-ter on - line. Once they plug in -to my

CHORUS
Ah! She'll con vince the world, Ah! Once they plug in -to my

Pno.

53

SHARON
app, those dar-ling minds will- be mine!

CHORUS
app, those dar-ling minds will- be Ah! Peach Mel - ba

CHORUS
app, those dar-ling minds will- be Ah! Peach Mel - ba

Pno.

59

SHARON

CHORUS
Cher-ry pie— Bak'd A - las - ka, We could cry.— Rocky Road,

CHORUS
Cher-ry pie— Bak'd A - las - ka, We could cry.— Rock-y Road,

Pno.

63

SHARON

I could scream!

CHORUS

Gin-ger Cream, Serve it up! with Ice Cream.

CHORUS

Gin-ger Cream, Serve it up! with Ice Cream.

Pno.

67

SHARON

Glut-ton free glut-ton-y, you have to make it real for me!

Pno.

71

SHARON

Give them sweets they're cra - zy for! Fix it or

Pno.

74

SHARON

we'll show you the door.

Pno.

The musical score consists of two staves. The top staff is for the voice, labeled 'SHARON', and the bottom staff is for the piano, labeled 'Pno.'. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line starts with a treble clef and a key signature of one flat. The lyrics 'we'll show you the door.' are written below the notes. A long slur covers the final two notes of the vocal line. The piano accompaniment has a treble and bass clef with a key signature of one flat. The bass line consists of a steady eighth-note pattern. The treble line features a melodic line with triplets in the final two measures. The piece ends with a double bar line.

DINAH

Take a breath, honey. Sweeley's? *(She offers a candy)* They're Fresh.

SHARON

(Takes a bite, realizes her mistake and spits it out and slaps Dinah.)

Ugh!! Dinah! Calories!! Swimsuit season!

(beat)

Marty what's it gonna take to have it fixed? We're running short on time. You said Woody was our new 'Golden Boy.'

WOODY

Without me, you wouldn't have an app, let alone these. *(Holding up glasses)*

MARTY

Without me you wouldn't have a job. Those are garbage. You've got a week. Make it right.

WOODY

(Staring at his hand)

You'll have it. I promise.

SHARON

Awww, now that's what I like to hear.

(Boardroom lights crossfade as transitional ENSEMBLE SONG/music plays. The boardroom table stays in place and becomes an examining table. All actors exit, except for Woody, who has seat on table. Dr. Gumm enters dragging a rolling privacy partition and a clipboard. Dr. Gumm is dressed in a lab coat with stethoscope and has tongue depressor, test-tubes, syringes in his lab coat pocket.)

Scene 4- Doctor Gumm's Office

(Woody enters the Doctor's office.)

DOCTOR

Woodrow Collodi?

WOODY

Hey, Doc.

DOCTOR GUMM

What's up?

WOODY

Up?

DOCTOR GUMM

... or not? I can help with that too...

WOODY

(beat)

Oh... it's not that.

DOCTOR GUMM

Sure, that would be a surprise at your age. What brings you to a urologist?

WOODY

I've had some numbness in this hand ...at work.....and..

DOCTOR GUMM

And...you came to a Urologist?

WOODY

Well, no, I mean... yes ... my hand... but also my ...(pointing down)

DOCTOR GUMM

Well is it your hand or your...(Looking down)

WOODY

Splinters...

DOCTOR GUMM

Oh you have a splinter, let's take a look...

WOODY

No....

DOCTOR GUMM

Sorry?

WOODY

I mean. I gave someone a splinter, I think...

DOCTOR GUMM

And?

WOODY

We were making out on the living room floor....and well, you know....

DOCTOR GUMM

No.... but you can tell me.... I'm a doctor.

WOODY

Right, it's not like you're a priest ...

DOCTOR GUMM

Or a Rabbi.

WOODY

(beat) We were getting intimate and...

DOCTOR GUMM

Oh she got a splinter from the floor! *(Laughs)* Rug burn, splinters no big deal. I've seen it....

WOODY

No. I mean I wish it was.... but it isn't.

DOCTOR GUMM

Okay..... I'm not a psychic.

WOODY

He....(*Coughs*) 'HE' was touching me down there.

DOCTOR GUMM

On your penis?

WOODY

Yeah. May I have a drink of water? (*beat*) Yes on my pee, pu puh, yeah on that... On that... and he got a splinter from my...

DOCTOR GUMM

OK, take em off. (*points to trousers*) Let's take a look at your "trouser trumpet."

*(He pulls a curtain across, audience can now only see their shadows/
WOODY unzips his trousers)*

Wow!..... I mean.... I mean uh.. okay.

WOODY

It's not good.... is it?

DOCTOR GUMM

Wow....That gives new meaning to the word Woody... Let me get a picture of this, Smile!
(He takes a photo with flash)

WOODY

Wait!

DOCTOR GUMM

It's just for the lab, no worries..... I'm going to have to take a sample.

WOODY

What?!!

DOCTOR GUMM

Just a little.

WOODY

You're not taking any of that...

DOCTOR GUMM

Hold still!

(We hear the sound of a pencil snap)

WOODY

Owwww! WHAT THE FU!!

DOCTOR GUMM

Always been a baby? Go ahead and put on your pants.

(beat)

I haven't seen this in my practice before, not even in med school.

WOODY

I knew it.. it was that last guy I dated. He seemed sketchy, probably gave me some new super STD I see it now "Prodigy Programmer dies before his time".

DOCTOR GUMM

... Possibly. Do you always practice safe sex?

WOODY

Yes. Always....

DR. GUMM

When were you tested?

WOODY

Recently .. negative.

DOCTOR GUMM

Unlikely then...I need to draw some blood to be sure.

WOODY

You think I caught this from someone? Maybe it's a flesh eating disease like meningitis.....

DOCTOR GUMM

Mersa. *(beat)* Turn your head.

(He plunges needle into Woody's arm)

WOODY

Ow!

DOCTOR GUMM

Stick out your tongue... say awww

WOODY

Awwww.

DOCTOR GUMM

Now.....first things first. STOP Worrying!

(Putting away the sample in a tube)

Relax.... until we get the results back.

Take a few days off from work.

WOODY

I can't ... I've got a lot to do at....

DOCTOR GUMM

Doctor's orders.

Woody grabs his clothes and flees.

Scene 4A - Woody's Mind

(Woody exits and walks outside as lights cross fade to Ensemble)

SONG #5 – "POOR WOODY A"

#5

POOR WOODY (A)

(ENSEMBLE)

Music and Words by
CARDEN and DORAN

♩ = 108

Ensemble

Ensemble

Piano

Poor, poor Wood-y poor, poor, Skin is feel-ing

Poor, poor Wood-y, poor, poor, skin, feel,

gliss.

Ensemble

Ensemble

Pno.

rough, Poor, poor Wood-y No where you can hide when times are get - ting

Poor, poor Wood-y, No where you can hide when times are get - ting

Ensemble

Ensemble

Pno.

tough. Who you gon - na blame? Feel - ing kind - a

tough. Poor Wood - y Feel - ing kind - a

13

Ensemble

lame? Poor Wood - y, Think that you're a star, shin - ing with champ-agne dreams and

Ensemble

lame? Poor Wood - y, Think that your a star, shin - ing with champ-agne dreams and

Pno.

17

Ensemble

cav - i - ar! Poor, poor Wood-y—

Ensemble

cav - i - ar! Poor, poor Wood-y,

Pno.

21

Ensemble

What's up with you're frown. Poor, poor Wood-y— Should-n't run a round with

Ensemble

What's up? What's with What's up with that? Should-n't run a round with

Pno.

25

Ensemble

all the boys in town, it on - ly brings you down.

Ensemble

all the boys in town, it on - ly brings you down.

Pno.

No Button

The musical score consists of three systems. The first system is for the Ensemble, with two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats (Bb and Eb) and a common time signature. The lyrics "all the boys in town, it on - ly brings you down." are written below the staves. The second system is also for the Ensemble, with two staves in the same clefs and key signature, with the same lyrics. The third system is for the Piano (Pno.), with a grand staff (treble and bass clefs). The piano part features complex chordal textures and arpeggiated figures. The text "No Button" is written in the right-hand part of the grand staff.

SCENE 5 - Tarot Reading Room

Lights crossfade downstage as Woody enters stage right and crosses to stage left where stage is set with a table and two chairs. Carmela is sweeping. It is lunchtime at East 28th Street, NYC, Tarot Reading Room. A small doorbell rings as WOODY enters.

CARMELA

Closed. Sweeping up cat hair. You want? It's Good luck.

WOODY

No, no. Allergic. Was thinking of trying this out.... never mind....

(She stares a moment at his face and then her face lights up.)

CARMELA

Think too much...Come in ...Sit... aqua fresca?

(She waives him in. She offers him water.)

WOODY

No... thanks.

CARMELA

Eight glasses. *(she drinks)*

Keeps it all running.

WOODY

How much is this...?

CARMELA

Worth it.. sit down....sit, WOODY.

WOODY

How did you know...?

CARMELA

Really?..... I know. Now sit.

(He takes a seat at her table. She begins to shuffle cards and then she throws one in the trashcan.)

Don't need it. Never did.

(She places the rest of the cards in front of WOODY from her hand.)

Picka seven.

(Woody picks seven cards from the Deck. She lays down the Devil and Star cards face up.)

WOODY

How does this work?

CARMELA

Awww.. Il Diavolo, 'The Devil' and Oohhh La Stella “The Star...”

(She glances at the cards he chose and then brings up from under the table, a crystal ball. She puts on her reading glasses and clears her throat and begins to look in the ball and starts to laugh just slightly.)

Hahaha.....Shhh.. Quiet.....

(Laughing)

SONG #6 - “THE FORTUNE”

#6

THE FORTUNE (CARMELA)

CARMELA

(Spoken)

Yes... Yes ...yes... exactly... ..thought so ...Si! Il Legno!(= wood) Si Il Legno!!!

(she then looks up at WOODY in silence but smiles and says nothing... kind of giving him the fish eye, he begins to grow impatient)

Music and Words by
CARDEN and DORAN

CHORUS

♩=120

Piano

3

Ooh

Pno.

7

WOODY

Tell me what you see what does it mean?

Pno.

12

CARMELA

Look in - to my cry-stal ball, take a chance you'll see it all. Ev' ry thing your life is meant to be. E - ver - o

Pno.

WOODY (interrupts) I.

16

Loos-en up your col-lar dear, There is noth-ing here to fear. Tell me what it is you need to know. Ri-spon - di!

Pno.

20

I see dead trees on the ground and dark-ness all a round, the world is grow-ing ill black flow-ers on the

Pno.

24

hill, de-void of an-y light, the day turns in-to night, it's slow-ly tak-ing hold, the new e-ras-es

Pno.

28

old a - - - way, now

Pno.

29

I see blue.

Pno.

WOODY
So.....?

CARMELA
(She looks to her left and speaks)
Shut up you! I can't stand it when you talk in my ear. (Then back to Woody)
Not talking to you, Pinocchio. Talking to him. (She indicates to her left as if someone is standing there)

WOODY
Huh?

CARMELA
My husband. More of a problem now than when alive.
I think it good when Alfredo die.
Then I pack things, move to Hollywood, but no! Alfredo spent the money on his 'secret lady,' not his wife!
(Suddenly to Alfredo) Shut up you! (Beat) Hate you! Cut you again..... if you were living. (Looking around wildly)
BASTA! (Enough) (music stops) *Mi dispiachi.*
Sorry, Pinocchio.

WOODY
Whoa...I'm not...I'm Woody.

CARMELA
Oh Yes you are! You are wooden puppet dancing making mischief never learning...always trying. Ho ho ho!
So Funny! He He He!

(She suddenly looks walleed and is completely still, in a catatonic trance. WOODY is freaked out as she laughs slightly)

Wait.... A woman...very rich...maka trouble... No?

WOODY
Go on...

CARMELA
You...the old cavallo in the glue factory....and she the Capo.... soul is hollow.. you.. stubborn..... hard like WOOD... haha!
(ToAlfred)
She was a bitch, a cunning bitch!

CARMELA cont.(to Woody)
Love? Sure you want to find?

WOODY
I'm not saying...
(CARMELA stops him with her hand and says)

CARMELA
(With Low pitch voice, Voice of Alfredo is speaking thru her) You shouldn't do it.....(With his voice)
He should do it! (with her voice/ speaking to Alfredo?)
It's not a good time.(voice of Alfredo)(then her voice)
It is a good time! A Dio! Shuta up!..
(Now back to Woody who is confused) That's what you want to know and now I tell you.(Music Cue) (To WOODY)
Alfredo impatient man like you never give me time to say what I need to say.

Numbness? Skin Bothering you? You must looka for the Blue! Very important, very important!! You must looka for the blue!

30 SAFETY

Cue: Music stops on word 'BASTA!'

Pno.

32

Cue: And now I tell you A fai - ry flees the blight takes off in the night.

Cue: You must look for the blue!

Pno. Both Hands *ad lib*

36

You must make a choice your life or fame. Hol - low wood-en frame call - ing out your name,

Pno.

40

plead - ing for your life, but it's o - ver. Cest un men - son - ge m' sieur All - es ist

Pno.

45

vor - bei! Kein - schmerz, mein - herz! Lieb-es tod! Spare your breath. Do not cry.

Pno.

That's all I have time for...
have hair appointment. (To Alfredo) Have a date you.... none of your business I do what I a-like-a now.

WOODY
But wait there's more I need to..

CARMELA
(smiling)
Time over,tick-tock,thank you for coming...One hundred dollars.

WOODY
What!\$60!

CARMELA
\$80

WOODY
\$70!

CARMELA
You a cheap one! \$75, my final offer.

WOODY
Fine.
(Woody slaps down the the money and exits.)

CARMELA
Pinocchio, Looka for the blue!!! Time is short!

51

Spare your breath. Do not cry. Your spir - it will sur - vive!

Pno.

CARMELA (To Alfred)

I'm glad you're going! (She begins to tear up and cry a little takes out kleenex and blows her nose)

I'm glad you're dead!

57 (Go to next piece immediately)

The musical score is for piano accompaniment, labeled 'Pno.' on the left. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 57. The treble staff contains mostly rests, with some notes in the final measure. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes, including some triplets and dynamic markings like 'p' and 'v'. The piece concludes with a double bar line.

(Woody exits to walk in the park. Lights crossfade to Ensemble.)

SONG #7 - "POOR WOODY B"

#7

POOR WOODY (B)

(ENSEMBLE)

Music and Words by
CARDEN and DORAN

♩ = 108

Ensemble

Poor, poor Wood-y — poor, poor, Things are look-ing

Ensemble

Poor, poor Wood-y, poor, poor, Things look

Piano

♩ = 108

gliss.

Ensemble

5

strange. Poor, poor Wood-y — Feel a-no-ther change Stiff - er hand and

Ensemble

strange. Poor, poor Wood-y, — Wood-y — Feel a no-ther change. Poor, poor Wood-y, Stiff — er hand and

Pno.

9

Ensemble

head. Fin - gers feel - ing dead. Who you gon - na blame?

Ensemble

head. Fin - gers feel - ing dead. Poor Wood - y

Pno.

14

Ensemble

This is not a game. Poor Wood - y, How long will it take un - til the

Ensemble

This is not a game. Poor Wood - y, How long will it take un - til the

Pno.

18

Ensemble

bough be - gins to bre ak.

Ensemble

bough be - gins to bre ak.

Pno.

No button.

SCENE 6 - THE PARK

Cue: Musical underscore RED OAK

(Lights crossfade to Woody in the Park.)

SONG #8 - "RED OAK INCIDENTAL MUSIC"

#8

RED OAK INCIDENTAL

WOODY

(speaking to himself)

Look for the blue... No looka for the blue, geez!

(He stops in front of a large tree.)

Is this what I'm turning into? What are you doing man? So stupid... God!

BRIAN

(We hear a voice from high up in a tree)

I need to come down. Would you mind stepping away from the tree? (*music stops abruptly*) Music and Words by
CARDEN and DORAN

$\text{♩} = 79$
 $\text{♩} = 100$

VIOLIN

Piano

5

Pno.

WOODY

What? *(Suddenly looks up into tree)* Oh... sorry.
(A man slides down out of tree in arborist attire)

BRIAN

You always talk to yourself?

WOODY

Me?No.

BRIAN

It's okay, I talk to myself when I'm alone.
It's no big deal. Sometimes I even answer myself.

WOODY

I have a lot on my mind, work is making me nuts.

BRIAN

(Interrupting)

I heard that. I spend so much time in these trees it's crazy, but I love being up high, looking over the city. It's a good job....except after an ice storm...that's when it gets a little dicey. The limbs get all coated with ice and it's beautiful but the weight of the ice snaps the limbs and it takes days to clean up and we always lose a few.

WOODY

Um hmm...

BRIAN

(Interrupting again)

I don't like the idea of working in an office. All that fluorescent light, stuck sitting inside a cubicle typing all day on metal desks with all the stale air. When someone brings in smelly food I want to hurl. Just couldn't imagine ever going back to that.

WOODY

Wellactually, right now, I'm spending a lot of time in an office. I'm doing a project for Sweeley Enterprises.

BRIAN

(Interrupting)

Nothing wrong with that. It's just not for me.... I'd much rather be outside doing something with my hands. Outside in the fresh air. I'm a tree-hugger.

WOODY

Oh a lumberjack.

BRIAN

No not at all, I'm an arborist, I work for Parks and Rec.

WOODY

(They are silent for a moment just looking at each other)

I'd much rather be inside. Too many bugs....besides it smells like pee and I'll probably catch malaria or poison oak if I hang out too long.

BRIAN

(beat)

Check it out...this tree is over 200 years old. Did you know that?

WOODY

No....I...

BRIAN

It's seen a lot in its lifetime.

WOODY

Oh?

BRIAN

Look at this carving... here ...

WOODY

Where?

BRIAN

(Pointing at carving)

Here. Read that.

WOODY

Betty and Martha.... 1925

BRIAN

and here...

WOODY

Gerald and Tom...1920.. and?

(beathe shrugs his shoulders)

BRIAN

And? Unconventional love in "conventional" times...

WOODY

I don't follow.

BRIAN

(Flirtatiously - Exuberant!)

You're a slow one. *(Grins)* They were pioneers.

There love was forbidden, yet they were willing to take a risk. *(beat)*

I would die for real love. Would you die for real love?

WOODY

Uh...maybe.

BRIAN

You hesitated.

WOODY

It was different back then.

BRIAN

How so?

WOODY

The world moved more slowly. Besides, why carve when you can tell someone instantly how you feel with a text?

BRIAN

Well, the point was to have something that lasts ...

WOODY

Well, that seems a little 'old fashioned'.

SONG #9 - "STANDING ALONE"

#9

STANDING ALONE

(BRIAN)

Cue: ...how you feel instantly with a text.

BRIAN: Well, the point was to have something that lasts...

WOODY: Well that seems a little 'Old Fashioned'

BRIAN: Not to me.

Music and Words by
CARDEN and DORAN

BRIAN

Piano

I'd ra-ther live just like this tree

BRIAN

Pno.

with on-ly wa - ter air and sun-light shin-ing down on me.

BRIAN

Pno.

Stur-dy and strong, Si-lent and still. Cons-tant-ly grow

BRIAN

Pno.

- ing roots in the ground, high on a hill. If I had bran-ches and leaves I would dance

22

BRIAN

— in the wind and the world could see me. I'd be an oak stand-ing tall or-ange red

Pno.

26

BRIAN

— in the fall un - til they cut me down. But they can't

Pno.

32

BRIAN

cut me down. I'll ne-ver change I ne-ver could!

Pno.

37

BRIAN

_____ If I'm out-dat - ed, I don't real-ly care, I'm hard-head-ed like

Pno.

41

BRIAN

wood. But - I don't wan-na live life stan-ding a - lone.

Pno.

46

BRIAN

Here on my own. Stan-ding a - lone.

Pno.

The image shows a musical score for a song. It consists of two systems of music. The first system starts at measure 41. The vocal line (BRIAN) begins with a rest, then sings "wood." followed by "But - I don't wan-na live life stan-ding a - lone." The piano accompaniment (Pno.) features a complex, rhythmic melody in the right hand and a more steady bass line in the left hand. The second system starts at measure 46. The vocal line continues with "Here on my own. Stan-ding a - lone." The piano accompaniment continues with similar textures, ending with a double bar line. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4.

WOODY

So you're a romantic. *(So, basically you're a romantic.)*

BRIAN

Aren't we all?

WOODY

(Laughing)

I don't know about that.

BRIAN

You're not romantic?

WOODY

Hey, don't judge. I'm just saying, I don't know if romance and all that stuff is needed anymore. It makes everything complicated.

BRIAN

Yeah, but that's what keeps it interesting and...

WOODY

And?

BRIAN

(Smiling)

What's your name?

WOODY

Woody.

BRIAN

I'm Brian. You live around here?

WOODY

No, the heights, but looking to buy a loft in Tribeca.

(beat)

BRIAN

Would you have dinner with me?

WOODY

(Incredulously)

What? Like a date?

BRIAN

Yes, a date.

WOODY

(Looking at phone)

Oh...I don't know

BRIAN

(Looking at tree, he changes the subject)

(beat)

It's a shame,

WOODY

Oh?

BRIAN

This tree, it's dying... I'm doing my best but it might have to be taken down.

WOODY

(Checking phone)

So.... when is this date?

BRIAN

(beat)

What date?

WOODY

Look I'm sorry. I've never been on a date - date, but if you're up for it, I'd like to.

BRIAN

How 'bout 8 o'clock... tomorrow night? Garden Cafe'.

WOODY

Sounds like a plan. What's your e-chat?

BRIAN

I don't have one.

WOODY

I should have guessed. Here's my card.

BRIAN

(Horn blows in the distance.)

Oh, there's my ride!

(Brian smiles, takes card and exits)

See you!

SONG #9A – “STANDING ALONE REPRISE”

I DONT KNOW - STANDING ALONE REPRISE

(WOODY REPRISE)

#9a

Music by CARDEN and DORAN

WOODY

I don't know who_ this guy could be I mean who jumps_ out of a

Piano

6

C.N.

tree? What's that a bout_ Are you kid-ding me? There's

Pno.

11

C.N.

so much I'd like_ to say I keep_ hop - ing to find a way_

Pno.

15

C.N.

Hey what's the harm in just one date?

Pno.

(resolve optional)

Scene 7 - Woody's Apartment

Later that night, Woody works to improve his virtual reality invention, which is no longer attached to glasses, but to a new wireless trans-dermal patch.

SONG #10 - "BIRTH OF THE NEUROGATE"

#10

BIRTH OF THE NEUROGATE (WOODY, ENSEMBLE)

Words and Music by
CARDEN and DORAN

Allegretto ♩ = 132

ENSEMBLE

Allegretto ♩ = 132

Wood - y work'd and Wood - y fought to

Piano

ENSEMBLE

7

cre - ate the vir - tu - al world he sought. Out of reach out of hand, through the night he

Pno.

ENSEMBLE

12

plot - ted and planned. Work - ing fin - gers to the bone screen by screen on his own. One's and zer - o's

Pno.

ENSEMBLE

18

in the air, with out cau - tion with - out care. Un - til he heard a voice with - in say mem - o - ry's

Pno.

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Half Ensemble

No Pain.

ENSEMBLE

where to be- gin. Sharp knife cut - ting skin. Red and Blue

Pno.

Half Ensemble

No Gain.

ENSEMBLE

wires go- ing in. Un - til the patch brought life to

Pno.

36

Ensemble 1

Ensemble 2

ENSEMBLE 3

M1 and HG: Woody we're waiting

dreams, tear - ing re - al - i - ty from it's seams.

Pno.

He places the dermal patch below his ear and pushes a button. Suddenly he is transported to a t in the woods. Unclothed men whisper his name from out of the shadows behind the trees. It's a hook-up come to life.

ENSEMBLE 3

43 *8va*
♩=144

Pno.

ENSEMBLE 3

49 *8va*

Pno.

ENSEMBLE 3

55

Pno.

63 $\text{♩} = 100$

WOODY

Ensemble 1

Ensemble 2

ENSEMBLE 3

Pno.

68

WOODY

Ensemble 1

Ensemble 2

ENSEMBLE 3

Pno.

Touch, feel, love, real, dream,

Touch, feel, love, real, dream,

Touch, feel, love, real, dream,

I touch. I feel,

start, with the heart. Touch, feel,

start, with the heart. Touch, feel,

start, with the heart. Touch, feel,

73

WOODY
 sud-den love, It seems real. A dream, A start,

Ensemble 1
 love, real, dream, start,

Ensemble 2
 love, real, dream, start,

ENSEMBLE 3
 love, real, dream, start,

Pno.

77

WOODY
 There is no risk to my heart. I float, I fly,

Ensemble 1
 to your heart. Float - ing, fly - ing,

Ensemble 2
 to your heart. Float - ing, fly - ing,

ENSEMBLE 3
 to your heart. Float - ing, fly - ing,

Pno.

81

WOODY

I'm loved, I'm high, No pain, I'm free,

Ensemble 1

lov - ing, high, pain, free,

Ensemble 2

lov - ing, high, pain, free,

ENSEMBLE 3

lov - ing, high, pain, free,

Pno.

85

WOODY

(They tie him up)

I feel ecs - ta - sy

Ensemble 1

I feel ecs - ta - sy.

Ensemble 2

I feel ecs - ta - sy.

ENSEMBLE 3

I feel ecs - ta - sy. Bind feet, Bind hands, Bind heart!

Pno.

81b

88

WOODY

What? What's hap'-ning? Help! Let me go!

ENSEMBLE 3

Bind feet, Bind hands, Bind heart! Bind feet, Bind hands, Bind heart!

Pno.

8^{vb}

90

WOODY

What? What's hap'-ning? Help! Let me go!

ENSEMBLE 3

Bind feet, Bind hands, Bind heart! Bind feet, Bind hands, Bind heart!

Pno.

92

WOODY

ENSEMBLE 1

Rip the bark, Beat the drum. Gotch-a

ENSEMBLE 2

Rip the bark, Beat the drum. Gotch-a

ENSEMBLE 3

Rip the bark, Beat the drum. Gotch-a Choke the neck, while you cum, Ha, Ha.

Pno.

WOODY: Fuck!

94

WOODY

ENSEMBLE 3

Pno.

Cut the limbs, kill the root, Cut you! You can - not run!_____

8va

8vb

Detailed description: This is a musical score page for a scene. It features three staves: a vocal line for 'WOODY', a line for 'ENSEMBLE 3', and a piano accompaniment ('Pno.') with both treble and bass clefs. The key signature has two sharps (F# and C#). The time signature starts as 2/4 and changes to common time (C) at the end of the first system. The lyrics are 'Cut the limbs, kill the root, Cut you! You can - not run!_____'. The piano part includes dynamic markings '8va' and '8vb' with dashed lines indicating pitch bends. The score ends with a double bar line.

Cue: Vlog 258

WOODY

Fuck!

(Woody realizes the gravity of the moment. He turns on his video cam, pacing back and forth nervously.)

SONG #10A - "VLOG 258"

#10a

VLOG 258 (WOODY, ENSEMBLE)

Cue: Fuck.

WOODY: Vlog 258, March 14th.....

Music and Lyrics by
CARDEN and DORAN

135 **Safety**

ENSEMBLE

WOODY

My God it works, but it's not read-y,

135

Piano

8

ENSEMBLE

WOODY

I'm feel-ing faint, my palms are sweat-y, I just don'tknow! My head is

Pno.

15

ENSEMBLE

WOODY

ach-ing I need some sleep, my knees are shak-ing This could

Pno.

22

ENSEMBLE

WOODY

Pno.

Wood - y give it all you've got!

be my on - ly shot.

29

ENSEMBLE

WOODY

Pno.

Set your sights and claim your Fame. It takes guts to win the

36

(WOODY now pacing outside boardroom)

ENSEMBLE

WOODY

Pno.

game. It's just a bug, or fault - y

An eas - y fix! May - be a glitch, or fault - y

43

ENSEMBLE

WOODY

plug. There is no crime in

plug. I don't have time. It is - n't fun-ny There is no crime in

Pno.

MARTY: Are you ready ? WOODY Let's go!

50

ENSEMBLE

WOODY

mak - ing mon ey!

mak - ing mon ey!

Pno.

SCENE 8 - The following day at Sweeley Enterprises

(The space has transformed to the boardroom at Sweeley Enterprises. It is the following day.)

MARTY
(To Woody)

Are you ready?

WOODY

Let's go!

SONG #11 – "THE NEUROGATE PITCH"

#11

THE NEUROGATE PITCH (WOODY)

CUE: MARTY: Welcome everyone. Have a seat
We are just about to begin. Woody.)

Music and Words by
CARDEN and DORAN

WOODY: Thanks Marty.

$\text{♪}=\text{♪}^3\text{♪} = 136$

WOODY

Piano

6

WOODY

Pno.

10

WOODY

Pno.

15

WOODY

Pno.

WOODY: Now all you have to do Sharon, is place it right here under your ear. The patch works with all your apps on your phone.

20

WOODY

for a non-in-vas-ive patch. The 'Neu ro_ gate!'

Pno.

25 (He pushes a button and we see the image of a giant cupcake floating in the air.) (Sharon writhes in ecstasy)

WOODY

For ex-am-ple, Let's take Ms. Sweet-ey's Sweets. I've

Pno.

29 **WOODY:** Go on try it.

WOODY

made an app to_ serve_ her treats. You can eat them_ as if they were real_

Pno.

34 (Sharon eats.) (Woody points to screen)

WOODY

But as you see there's noth- ing there, just one's and zer- o's in_ the air, and

Pno.

39

WOODY

she can_ charge a_ fee, for this new tech- nol- o- gy. So

Pno.

SHARON: That was delicious! 3
WOODY: And calorie free! (*Sharon climaxes*)

43

WOODY

as you see, it's great, My 'Neu- ro gate.'

Pno.

47

WOODY

All our lives we've been liv ing in a met-a - phy si - cal cage. And it's time to

Pno.

52

WOODY

dis-cov - er, a whole new mod - er - n - age. There's a real world that's

Pno.

56

WOODY

wait - ing, and I know I found the key.

Pno.

59

WOODY

And if you say yes friends, I think that you'll a - gree.

Pno.

4

WOODY: *The 'Neurogate' is the answer...
we are all seeking, It's much bigger than 'just' an app.
It is the missing link from the virtual, to the real world...
the connection we all want and need for a better life.*

62

WOODY

Pno.

68

Safety

WOODY

So just say yes and we'll cre - ate, end - less apps to change

Pno.

73

WOODY

our fate, and we'll charge a heft - y fee, for this new tech - nol - o - gy.

Pno.

77

WOODY

And it's all thanks to me. the 'Neu - ro -

Pno.

80

WOODY

gate.'

My 'Neu - ro - gate!'

3

8va

Pno.

WOODY

(He presses a button and the session ends.)

What do think?

SHARON

I love it! Oh Woody, I knew you could do it!

WOODY

Right? It's brilliant.

SHARON

It's great! We're all set for the launch.

WOODY

(Hesitates) Well...It may need more development, just to be sure.

SHARON

The launch is Monday. You said it would be ready, so Monday it is.

MARTY

All the press will be there.

WOODY

But....

DINAH

You're just being a nervous Nellie.

WOODY

(Interrupts)

That's not it at all.

SHARON

Oh, I know what this is all about. Did you think we wouldn't reward you for all your hard work? Here. I've drawn up a nice generous contract.

(Sharon holds out a contract. Woody looks at it and shakes his head.)

SONG #12 -

No One Tells Me No!

#12

NO ONE TELLS ME NO! (SHARON)

Woody: No, I won't sign that.

Music and Lyrics by
Carden and Doran

Moderate ♩ = 140

Sharon:

So come on

Moderate ♩ = 140

5

Wood - y give it up and give it to me. You know you want it so sign here let-

10

me make it a - ll real clear. There's noth - ing to fear. So if you put your - John Han

14

Sharon
 — cock right here— I'm gon-na make your whole ca - reer No one, no one ev-er tells me no!

CL

Pno.

19

Sharon
 I'm the girl who get's what I want_ and it's time you rec - og - nize

CL

Pno.

23

Sharon
 An - y one who gets in my way_ is in for a big sur - prise, you see

CL

Pno.


27 Dinah


Sharon 


CL 

Pno. 

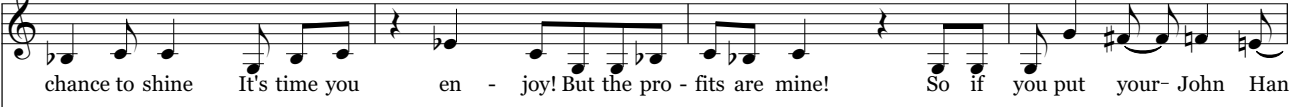
31 Marty


Sharon 


CL 

Pno. 

35 Sharon All

Sharon 

CL 

Pno. 

39 All Sharon Repeat 2x

Sharon First Sharon - Second Sharon

— cock right here— We're gon-na make— your whole ca -reer No one, no one ev-er tells me no!

CL

Pno.

44 Sharon Add Dinah and Marty Harmony

Sharon

I'm the girl who get's what I want and it's time you rec - og - nize!

CL

Pno.

48 Add Dinah and Marty Harmony Dinah and Marty

Sharon

If you don't get out-ta my way— you will face your own de - mise. You see

CL

Pno.

Sharon

52

Sharon

No one, no one ev-er tells her no! no one, no one ev-er tells me no!

CL

Pno.

56

Sharon

Once there was a boy who said he lov'd me ver-y much! He bought me la-va-liers and such.

CL

Pno.

61

Sharon

It was so grand and ex-cit-ing! It was-n't ver-y long be-fore he ask'd me for his hand

CL

Pno.

Dinah & Marty: Oooh - Awww (Vocal Harmony)

67

Sharon

in mar-riage but when the day be-gan he was long gone he bol - ted! And

CL

Pno.

72

Sharon

I knew right then and— there you— see— No one ev-er gets the best of Shar-on Swee-ly! Aww!ad-lib

CL

Pno.

77 M 77 - 80 Optional

Sharon

No, no, no, no, no, no. Oh, no, no, no, no no. the best of

CL

Pno.

tr

82 Dinah & Marty and entire ensemble

Sharon Shar-on Sweel - Y! She's the girl who get's what she wants and it's

CL

Pno. *(tr)*

86 Sharon: It's Time You Recognize! (Vocal Adlib)

Sharon time you rec - og - nize An - y one who gets in her way - is

CL

Pno.

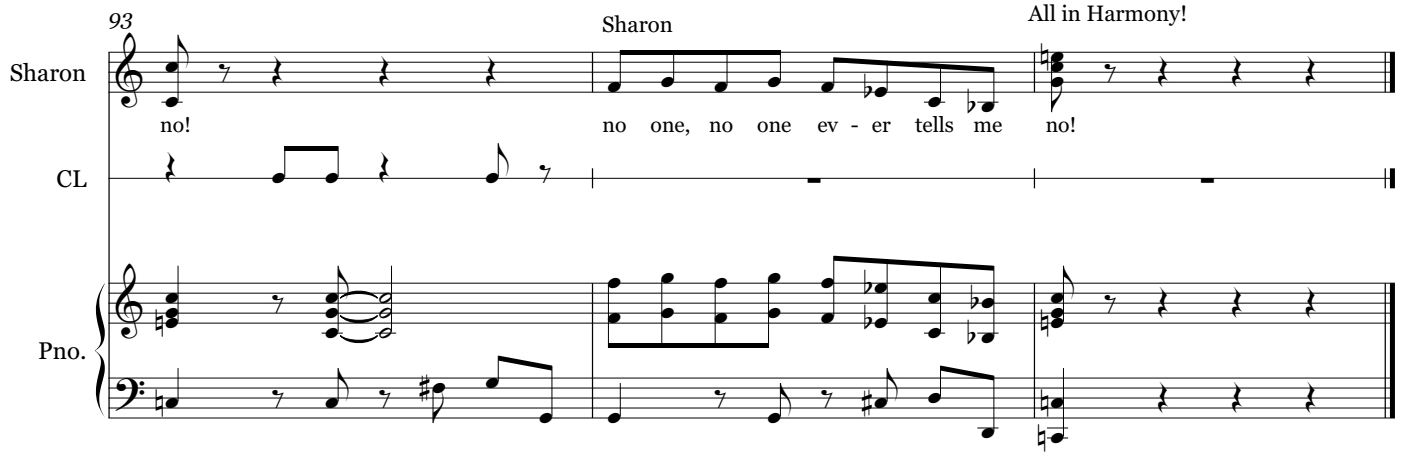
90 Sharon: A big surprise! (Vocal Adlib)

Sharon in for a big sur - prise, you see no one, no one ev - er tells her

CL

Pno.

93 Sharon All in Harmony!



Sharon
no!
no one, no one ev - er tells me no!

CL

Pno.

Detailed description: This is a musical score for three parts: Sharon (Vocal), CL (Clarinet), and Pno. (Piano). The score is for measures 93-95. Sharon's part is in a treble clef with lyrics: "no!" (measure 93), "no one, no one ev - er tells me" (measure 94), and "no!" (measure 95). The CL part is in a single line with notes in measures 93 and 94. The Pno. part is in grand staff (treble and bass clefs) with chords and moving lines in all three measures. The key signature has one flat (B-flat) and the time signature is 4/4.

93a

WOODY
(INTERRUPTING)

No, you're not listening. I don't think it's a good idea.

MARTY

What do you mean it's not a good idea?

SHARON

Would you two give us a moment?

(Marty and Dinah exit, after they leave, Woody's phone rings. She takes it from him and puts it aside. She then seats herself up on the edge of the boardroom table. She takes her hair out of a chignon, takes off her glasses and lets her hair down, pours two glasses of aged scotch and offers him a drink)

SHARON

To Woody!

(beat)

(Sincerely)

You know you really are the gravy on my biscuit.... But I think you know that, don't you sugar? What, will it take for me to convince you? This is big right?

WOODY

Yes, it's huge.

SHARON
(sexually)

So what's stopping you?

WOODY

Last night, I was running a few tests....

SHARON

Yes....and...

WOODY

And...let's just say it needs a few minor tweaks before the launch.

SHARON

Like what?

WOODY

Some of the programs have a mind of their own.

SHARON

That's no big deal. It's a virtual world, so what. It's not like anyone's gonna die. We can sort this out after the launch. In the meantime, let's get your John Hancock on this.

looks through the contract and flips to the last page.)

(She Pulls out a pen for signing. He

WOODY

There's something else I'd like to sort out now.

(beat)

SHARON

Okay.

WOODY

I've delivered much more than "just an app." I created the Neurogate.

SHARON

(beat)

What do you want?

WOODY

60 percent ownership.

SHARON

Really? Well I'm sure you would, but Woody you have to put yourself in my position.

WOODY

Okay.

SHARON

I'm going to be putting a lot of venture capital into this. I will be the one taking the risk. I think 20% is more than fair.

WOODY

Take it or leave it. You were the one that said it was going to make us a lot of money. If you're not interested I'll take it to someone else.

SHARON

(excited in a sexual fashion)

Yes! That's what I'm talking about!

WOODY

What?

SHARON

A man who knows what he wants, a man who drives a hard hard bargain. Just the type of man you want to get into bed, I mean business with. *(She reaches into her briefcase and pulls out a second contract switching it with the one he is holding)* Here you go honey, see if this fits the bill.

WOODY

You had two contracts?

SHARON

Sugar, do you get me? I'm prepared. Sharon Sweeley is always prepared for anything. Go on, take a look, its all right there on page 13. You're delicious 50%. Do you like the sound of that?

WOODY

Yeah but I said 60%.

SHARON

Does that make your mouth water? *(beat)* it's only a 10% difference.

WOODY

Okay 50%.

SHARON

(Phone rings he doesn't answer, she looks at him intently.)

Do you need to get that?

WOODY

(looking at the phone.)

Uh, no, I'll just turn it off. *(While he is looking at his phone Sharon switches the contracts so the first one is lying before him. Woody does not notice as he is turned away.)*

It's no one important.

SHARON

Okay, sign here.

(Marty enters)

MARTY

So what's the word?

WOODY

Where?

SHARON

Right here.

(Woody signs, and looks up with a grin)

We're all set to go.

MARTY

Great! Let's all go out for a drink to celebrate!

SHARON

You boys go on ahead without me, I'll catch up.

WOODY

Lead the way!

(Marty and Woody exit. Sharon stays behind and pulls out her lipstick)

12A – “FAME REPRISE”

#12a

FAME REPRISE (Sharon, ENSEMBLE)

(Lights up on Sharon applying red lipstick)

Music and Words by
CARDEN and DORAN

♩ = 144
Safety Fm⁷

ENS

SHARON

No little man tells Sharon what to do. I don't share with anyone. Sixty percent. Dream on loser. In the world of fan-ta-sy, the

♩ = 144

Piano

6 Fm¹³ Fm⁷

ENS

SHARON

Girls: Money. (whispered Fosse style)

on-ly thing that plea-ses me is mon-ey. Who has the time_ for friends,

Pno.

10 Fm¹³ Fm⁷ D^bmaj⁷

ENS

SHARON

Guys: Money. (whispered)

hap-pi-ness all de-pends on mon-ey. I will nev-er stop un-til I

Pno.

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/
Rev. 4/1/14

"" from WOODY

14 Fm⁷ Fm¹¹ D^bmaj⁷

ENS

SHARON

reach the top_ and it's worth the price all this sac-ri - fice,_ and they may say I'm cold but when I

Pno.

18

ENS

SHARON

She'll be hap - - y with
have the gold. I'll be hap - - y with

Pno.

23 *Ens: That's right!* Fm B^b⁵/C Fm Fm/C B^b⁵/C

ENS

SHARON

Mon-ey. Oooh Money! The Big-gest name- in 'Vir - tu - al'_ will be
Mon-ey. Oooh Money! The Big-gest name_ in 'Vir - tu - al'_ will be

Pno.

27 Fm/Eb

ENS

SHARON

Sweet-ey Oh give her that Fame!

Sweet-ey *That's right.* Oh give me that Fame!

Pno.

SCENE 9 -THE GARDEN VIEW CAFE'

(Later that evening, Brian is getting up to leave the bar as WOODY enters nervously.)

Hey Brian....

WOODY

BRIAN
(Upset)

Hey.

WOODY

Work was crazy... I'm sorry I tried to...

BRIAN

I called twice but you didn't answer.

WOODY

You wouldn't believe the day I've had....

BRIAN

It's cool man. It's getting late. I gotta go.

WOODY

Wait. Give me a minute?

BRIAN

You're late.

WOODY

I'm sorry. (beat)

Can we try this again? I'll buy you dinner.

BRIAN

(beat) I already ate while I was waiting.

WOODY

Dessert then?

BRIAN

I'm good.

WOODY

Come on, please.

BRIAN

Alright.

WOODY

Did you have a good day?

BRIAN

Yep, I had a good day.

WOODY

It's finally getting nice out...

(Woody pulls out the Neurogate patch and plugs in, attaching the device to his head.)

BRIAN

What's that?

WOODY

It's called the Neurogate. It's a virtual reality patch that's going to make me a lot of money.

BRIAN

Look, you seem like a nice guy. But, I'm not interested in that virtual stuff.

WOODY

I've always had a fascination with trees. I bet you didn't know that.

BRIAN

(Looking at watch)

(beat) hey, work starts early in the morning.

WOODY

Are you mad?

BRIAN

No. It's cool.

(Brian gets up to leave)

WOODY

Let me make it up to you.

BRIAN

(Taking a deep breath)

Ok.

(Brian sits reluctantly)

WOODY

Close your eyes. Place this under your ear.

BRIAN

Look, I don't know about this....

(Woody helps him attach the Neurogate to his head)

WOODY

Name your favorite place....in the whole universe.

(Woody is typing and programming the world as he listens.)

BRIAN

(beat) The Amazon. The Peruvian Amazon. I went there to study for a semester my senior year of college. There's all kinds of vegetation down there. We're still discovering new species everyday. Some of them cure diseases naturally...

(Woody pushes a button and the world transforms into a beautiful tropical wonder.)

WOODY

Ok. Open your eyes.

(Cue: rainforest sounds and underscoring. The ensemble become the trees and animals of the Amazon. We see trees and hear the sounds of the forest, a river, macaws, tree frogs and other rare jungle animals on screen and on stage.)

BRIAN

Oh my god, this is fantastic.

WOODY

I thought we could dine here tonight.

BRIAN

This looks exactly as I remember.... The Andes in the west, the way the moon shines over the Ucayali (*u-ka-jaw-li*) river.....except.....

WOODY

Except?

BRIAN

Except, it's so much more, it's more vivid, the color, the light, everything seems to be moving so...

WOODY

Fast?

BRIAN

Yes, that's right, how'd you?

WOODY

Well.. You did actually.

BRIAN

I made this?

WOODY

Yes, it draws from memories of your past to create new enhanced experiences. So in theory, you helped create it, except your senses are magnified 100 times..

BRIAN

Wow, you have talent.

WOODY

And a bit of magic.

BRIAN

(beat)

What do you like to do?

WOODY

For work?

BRIAN

No, I hate it when people ask me that. I mean, what is the one thing you love to do more than anything? For me, I love plants and animals. Eventually, I want to move out of the city and have my own farm, live off the grid completely.

WOODY

(A realization)

You want to escape too.

BRIAN

(Flirting)

Maybe. Maybe escape with someone. How about you?

WOODY

Change the world... And get rich doing it.

BRIAN

Ohhh reaaally. So how are we doing on that front?

WOODY

I'm getting close.

BRIAN

How close?

WOODY

Pretty close.

(Woody grabs Brian's hand)

BRIAN

Cool.

(beat)

So, where'd you grow up? What's your family like?

WOODY

(Silence. Woody withdraws his hand)

BRIAN

Sorry, too personal?

WOODY

It's not something I usually talk about.

(Woody starts to walk away)

BRIAN

No worries... *(beat)* I grew up with the "perfect" family: two parents, picket fence, a dog named Albert and a Costco membership. And let me tell you, it was far from perfect.

WOODY

I never knew my parents. *(beat)*

I've never told anyone but I can't remember anything from my childhood.

BRIAN

God, I'm sorry.

WOODY

That's why I've been working on this device. I know when I make it big, none of that will matter. I'll have everything I always wanted and I'll be happy.

BRIAN

I don't think that will make you happy. The only person that can make you happy is you. *(beat)*

WOODY

Yeah?

BRIAN

We have to work through our crap and stare it right in the face. *(beat)* All this here....it's beautiful, but it's not real. *(beat)* You can't escape reality to find happiness. You have to find it out there in the real world.

WOODY

I never thought about it like that before.

BRIAN

You just need to be here. Right here. That's all you need.

SONG #13 – “MEANT TO LAST”

#13

MEANT TO LAST (WOODY, BRIAN)

Words and Music by
CARDEN and DORAN

WOODY
BRIAN

♩=116

All my life,

Piano

♩=116

WOODY
BRIAN

I've felt like a stran - ger, search - ing for a

Pno.

WOODY
BRIAN

place to call my home, I be - lieved in -

Pno.

14
WOODY love but it left me, left me liv - ing
BRIAN
Pno.

18
WOODY all a - lone. What is this feel - ing?
BRIAN
Pno.

22
WOODY With you it's not wrong, 'cause I feel I've known you,
BRIAN
Pno.

Detailed description: This is a musical score for a song. It consists of three systems of music. Each system includes a vocal line for Woody and Brian, and a piano accompaniment (Pno.) section. The key signature is B-flat major (two flats). The first system (measures 14-17) shows Woody singing 'love but it left me, left me liv - ing' while Brian is silent. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 18-21) shows Woody singing 'all a - lone. What is this feel - ing?' with a triplet of notes in the final measure. The piano accompaniment continues with similar patterns, including a dynamic marking of 'f' (forte) in measure 20. The third system (measures 22-25) shows Woody singing 'With you it's not wrong, 'cause I feel I've known you,' with a triplet of notes in the first measure. The piano accompaniment features a more active right hand with sixteenth-note runs and a steady bass line.

27

WOODY
BRIAN

known you all a long, and this might be cra - zy, or e - ven too fast,

Pno.

32

WOODY
BRIAN

but I see in you some - thing real that might just

Pno.

37

WOODY
BRIAN

last.
Here in this mo - ment, un - der moon - lit skies, see - ing my re

Pno.

42

WOODY

BRIAN

flec - tion in your eyes. I don't need ill-

Pno.

46

WOODY

BRIAN

u - sions, or vir - tu - al charms, I know you be-

Pno.

50

WOODY

BRIAN

long here in my arms. What is this feel - ing? Could I be

Pno.

55

WOODY

BRIAN

wrong, 'cause I feel I've known you, known you all a long,

Pno.

60

WOODY

BRIAN

and my pulse is rac - ing, it's beat - ing so fast, but

Pno.

65

WOODY

BRIAN

I see in you some - thing real, that might just last.

I see in you some - thing real, that might just Take my hand

Pno.

70

WOODY

I'm here. We can build a new life. I've been wait - ing for

BRIAN

and I'll show you my world. I've been wait - ing for

Pno.

74

WOODY

you to come a - long. We can live in a dream that on - ly

BRIAN

you, you to come a - long. A dream,

Pno.

79

WOODY

we share, 'cause the feel - ing is so strong.

BRIAN

we can share in the dream feel - ing, feel - ing for you, yes you is so strong.

Pno.

84

WOODY
My heart is say - ing that this can't be wrong, 'cause I feel I've

BRIAN
My heart is say - ing that this can't be wrong, 'cause I feel I've

Pno.
Bm F#m F#

mm. 85 - 90, RH fast arpeggios up and down. Following the line.

89

WOODY
known you. I've known you, known you all a - long, and this is - n't cra - zy,

BRIAN
known you. I've known you, known you all a - long, and this is - n't cra - zy,

Pno.
Bm

94

WOODY
or e - ven to fast, 'cause I see in you some - thing

BRIAN
or e - ven to fast, 'cause I see in you some - thing

Pno.

99

WOODY

BRIAN

Pno.

real that's meant to last.

105

WOODY

BRIAN

Pno.

Dark men underscore ad libitum

♩=53

110

WOODY

BRIAN

Pno.

113

WOODY

BRIAN

Pno.

(Beat. They stare at each for a prolonged moment and are about to kiss, but before they do, Woody becomes uncomfortable with the new intimacy. He pulls away. Two shirtless men suddenly appear.)

BRIAN

(beat)

Who are those guys? I didn't imagine them.

WOODY

I did.

BRIAN

Very funny.

WOODY

They're hot, right?

(Woody touches Brian)

Let's have some fun.

BRIAN

What?

WOODY

Come on, Brian....

(He places the hands of the other guys on his shoulder)

Let's all get to know each other.

BRIAN

No

WOODY

Don't you like them?

BRIAN

That's not what I mean.

WOODY

Come on...

BRIAN

Who are you?

WOODY

It's just a bit of fun, besides it's only virtual....

BRIAN

(He pulls off the patch and the forest dissipates returning them to the cafe)

Do you even know what's real?

WOODY

An outdated notion.

BRIAN

This isn't what I want.
Everything I just said, came from here. (*Places hand on heart*)
Do you know what that means, Woody?
I thought we had something...was I wrong?

WOODY
(*beat*)

What do you want me to say?

BRIAN

Nothing, I get it.

(Brian exits and Woody is left alone outside at the cafe starring at the Neurogate. He puts it away and begins to walk along the street.)

SONG #14 – “WHERE YOU GOING WOODY?”

#14

WHERE YOU GOING WOODY (FULL COMPANY except WOODY)

Music and Word by
CARDEN and DORAN

$\text{♩} = 154$
With accomp or acapella

S. Where you go - ing now Wood - y The guys in here are wait - ing.
A. Where you go - ing now Wood - y The guys in here are wait - ing.
T. Where you go - ing now Wood - y The guys in here are wait - ing.
B. Where you go - ing now Wood - y The guys in here are wait - ing.

$\text{♩} = 154$

Piano

9

S. **Solo** For - get the world of dat - ing for now.
A. Come in - side and get a piece. For - get the world of dat - ing for now
T. **Solo** Come in - side and get a piece. For - get the world of dat - ing for now
B. For - get the world of dat - ing for now

Pno.

Scene 10 - Outside the Club

(Woody stumbles across a nightclub where two Lady Boys are working the door.)

LADYBOY 1

(Flirtatiously)

Hey honey, where are you off to in such a hurry?

WOODY

I don't know... you tell me.

(Woody smiles)

LADYBOY 2

You ever been with a Lady boy?

WOODY

No.

LADYBOY 1

You should try. You might like.

SONG #15 - "BABY YOU LIKE?"

#15

BABY YOU LIKE (LADY BOYS)

Music and Words by
CARDEN and DORAN

♩ = 172 *♪ = ♯3*

LADYBOY 1
Hey there, Cu - tie, why you frown? Let me turn your frown up - side down!

LADYBOY 2

Piano
f
(drums) (drums cont.)

Bass Guitar

♩ = 172 *♪ = ♯3*

5
LADYBOY 1
I know how to touch a man down there. La - dy Boys know how to give great care.

LADYBOY 2

Pno.
f

Bass

9

LADYBOY1

LADYBOY2

Pno.

Bass

Come to me, Boy, you look-ing good Come to me now you know you should.

13

LADYBOY1

LADYBOY2

Pno.

Bass

mmm Ba - by you like?

mmm Ba - by you like?

17 **Lady Boy 1: You ever been with a Lady Boy?**

LADYBOY1
mmm Ba - by you like?

LADYBOY2
mmm Ba - by you like?

Pno.

Bass

21 **WOODY: No thanks ladies. LADY BOY 2: You should try.**

LADYBOY1

LADYBOY2
La - dy Boys give a great mas - sage...

Pno.
Safety

Bass

25

LADYBOY1
Don't be fooled by the mir - age. —

LADYBOY2

La - dy Boys come with ev - ery-thing.

Pno.

Bass

29

LADYBOY1
E - ven a gi - ant ding - a - ling oh —

LADYBOY2

mmm

Pno.

Bass

32

LADYBOY1
Ba - by, you like?_

LADYBOY2
Ba - by you like?_

Pno.

Bass

37

LADYBOY1
Come on, Ba - by, don't say no. For fif - teen dol-lars we'll give it a go.

LADYBOY2
(seductive from Lady boy 1 ad-lib ooh's and ah's)

Pno.
(drums only)

Bass

41

LADYBOY1

LADYBOY2

La - dy Boys like to bump and grind ei - ther from the front or from be - hind

Pno.

(drums only)

Bass

(drums only)

45

LADYBOY1

LADYBOY2

We're real la - dies through and through. Don't be - lieve us ask Bet - ty Blue.

We're real la - dies through and through. Don't be - lieve us ask Bet - ty Blue.

Pno.

Bass

49 **WOODY:** Wait. Who? **LADYBOY 1:** Betty Blue. It 's her final performance tonight, Only \$15 dollars.

LADYBOY1

LADYBOY2

Pno.

Bass

53 **LADYBOY2:** (said quickly) We accept MC, VISA, AMEX, and DINER CLUB. **WOODY:** Here.

LADYBOY1

LADYBOY2

Pno.

Bass

mmm_____ Ba - by, you like?__

58

LADYBOY1

LADYBOY2

Pno.

Bass

mmm _____ Ba - by, you like?_ Ba - by, you like?_

mmm _____ Ba - by, you like?_ Ba - by, you like?_

64

LADYBOY1

LADYBOY2

Pno.

Bass

Ba - by, you like?_ Ba - by, you like?_

Ba - by, you like?_ Ba - by, you like?_

68

LADYBOY1

LADYBOY2

Pno.

Bass

Ba - by, you like?

Ba - by, you like?

SCENE 11 - The Cloud Cabaret

(Woody enters the Cloud Cabaret. The Lady Boys prance after him. Inside, a live show is underway.)

SONG #16 – “CALL ME BETTY BLUE”

#16

CALL ME BETTY BLUE (BETTY'S BLUES)

Cue: Betty Blue \$15

LADYBOYS 1 and 2

Ladies and gentlemen, making her final performance, please welcome to the stage, Miss Betty Blue

(Betty Blue enter in a sexy sequined dress that is blinding in the light ,she is unzipped in the back)

BETTY BLUE

I was having trouble getting into my dress... many men have helped me out of my dress, but can someone please come up here and help momma with this zipper.

You.. in the corner!

WOODY

Who me?

(Woody nervously goes up on stage.)

BETTY BLUE

(Speaking out to the audience)

(To the audience) Yes you! Oh he is shy!

It seems we have a virgin in the Cloud cabaret tonight!

BETTY BLUE

Oh honey, you'd better have a seat over here. Yes, you!

Ha ha..

(To the audience)

Tell him what happens to virgins in the Cloud Cabaret!

AUDIENCE

(Various ad-libs and cheers)

You pop his virgin cherry!!

Get him momma!

Yes! Work it!

Yes!

WOODY

What!

BETTY BLUE

That's right, time for Momma to pop your virgin man-gina.

Oh don't worry, I'll be gentle. Every virgin's got to lose it sometime!

Let momma teach you a thing or two..

(To the band)

Let's Go!

(Betty pulls out a chair and places it center stage. BETTY BLUE performs for him.)

The musical score is written for three parts: Betty Blue (Vocal), Ladyboys (Vocal), and Piano (Instrumental). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Medium Swing' with a metronome marking of 144. Betty Blue's part begins with a treble clef and contains a triplet of eighth notes. The Piano part is written for both treble and bass clefs, featuring a rhythmic accompaniment with chords and single notes.

Music and Lyric by JOHN CARDEN/NOLAN DORAN /
Rev. 12/13/14

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"CALL ME BETTY BLUE" from WOODY
Page 1 of 7

5

BETTY

LADYBOYS

Pno.

9

BETTY

LADYBOYS

Pno.

13

BETTY

LADYBOYS

Pno.

Safety Cue: Let's go!

If you have a crav-ing for my love, we'll fit like hand in glove.

17

BETTY
LADYBOYS

I can see ya look-in', time to get it cook-in just call me Bet - ty Blue! *That's my name.*

call me Bet - ty Blue!

Pno.

21

BETTY
LADYBOYS

If you want a la - dy with it all just give your girl a call.

Pno.

25

BETTY
LADYBOYS

I see you've got pro-blems, boy just let me solve 'em, so call me Bet - ty

call me Bet - ty

Pno.

28

BETTY

LADYBOYS

Pno.

Blue! And if you're feel-ing sad and low. *Mhmmmm!*

Blue! low, low, low.

33

BETTY

LADYBOYS

Pno.

I'll help your spir-it start to grow If you like blue-ber-ries

Ooh Wo - ah!

38

BETTY

LADYBOYS

Pno.

ov - er sized just o - pen up your eyes. Boy get off your ass!

42

BETTY

LADYBOYS

Pno.

Don't give me no sass! just call me Bet - ty Blue!

call me Bet - ty Blue!

45

BETTY

LADYBOYS

Pno.

BETTY BLUE
(To the Audience)
 Looks like he ain't ready for what momma's serving for suppa!

WOODY
 Ughh...

BETTY BLUE
(To Woody under her breath)
 Aww, just loosen up, Woody!

(BETTY BLUE shoves him back in the chair and unbuttons his shirt on stage. She pretends to flirt with him and he begins to play along. Lady Boys dance around him.)

49

BETTY

LADYBOYS

Pno.

SAFETY

BETTY BLUE: Oh yeah baby.

53

BETTY
LADYBOYS

So if you're feel-ing sad and low.
feel-in low, low, low.

Pno.

57

BETTY
LADYBOYS

Let mom-ma help your spi - rits grow
Ooh Let it grow, grow, grow - ah!

Pno.

61

BETTY
LADYBOYS

If you want my num-ber, boy no time to slum-ber bet-ter call me Bet-ty Blue!
call me Bet-ty Blue!

Pno.

65

BETTY

LADYBOYS

Pno.

If you're feel-in hor ny, boy no need to warn me! Just call me Bet - ty Blue! Just

call me Bet - ty Blue! Just

69

BETTY

LADYBOYS

Pno.

call me Bet - ty Blue! They call me Bet - ty Blue, Balls!

call me Bet - ty Blue! They call me Bet - ty Blue,

BETTY BLUE: And they don't call'em blue for nothin! **(Ad Libido)**

g^{tr}

SCENE 12 – BACKSTAGE

(The audience applauds and she takes WOODY by the hand flirtatiously backstage. Once offstage she drops the act.)

BETTY BLUE

God damn it! The band was playing too loud as usual; the tempos are never right!

WOODY

Oh, I thought you were great.

BETTY BLUE

My girls were singing flat! Billy's all doped again!

Did you see his hands shaking? He could hardly keep 'em on the keys!

(beat)

(Whispering as she cups her breasts)

But he didn't have a problem keeping 'em on these girls last night! Ha, Ha!

After tonight, I don't have to put up with this crap!

(She sits down and lifts up her leg)

Here, help me take off my boots! These old dogs are howling at the moon!

(Woody attempts to help her take off her boots.)

You're doing it wrong! Pull from the heel!

WOODY

They're not coming off.

BETTY BLUE

Put your back into it, boy!

WOODY

They won't budge!

BETTY BLUE

Here, put it between your legs! Now I'm gonna count to three and you pull!

WOODY

Let's do it quick!

BETTY BLUE

1.....2.....3!

WOODY

Ughh!

(The boot comes off)

BETTY BLUE

Got it! *(beat)* *(As she fans her feet)*

Whew, smells like ass in here now!

WOODY

(Silent disbelief)

BETTY BLUE

(Staring at him as she takes a sip of her drink)

Look at you..... Ooooh, it has been a while....

WOODY

A while? I don't know what you mean. Listen I was talking to a psychic.... I know that sounds crazy

BETTY BLUE

I ain't judging you! Go on!

WOODY

Well, she told me to look for the "Blue". And I thought she was insane, but my whole life has been insane lately. So, I was wondering, are you the "Blue" that I'm looking for?

BETTY BLUE

(Laughs, a pause then)

Well, child, sometimes the thing you're looking for is staring you right in the face!

WOODY

(beat)

Oh, OK great. *(beat)* I've got a problem maybe you can help me with it.

BETTY BLUE

Some things never change.

WOODY

I'm sorry?

BETTY BLUE

You're turning back into wood?

WOODY

What? BACK into wood? No, you've got it all wrong...

BETTY BLUE

.... like when you were a little boy.

WOODY

(Incredulously)

OK. *(beat)* You're starting to freak me out.

BETTY BLUE

Calm down, honey! Don't get yourself all lathered up!

WOODY

I just want to know what's going on!

BETTY BLUE

I'm gonna explain everything! Now you close your eyes and let me take you back!
(We are transported back in time to Studio 54-esque disco.)

SONG #17 – “LIKE FAIRY LIKE SON”

#17

LIKE FAIRY LIKE SON

(BETTY BLUE, LADY BOYS)

BETTY BLUE

CUE: I'm gonna explain everything! Now close your.....

(She places her hand on the side of his face touching his temple with her index finger and begins to sing)

Ohh.. back in the day,
I looked different than I do today, child ... thin and beautiful...
you wouldn't even recognize me. I used to go out to the club every night
and those disco lights were flashing and all the fairy boys wanted me,
except this one named Gepetto.

Music and Lyrics
CARDEN and DORAN

♩ = 120 *A la Disco!*

BETTY BLUE

LADY BOYS

Piano

BETTY BLUE

LADY BOYS

Pno. Safety

9

BETTY BLUE

There he was_ when I walked_ in - to the dis - co and I caught his eye when he

LADY BOYS

Pno.

12

BETTY BLUE

looked my__ way__ I like the way he talked his sav-oire faire,__ I - tal-ian ac - cent there was

LADY BOYS

Pno.

15


BETTY BLUE

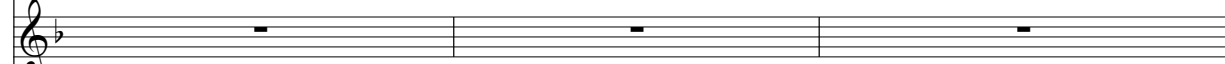
one small thing that got in the way. He had a lit-tle wood - en doll_ al - ways

LADY BOYS

lit-tle wood - en doll -

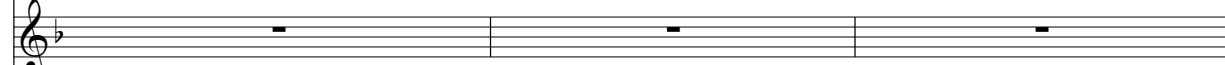
Pno.

18
 BETTY BLUE 
 cry-ing mak-ing mis - chief and he asked if I could_ help you be - have_ I

LADY BOYS 

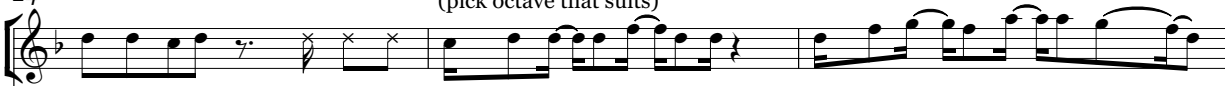
Pno. 


21
 BETTY BLUE 
 told him I could try_ but could-n't make_ him an - y prom-ise, but be - fore I knew he was


LADY BOYS 

Pno. 

(Betty grabs Woody's arms and moves them around like a puppet as he mouths along.)

24
 BETTY BLUE 
 run-ning a - way. and you said, "Hey, where did my dad-dy go? Don't leave me you're all_ I know_

LADY BOYS 

Pno. 

27

BETTY BLUE

Why'd he say_ I'd nev-er feel? Is it 'cause I can't be real?_ And I said, "Child, like

LADY BOYS

like

Pno.

30

BETTY BLUE

fair-y like_ son_ ain't you a cute one. Ooh ooh ooh gon - na make you my son... Don't

LADY BOYS

fair-y like_ son_ ain't you a cute one. Ooh ooh ooh gon - na make you my son... Don't

Pno.

34

BETTY BLUE

act like a toy_ and child don't an-oy and ooh ooh ooh I'll make

LADY BOYS

act like a toy_ and child don't an-oy and ooh ooh ooh I'll make

Pno.

37

BETTY BLUE

you a real boy." _

LADY BOYS

you a real boy." _

Pno.

BETTY BLUE
(Spoken)
And though I was high as shit...I knew from that very moment, child...
I'd be watching over you your whole life, just like a fairy mother should.

41

BETTY BLUE

Time flew by and you grew up to be real so I

LADY BOYS

Pno.

Safety

44

BETTY BLUE

let you go, that was part of the deal _ And_ from your mind I e-rased

LADY BOYS

Pno.

47

BETTY BLUE
 — all of the past and saved it in my heart to make sure it would last — 'Cause

LADY BOYS
 'Cause

Pno.

50

BETTY BLUE
 I've al- ways been here.. watch-ing wait-ing care-ful-ly.. 'cause I hold such love for the

LADY BOYS
 I've al- ways been here..

Pno.

53

BETTY BLUE
 boy from the tree — And now we're back to - geth - er, but ya see.. I've got to run.. be-cause a

LADY BOYS

Pno.

56

BETTY BLUE

fair - y's work is nev-er quite done... like fair-y like son... ain't

LADY BOYS

Like fair-ry like son... ain't

Pno.

59

BETTY BLUE

you a cute one. Ooh ooh ooh yes we had us some fun... Like fair - y like son... my

LADY BOYS

you a cute one. Ooh ooh ooh yes we had us some fun... Like fair-ry like son... my

Pno.

63

BETTY BLUE

work's nev - er done. ooh ooh ooh but we

LADY BOYS

work's nev - er done. Ooh ooh ooh but we

Pno.

65

BETTY BLUE

LADY BOYS

Pno.

had us some fun... ooh ooh ooh yes we had us some fun...

had us some fun... Ooh ooh ooh yes we had us some fun...

WOODY: So you're the fairy who made me?

BETTY: Why yes I am Child. I'll never forget it was a full moon and I waved my hands like so, and the magic happened and I created you in my own FAIRY I-MAGE!

68

BETTY BLUE

LADY BOYS

Pno.

SAFETY

69

BETTY BLUE

like fair-y like son ain't you a cute one. Ooh ooh ooh yes we

LADY BOYS

Like fair-ry like son.. ain't you a cute one. Ooh ooh ooh yes we

Pno.

73

BETTY BLUE

had us some fun. Like fair - y like son my work's nev-er done.

LADY BOYS

had us some fun. Like fair-ry like son my work's nev-er done.

Pno.

76

BETTY BLUE

ooh ooh ooh but we had us some fun. ooh ooh ooh yes we had us some fun.

LADY BOYS

Ooh ooh ooh but we had us some fun. Ooh ooh ooh yes we had us some fun.

Pno.

WOODY

This is great, so you can help me!

BETTY BLUE

Help?

WOODY

Yeah, wave your wand or whatever you do so I can get back to my normal life.

BETTY

(She shakes her head no but says nothing)

WOODY

What? Why won't you help me?

BETTY

Because I won't.

WOODY

But you're the one who made me.

Your magic is wearing off.

BETTY

Child, there's nothing wrong with my magic.
The problem lies in you.

WOODY

In me?

BETTY

Yes you. Now, if you don't mind, **I must be going. I have a date with destiny.**

WOODY

There's nothing wrong with me, I've got everything.

BETTY

(She looks at him for a moment)

When life gets off purpose, *(beat)* things go wrong.
We create our own reality. **(Looking at his hand)**

WOODY

So, is that what happened with my dad? You got off purpose and he left?

BETTY

Don't go there.

WOODY

Who are you to judge?

BETTY BLUE

I only want to help.

WOODY

Yeah? Well you have a strange way of showing it. **Leaving me**

BETTY BLUE

I'm not going to fight with you. You do what you want, but if you continue playing around with this Neuro-ma-jig....

WOODY

The Neurogate? What does that have to do with anything?

BETTY BLUE

It has to do with everything. (Beat) I'm trying to save you.

WOODY

**I haven't see you since I was a child and now you tell me you want to save me?
It's a little late, don't you think!!**

BETTY BLUE

No, I don't want you to turn into wood!

WOODY

(Interrupting)

Bullshit!

(Beat)

You're just a tired old man in a dress.

BETTY BLUE

Get out! *(Beat)*

Get out! I don't know why I wasted my time on you!

(Woody exits to the street. Crossfade to Betty Blue alone.)

(Cue music underscore)

SONG #18 – “THAT ONE THING”

#18

THAT ONE THING

(BETTY BLUE)

Music and Words by
CARDEN and DORAN

Rubato/Freely with Feeling

BETTY BLUE: 3

He was on-ly a child_ yes-ter-day, why do they al-ways learn the hard_ way?

safety

p

4 5 **Slow** ♩ = 80 7

May-be it's my fault. May-be it's all my fault. Hmm... Taught him to

p

8 9 10 11

run, taught him to throw, day by_ day I taught him e - 'vry-thing_ I know ex-cept that

212 13 14 15

one_ thing_ Taught him to read, to tie his own shoes, some-times in

mp

16 17 18

life we ei - ther win_ or we_ might lose I for-got that one_

19 20 21

_ lit-tle thing._ Hmm... Now he's a man out on his

mf

22 23 24

own, and I'm ig nored and trea - ted bad - ly left_ a lone._ Should have_

25 26 27 3

taught _____ him. _____ Hmm...

28 29 30

I see that he's changed, a mo - ther just knows.

31 32 33

He's run-ning way too fast. _____ Wish he'd take it slow or he'll ne - ver know

34 35 36

_____ what I should have said so I've got to find the strength to help him.

4 37 38 39 40

— make it right. If I don't show him who will teach him how

f

41 42 43 44

— to love?

p

45 46 47 48

— Hmm...

Scene 13 - The Park

(Lights crossfade to Woody outside in the park surrounded by various ensemble characters.)

SONG #19 - "WOODY GOES IN FOR THE LAST TIME"

#19

WOODY GOES IN FOR THE LAST TIME (FULL COMPANY)

Words and Music by
CARDEN and DORAN

$\text{♩} = 148$
SAFETY

The musical score is written for a full company of vocalists and a piano accompaniment. It is in 4/4 time with a tempo of 148 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system (measures 1-5) shows four vocal staves (V) and a piano (Piano) part. The vocal parts enter in measure 3 with the lyrics "Poor, Poor, Wood - y ah!". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system (measures 6-10) shows four vocal staves (V) and a piano (Pno.) part. The vocal parts have more complex lyrics, including "Poor, poor, Wood - y Ah!" and "Poor, Poor Wood - y". The piano accompaniment continues with the same rhythmic pattern.

11 WOODY (Chorus joins)

Wood - en Hol - low Emp - ty Liv - ing Wood - en Hol - low Emp - ty Liv - ing Wood - en Hol - low

Tick - tock, tick - tock, tick - tock, tick - tick tick - tock

Wood - en Hol - low tick - tock, tick - tock tick - tick tick - tock

tick - tock tick - tick tick - tock

16

Emp - ty Liv - ing **WOODY** Damn, that fair-y's rude!

tick, tick tick, tock, Is she for real? Turn - ing in to wood.

tick, tick tick, tock, Damn, that fair-y's rude!

tick, tick tick, tock, Damn, that fair-y's rude!

Piano accompaniment includes chords and a rhythmic bass line with eighth notes.

20

V. Now you're real-ly screw'd! **WOODY** at all._

V. No one un-der stands me at all._

V. Now you're real-ly screw'd! at all._

V. Now you're real-ly screw'd! at all._

Pno.

HOT GUY 1 (*Oh I do, I'm here for you. Come on...put on the patch.*)
WOODY (*Stop it!*)
ALL SAY (WOOODY..Put on the patch...the patch)
HOT GUY1 (*You can't give this up. This wood is too good.*)
ALL SAY(*the patch, the patch*)
WOODY (*I don't want to!*)

24

SAFETY **Full Chorus**

V. Dis-co-nnect-ed, end-less search-ing, dis-co-nnect-ed end-less search-ing.

V. Dis-co-nnect-ed, end-less search-ing, dis-co-nnect-ed, end-less, search-ing.

V. Dis-co-nnect-ed, end-less search-ing, dis-co-nnect-ed, end-less, search-ing,

V. Dis-co-nnect-ed, end-less search-ing, dis-co-nnect-ed, end-less, search-ing,

Pno.

(Woody pulls out his phone and puts on the Neurogate patch.)

29 **WOODY**

V. I can't go back, I don't know left from right, going round in cir - cles can't tell day from night.

V. **ENSEMBLE**
can't go on, can't go, go right, go-ing round in cir-cles, can't tell day from night

Pno.

33 **Full Chorus** (Woody puts on the Neurogate and enters the virtual dreamscape.) **WOODY** I'm going in!

V. No one un-der-stands you, no one, un-der stands you

V. No one un-der stands you, no one, un-der stands you

V. No one un-der stands you un-der stands you

V. No one un-der stands you un-der stands you

Pno.

SHARON: Woody, In here, life is what you want it to be and you never have to feel again.

WOODY: I can't feel my legs.

SHARON: Oh Woody details. You need an upgrade Dance with me! (They dance)

38 **Safety**

Pno.

45 **Full Chorus**

We'll convince the world, life is better on line. Once they
 Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

54 **WOODY NO!**

plug in - to my app, those dar-ling minds will be mine! Ah!
 plug in - to my app, those dar-ling minds will be mine! Ah!

61

Plant - ed in the ground! Sad - ness all a round.

Plant - ed in the ground! Sad - ness all a round.

Plant - ed in the ground! Sad - ness all a round.

Plant - ed in the ground! Sad - ness all a round.

Piano accompaniment (Pno.)

65

Black flow-ers on the grave, bind the roots to en - slave!

Black flow-ers on the grave, bind the roots to en - slave!

Black flow-ers on the grave, bind the roots to en - slave!

Black flow-ers on the grave, bind the roots to en - slave!

Piano accompaniment (Pno.)

69 *Cut these bars* (The ensemble sobs and Brian steps forward)

V. Hm. Ah.

V. Hm. Ah.

V. Hm. Ah.

V. Hm. Ah.

Pno.

(Brian enters carrying black flowers and walks towards the large tree. Standing underneath it are Sharon, Dinah, Carmela and Marty with a Pastor.)

and a Hot Guy

REVEREND BETTY BLUE

(Like a Gospel Preacher)

Brothers and sisters. We gather around today to celebrate the life of Woodrow Collodi, the inventor of the Neu-ro-gate.

WOODY

I'm not dead.

REVEREND BETTY BLUE

Some may say he was a cold man.

CHORUS

(Breaking from song)

No, No!

WOODY

That's not true.

REVEREND BETTY BLUE

But the few who knew him would say he had a heart of gold!

CHORUS

Yes, Yes.

HOT GUY 1

(holding his hand up again showing the splinters)

And a dick of wood.

WOODY

Hey!

SHARON

(yells out and faints. The others fan her.)

Holy Jeez!

REVEREND BETTY BLUE

(Taking no notice of Hot Guy)

Although his mother was a drag queen and his father was a part-time homo-sexual, he may never! I said never!

CHORUS

Ever! Amen!

REVEREND BETTY BLUE

....have known a real love....

WOODY

Are you listening to me. I'm right here.

♩=79 SAFETY

76

V.

V.

V.

Pno.

Ah. - .

Ah. - .

Ah. - .

Ah. - .

♩=79

♩=79 SAFETY

CARMELA
Love's complicated.

REVEREND BETTY BLUE
That's right child!

CARMELA
Il Diavolo!

REVEREND BETTY BLUE

What you say child?

CARMELA
Il Diavolo!

REVEREND BETTY BLUE
The devil you say?

MARTY
The devil's a liar!

REVEREND BETTY BLUE
The devil's in the details!
Woodrow had all the talent in the world.
There was nothing that boy couldn't do but one day temptation came a knockin. Knockin loudly, on the door! SEX!

CHOIR
Amen!

REVEREND BETTY BLUE
FAME!

CHOIR
Amen! Jesus!

REVEREND BETTY BLUE
MONEY! (or he may say MONTEY!)

CHOIR
Lord no!

REVEREND BETTY BLUE
Woodrow lost his way. He cast his pearls before swine.
He spent his time investing in technology but Jesus said that you should invest your time in your fellow man, and give from yourself freely.
And to think, Woodrow never found the one thing that he wanted most!

LADY BOY
Great big dinga-ling?

REVEREND BETTY BLUE
No child, but ain't you sweet! No it was love! Love will set you free! Can I have a Hallelu!

CHOIR
Hallelu! Amen!

83 $\text{♩} = 79$ SAFETY BRIAN (steps forward) *I'd like to say something.*

Pno.

85 **BRIAN**

If on - ly you could see the things I saw in

Pno.

87 **WOODY: Brian!**

you.

Pno.

(Brian leaves the black flowers under the tree and exits.)

89 **BRIAN** ♩=100

Why'd I be-lieve that you could like me too? I miss you!

Soprano and Tenor

Hm. I miss you!

Alto

Hm. I miss you!

Bass

Hm. I miss you!

Pno.

WOODY: Brian! I'm right here....

WOODY

95

Oh No! Please God! Not dead! Not yet!

Full Chorus

Oh No! God dead, yet,

Oh No! God dead, yet,

Oh No! God dead, yet,

100

I feel so emp-ty No! Not a-gain!

I feel so emp-ty Bind feet, Bind hands, Bind heart! Bind feet, Bind hands, Bind heart!

I feel so emp-ty Bind feet, Bind hands, Bind heart! Bind feet, Bind hands, Bind heart!

I feel so emp-ty Bind feet, Bind hands, Bind heart! Bind feet, Bind hands, Bind heart!

8th

104

Help! Let me go! Wait! I'm not dead!

Bind feet, Bind hands, Bind heart! Bind feet, Bind hands, Bind heart!

Bind feet, Bind hands, Bind heart! Bind feet, Bind hands, Bind heart!

Bind feet, Bind hands, Bind heart! Bind feet, Bind hands, Bind heart!

Pno.

(8)

106

Please! Some-bo-dy

Bind feet, Bind hands, Bind heart! Plant his feet in the dirt, Gotch a

Bind feet, Bind hands, Bind heart! Plant his feet in the dirt, Gotch a Time to pay make it hurt, Ha, Ha.

Bind feet, Bind hands, Bind heart! Plant his feet in the dirt, Gotch a Time to pay make it hurt, Ha, Ha.

Pno.

(8)

109 ♩=148

V. Dead trees_ on the ground!

V. Dead trees_ on the ground!

V. Grow the limbs grow the roots you're mine! I've got your now! Dead trees_ on the ground!

V. Grow the limbs grow the roots you're mine! I've got your now! Dead trees_ on the ground!

Pno.

114

V. Dark ness all a round. Black flow-ers on the hill,_ void of light, world is ill!_—

V. Dark ness all a round. Black flow-ers on the hill,_ void of light, world is ill!_—

V. Dark ness all a round. Black flow-ers on the hill,_ void of light, world is ill!_—

V. Dark ness all a round. Black flow-ers on the hill,_ void of light, world is ill!_—

Pno.

CON ABANDONATA!

120 TUTTI

V. Wood - en Hol - low Emp - ty Liv - ing Wood - en Hol - low Emp - ty Liv - ing Rush - -

V. Wood-en Hol-low Emp-ty Liv-ing Wood-en Hol-low Emp-ty Liv-ing Rush-ing, -

V. Wood-en Hol-low Emp-ty Liv-ing Wood-en Hol-low Emp-ty Liv-ing Rush - -

V. Wood - en Hol - low Emp - ty Liv - ing Wood - en Hol - low Emp - ty Liv - ing Rush - -

Pno.

125

V. ing, Fas - - - - ter! Rush - ing Fas - ter Fast - er

V. ing, Fas - - - - ter! Rush - ing Fas - ter Fast - er

V. ing, Fas - - - - ter! Rush - ing Fas - ter Fast - er

V. ing, Fas - - - - ter! Rush - ing Fas - ter Fast - er

Pno.

128

V. Rush! Ah!

V. Rush! Ah!

V. Rush! Ah!

V. Rush! Ah!

Pno. 3 3 3 3 3 3 3 3 3 3 3 3

WOODY
 (Gasps for breath)
 (Woody tears off neurogate patch and falls to the ground.)

132

Pno.

Scene 14- Back in the PARK

SONG #20 - "ALONE"

#20

ALONE (WOODY)

WOODY

God. I'm so screwed up.

(He attempts to stand but falters, his right leg is entirely stiff as is his left hand. Slowly he regains his balance and limps to the tree.)

Music and Words by
CARDEN and DORAN

♩=92 **Slowly with growing confidence and acceleration**

WOODY **♩=92**
Ad - dic - ted to these damn ma - chines liv - ing life on com - pu - ter screens. I

Piano

6 **♩=110**
WOODY work my fin - gers to the bone And yet I go home all a - lone. I want to talk, I

Pno. **♩=110**

11 **♩=115**
WOODY don't want texts, tired of You - Porn and ran - dom sex. There must be more than this Phone

Pno. **♩=115**

16 **♩=128**
WOODY 'cause it leaves me all a - lone. Is there some - one there for me, with - out damn tech -

Pno. **♩=128**

21

WOODY

no-lo - gy The vir-tu - al can't make me whole, it's slow - ly eat - ing at my

Am⁶ F Ab Am C

Pno.

26

WOODY

soul An App can't hold you and it can't laugh. Where is he my —

G G⁷(omit3) C C^{(omit5)/B} Am

Pno.

31

WOODY

bet - ter half? Does the mon - ey sex and fame, leave you lone - ly just the same?

Am⁷ F Fmaj⁷ Ab G⁷

Pno.

36

WOODY

Can I have — some-thing real, flesh and blood that I can feel? The vir-tu - al can't

Am Am^(maj7) Am⁷ Am⁶ F

Pno.

41

WOODY

make me whole. It's slow - ly eat - ing at my soul! I'll start a - gain,

Ab Am C G

Pno.

46

WOODY

— a new di-rec- tion; I'm prob ab-ly out_ of time_ What have I got_ to

Am

Pno.

51

WOODY

lose? May - be we'll meet_ out in a ca - fe, just like they used to_ do.

Pno.

56

WOODY

— I think that I'm read-y_ to love, and my heart_ is free!

A (sus4)

Pno.

l.h.

61

WOODY

and it starts with me! _____ So

Pno.

D[°]/F

64

WOODY

here and now I want to be a bet - ter ver - sion a bet - ter me. No long - er tied to some

Pno.

E⁵/C Am

69

WOODY

smart phone a whole new world to call my own. Life is too short_

Pno.

A^b E⁵/C A^b Dm

73

WOODY

to live a- lone.

Pno.

G

(Brian slides down out of the tree, having over heard his conversation.)

BRIAN

Still talking to yourself?

WOODY

(Incredulously)

Oh hey, where did you come from?

BRIAN

(Pointing up to the tree to jog his memory)

I work here, remember?

WOODY

Nice day today, right?

BRIAN

Yeah, pretty nice.

(Awkward silence)

I just wanted to say hi.

WOODY

Hi.

BRIAN

Better get back to work.

(Brian turns to leave)

WOODY

You scare me.

BRIAN

Huh?

WOODY

I said, you scare me.

BRIAN

Oooh kay.

WOODY

Look, I've never....

BRIAN

(Looks as if unsure)

WOODY

.... done anything like this.

BRIAN

Well, you have to start somewhere.

WOODY

I've always felt if I could just make it. Be somebody rich, I would have it all. Then one day it happened, I made a discovery that could change the world forever. But then... you come along. *(beat)* I felt something for you, Brian, that I have no idea what to do with. There you were, the real thing staring me in the face and I couldn't handle it. And I ran away. I always run away.

BRIAN

Where have you been running all these years?

WOODY

(Holding up phone)

Here.

(To Brian)

I'm sorry.

(Brian smiles at Woody. They hug.)

And I might as well tell you, I have some sort of skin condition and I don't have a lot of time. I think I'm turning into a tree.

BRIAN

That's cool. I like trees.

(Woody laughs, Carmela rolls her eyes)

WOODY

Of course you do.

(Woody's alarm goes off on his phone reminding him of the launch)

Oh shit, the launch.

(To Brian)

I can't let what I created get out to the public. That thing can really hurt people.

(WOODY tries to walk but can't.)

BRIAN

Here, let me help.

WOODY

(beat) I can't do this alone. Will you come with me to the Launch?

BRIAN

Absolutely. What's the plan?

WOODY

I'll tell you on the way, but I have to stop by my apartment first and grab a transmitter. Come on!

(Brian picks up Woody and out of nowhere, Carmela enters riding a Vespa.)

CARMELA

You can't carry him all the way! Come, I drive you. I have my Vespa!

(In the wings of a large auditorium at Sweeley Enterprises. The Vespa arrives and Brian lifts Woody off and into his arms.)

Scene 15 - Sweeley Enterprises - The launch of the Neurogate

(Sharon appears at a podium dressed in a red suit. Her appearance is different, she is very poised, perfect in every way. She seems plastic like a Stepford wife. She is joined by Marty. Stage right enter Woody over the shoulder of Brian, followed by Carmela carrying a cane in one arm and a big purse thrown over her shoulder. The ensemble become the audience.)

SONG #21 – "NEUROGATE LAUNCH"

THE NEUROGATE LAUNCH

(SHARON, WOODY, BRIAN, CARMELA)

Music and Words by
CARDEN and DORAN

WOODY

Okay, I'm good. It's good. You can put me down. I can make it from here.

(Brian sets Woody down)

BRIAN

You sure? I can carry you to the podium from here if you like. You're not walking too great.

WOODY

No it's cool I can do this.

CARMELA

Here, take Alfredo's cane. He don't need it anymore.

WOODY

Do you have the transmitter I gave you?

CARMELA

Yes sir! Right here in my purse. (she reaches into her large purse, and begins to rummage around)

Hmm. Yep.. somewhere right..

WOODY

Come on I need it.

BRIAN

Here, let me help.

(Carmela starts pulling out all sorts of curious objects, a crystal ball, a Ouiji board, a Chinese food container a giant camera with a flash etc, handing them to Brian, who in a short time has his hands overflowing and full of everything, except the transmitter. As scene shifts to on stage, a microphone squeals.)

♩.=132

SHARON

Piano

SHARON (into microphone)

Good Afternoon. It is wonderful to be here with you all today.

My Name is Sharon Sweeley of Sweeley's Sweets.

(Ensemble applaud)

We have something very exciting to share with you.

Now, some of you may know me as the wholesome and healthy sweet maker, but I wasn't always the woman you see standing before you.

I was like so many of you. Unhealthy, unfit, in a word, I was a glutton!

I had a sweet tooth that got the best of me night after night, day after day until

I looked in the mirror one day and I said " Sharon Louise Sweeley who makes it happen?

And the meek, shy, reply that came back from my reflection was 'I do'.

I made up my mind right then and there, that not only was I going to make a change;

I was going to have my cake and eat it too.

I never realized what a little determination, a little self empowerment could do.

5

SHARON

Pno.

Musical score for Sharon and Piano (Pno.) starting at measure 5. Sharon's part consists of four measures of whole rests. The piano accompaniment features a melody with triplets and a bass line with chords.

9

SHARON

Pno.

Musical score for Sharon and Piano (Pno.) starting at measure 9. Sharon's part consists of six measures of whole rests. The piano accompaniment features a melody with chords and a bass line with a steady rhythm.

15

SHARON

Pno.

mirror

22

SHARON

Pno.

The meek....

28

SHARON

Pno.

CUE: a little self empowerment could do.

32

SHARON

Safety

Nev-er quest ion what's you feel is_ true... The an - swers all_ be - gin

Pno.

R.H.

39

SHARON

— with you — You can do it? Yes! — I'll give you just one clue! —

Pno.

WOODY

(To Carmela and Brian)

Okay I really need it....like now.

CARMELA

(Feisty)

I know. Don't you think I know. I know! It's in here somewhere.

(She turns the entire bag upside down emptying the contents on the ground.

Woody and Brian all get down on the ground and begin sorting through the contents.)

(Lights crossfade to Sharon)

48

SHARON

♩.=132

Pno.

50 SAFETY

SHARON

Fan your on - line lust - ful fires!

Pno.

55

SHARON

We'll fu - fill your heart's de - sires!

Pno.

BRIAN
 (still searching)
 It's not here. Are you sure you put it in the bag?

WOODY
 Did you leave it in the Vespa?

CARMELA
 No, I no leave it in the Vespa? Why would I leave it in the Vespa?

(Crossfade back to Sharon)

SHARON
 Now through an exciting new technology,
 you can eat until your hearts content with my new virtual eating app, 'The Gluttonizer!' But wait there's more!
 In many great discovery's other treasures are also found.
 Ladies and Gentlemen, in a few short moments I will present the 'piece de resistance' the NEUROGATE!
 A non-invasive patch that works with your phone to create experiences that feel as 'real' as this moment.

59 SAFETY

SHARON

♩. = 132

Pno.

63

SHARON

Step in - to the new fron - tier! There is noth - ing you should fear!

Pno.

71

SHARON

Place the patch be - low your ear, Make a wish it

Pno.

77

SHARON

will ap - pear! Ah!

Pno.

BRIAN
It's gotta be in the Vespa.

CARMELA
Shut up you. I no leave it!

WOODY
Guys.

BRIAN
Fine. You're the Psychic, where is it?

CARMELA
Aww! Fongool!

She reaches in her blouse and pulls the transmitter from her bra.
Woody tries to grab it and run, but can't.
Brian throws him over his shoulder and carries him to the podium.)

83 $\text{♩} = 132$

SHARON

87

SHARON

88

SHARON

Take a ride to out - er space!

Pno.

SHARON

90

SHARON

There is no lim-it to the place

Pno.

WOODY
 WAIT! WAAAAAAAAAAIT! HOLD IT EVERYBODY!
 (Brian sets Woody down next to Sharon)

SHARON
 Ughhh! Woody? What are you doing?

(The crowd is silent)

93

SHARON

Pno.

WOODY
Uh right. Hi Sharon.

MARTY
You been drinking buddy?

WOODY
No I haven't. I'm here to..

SHARON
Ladies and Gentleman Please give a hand for WOODY COLLODI. The inventor of the Neurogate.(*applause*)

WOODY
And *equal partner*.

CARMELA
(To Brian)
Oh look. How wonderful. He's a smart one that Woody. (Taking a picture of him)

WOODY
We're not going to go through with this!

SHARON
It's not your choice sweetheart.

WOODY
Seeing as I own 50%, it actually is!
(Marty shows Woody the contract)

WOODY
You tricked me . You switched the contracts

SHARON
(Smugly)
Tough Tulips.

(To audience)
Without further ado, think of what you wish for and

WOODY
No Sharon, It isn't safe!

SHARON
It's too late sugar. They're mine! (She presses the button)

94 SAFETY

SHARON

Pno.

98

SHARON

Pno.

WOODY

You can't do this. It's not right.

(He tries to push past Sharon to use the transmitter on the computer)

MARTY

Not gonna happen buddy.

(Marty blocks Woody who falls on the stage dropping the transmitter. Marty picks it up.)

BRIAN Hey!

(Brian punches Marty. Woody starts to crawl towards the transmitter and Sharon tries to stop him. Carmela grabs Sharon by the hair and pulls her back.

They tussle and Woody continues.

CARMELA

No you don't Bitch, I cut you!

SHARON

Let me go!

Woody grabs the transmitter, plugs it in and types in the information on the last key-stroke he goes stiff. He is now completely wooden and lifeless, The giant LCD screen goes crazy along with the music and suddenly it melts down, and all goes quiet. The screen is filled with fuzz. The Neurogate is destroyed. Everyone is quiet, Sharon is furious.

103

SHARON

Pno.

109

SHARON

Pno.

112

SHARON

Pno.

SHARON
 Oh, OH! You are done! We are through!
 You will hear from my lawyers! Freakin tree.

Brian walks over to Woody who is frozen in place.
 He puts his hand on Woody's shoulder and then the side of his face.

#22

RED OAK (Reprise)

BRIAN

Woody? Are you?

CARMELA

Yes, I'm afraid so.

BRIAN

You mean?

CARMELA

Si.....

BRIAN

Oh I see.

CARMELA

He did a good thing, Brian. He saved us all.

BRIAN

(He starts to tear up he looks at Carmela and the others.)

What am I gonna do?

CARMELA

Well, you could plant him.

BRIAN

What? He's dead.

CARMELA

No he's not dead. He's wood. You can plant him in the garden. Water him. He will grow.

(BRIAN pics Woody up and carries him away to the park.)

MUSIC BY DORAN

$\text{♩} = 79$
FREELY WITH EMOTION/ ad lib

Violin

Strings

Vln.

Str.

MUSIC BY DORAN /
Rev. 4/12/13

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"RED OAK" from *TITLE OF SHOW*
Page 1 of

Musical score for Violin (Vln.) and Strings (Str.). The score consists of five measures. The Violin part (top staff) begins with a measure rest, followed by a half note G4, a half note A4, and a whole note B4. A slur covers the last two measures, with a whole note G4 in the third measure and a whole note F#4 in the fourth measure. The fifth measure contains a whole note G4. The String part (bottom staves) features a rhythmic pattern of eighth notes in the first two measures, followed by a half note G3 in the third measure, a half note F#3 in the fourth measure, and a whole note G3 in the fifth measure. The bass line includes a descending eighth-note sequence in the first measure and a series of chords in the final three measures.

Scene 16 – THE PARK

SONG #23 - “STANDING ALONE REPRISE”

STANDING ALONE REPRISE/ BETTY ARRIVES

(BRIAN and BETTY BLUE)

Music and Words by
CARDEN and DORAN

#23/24

ENSEMBLE

$\text{♩} = 72$ (Women sing the lower notes here)

In the park he plant-ed him, Wat-ered fed and trimmed his limbs. all a lone the days were

Piano

6

slow. Pat-ient-ly he watch'd him grow.

Pno.

12 **BRIAN**

I don't know if ___ you can hear me. I don't want to ___ live life a - lone If I could spend

Pno.

17

___ one more day with you. There's so much I'd like ___ to say

Pno.

23

I keep hop-ing to find a way_ to make you real a gain_ some day!

Pno.

$\text{♩} = 120$

29 **BETTY'S ENTRANCE**

$\text{♩} = 120$

Pno.

33

Pno.

SONG #24 – “BETTY’S DISCO ENTRANCE” UNDERSCORING

(Suddenly there is a flash of lightning and crack of thunder, BETTY BLUE rolls in, in a chariot pulled by a hot strapping boy who is a horse from the waist down, if you know what I mean. She is out of Earth drag and in her finest Fairy Couture. She dangles a glittering orange carrot in front of him as he pulls the chariot. She is wearing diamond-studded sunglasses and has on an enormous blue wig. Her dress is made of endless yards of tulle that billow behind her. She carries a long blue penis shaped wand vibrator.)

BETTY BLUE

(She walks to Woody and places her wand on each side of his shoulders)

Child, I am here! Now wake up! Wake up sugar!

OREM SHANTI AH!
OREM SHANTI AH
OH OH OH OH
OREN SHANTI AH

WOODY

(Awakes)

I'm alive.

BETTY BLUE

Yes, you are sugar. You're alive and no longer a tree and you can get on with your life with Mr. Happy over there. *(beat)* Damn he is fine. My body just hurts just thinkin' about him.

BRIAN

(Runs over to them)

Woody!
(To Betty Blue)
Who are you?

BETTY BLUE

Honey it's a long story and I ain't got time to explain. Do you believe in magic?

BRIAN

Uh, well.... I think I do now.

BETTY BLUE

Well that's good enough. A little faith's never a bad thing. Can't see the breeze but you know it's there right? Ain't that right, Woody?

WOODY

Yes, that's right. So why did you decide to help me and what took you so long?

BETTY BLUE

Well, two things really. I saw you finally put your ass on the line for others. (beat) That's real love what you did, destroying the Neuro-whatcha-ma-jig.

WOODY

The Neurogate.

BETTY BLUE

(with attitude)

Don't you sass me!

WOODY

Oh no, I'm not sass-in you.

BETTY BLUE

I'm just kidding, (laughs) And I wanted to give you a little time to settle down and see if love would grow between you two.

WOODY

Well, what do think?

BETTY BLUE

Well honey, he tends to you everyday. That's real love and if you find that, you've got everything.

(Pointing to Brian with her Blue Wand)

(beat)

WOODY

I understand.

BETTY BLUE

(beat) (Tearing up)

Sorry it's just...seeing you all grown up still gets to me.

WOODY

Oh, please don't cry.

BRIAN

Yeah, please don't, cause then I'll start and I'm an ugly crier.

BETTY BLUE

(beat)

After your father (*Gepetto*) left, I did my best to raise you on my own. I wanted the life every mama wants for her child. *(beat) (Tearing up)* **I thought that meant leaving you with someone else.....** I may not have said this to you enough, but you need to know... I love you.

WOODY

Little boys don't come with instructions, especially not wooden ones.

BETTY

You're a good boy and you don't need to go running around with this one and that one... lord knows I have no room to preach, I've been there done that. Love is here. *(Putting her hand on his chest)* You are handsome and smart ... You don't have to run anymore. It's time for you to love and live.

WOODY

And what about you?

BETTY BLUE

Child, it's time this old fairy hung up her wig and stiletto shoes. I'm not as young as I used to be. I need to take care of myself, for once and get some fun out of life. Maybe head on down to Key West and find me a twink!

WOODY

(He hugs her tightly)

You're going? *(beat)* I'm gonna miss you.

BETTY BLUE

(Reprise of Neurogate music)

I'll never be that far away. *(She hands him the blue wand)* If you need me, just give this three strokes. Come give momma a hug.

(They Hug)

So no more running, promise?

SONG #25 – “THEN YOU CAME ALONG”

#25

THEN YOU CAME ALONG (Woody, Brian, Betty Blue, and company)

Words and Music by
Carden and Doran

CUE: BETTY: So no more running, promise?

WOODY: No more running I'm done with that. It's time I work on something right here. (takes Brian's hand)

♩=100

SOPRANO

BETTY

BRIAN

WOODY

WOODY

I spent a

♩=100

Piano

5

Sop

Alto

Tenor

BRIAN

There's no

Baritone

life-time o - ver think - ing sec-ond guess-ing self de-feat-ing, then you come a-long.

Pno.

9

Sop

Alto

Tenor

Baritone

Pno.

need in say-ing sor- ry.

WOODY

But I know bet-ter I should have stopp'd it but I blew it, I was wrong.

13

Sop

Alto

Tenor

Baritone

Pno.

Just when things seem'd so per - fect, one mis-take changed it all.

17

Sop

Alto

Tenor

Baritone

Pno.

BRIAN
That was then and this is now_

BETTY
And things work-out some

WOODY
Yes that much is true.

21

Sop

Alto

Tenor

Baritone

Pno.

how.

WOODY
What made you

25

Sop

Alto

Tenor

Baritone

Pno.

BRIAN

I knew you were dif-frent, like no oth - er guy. I see

WOODY

both er once more, to give me a try. Spec-ial?

29

Sop

Alto

Tenor

Baritone

Pno.

BETTY

And re-sil-ient!

clear-ly, the gifts you hide. you are brill-iant, with so much in side.

33

Sop

Alto **BETTY**
In my mind I see vis - ions of the way, they'll get a-long.

Tenor **BRIAN**
In my mind I see vis - ions of the way, we'll get a-long.

Baritone **WOODY**
In my mind I see vis - ions of the way we'll get a-long.

Pno.

37

Sop

Alto

Tenor
Take one day, Hold each mo ment fast, let go of the

Baritone
at a time. Make each mo-ment last let go of the

Pno.

41

Sop

Alto

Tenor

Baritone

Past. **WOODY**

past. Right here_ is all_ that mat-ters now. And we'll_ get through it_ all some how.

Pno.

45

Sop

Alto

Tenor

Baritone

BRIAN

You take a jump_ and hide your fears and sud - den - ly_ the net ap-pears. And

And

Pno.

50

Sop

Alto

Tenor

Baritone

Pno.

You're O' kay

you're O' kay.

I'm O' kay

54 **FULL COMPANY IN HERE**

Sop

Alto

Tenor

Baritone

Pno.

You spend a life-time o - ver think - ing sec-ond

You spend a life-time o - ver think - ing sec-ond

57

Sop

Alto

Tenor

Baritone

Pno.

There's no need in feel ing sor-ry. You have to

There's no need in feel ing sor-ry. You have to

guess ing self de feat ing, but can't get a long. It gets bet-ter, you have to

guess ing self de feat ing, then but can't a long. It gets bet-ter, you have to

61

Sop

Alto

Tenor

Baritone

Pno.

trust the voice with in you it's not wrong Life goes by in an in - stant

trust the voice with in you it's not wrong Life goes by in an in - stant

trust the voice with in you it's not wrong Life goes by in an in - stant

trust the voice with in you it's not wrong Life goes by in an in - stant.

65

Sop We don't know when it is through live right here

Alto We don't know when it is through

Tenor We don't know when it is through live right here

Baritone We don't know when it is through live right here

Pno. We don't know when it is through

68

Sop in the now.. Life is up to you. And things work out some

Alto in the now.. Life is up to you. And things work - out some

Tenor in the now.. Life is up to you. And things work - out some

Baritone in the now.. Life is up to you. And things work - out some

Pno. in the now.. Life is up to you. And things work - out some

*BACK AT TAROT READING ROOM
(Crossfade to Carmela's Tarot Reading Room)*

10

NEW INVENTOR : So, I've got this idea for a new app that will totally change the world! What do you see?

CARMELA: Shuta up you! Angora. I see bad things in your future!

SAFETY

Musical score for measures 71-74. It features four vocal staves (Soprano, Alto, Tenor, Baritone) and a piano accompaniment. The vocal staves are mostly empty, indicating rests for the characters. The piano part consists of a rhythmic melody in the right hand with triplets and a steady accompaniment in the left hand. The key signature has two flats and the time signature is 4/4. A tempo marking of quarter note = 148 is present.

(Brian and Woody look over at the ensemble askance)

Musical score for measures 75-78. It features four vocal staves and a piano accompaniment. The vocal staves contain the lyrics "And things work out some how!". The piano part has a simple accompaniment with chords and a few melodic lines. The key signature has three sharps and the time signature is 4/4. A tempo marking of quarter note = 85 is present.

Music and Word by CARDEN and DORAN

78

Sop

Alto

Tenor

Baritone

Pno.

Detailed description: This musical score is for a vocal ensemble and piano. It begins at measure 78. The vocal parts (Soprano, Alto, Tenor, and Baritone) are written in treble clef with a key signature of three sharps (F#, C#, G#). Each vocal line consists of a single, long, sustained note that spans across the first three measures of the system, indicated by a slur. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and block chords in the left hand. The piece concludes with a double bar line at the end of the third measure.

(Woody and Brian Kiss)

END