BOXES – A RADIO OPERA

BY MICHAEL SAHL AND ERIC SALZMAN

BOOK BY MICHAEL SAHL AND ERIC SALZMAN

LIBRETTO BY ERIC SALZMAN

MUSIC BY MICHAEL SAHL

ALL RIGHTS RESERVED

Eric Salzman

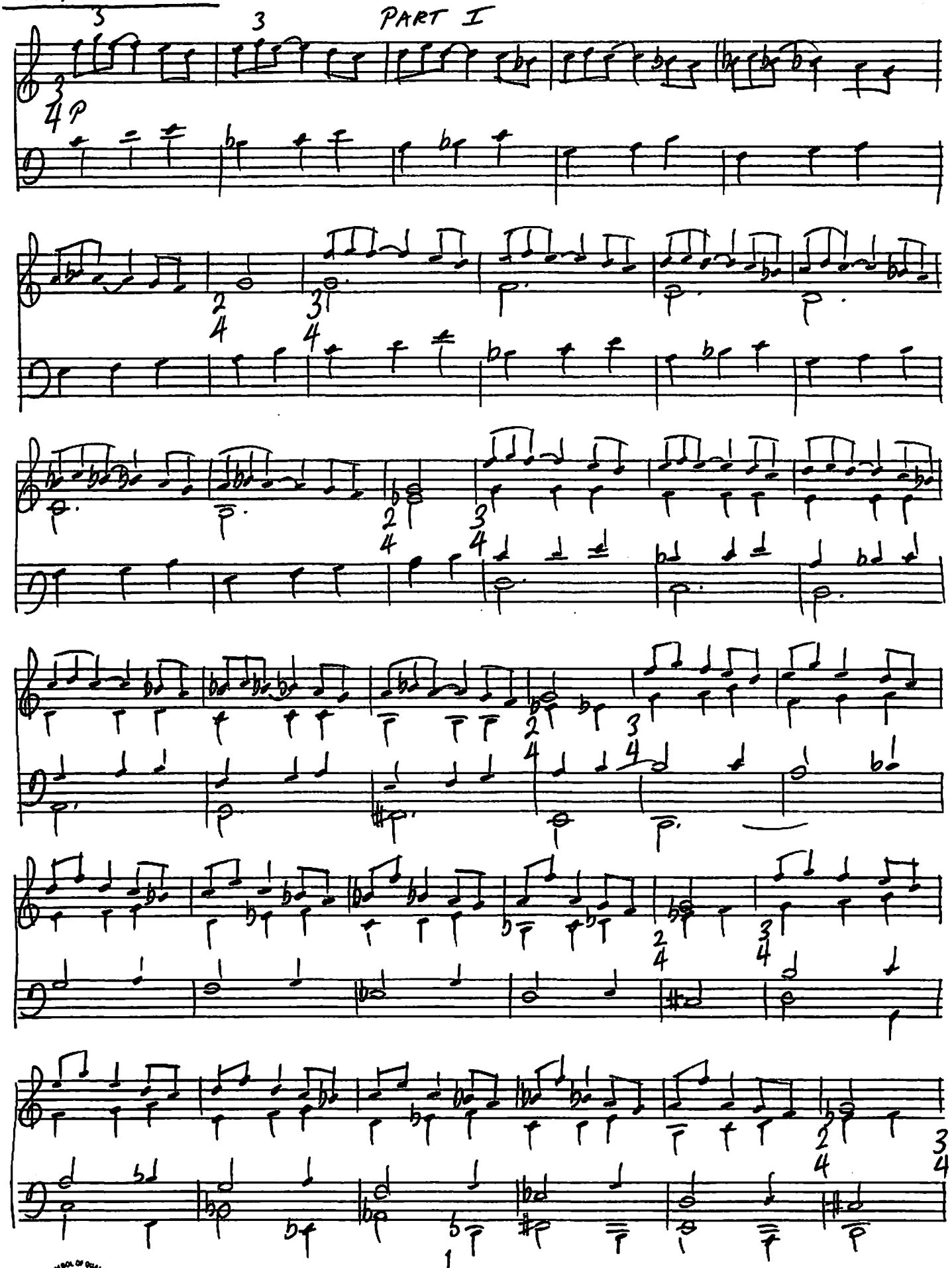
BOXES

No 4's

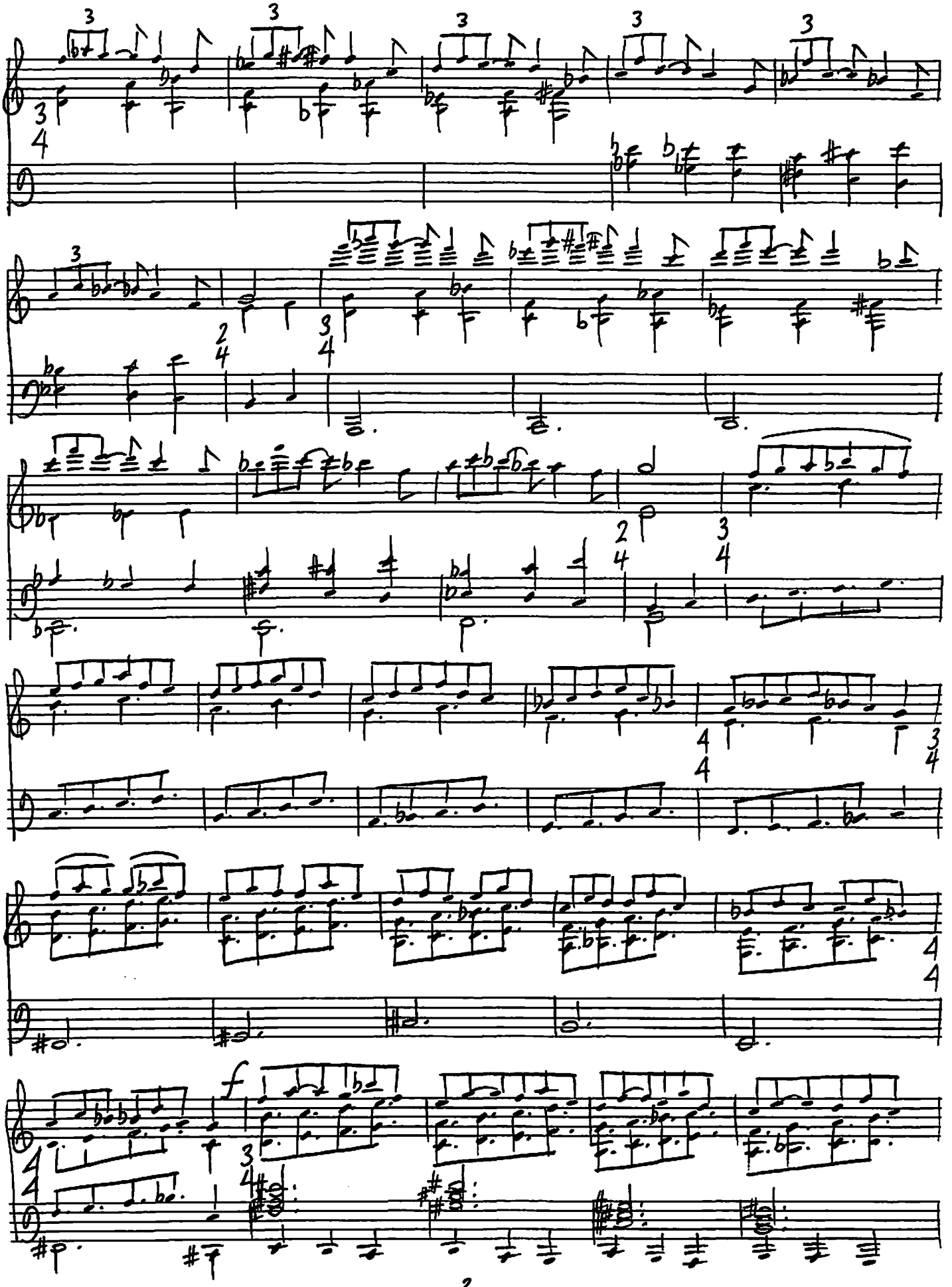
Michael Sahl

A HEAVY MODERATO

PART I



SYMBOL OF QUALITY No Loose Leaf



JOHN: (wakes up)

J.

I was run-ning in the

fp

J.

dark on the green grass chasing, running, fighting, falling down where were the others?

J.

I was running in the dark on the green grass chasing, running, fighting, falling down

FASTER, DISCO

CHORUS:

J.

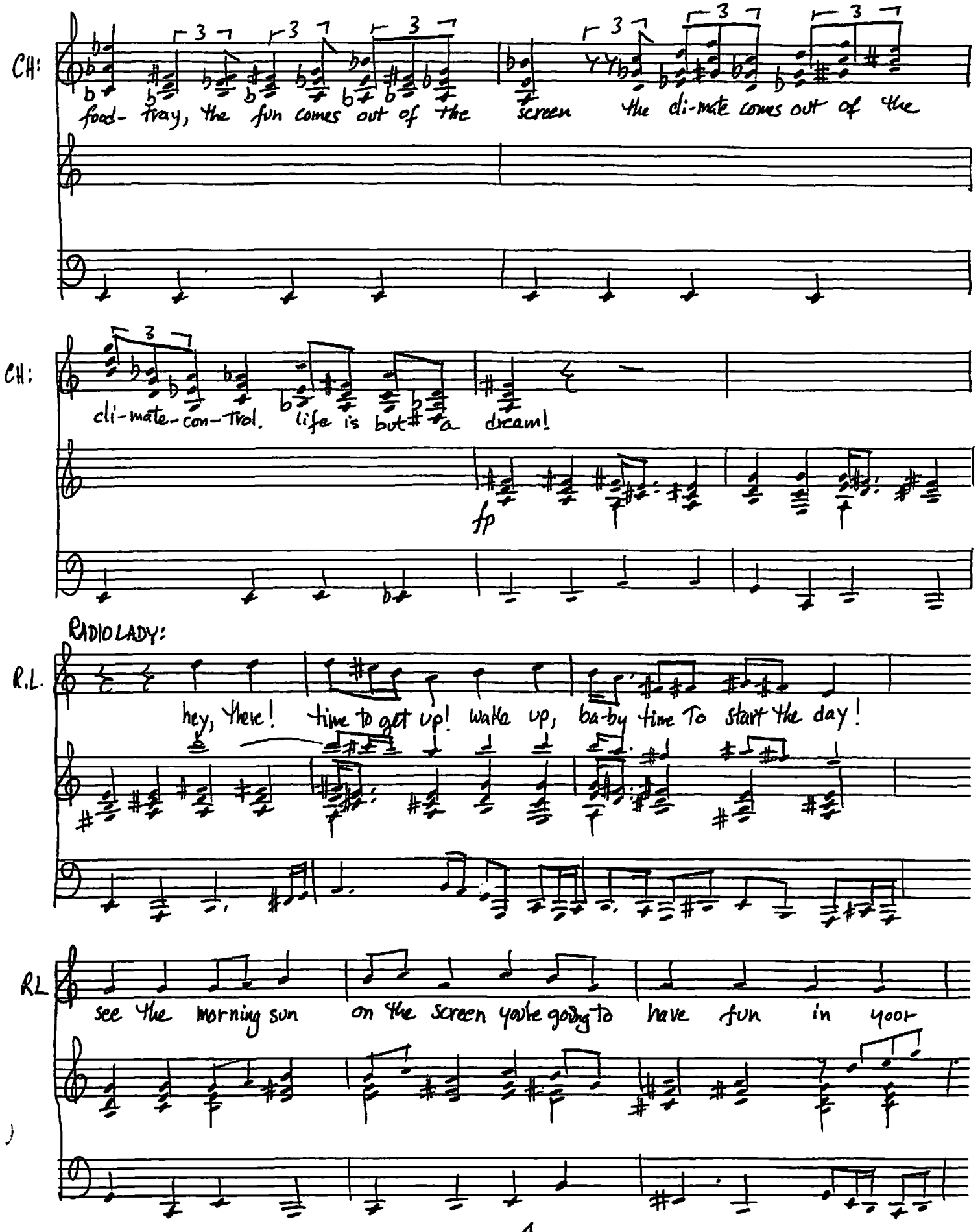
where were the others?

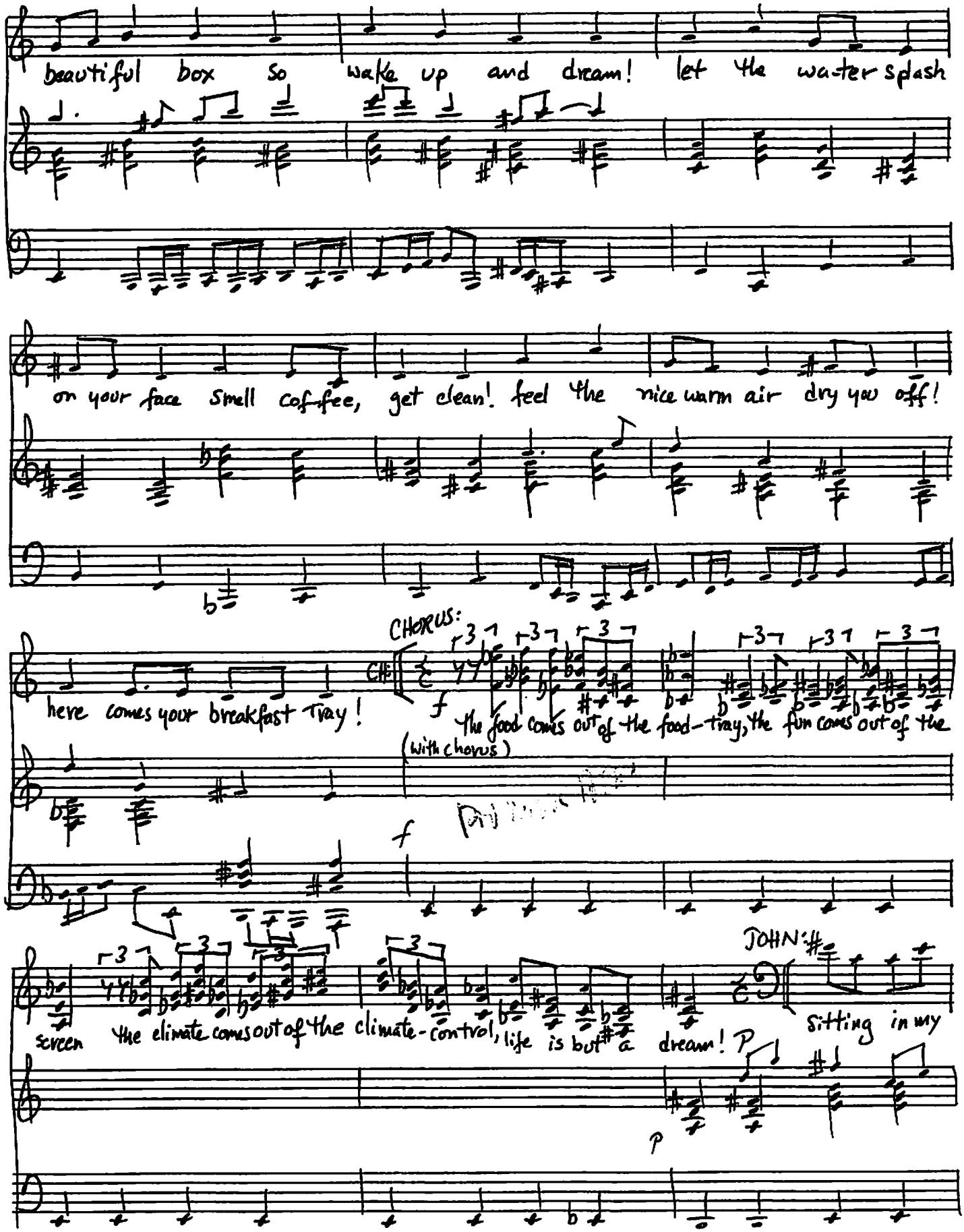
f the food comes out of the

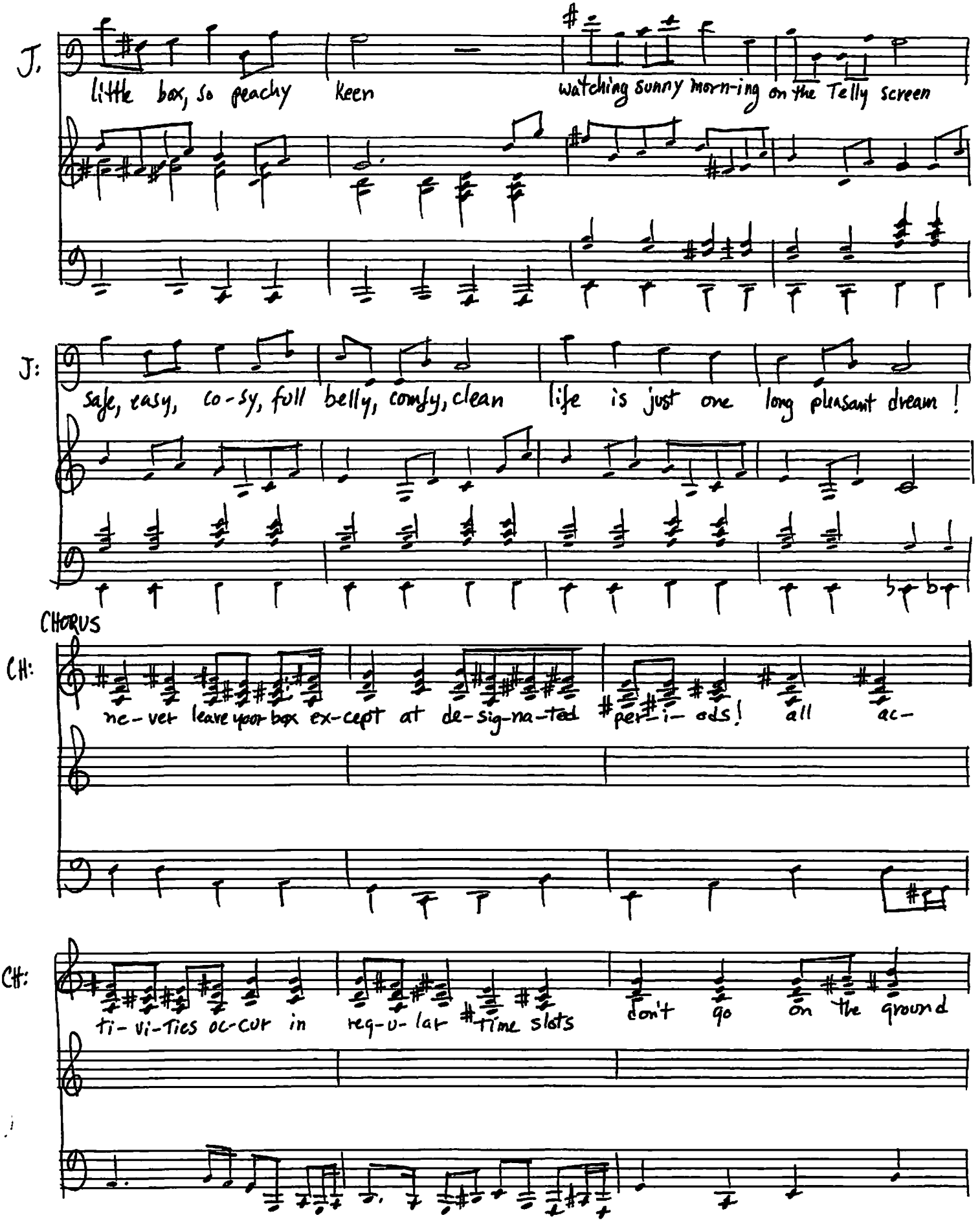
(with chorus)

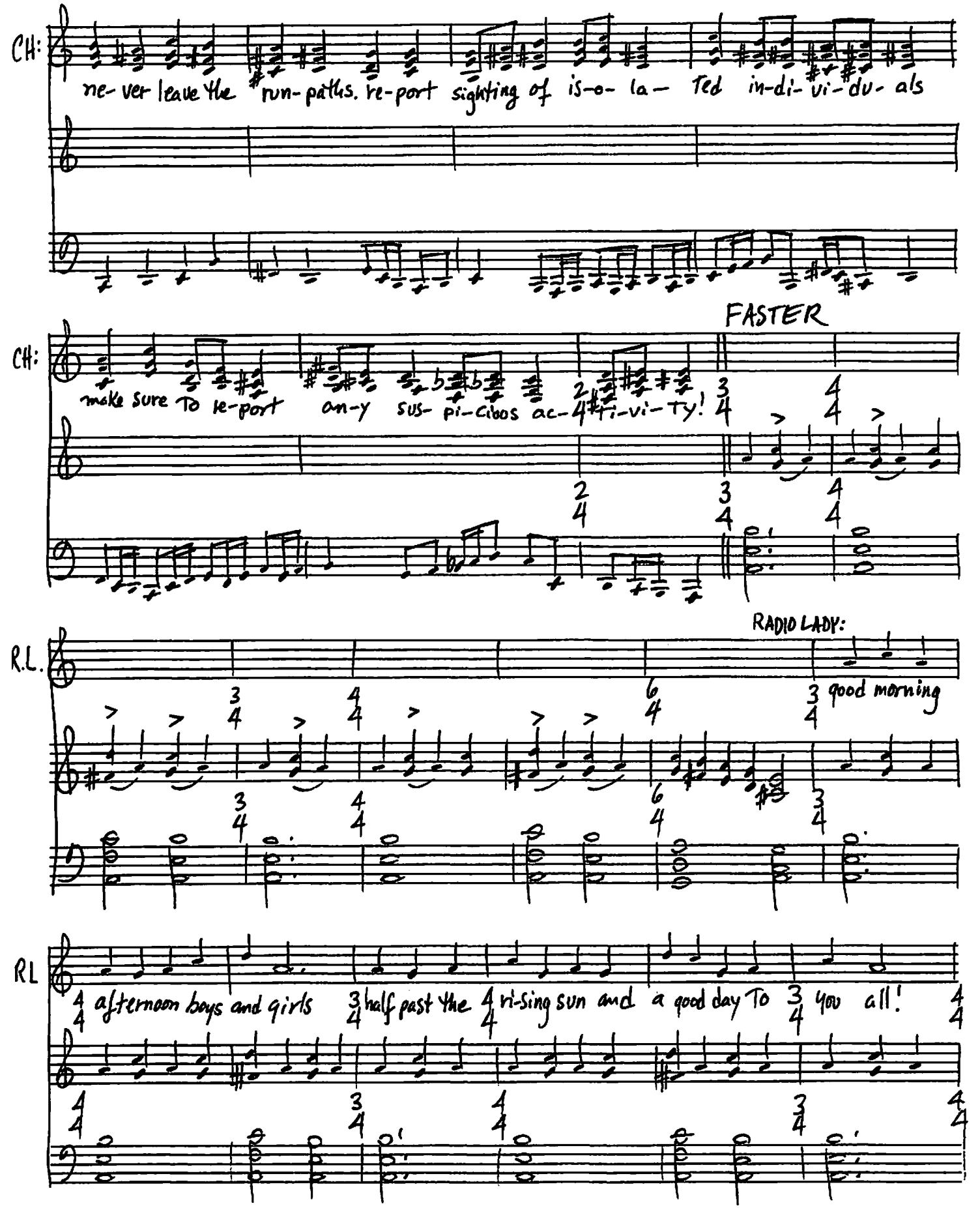
f

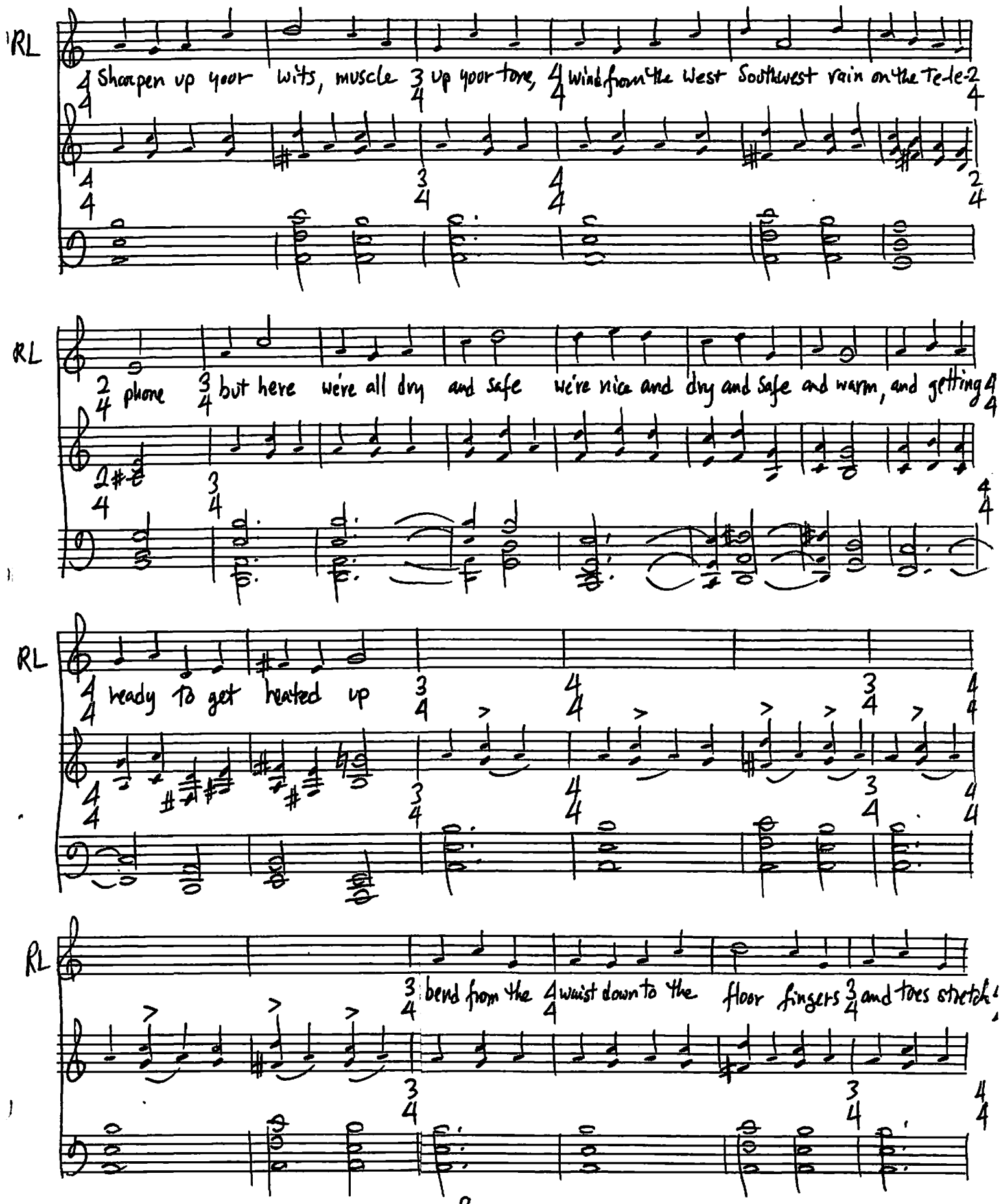
SYMBOL OF QUALITY No Loose Leaf

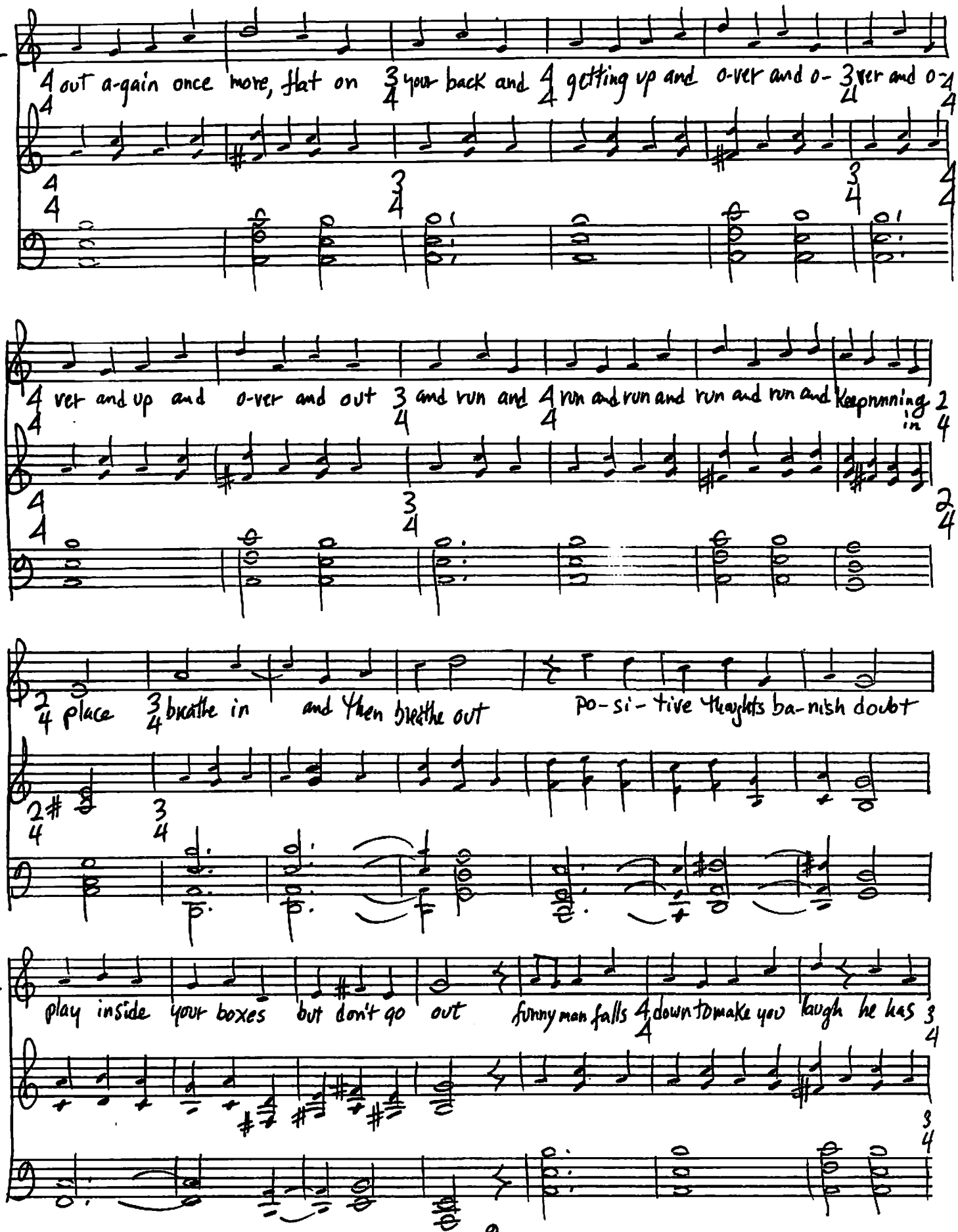

CH:
food- tray, the fun comes out of the screen the cli-mate comes out of the
CH:
cli-mate-con-trol. life is but a dream!
fp
RADIO LADY:
R.L.
hey, there! time to get up! wake up, ba-by time To start the day!
RL
see the morning sun on the screen you're going to have fun in your


RL
beautiful box so wake up and dream! let the water splash
RL
on your face smell coffee, get clean! feel the nice warm air dry you off!
RL
CHORUS:
here comes your breakfast tray!
f
the food comes out of the food-tray, the fun comes out of the
(with chorus)
f
JH:
JOHN:
screen the climate comes out of the climate-control, life is but a dream!
sitting in my
p

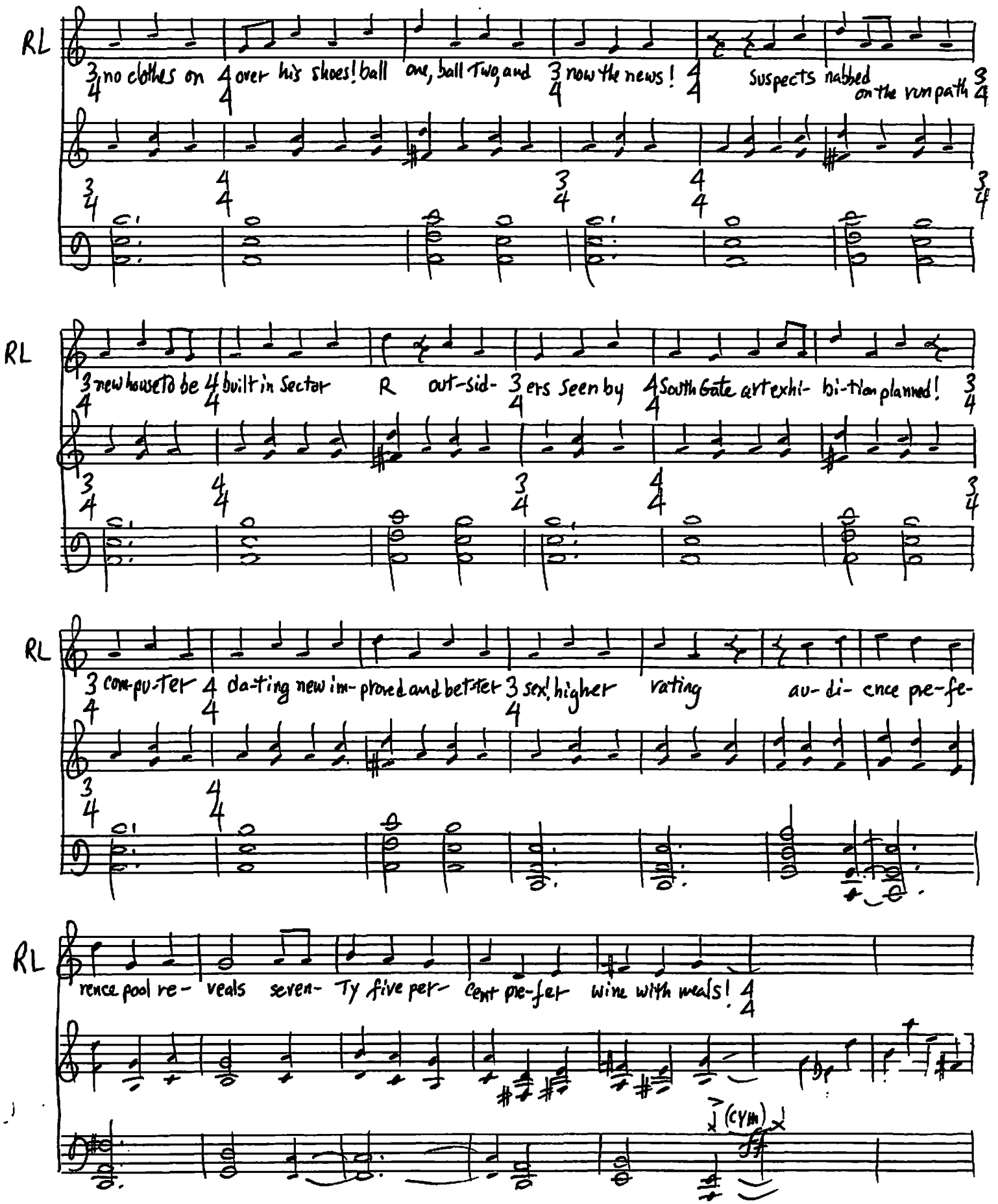

J.
little box, so peachy keen
watching sunny morn-ing on the Telly screen
J:
safe, easy, co-sy, full belly, comfy, clean life is just one long pleasant dream!
CHORUS
CH:
ne-ver leave your box ex-cept at de-sig-na-ted per-i-ods! all ac-
CH:
ti-vi-ties oc-cur in reg-u-lar time slots don't go on the ground


CH:
ne- ver leave the run-paths. re-port sighting of is-o- la- ted in-di- vi- du- als
FASTER
CH:
make sure To re-port an-y sus- pi-cious ac- ti-vi- TY!
RADIO LADY:
R.L.
good morning
RL
afternoon boys and girls half past the ri-sing sun and a good day To you all!


RL
Sharpen up your wits, muscle up your tone, Wind from the West Southwest rain on the Te-le-
RL
phone but here we're all dry and safe we're nice and dry and safe and warm, and getting
RL
ready to get heated up
RL
bend from the waist down to the floor fingers and toes stretch



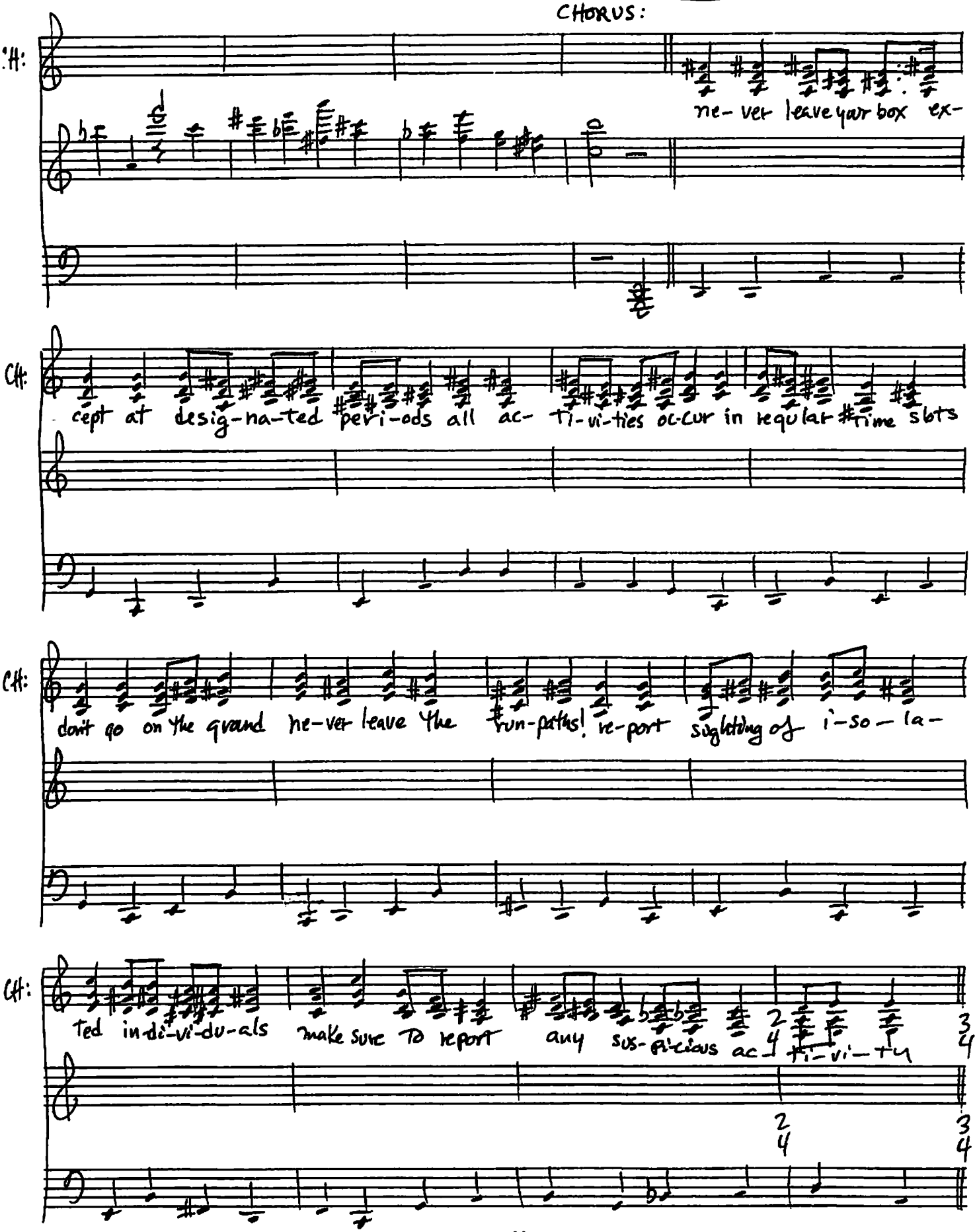
SYMBOL OF QUALITY
No Loose Leaf


RL
no clothes on over his shoes! ball one, ball Two, and now the news! Suspects nabbed on the run path
RL
new houses to be built in Sector R out-sid- ers seen by South Gate art exhi- bi-tion planned!
RL
com-pu-ter da-ting new im-proved and bet-ter sex! higher rating au- di- ence pre-fe-
RL
rence pool re- veals seven- Ty five per- cent pre-fer wine with meals!
(CYM)

RL: Now, Sing! everybody SING!

HALF-TEMPO: DISCO

CHORUS:



SYMBOL OF QUALITY No Loose Leaf

SLOWER

JOHN:

J: Something went wrong in Two - oh - Two food service failed for Two whole

J, RL days That's not supposed To hap - pen

RADIO LADY:

we don't like it

RL much, you know but accidents are bound To happen now

RL We're working hard To fix it up, and glad To know how you feel

FASTER, DISCO

RL

we are not re- pres-sive, we wel- come all forms of re-spon- si- ble

RL

cri- ti- ci- sm. in the context of par- Ti- ci- pa- tion there is room

RL

for all o- pin- ion, all be- ha- vior

CHORUS:

f

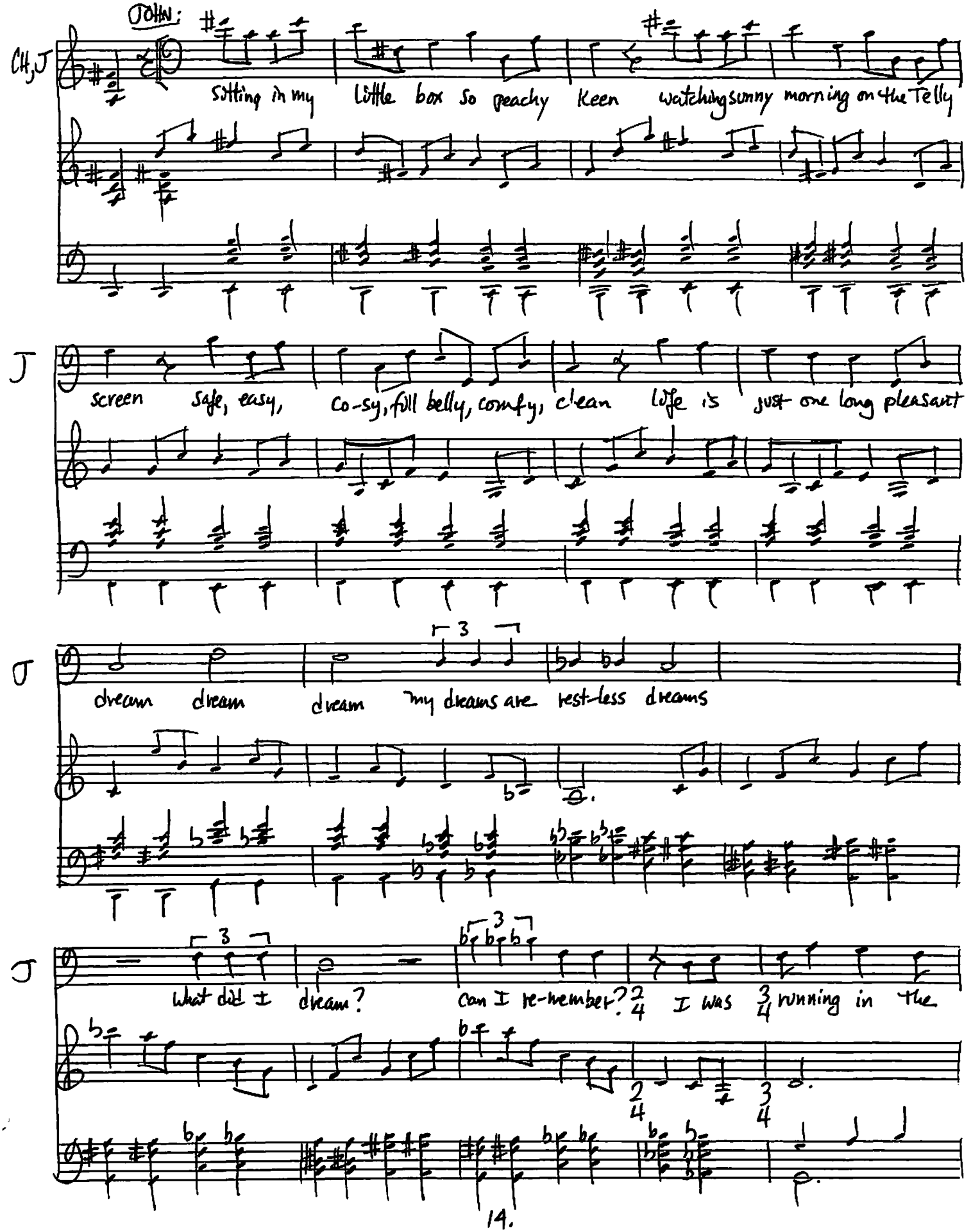
the food comes out of the

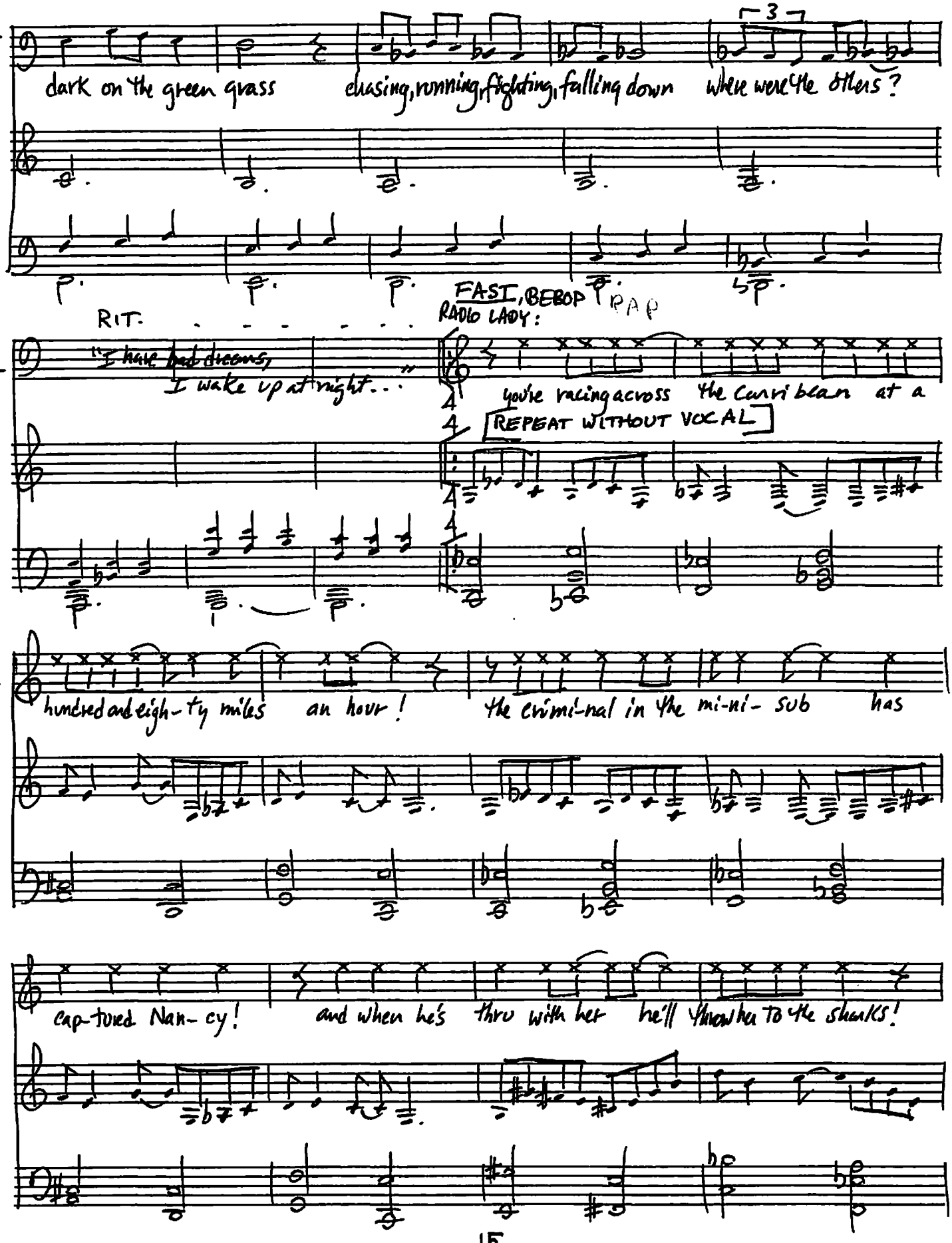
(with chorus)

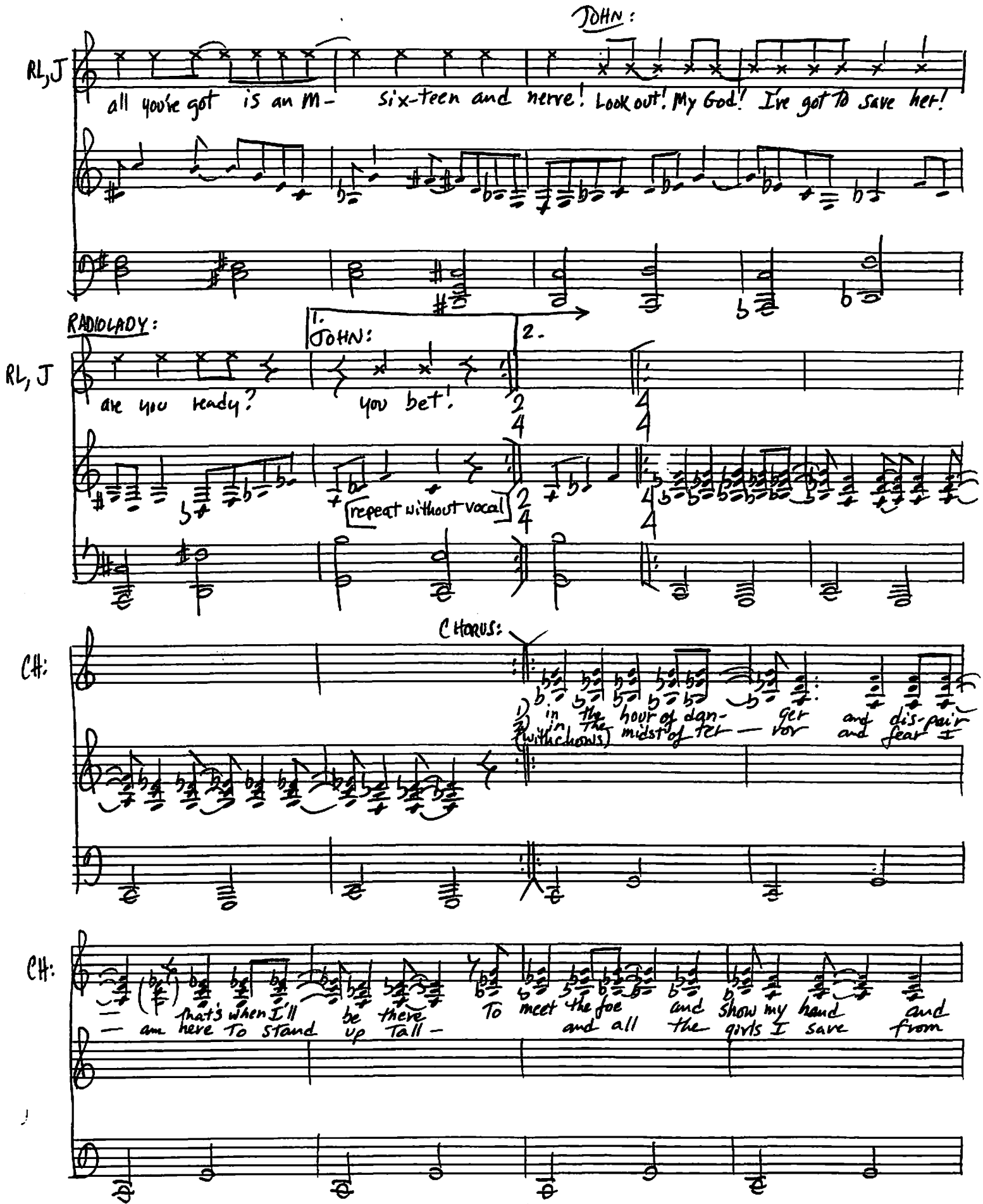
f

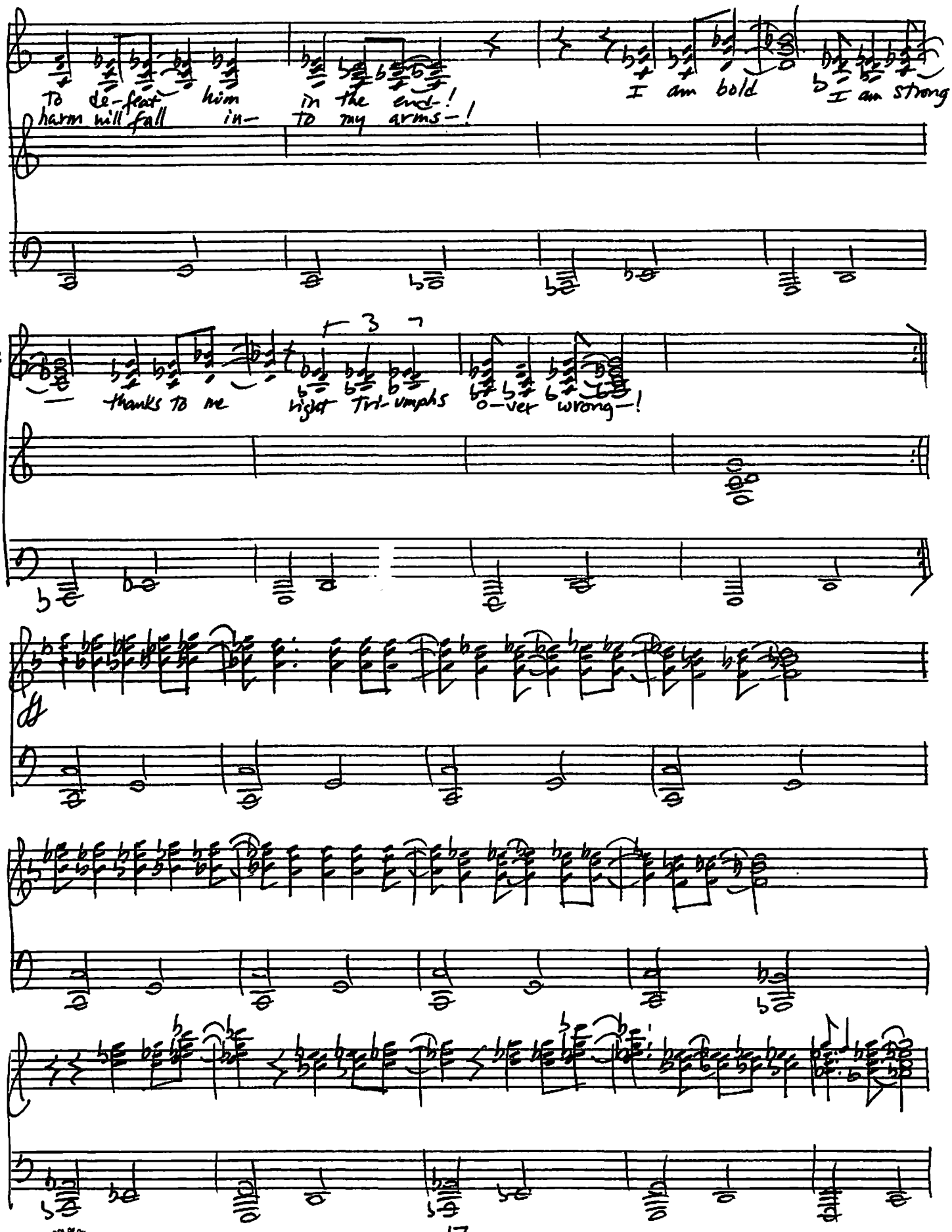
CH

food-tray, the fun comes out of the screen the climate comes out of the climate-control, life is but a

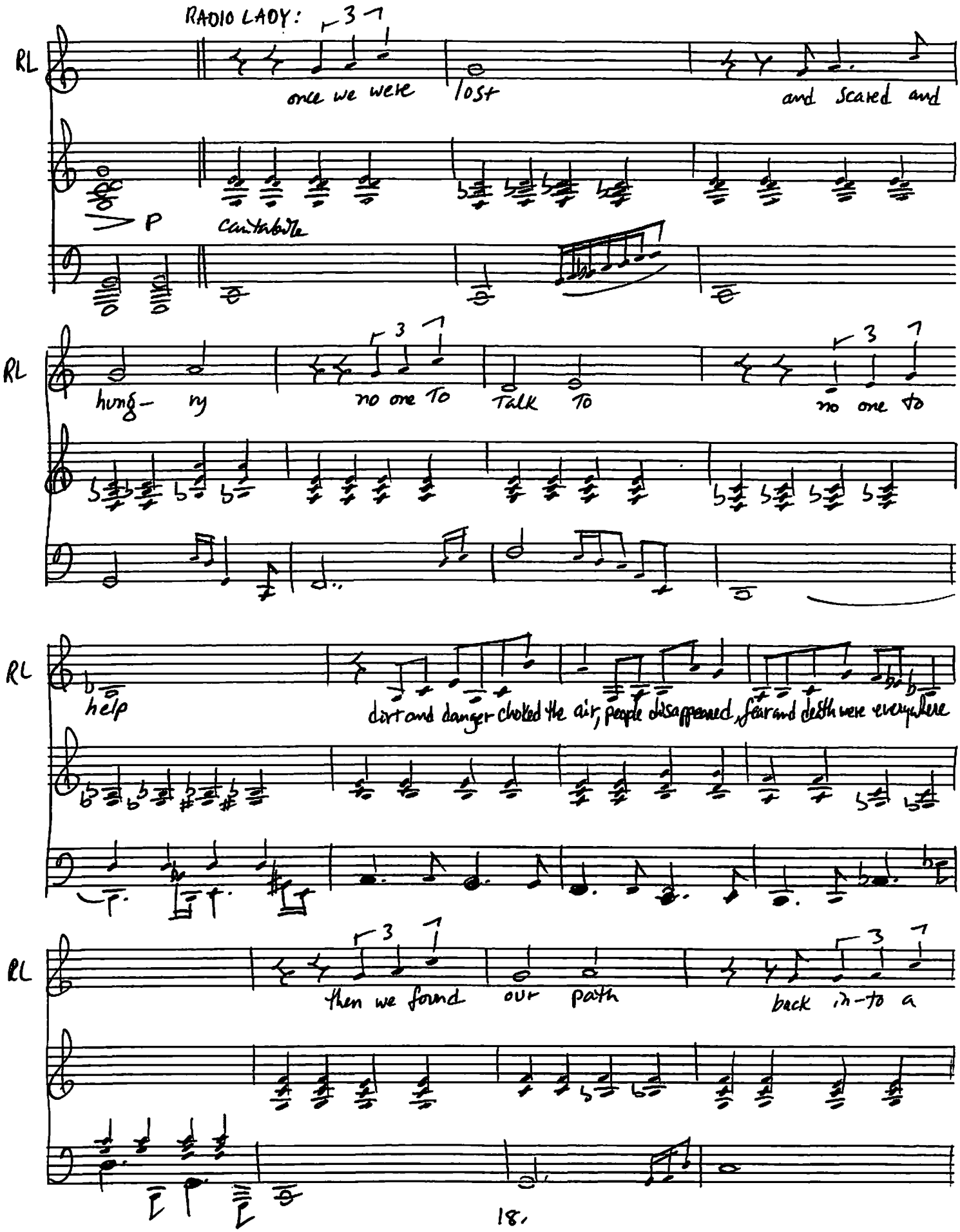

John:
CH,J
Sitting in my Little box so peachy Keen watching sunny morning on the Telly
J
screen safe, easy, Co-sy, full belly, comfy, clean life is just one long pleasant
J
dream dream dream my dreams are rest-less dreams
J
What did I dream? Can I re-member? I was running in the

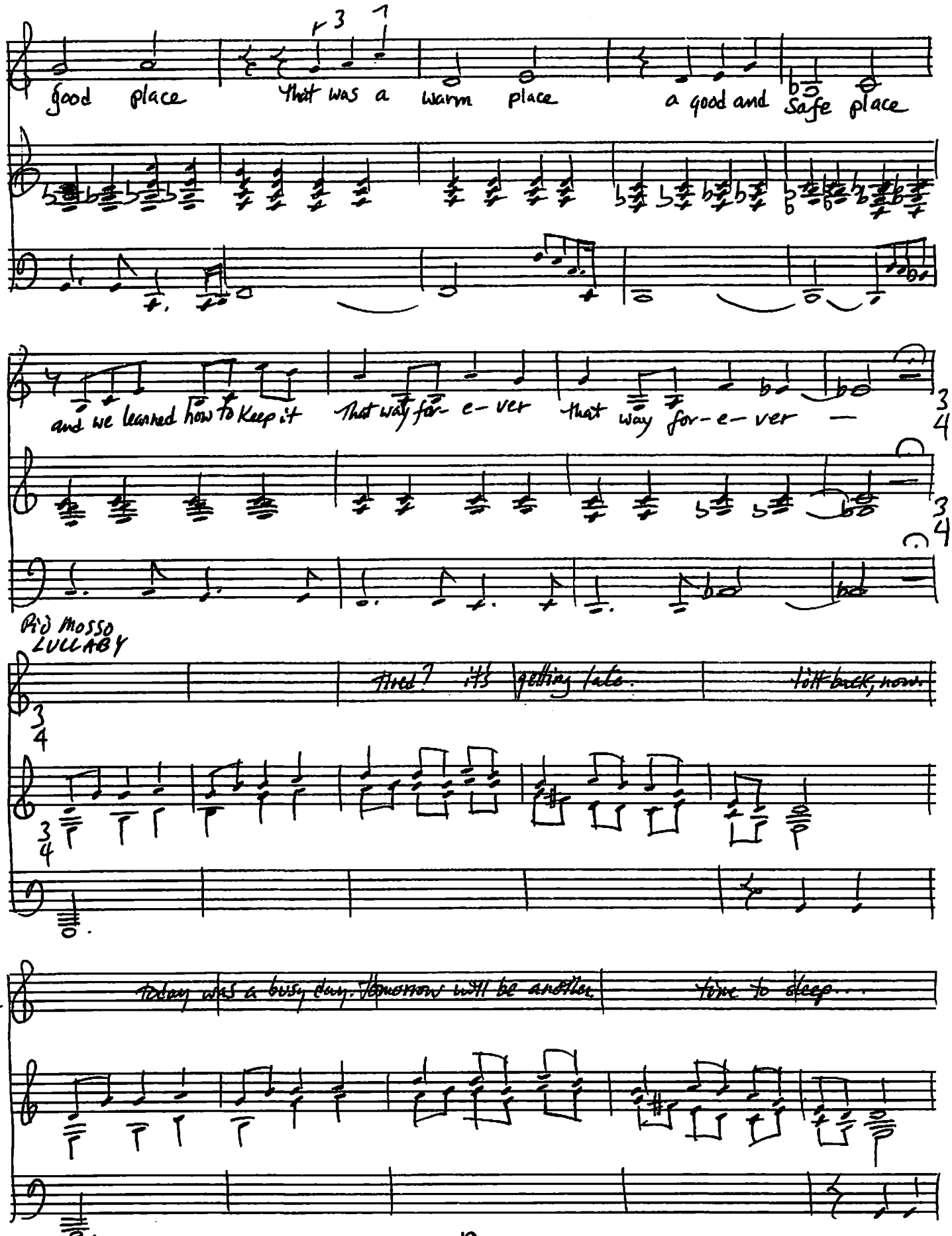

J
dark on the green grass
chasing, running, fighting, falling down
where were the others?
3
RIT.
FAST, BEBOP RAP
RADIO LADY:
"I have bad dreams,
I wake up at night..."
you're racing across the Carribean at a
REPEAT WITHOUT VOCAL
RL
hundred and eigh-ty miles an hour!
the crimi-nal in the mi-ni- sub has
cap-tured Nan-cy!
and when he's thru with her he'll throw her to the sharks!


JOHN:
RL, J
all you're got is an M- six-teen and nerve! Look out! My God! I've got to save her!
RADIOLADY:
1.
JOHN:
2.
RL, J
are you ready? you bet!
repeat without vocal
CHORUS:
CH:
1) in the hour of dan- ger and dis-pair
2) in the midst of ter- ror and fear I
(with chows)
CH:
— that's when I'll be there to meet the foe and show my hand and
— am here to stand up tall — and all the girls I save from

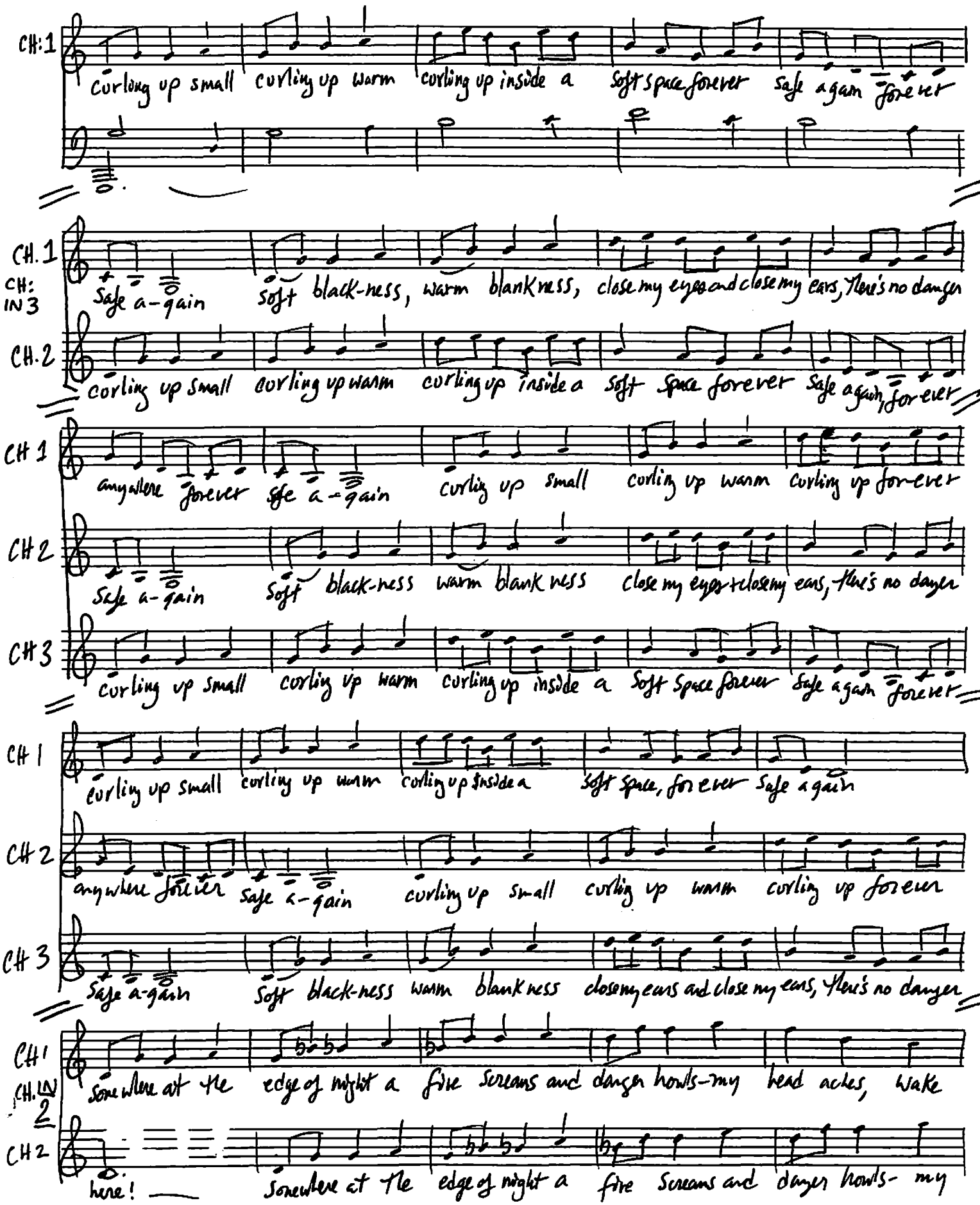

CH:
To de-feat him in the end!
harm will fall in- to my arms-!
I am bold
I am strong
CH:
thanks to me
right tri-umphs o-ver wrong-!

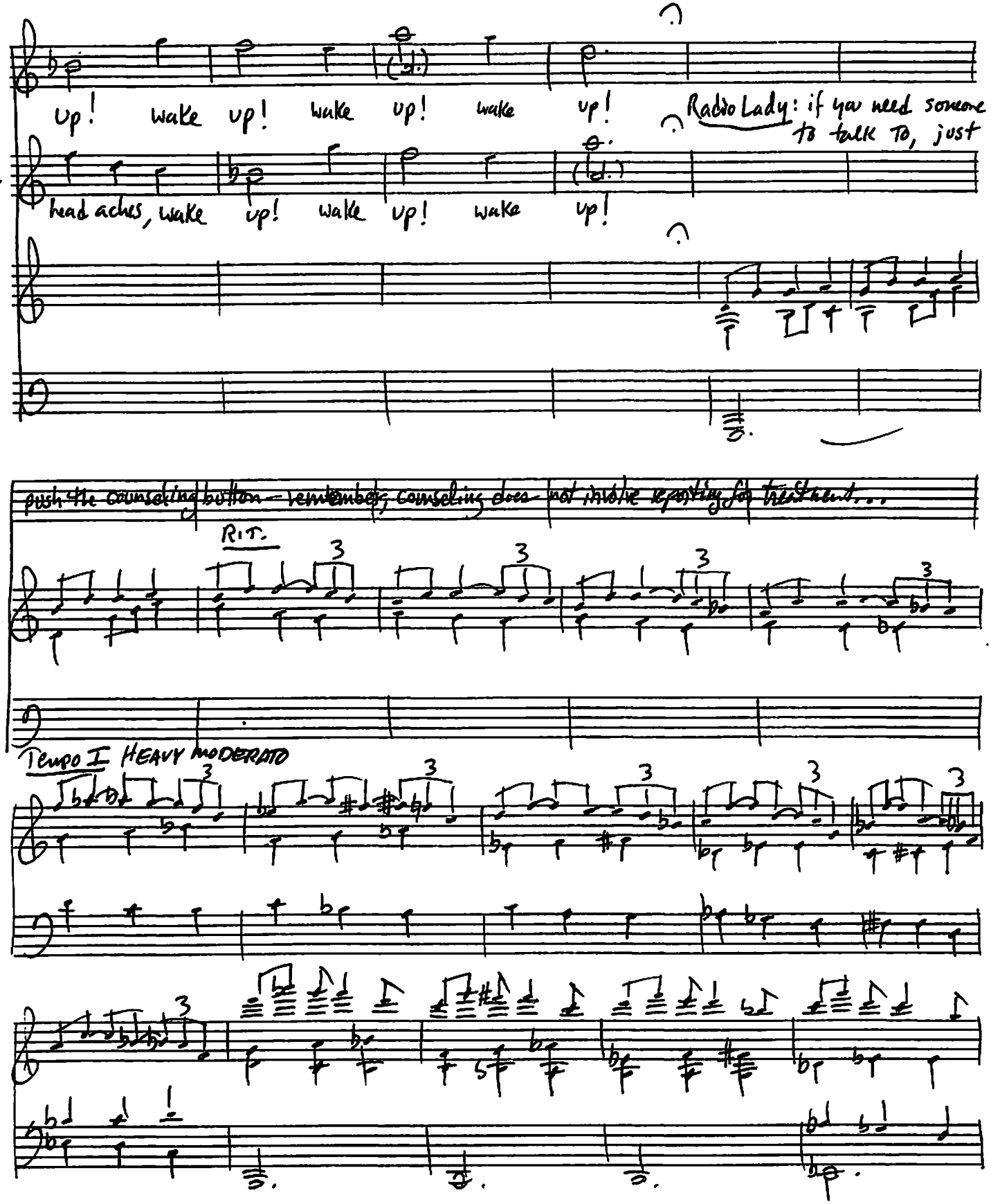
HALF-TEMPO, ROCK-BALLAD

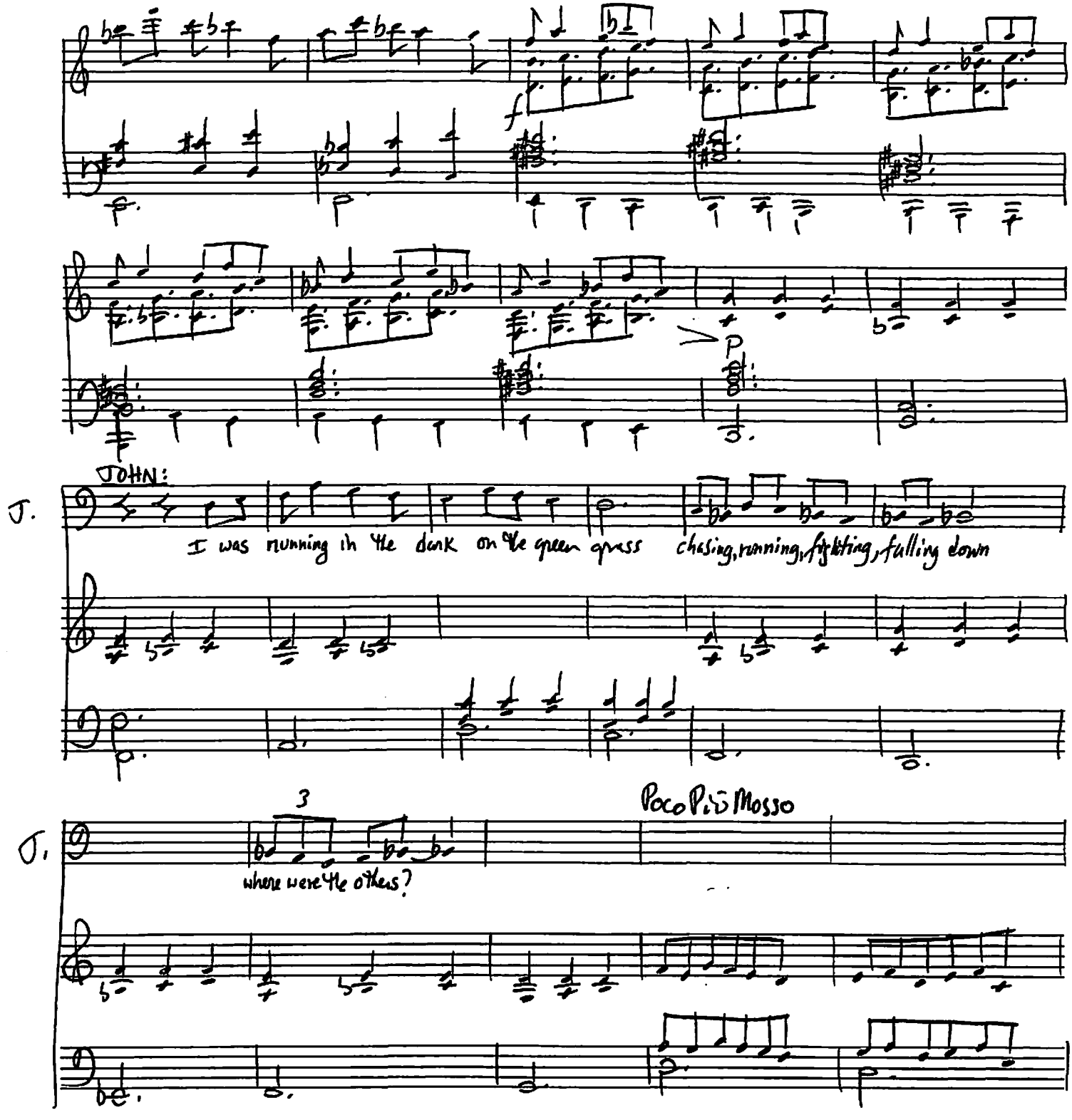


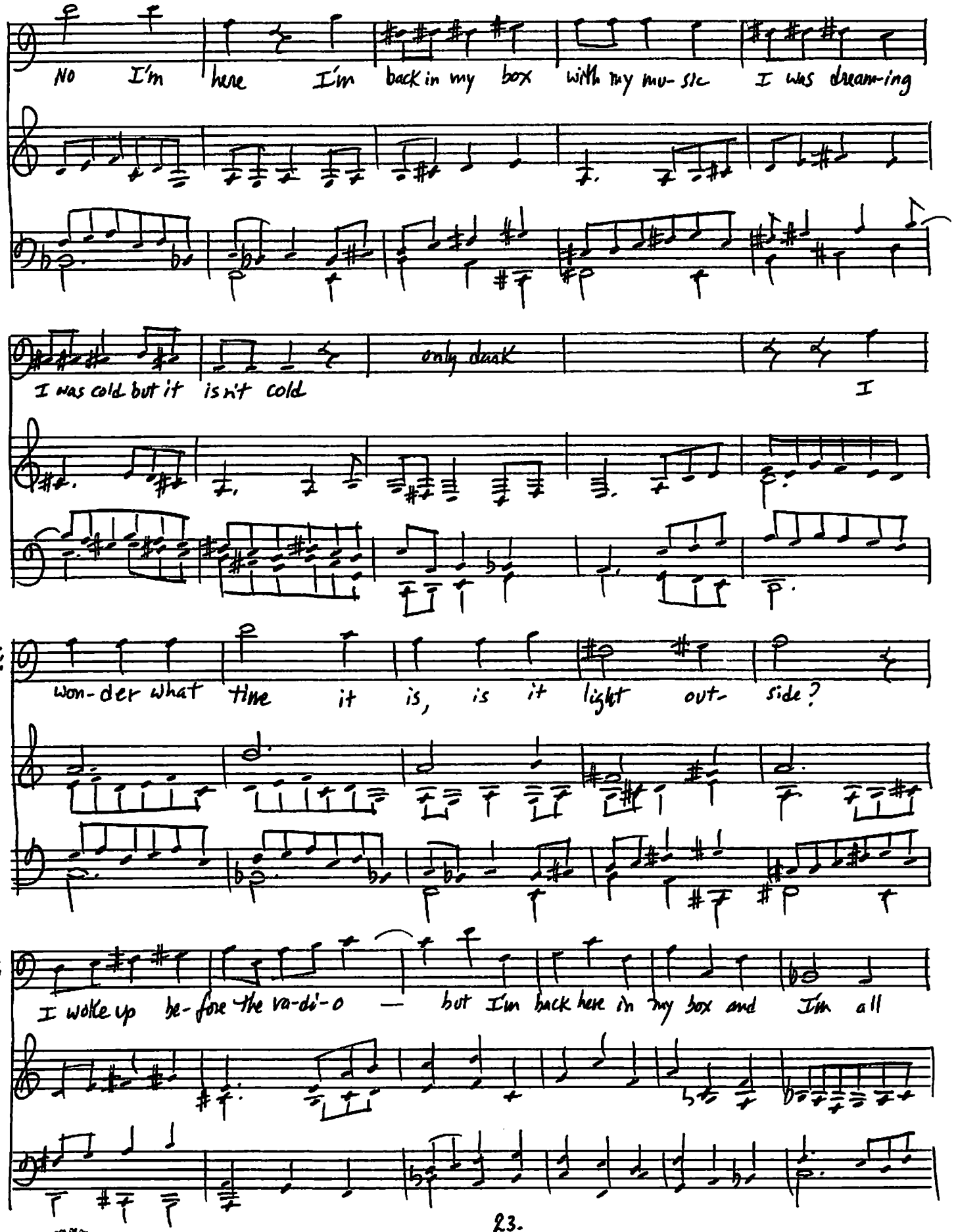

RL
good place
that was a warm place
a good and safe place
RL
and we learned how to keep it
that way for-e-ver
that way for-e-ver —
Rio Mosso
LULLABY
RL
tired? it's getting late.
tiff back, now.
RL
today was a busy day. tomorrow will be another
time to sleep...

Chorus


CH:1
curling up small curling up warm curling up inside a soft space forever safe again forever
CH. 1
CH: IN 3
safe a-gain soft black-ness, warm blankness, close my eyes and close my ears, there's no danger
CH. 2
curling up small curling up warm curling up inside a soft space forever safe again, forever
CH 1
anywhere forever safe a-gain curling up small curling up warm curling up forever
CH 2
safe a-gain soft black-ness warm blank ness close my eyes + close my ears, there's no danger
CH 3
curling up small curling up warm curling up inside a soft space forever safe again forever
CH 1
curling up small curling up warm curling up inside a soft space, forever safe again
CH 2
anywhere forever safe a-gain curling up small curling up warm curling up forever
CH 3
safe a-gain soft black-ness warm blankness close my ears and close my ears, there's no danger
CH 1
CH. IN 2
somewhere at the edge of night a fire screams and danger howls-my head aches, wake
CH 2
here! somewhere at the edge of night a fire screams and danger howls- my

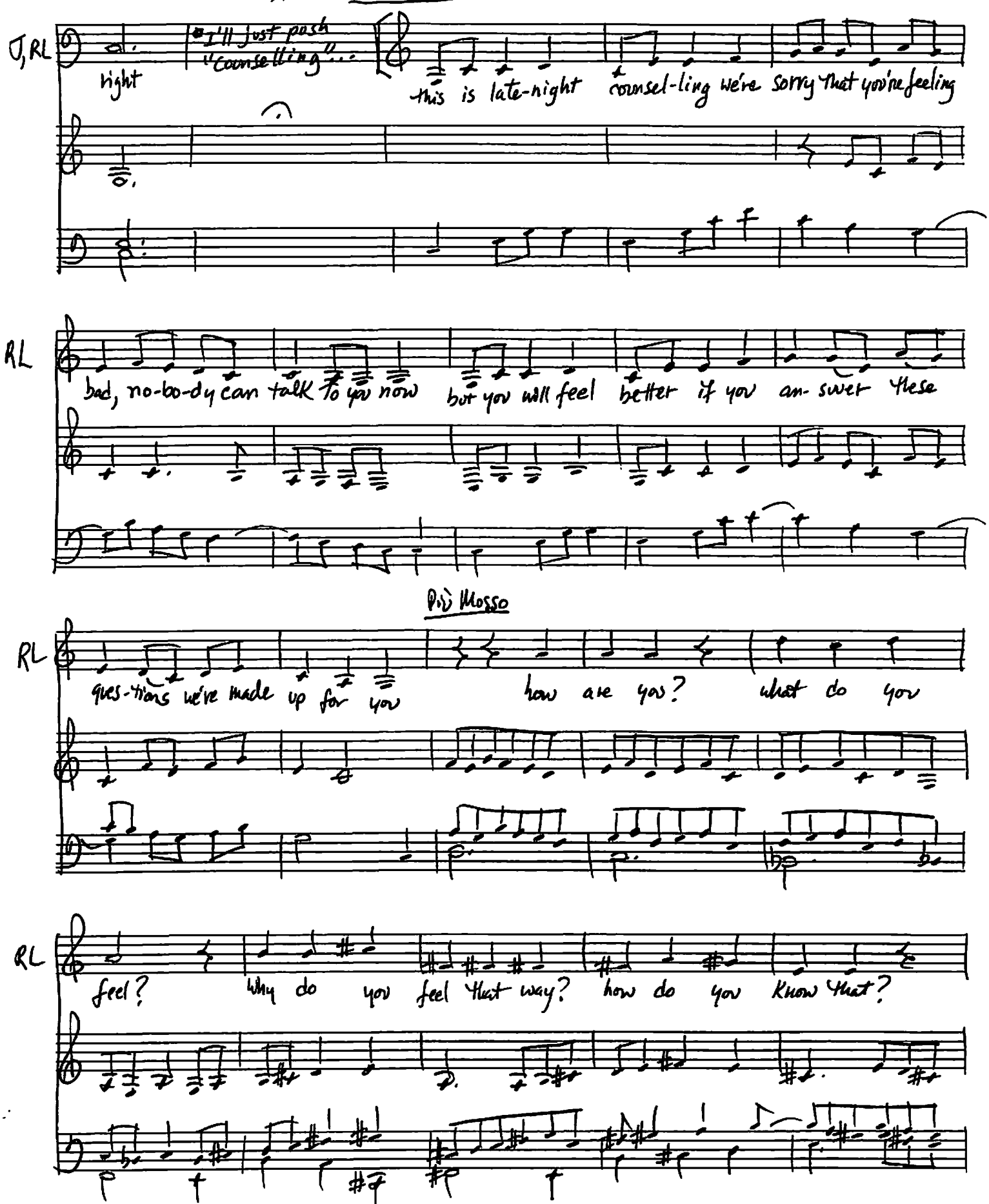

CH1
up! wake up! wake up! wake up!
Radio Lady: if you need someone to talk to, just
HG
head aches, wake up! wake up! wake up!
RL:
push the counseling button - remember, counseling does not involve reporting for treatment...
RIT.
Tempo I HEAVY MODERATO

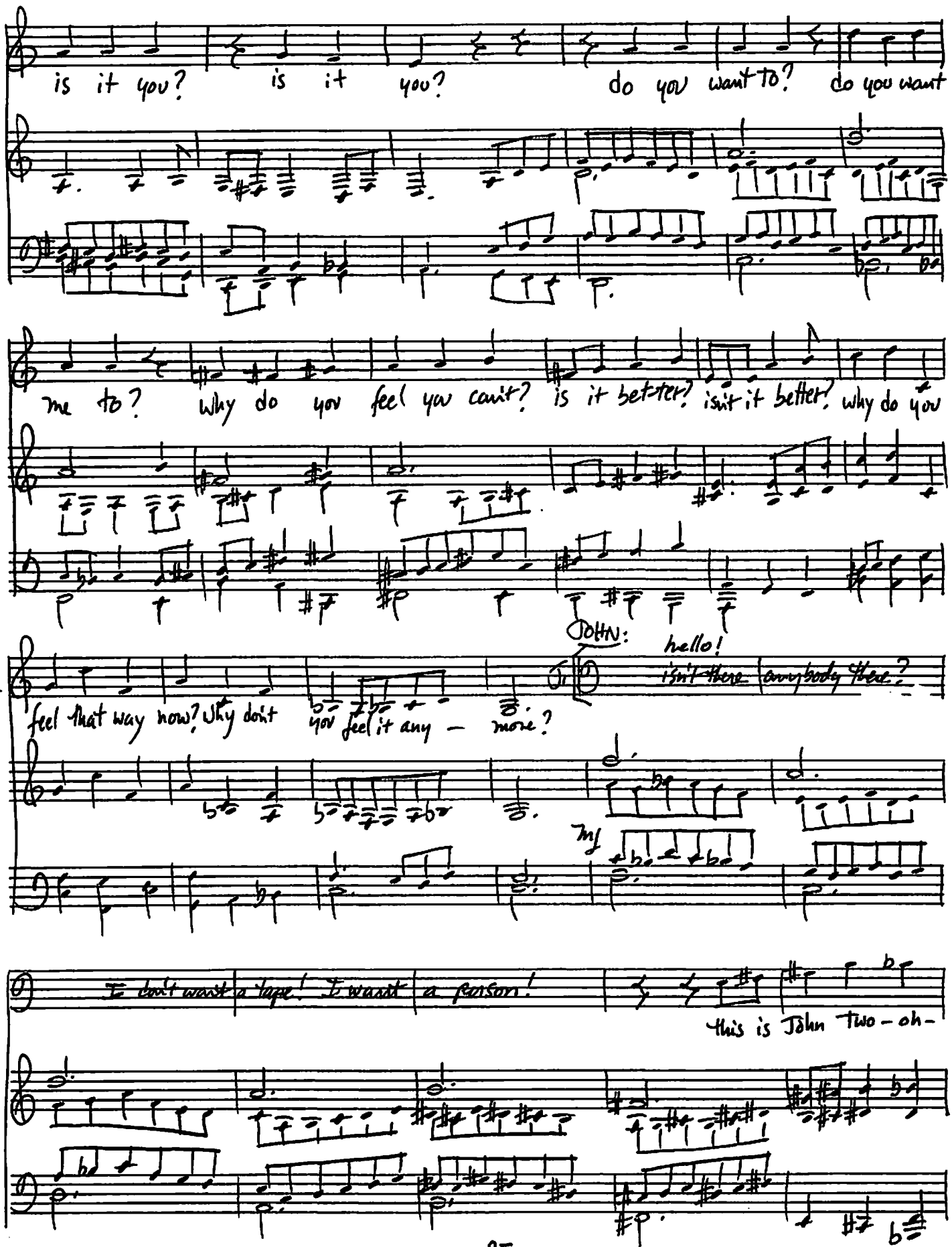

JOHN:
J.
I was running in the dark on the green grass chasing, running, fighting, falling down
J.
3
where were the others?
Poco Più Mosso


J:
NO I'm here I'm back in my box with my mu-sic I was dream-ing
J:
I was cold but it is'nt cold only dusk I
J:
won-der what time it is, is it light out- side?
J:
I woke up be-fore the ra-di-o — but I'm back here in my box and I'm all

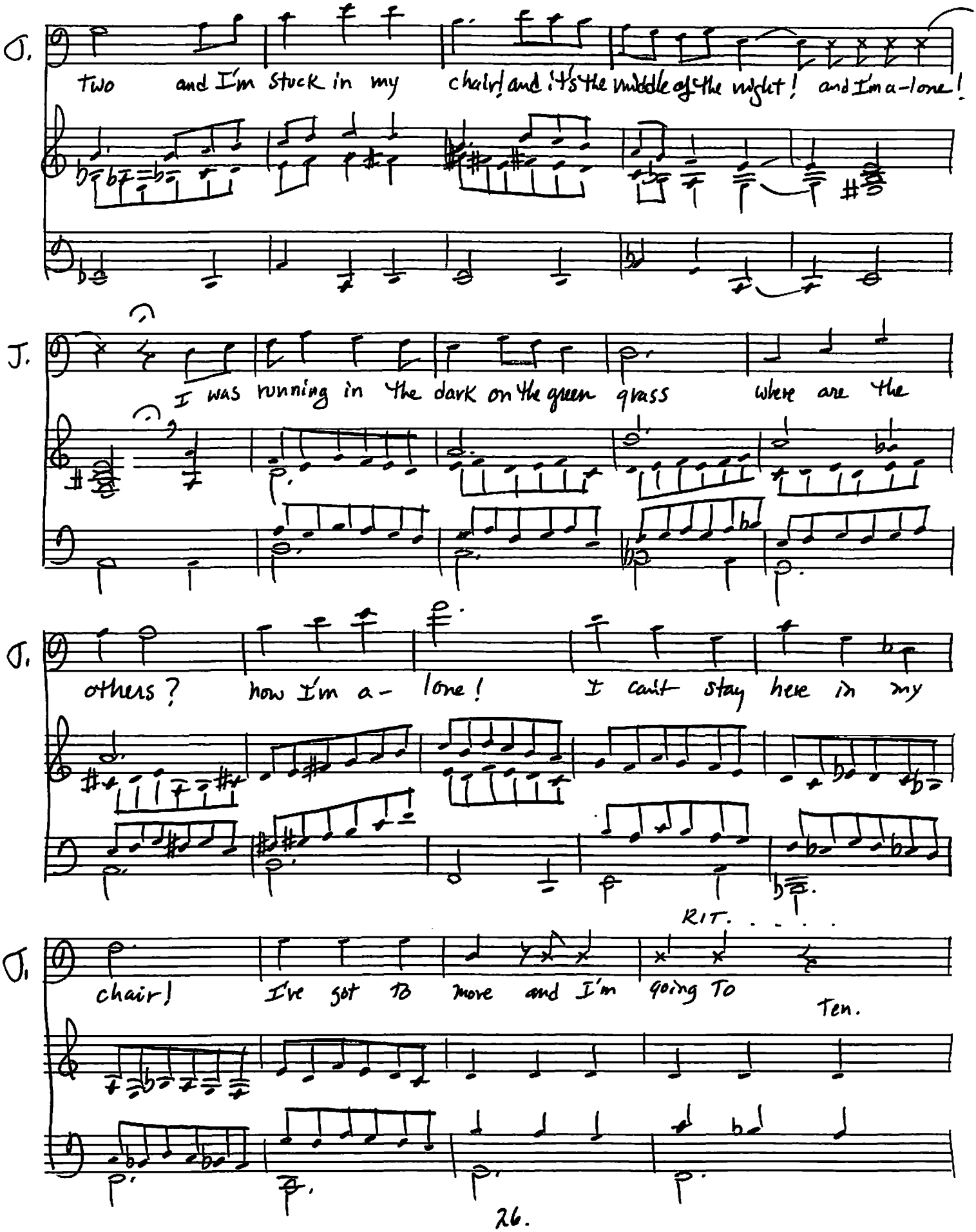
MENO MOSSO, LULLABY

recorded voice of RADIO LADY:

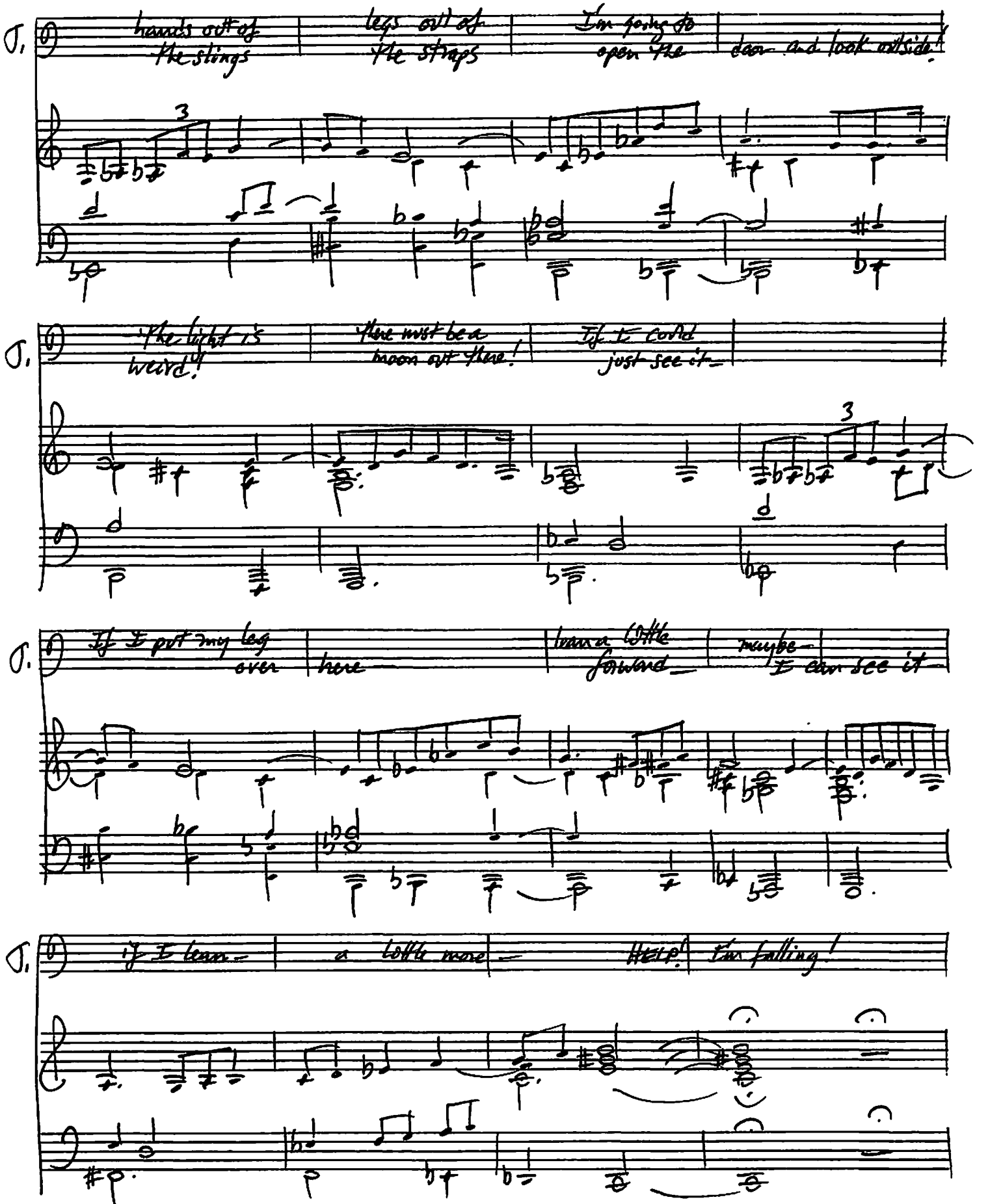




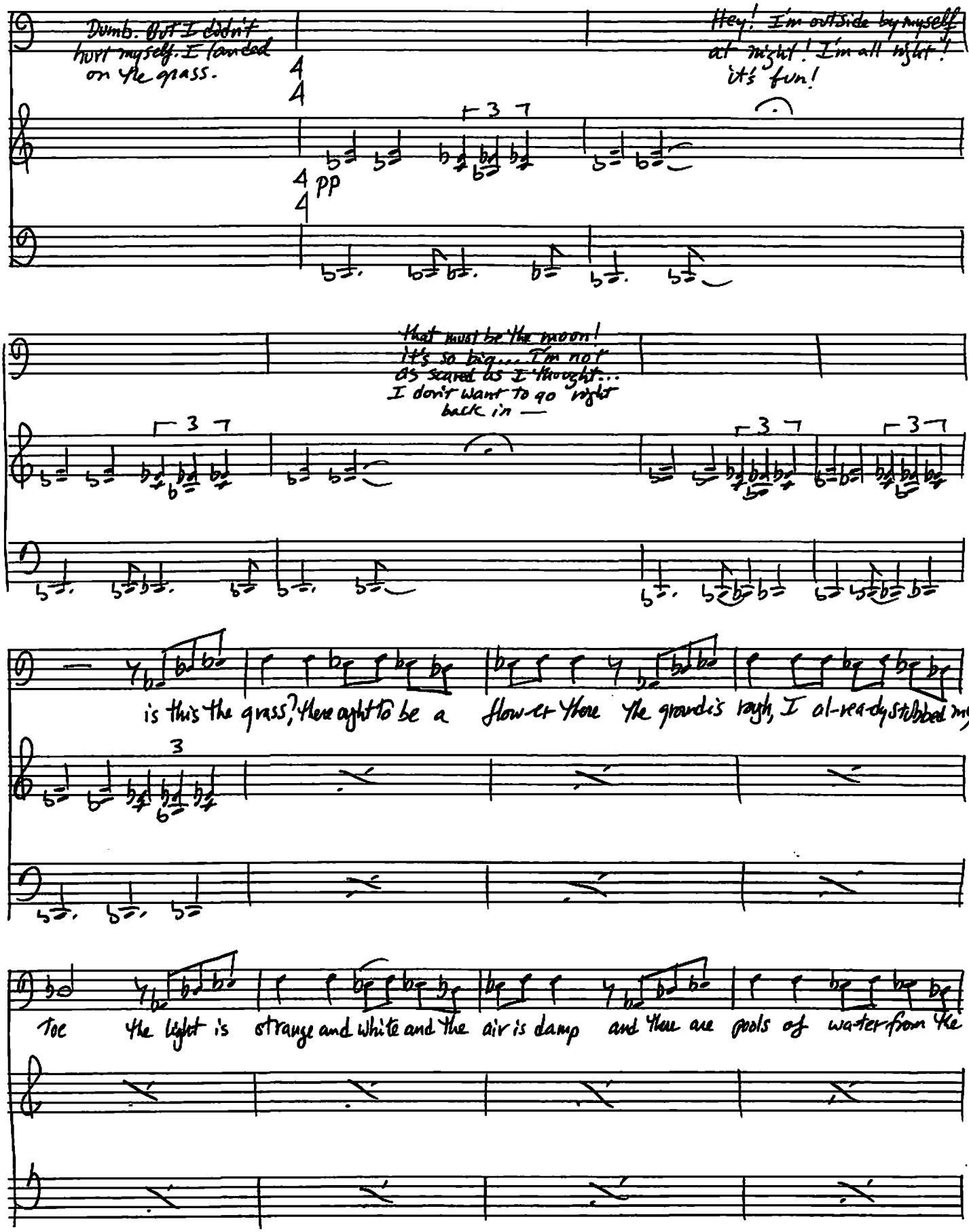
SYMBOL OF QUALITY No Loose Leaf

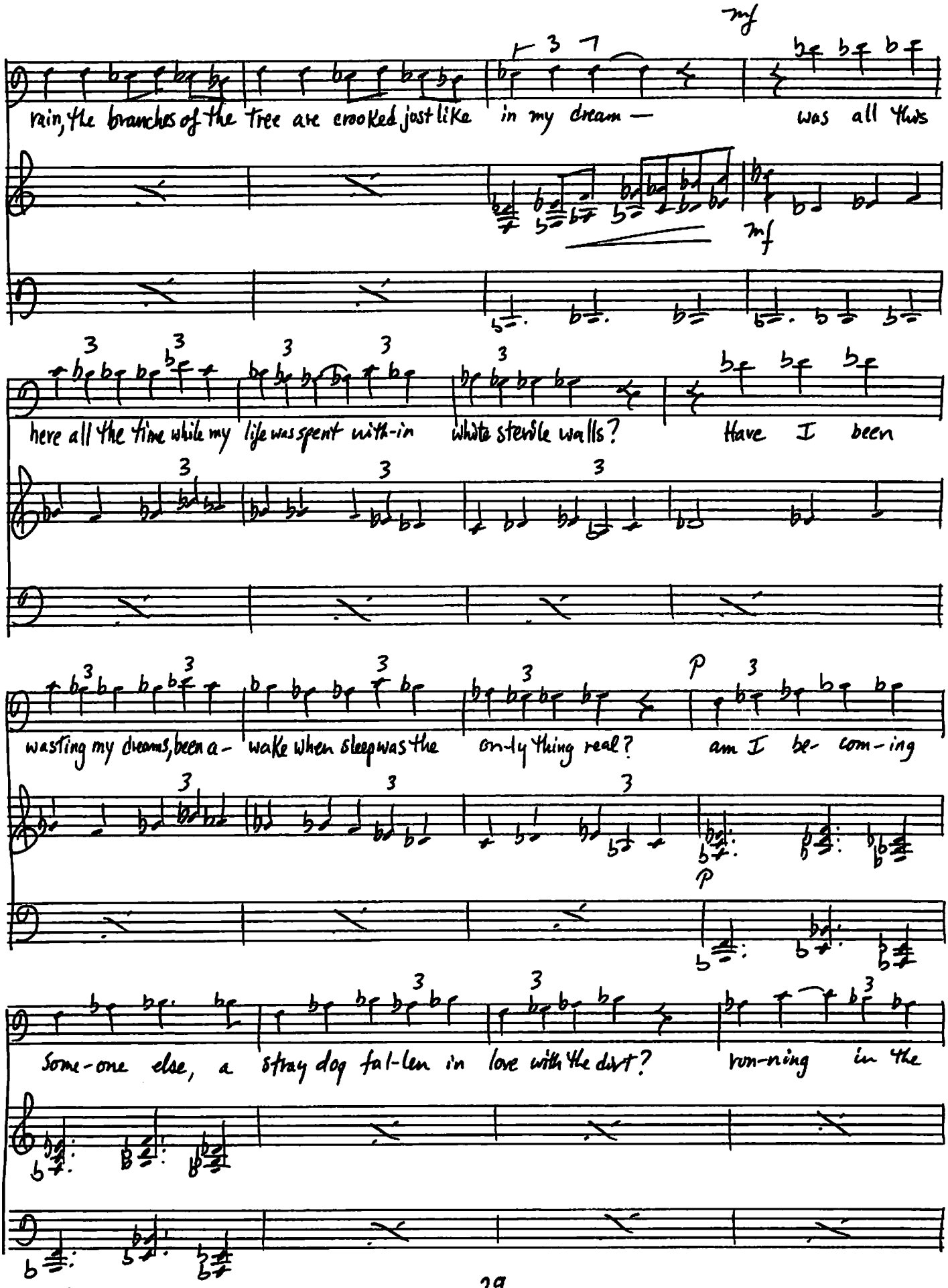

J.
Two and I'm stuck in my chair! and it's the middle of the night! and I'm a-lone!
J.
I was running in the dark on the green grass where are the
J.
others? now I'm a- lone! I can't stay here in my
RIT. . . . .
J.
chair! I've got to move and I'm going To
Ten.

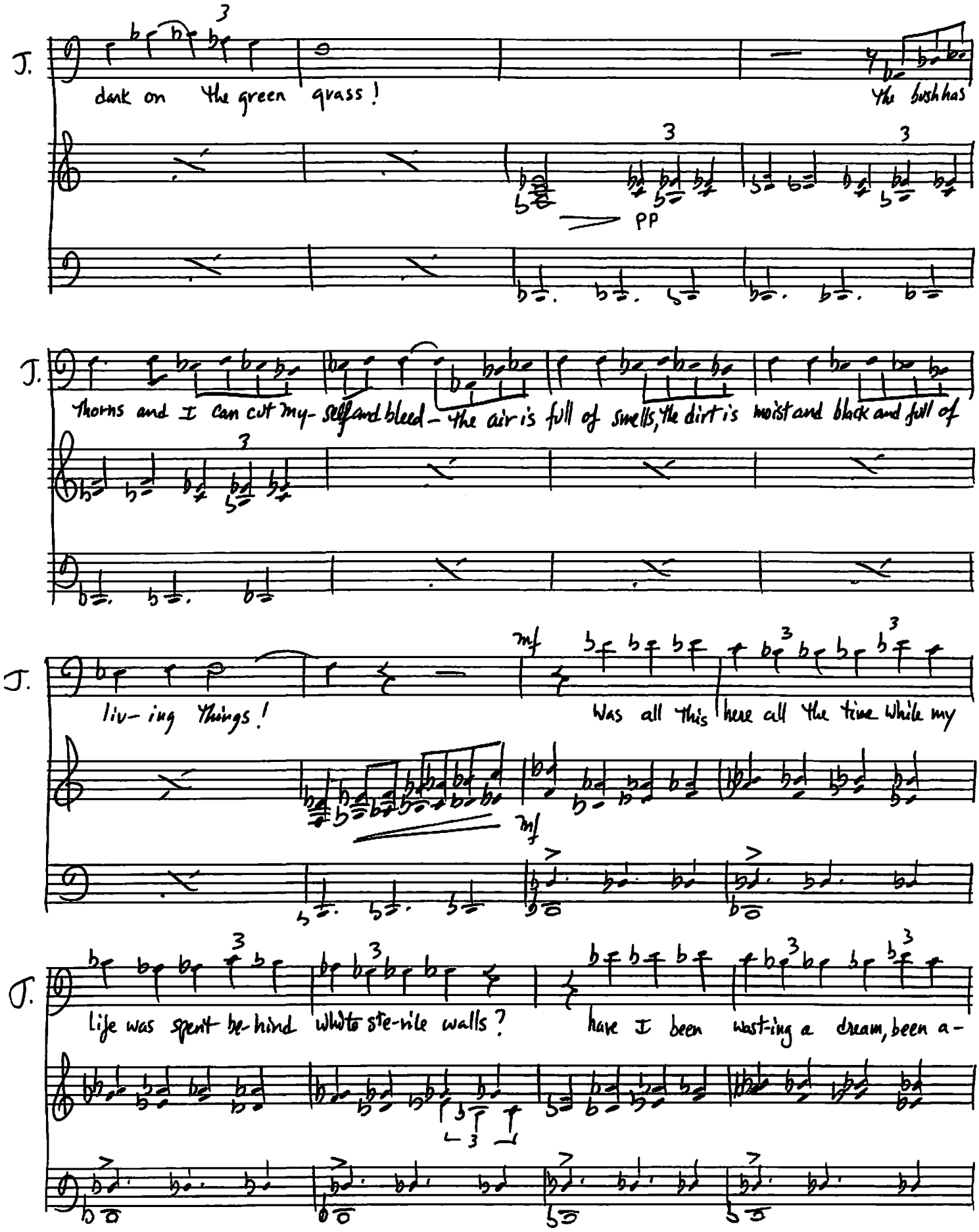
SLOWER, LIKE P. 12

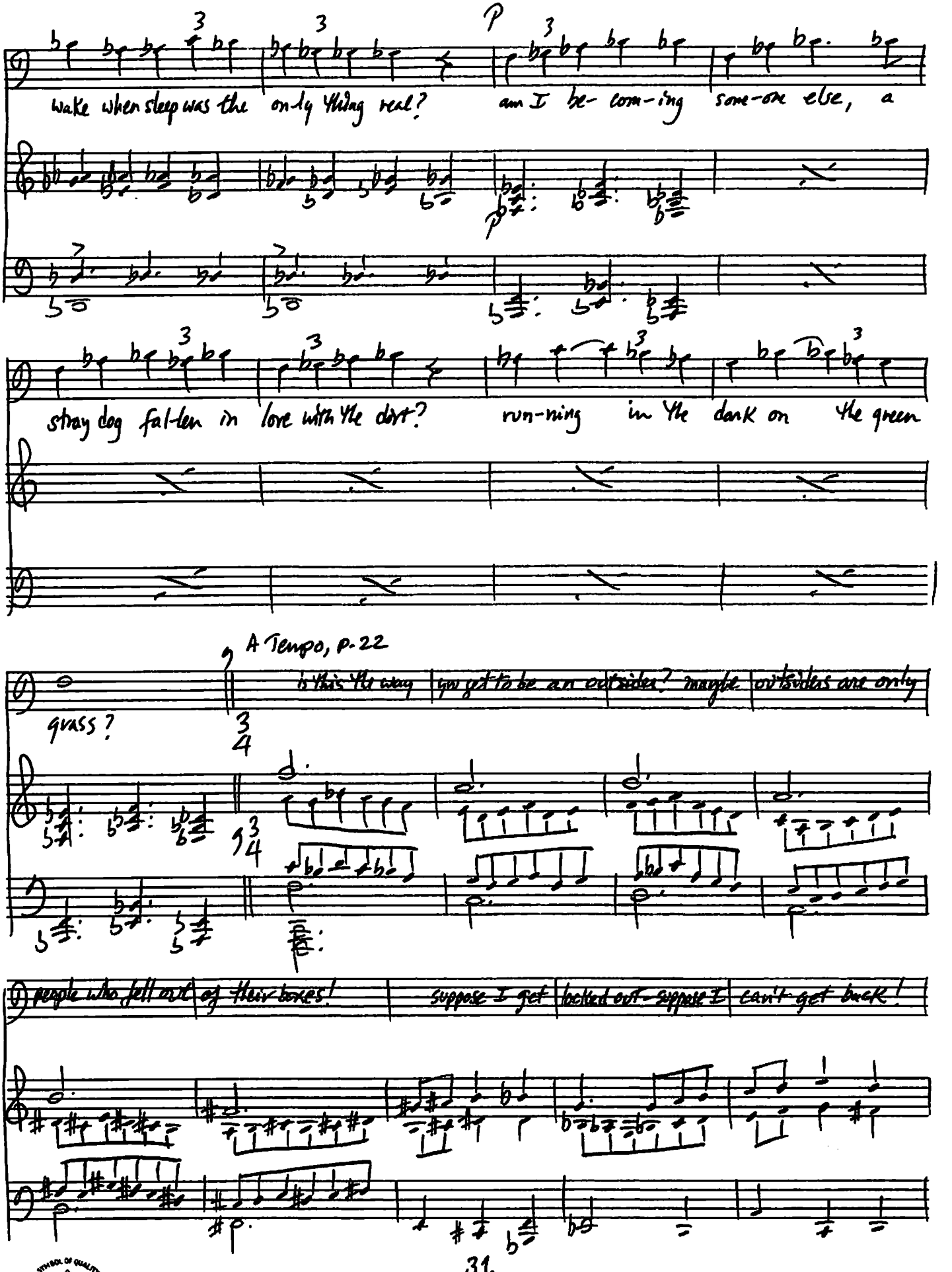


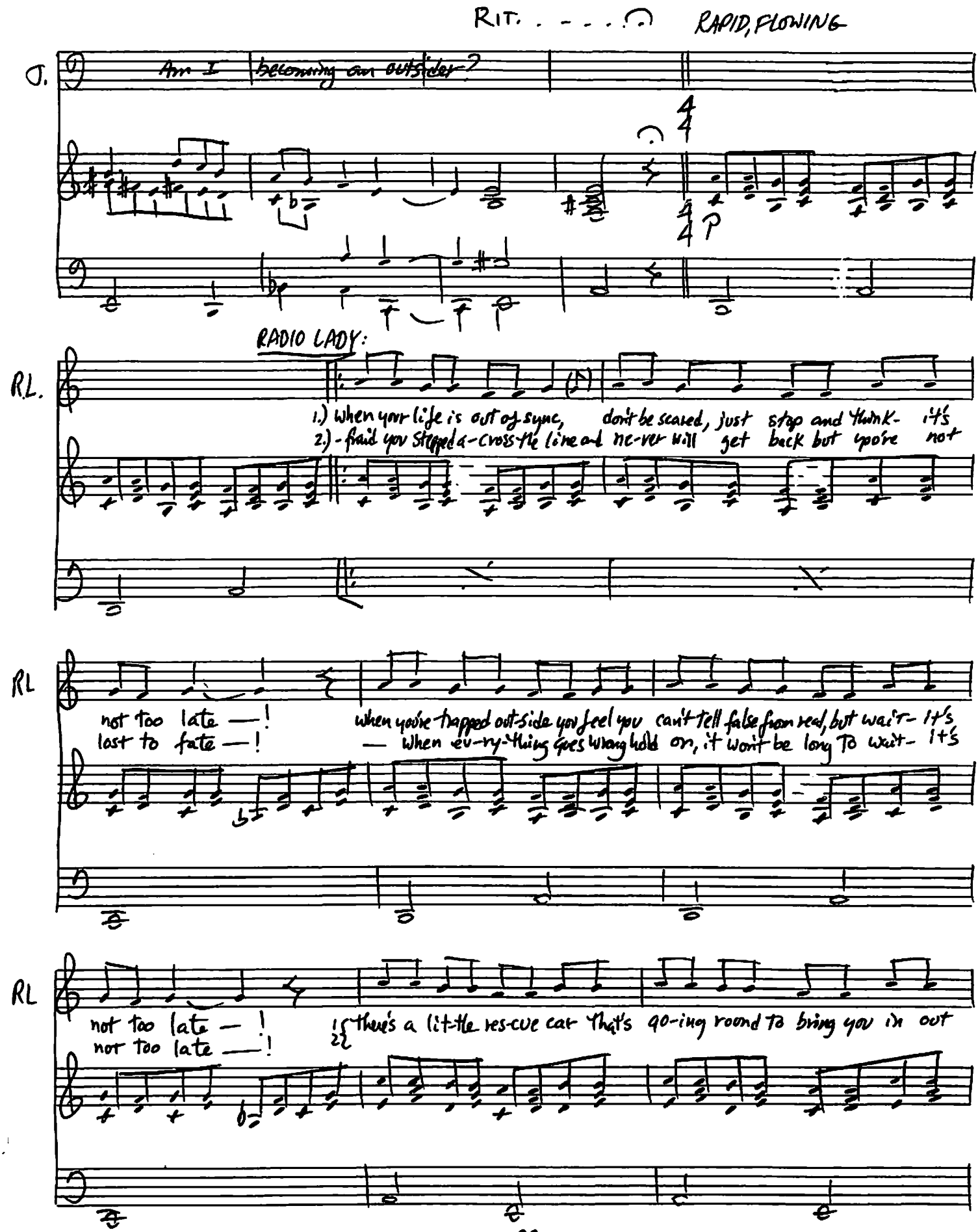
SLOW BALLAD

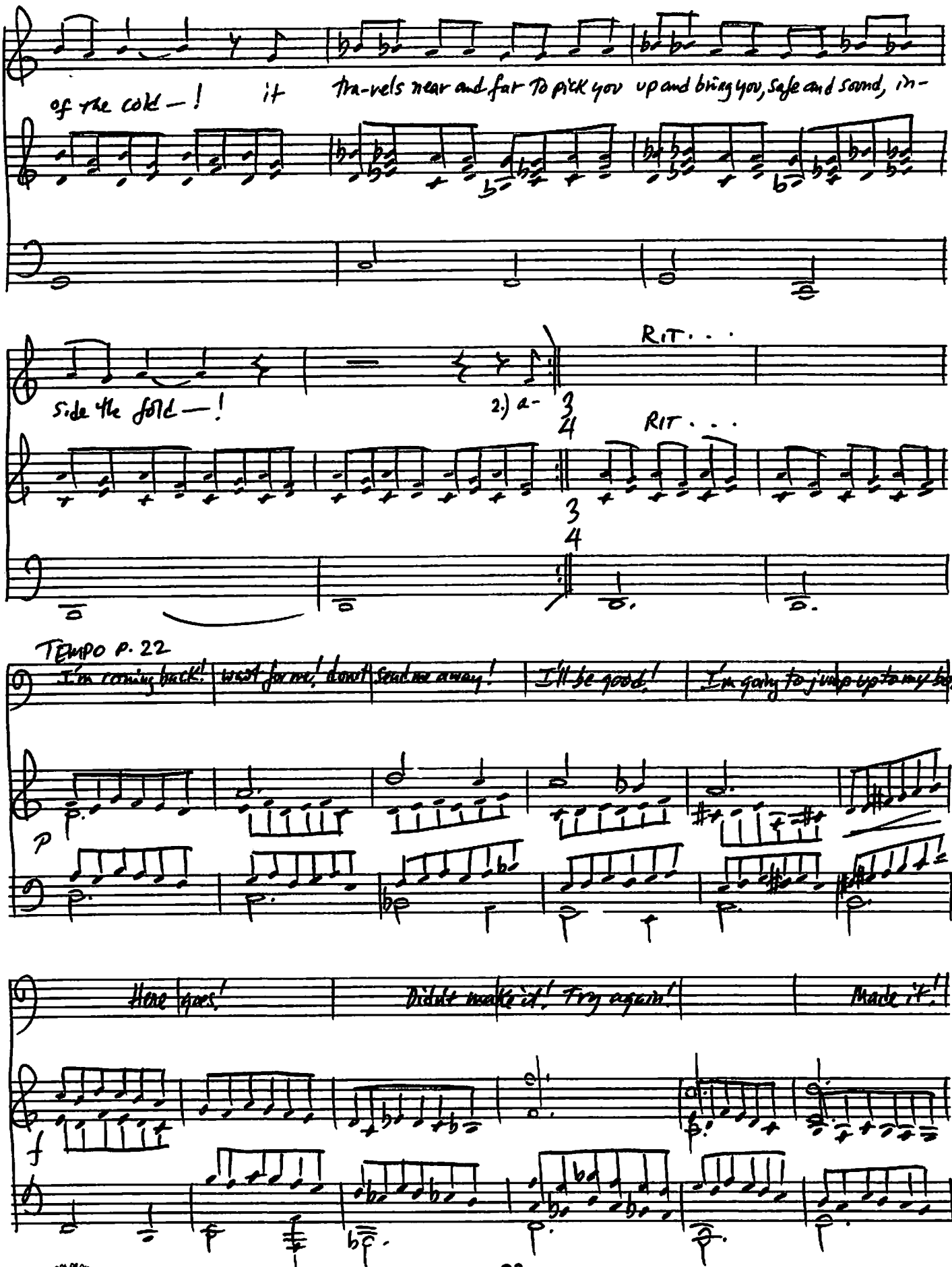

O.
Dumb. But I didn't hurt myself. I landed on the grass.
Hey! I'm outside by myself at night! I'm all right! It's fun!
pp
J.
That must be the moon! It's so big... I'm not as scared as I thought... I don't want to go right back in —
J.
is this the grass? there ought to be a flower there the ground is rough, I already stubbed my
O.
toe the light is strange and white and the air is damp and there are pools of water from the

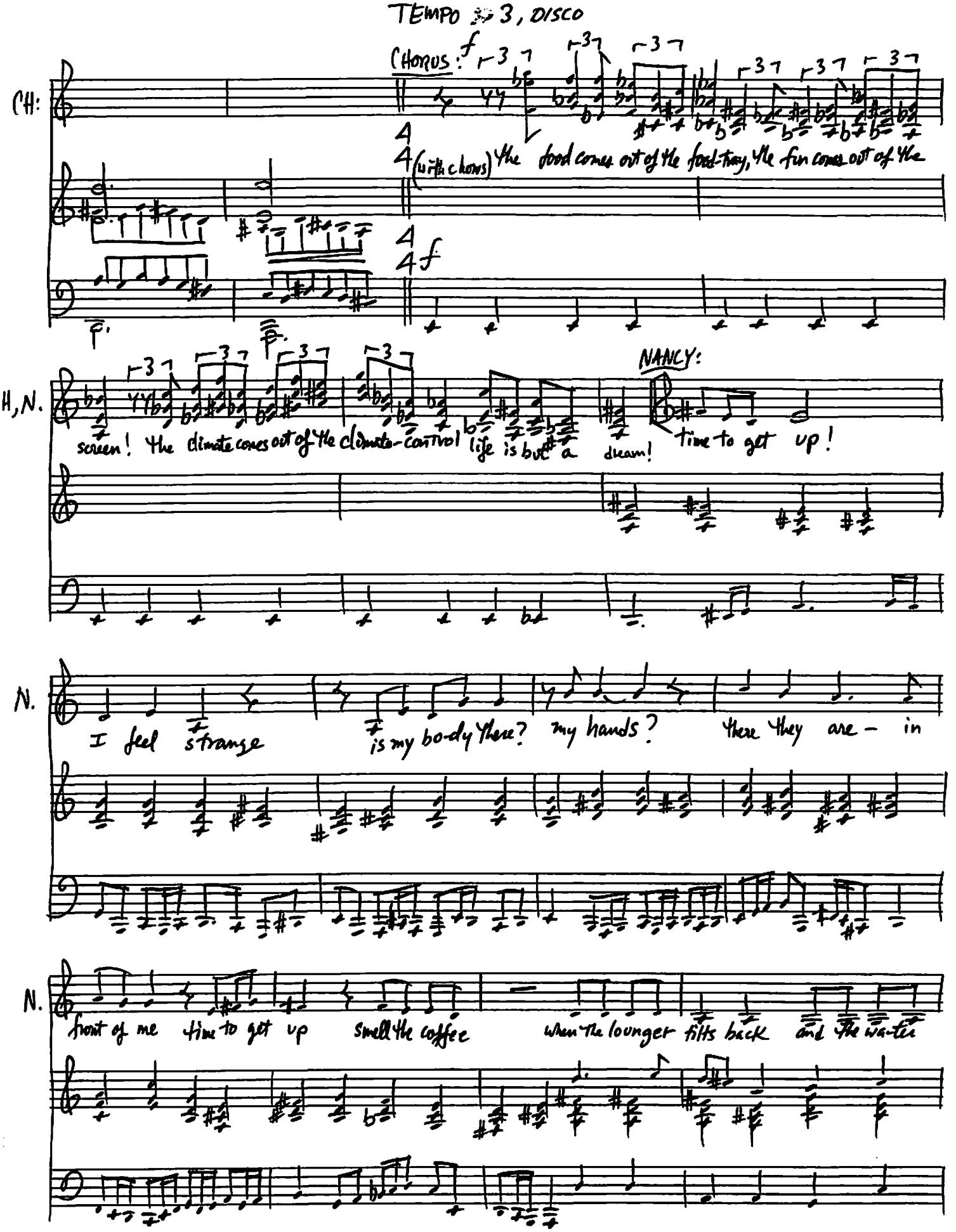

mf
rain, the branches of the tree are crooked just like in my dream — was all this
mf
here all the time while my life was spent with-in white sterile walls? Have I been
wasting my dreams, been a- wake when sleep was the on-ly thing real? am I be- com-ing
p
p
Some-one else, a stray dog fal-len in love with the dirt? run-ning in the

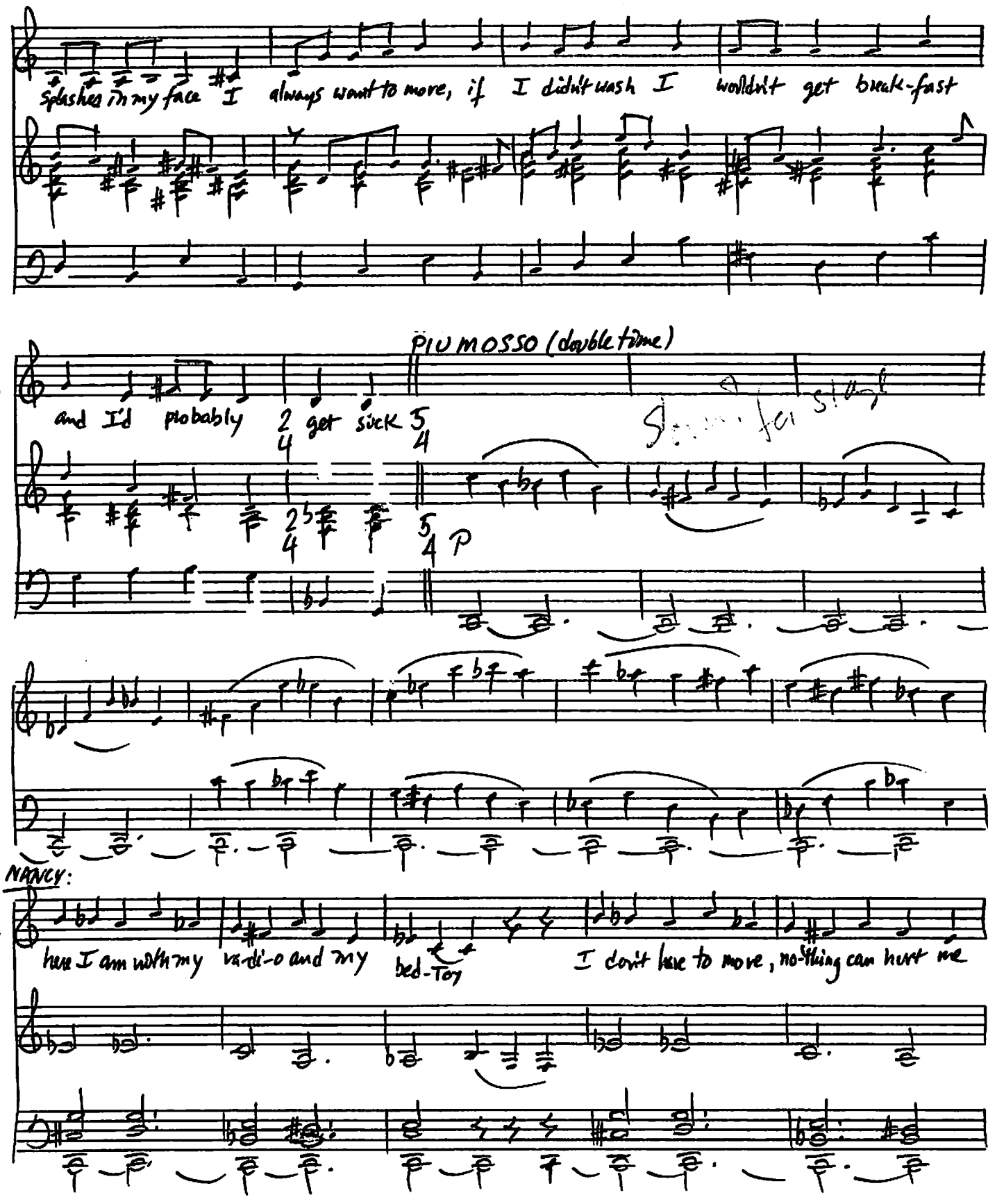

J.
dark on the green grass!
The bush has
PP
J.
thorns and I can cut my- self and bleed - the air is full of smells, the dirt is moist and black and full of
J.
liv- ing things!
mf
Was all this here all the time while my
mf
J.
life was spent be- hind white ste- rile walls?
have I been wast- ing a dream, been a-

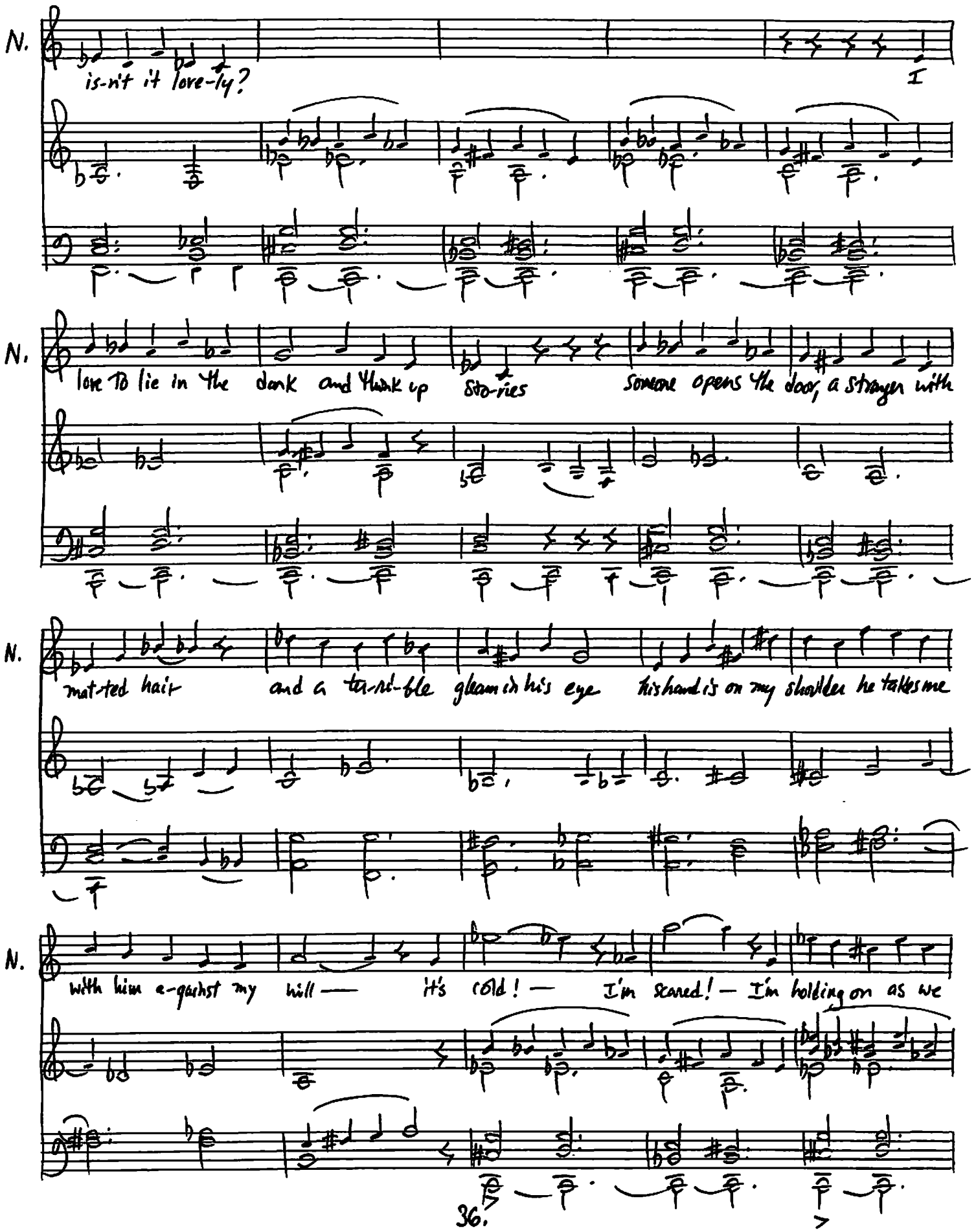

wake when sleep was the only thing real?
am I be-com-ing some-one else, a
stray dog fal-len in love with the dirt?
run-ning in the dark on the green
grass?
A Tempo, p. 22
is this the way you get to be an outsider? maybe outsiders are only
people who fell out of their boxes!
suppose I get locked out- suppose I can't get back!

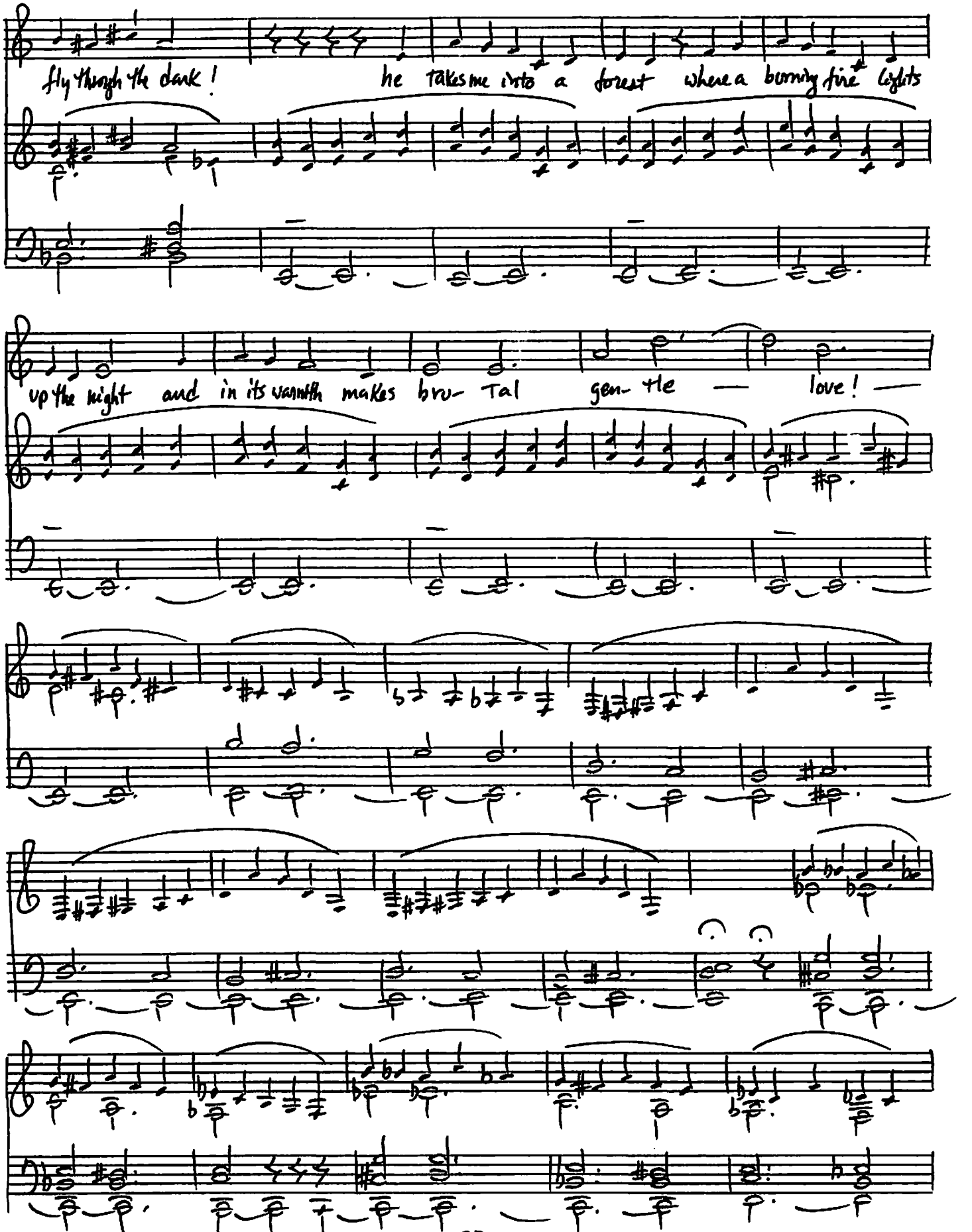

RIT. . . . . RAPID, FLOWING
J.
Am I becoming an outsider?
RADIO LADY:
RL.
1.) When your life is out of sync, don't be scared, just stop and think- it's
2.) - fraid you stepped a-cross the line and ne-ver will get back but you're not
RL
not too late —!
lost to fate —!
when you're trapped out-side you feel you can't tell false from real, but wait- it's
— When ev-ry-thing goes wrong hold on, it won't be long To wait- It's
RL
not too late —!
not too late —!
15 22
there's a lit-tle res-cue car that's go-ing round to bring you in out

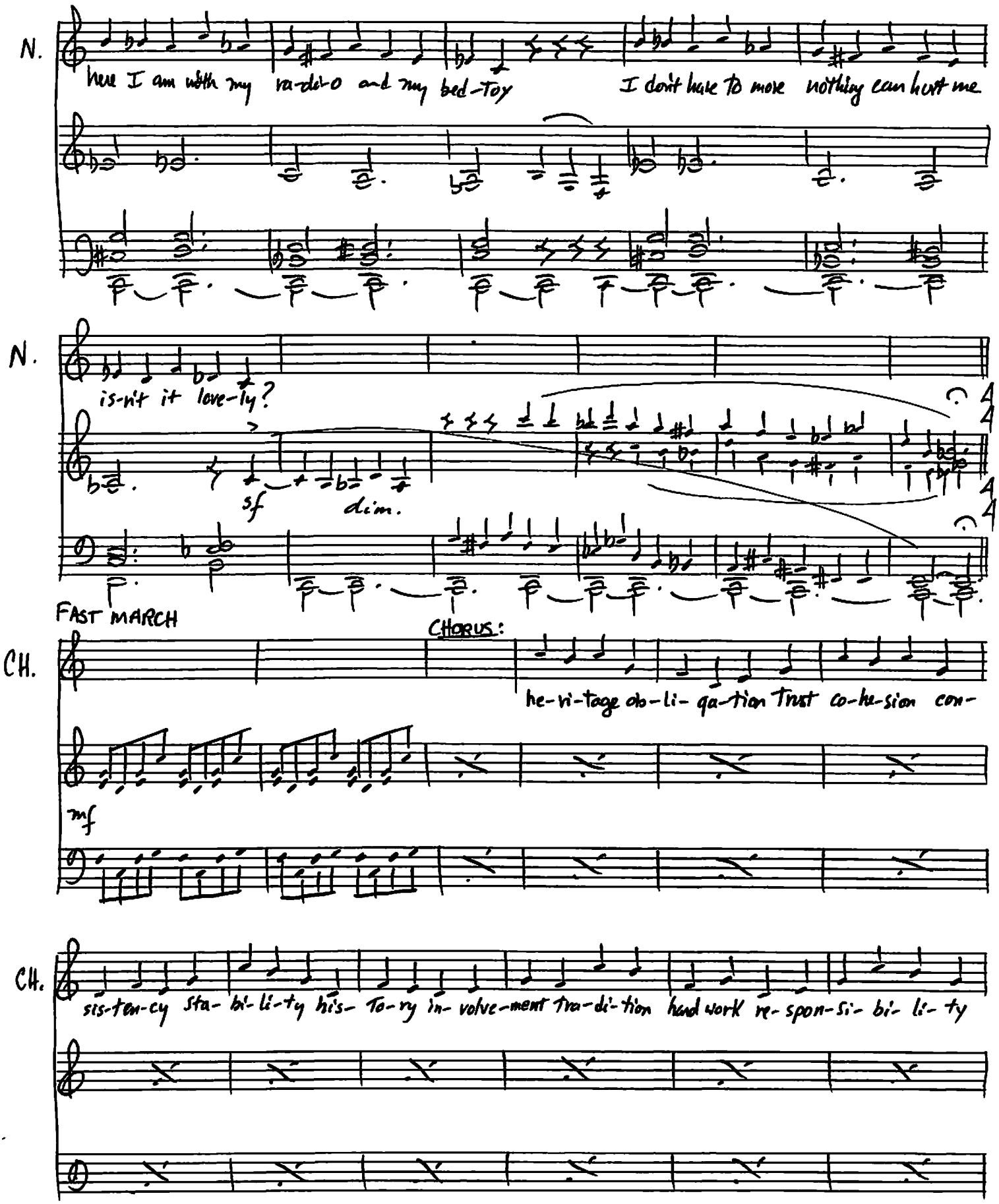

RL
of the cold — ! it tra-vels near and far To pick you up and bring you, Safe and sound, in-
RL
side the fold — !
2.) a-
RIT. . .
RIT. . .
TEMPO P. 22
J
I'm coming back! wait for me, don't send me away! I'll be good! I'm going to jump up to my box!
P
O
Here goes! Didn't make it! Try again! Made it!
f

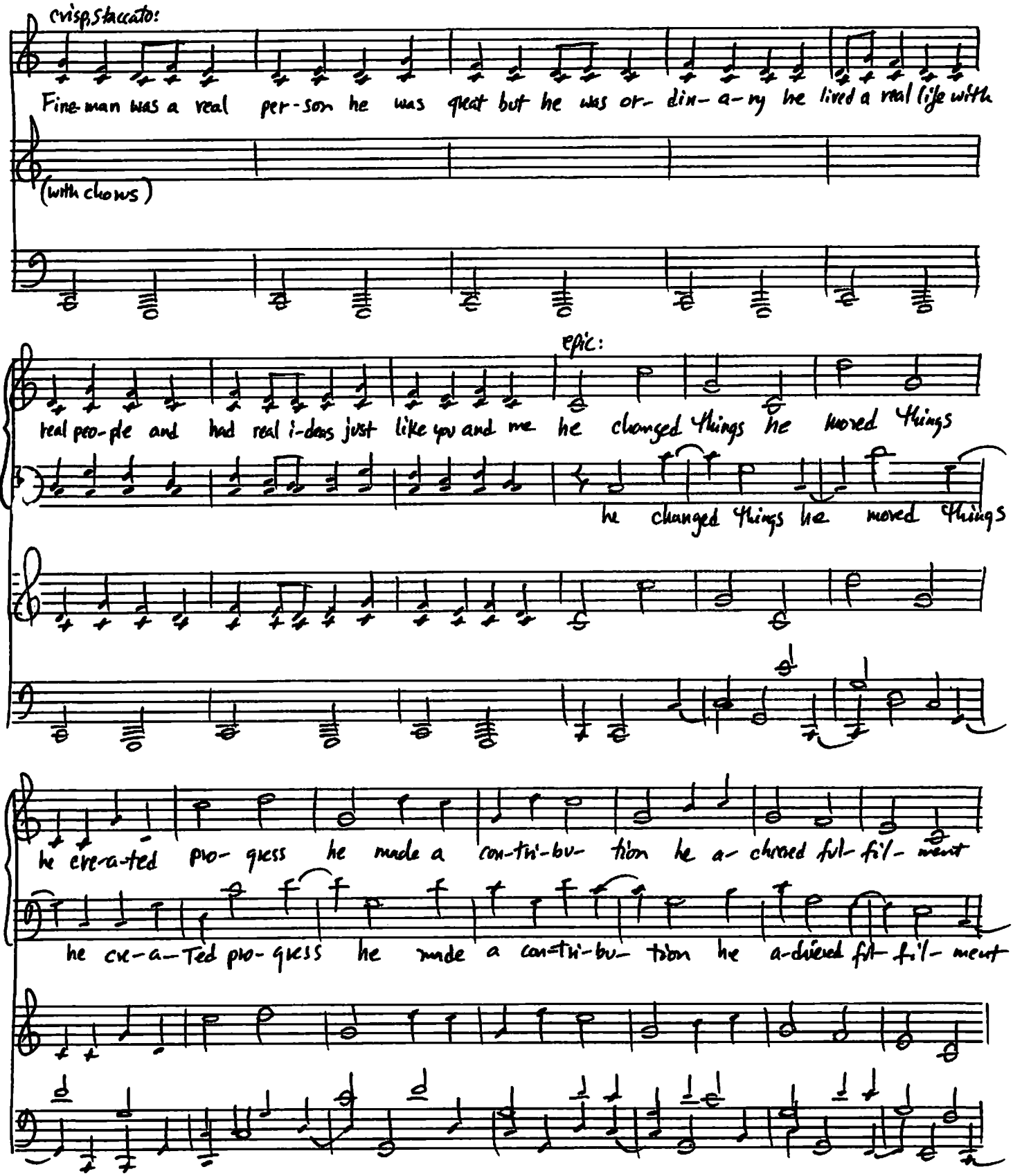

TEMPO ♪ = 3, DISCO
CHORUS:
CH:
(with chorus) the food comes out of the food-tray, the fun comes out of the
CH, N.
screen! the climate comes out of the climate-control life is but a dream!
NANCY:
time to get up!
N.
I feel strange is my body there? my hands? there they are - in
N.
front of me time to get up smell the coffee when the lounger tilts back and the waiter


N.
Splashes in my face I always want to move, if I didn't wash I wouldn't get break-fast
PIU MOSSO (double time)
N.
and I'd probably get sick
NANCY:
N.
here I am with my va-di-o and my bed-Toy
I don't have to move, no-thing can hurt me

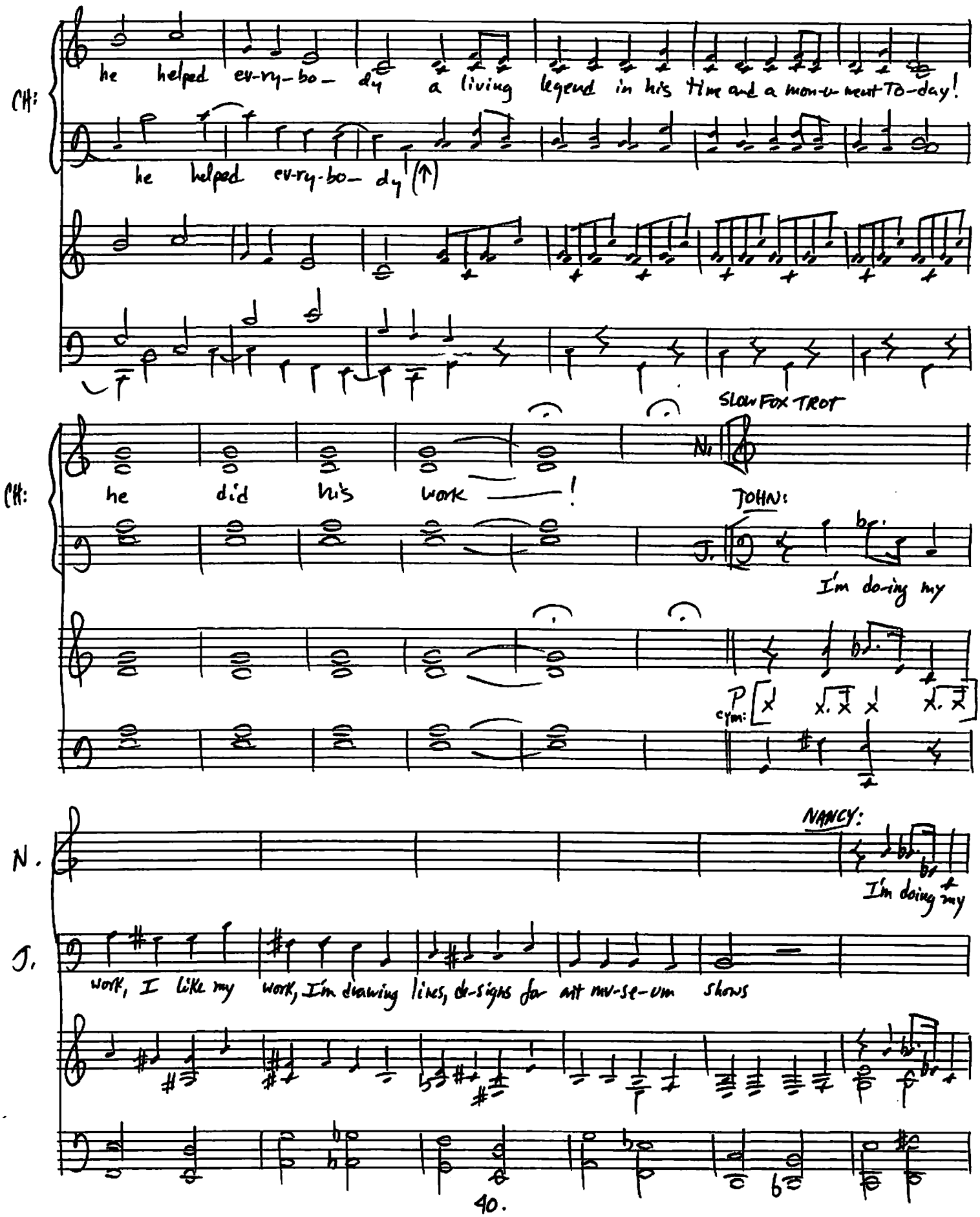

N.
is-n't it love-ly?
I
N.
love To lie in the dark and think up sto-ries
someone opens the door, a stranger with
N.
mat-ted hair
and a ter-ri-ble gleam in his eye
his hand is on my shoulder he takes me
N.
with him a-gainst my will —
it's cold! —
I'm scared! — I'm holding on as we

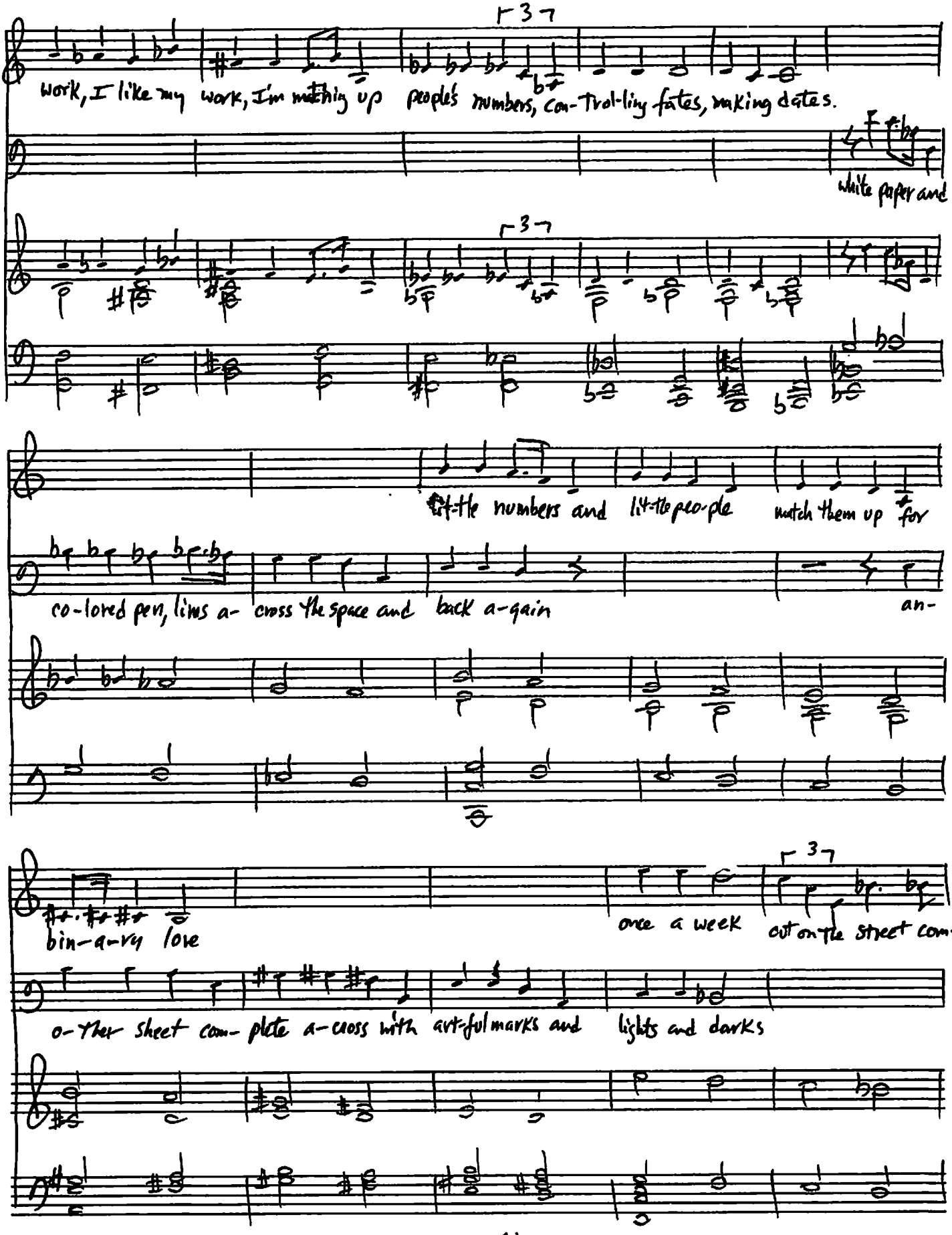

N.
fly through the dark! he takes me into a forest where a burning fire lights
N.
up the night and in its warmth makes bru- tal gen- tle — love! —

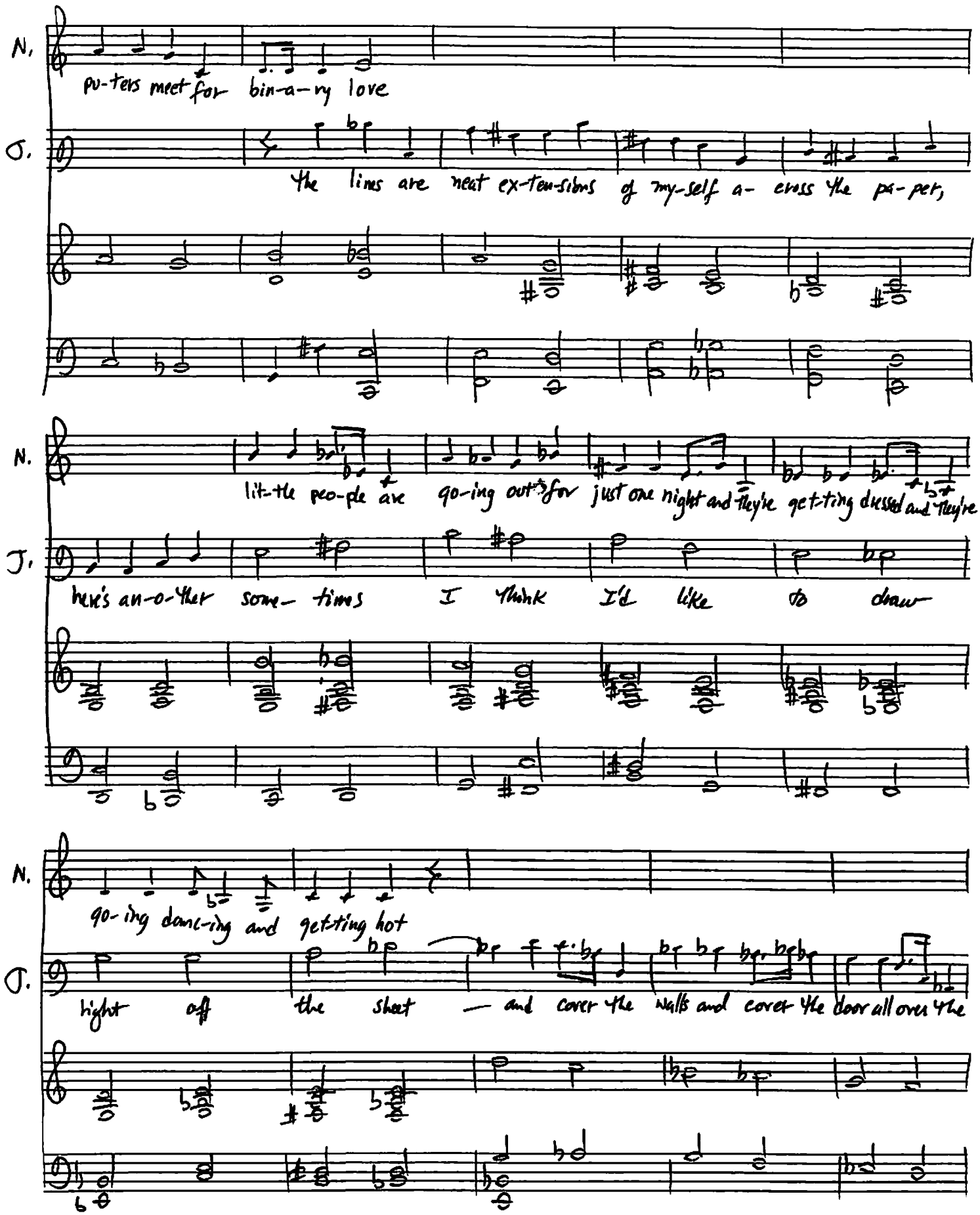

N.
here I am with my ra-di-o and my bed-Toy
I don't have to move nothing can hurt me
N.
is-n't it love-ly?
sf
dim.
FAST MARCH
CH.
CHORUS:
he-ri-tage ob-li-ga-tion Trust co-he-sion con-
mf
CH.
sis-ten-cy sta-bi-li-ty his-To-ry in-volve-ment tra-di-tion hand work re-spon-si-bi-li-ty

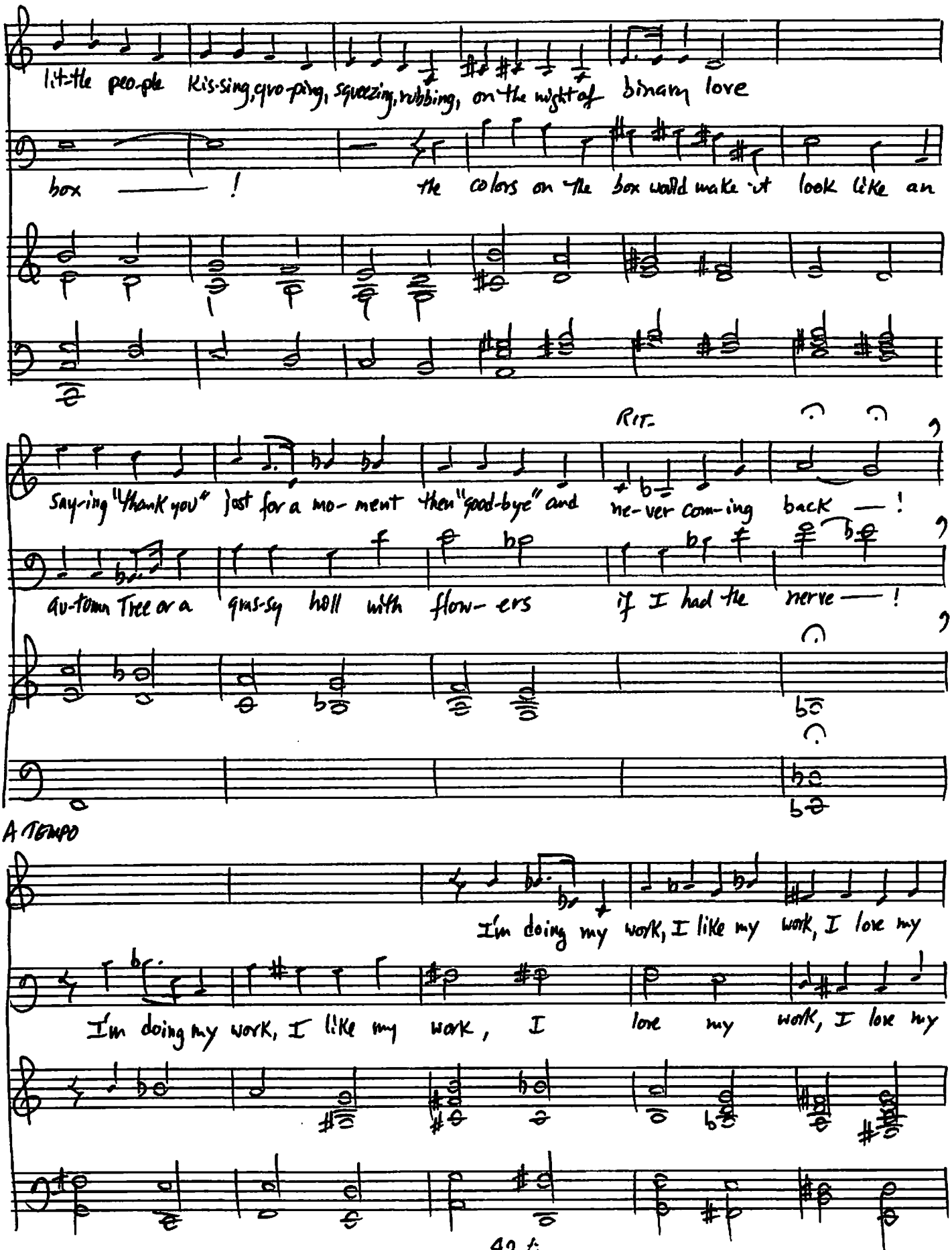


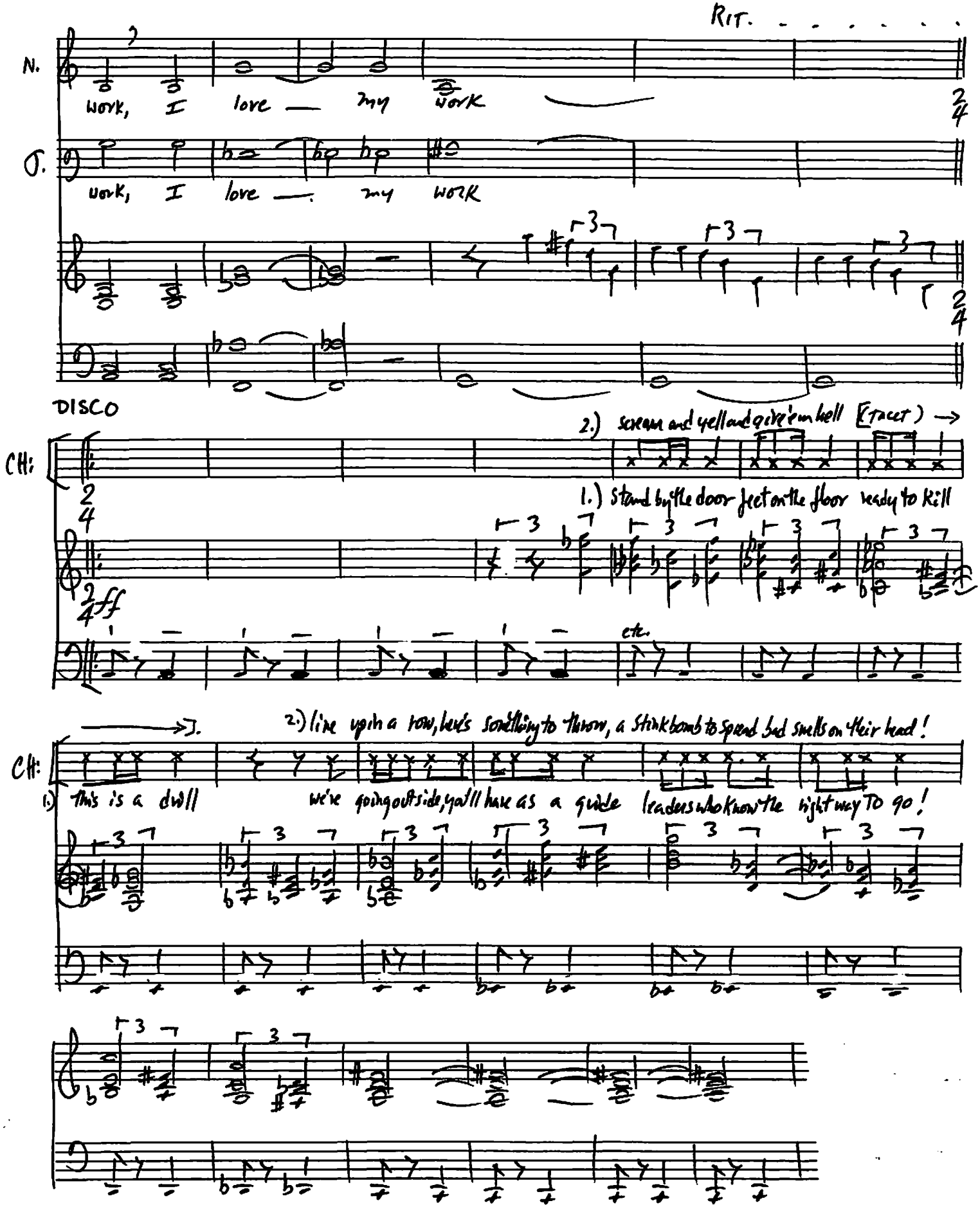
SYMBOL OF QUALITY No Loose Leaf

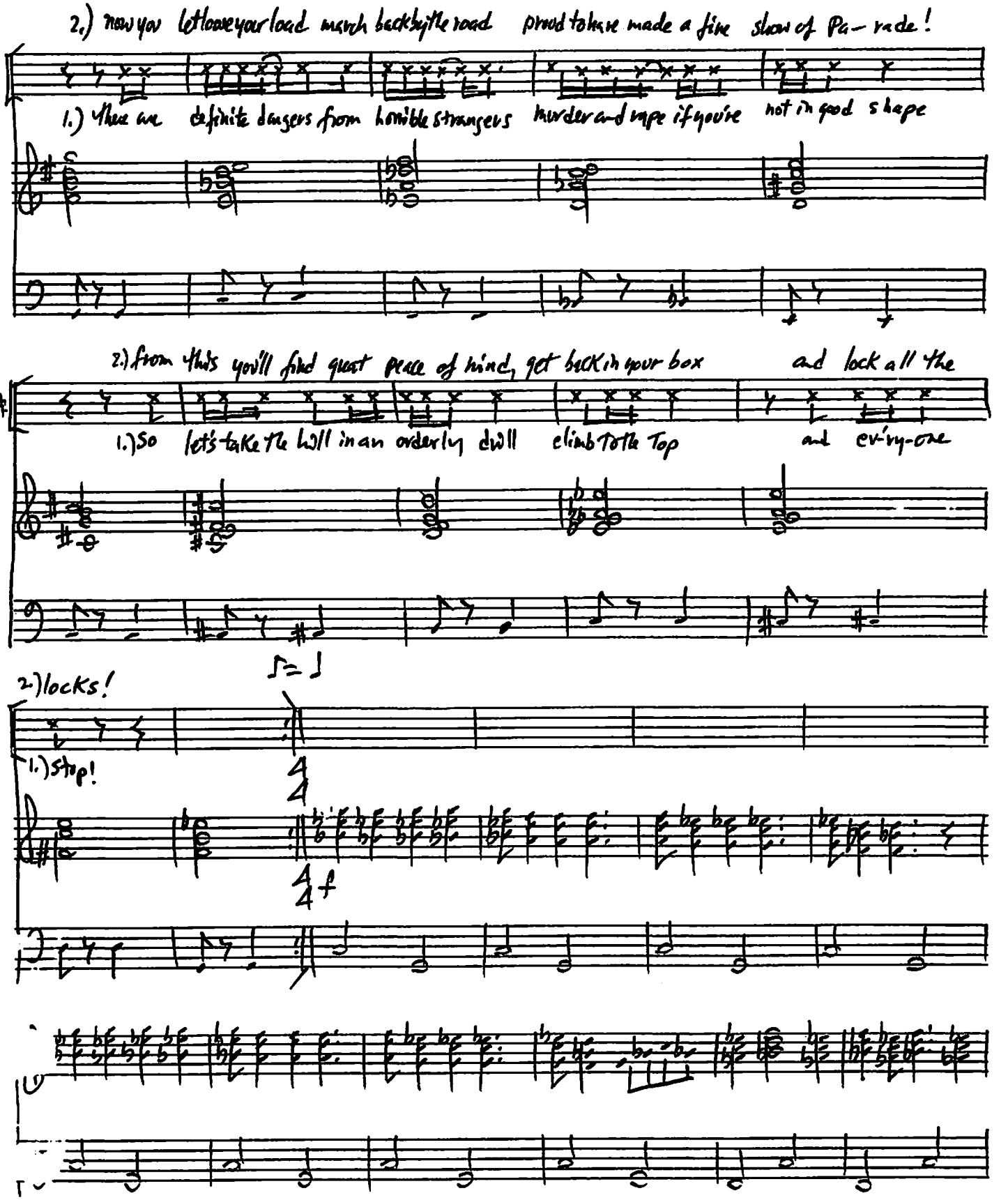

CH:
he helped ev-ry-bo- dy a living legend in his time and a mon-u-ment TO-day!
he helped ev-ry-bo- dy
SLOW FOX TROT
CH:
he did his work —— !
JOHN:
I'm do-ing my
cym:
N.
NANCY:
I'm doing my
J.
work, I like my work, I'm drawing lines, de-signs for art mu-se-um shows

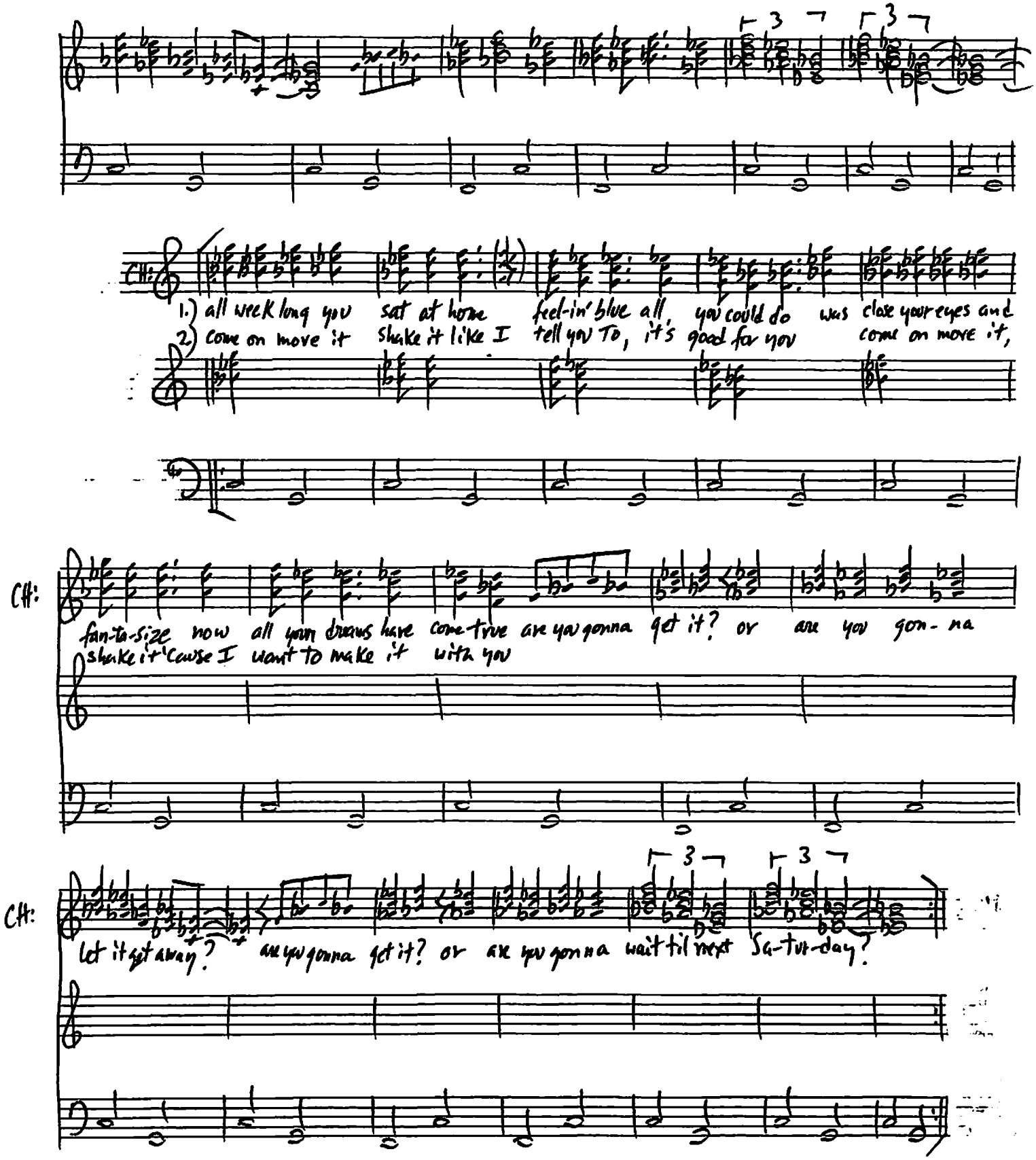

N.
work, I like my work, I'm mixing up people's numbers, con-trol-ling fates, making dates.
J.
white paper and
N.
lit-tle numbers and lit-tle peo-ple match them up for
J.
co-lored pen, lines a- cross the space and back a-gain
an-
N.
bin-a-ry love
once a week
out on the street com-
J.
o-ther sheet com- plete a-cross with art-ful marks and lights and darks

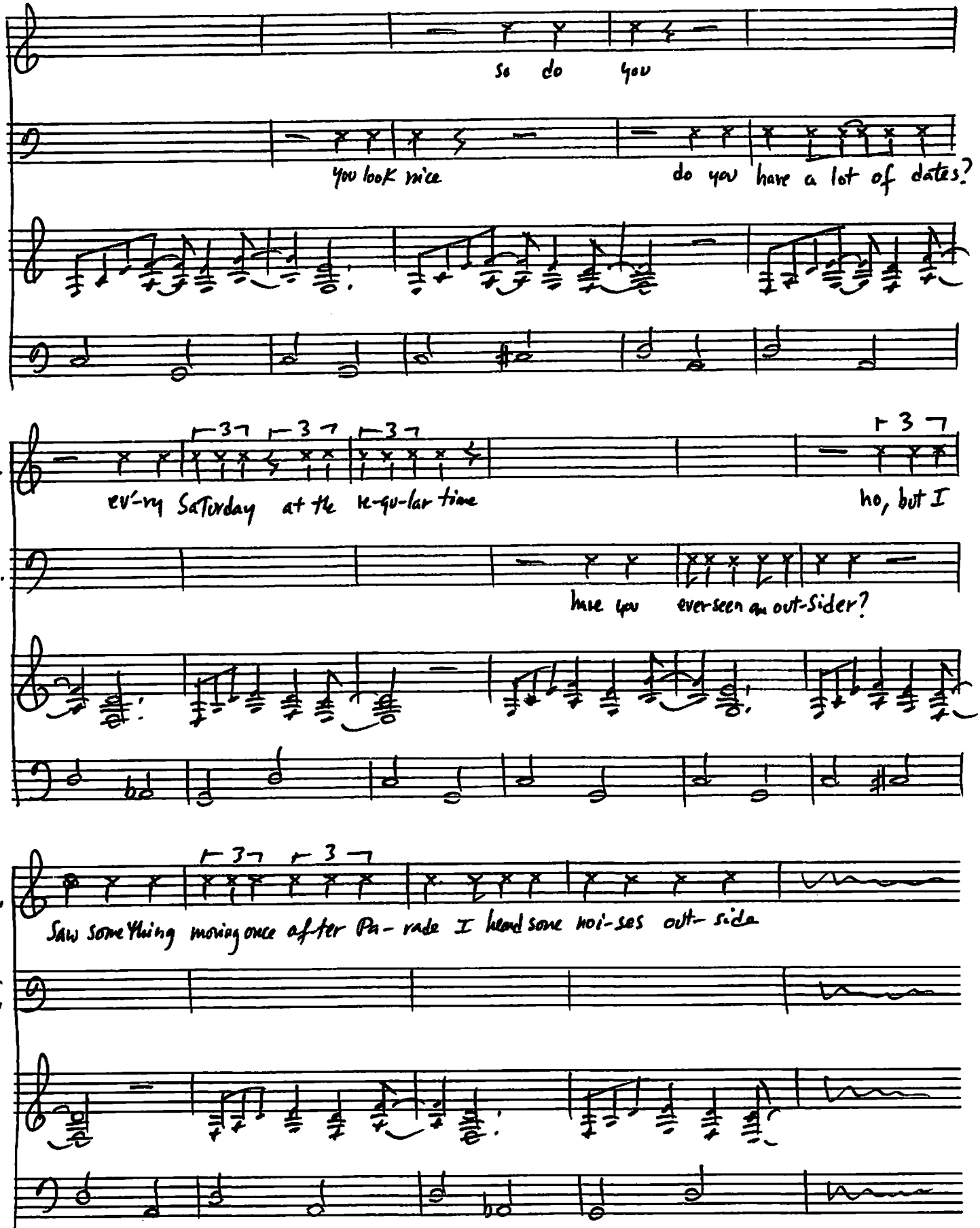

N.
pu-ters meet for bin-a-ry love
O.
the lines are neat ex-ten-sions of my-self a- cross the pa-per,
N.
lit-tle peo-ple are go-ing out for just one night and they're get-ting dressed and they're
J.
here's an-o-ther some- times I think I'd like to draw
N.
go-ing danc-ing and get-ting hot
O.
light off the sheet — and cover the walls and cover the door all over the


N.
J.
Lit-tle peo-ple Kis-sing, gro-ping, squeezing, rubbing, on the night of binary love
box ——— ! the colors on the box would make it look like an
RIT.
Say-ing "thank you" just for a mo- ment then "good-bye" and ne-ver com-ing back — !
au-tomn Tree or a grass-y hill with flow- ers if I had the nerve — !
A TEMPO
I'm doing my work, I like my work, I love my
I'm doing my work, I like my work, I love my work, I love my

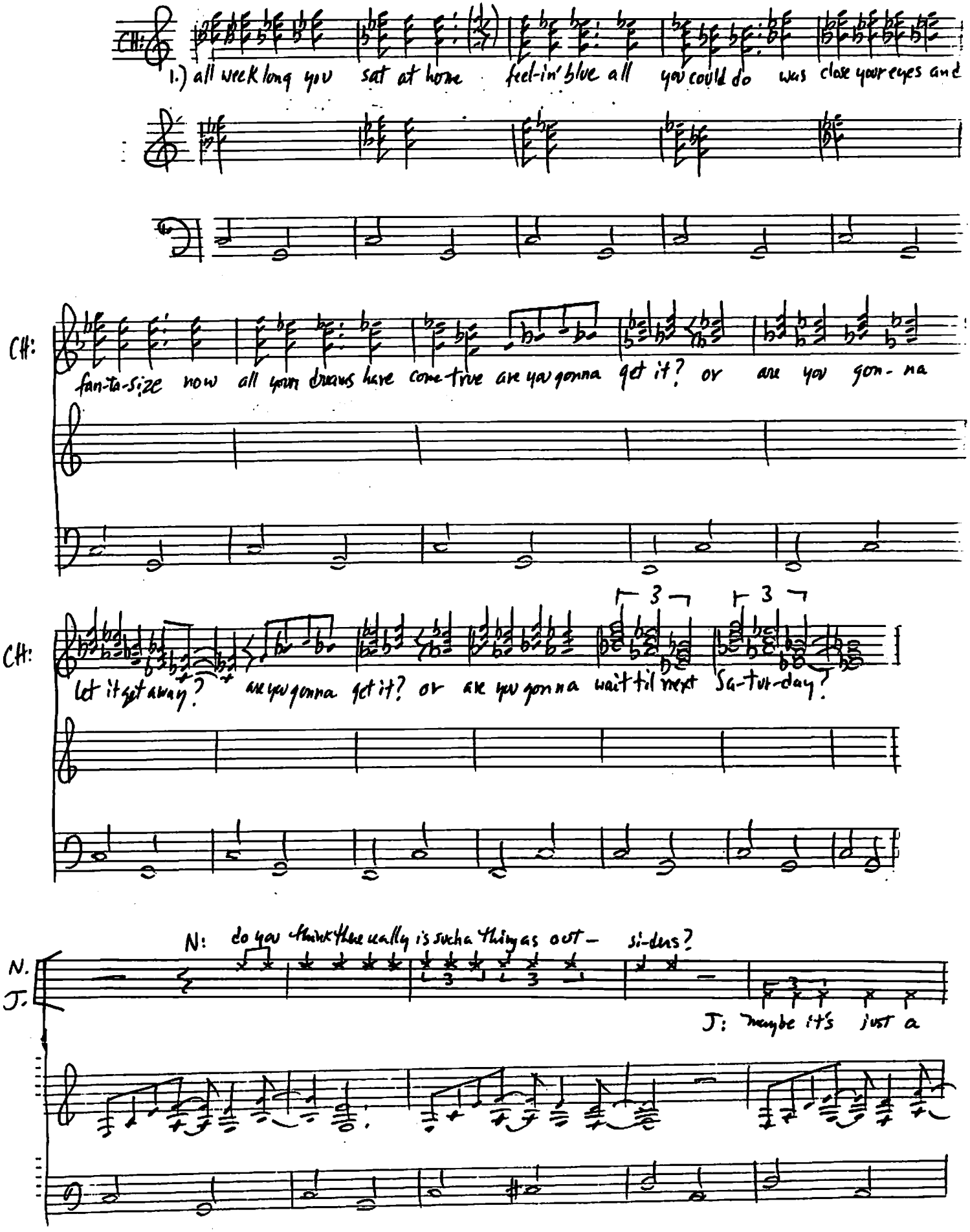

RIT.
N.
work, I love my work
O.
work, I love my work
DISCO
CH:
2.) scream and yell and give 'em hell (FACE) →
1.) Stand by the door feet on the floor ready to kill
ff
etc.
2.) line up in a row, here's something to throw, a Stink bomb to spread bad smells on their head!
CH:
1.) This is a drill we're going outside, y'all'll have as a guide leaders who know the right way to go!

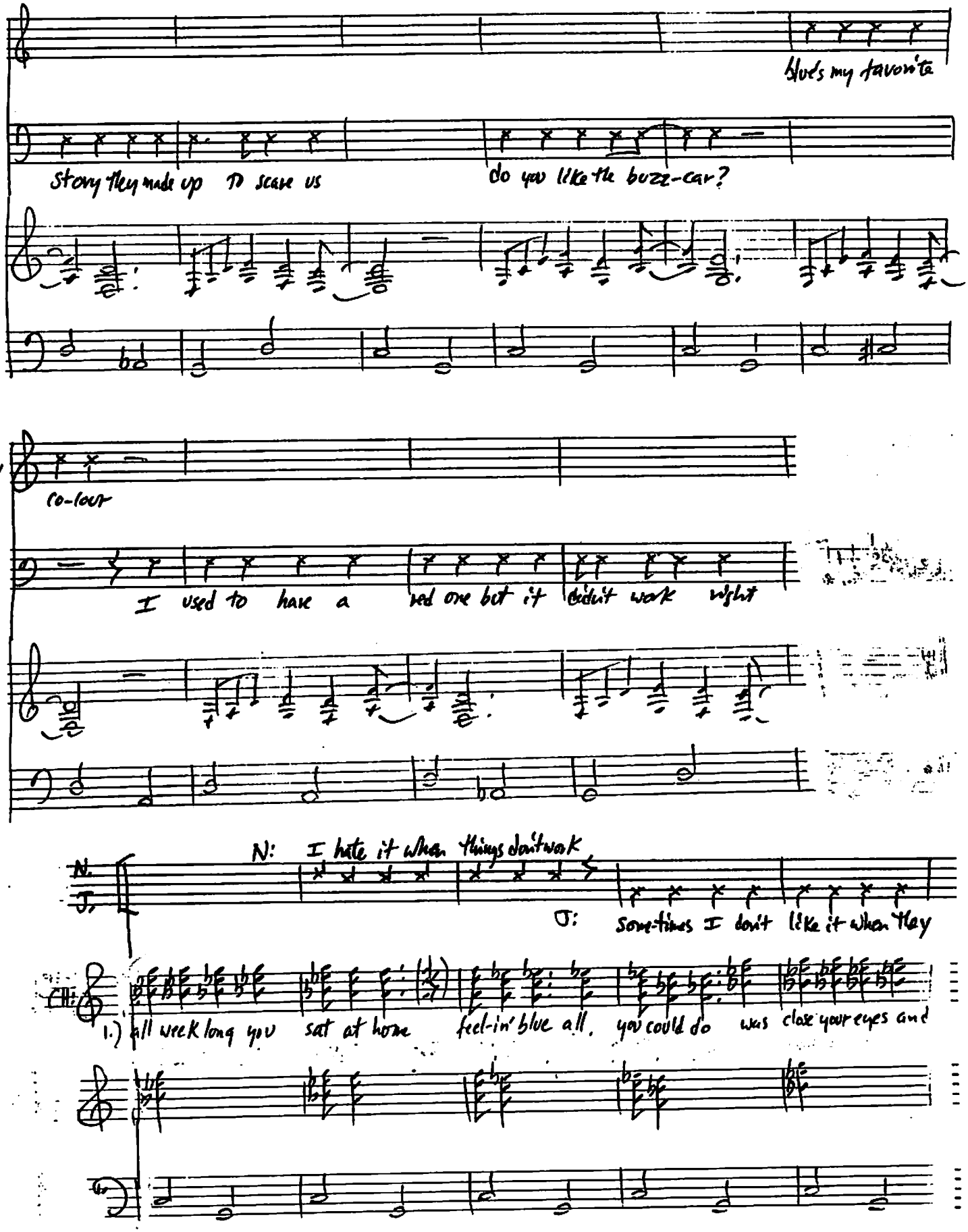

2.) now you let loose your load march backbyttle road proud to have made a fine show of Pa-rade!
CH:
1.) there are definite dangers from horrible strangers murder and rape if you're not in good shape
2.) from this you'll find great peace of mind, get back in your box and lock all the
CH:
1.) So let's take the hill in an orderly drill climb To the Top and ev'ry-one
2.) locks!
CH:
1.) Stop!
f

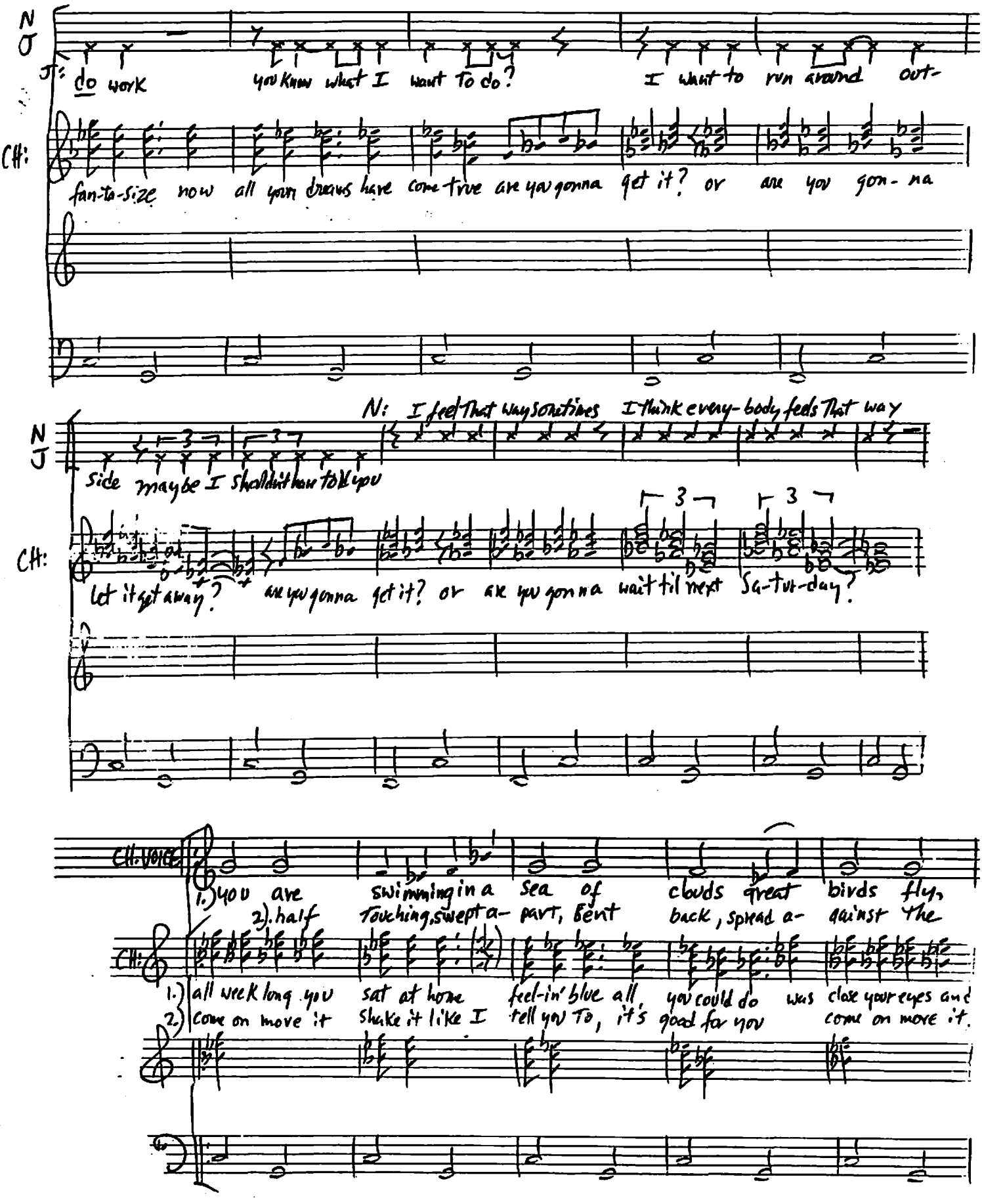

CH:
1.) all week long you sat at home feel-in' blue all, you could do was close your eyes and
2) come on move it shake it like I tell you To, it's good for you come on move it,
CH:
fan-ta-size now all your dreams have come-true are you gonna get it? or are you gon-na
shake it 'cause I want to make it with you
CH:
let it get away? are you gonna get it? or are you gonna wait til next Sa-tur-day?

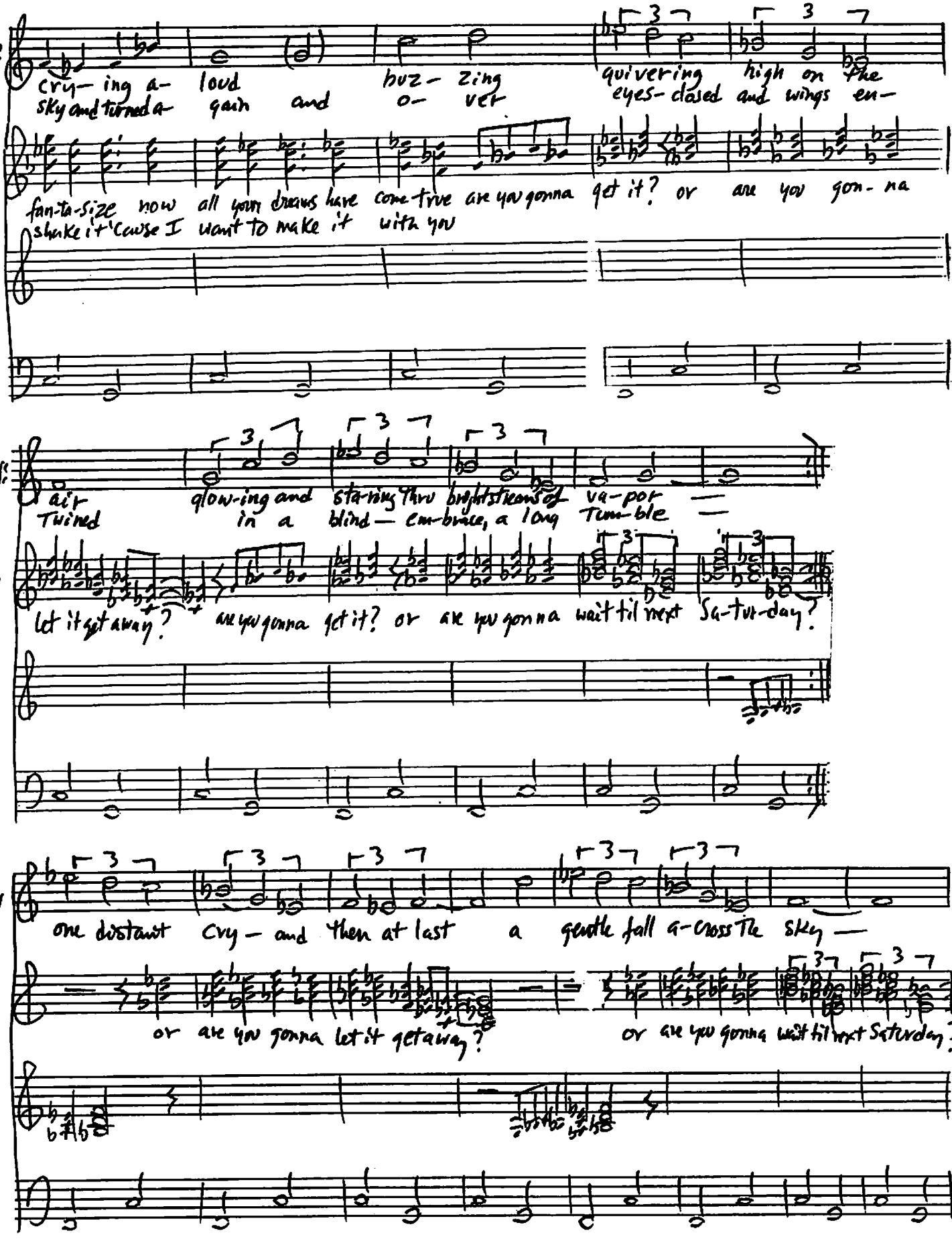


SYMBOL OF QUALITY No Loose Leaf

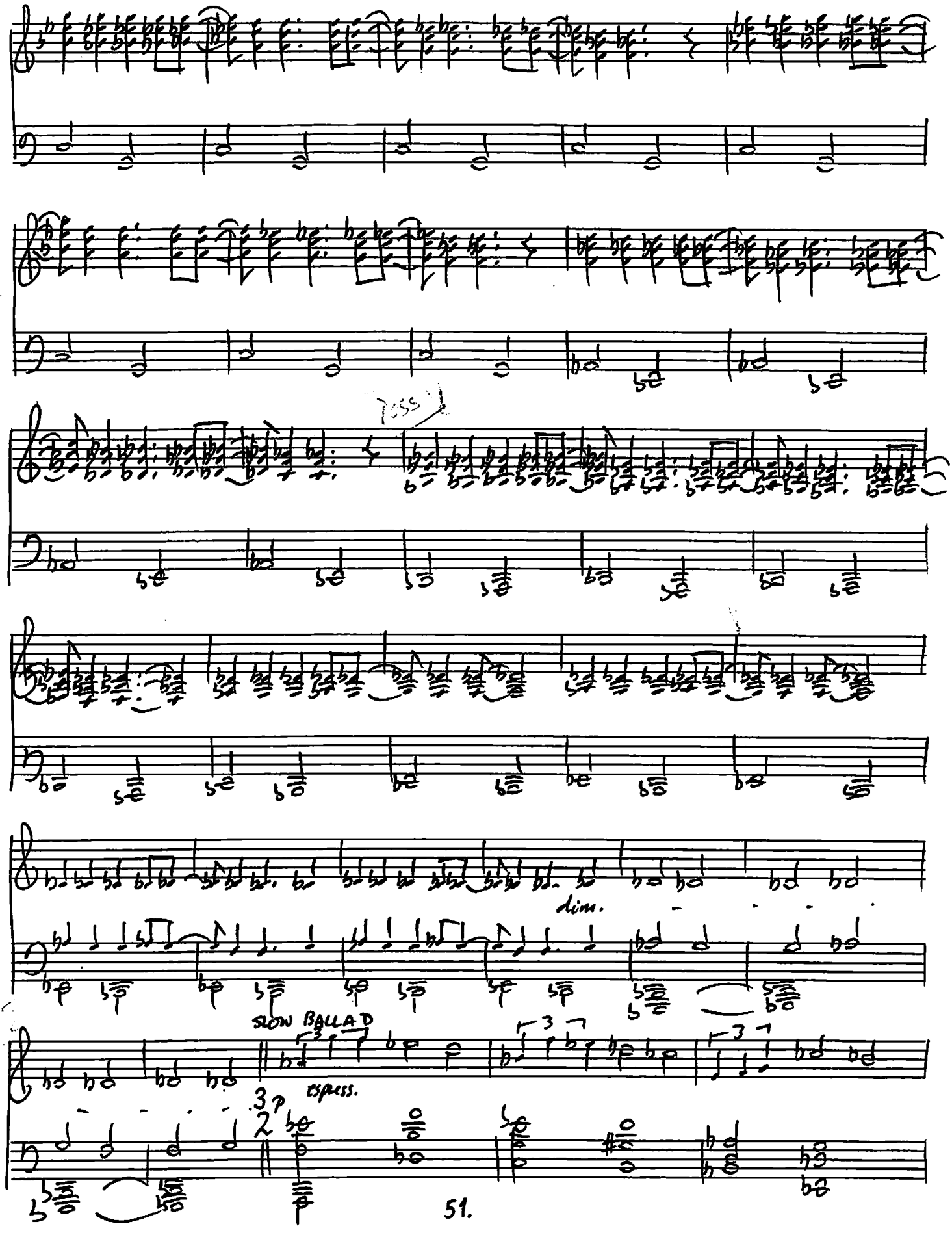

CH:
1.) all week long you sat at home feel-in' blue all you could do was close your eyes and
CH:
fan-ta-size now all your dreams have come true are you gonna get it? or are you gon-na
CH:
let it get away? are you gonna get it? or are you gonna wait til next Sa-tur-day?
N: do you think there really is such a thing as out- si-ders?
N.
J.
J: maybe it's just a

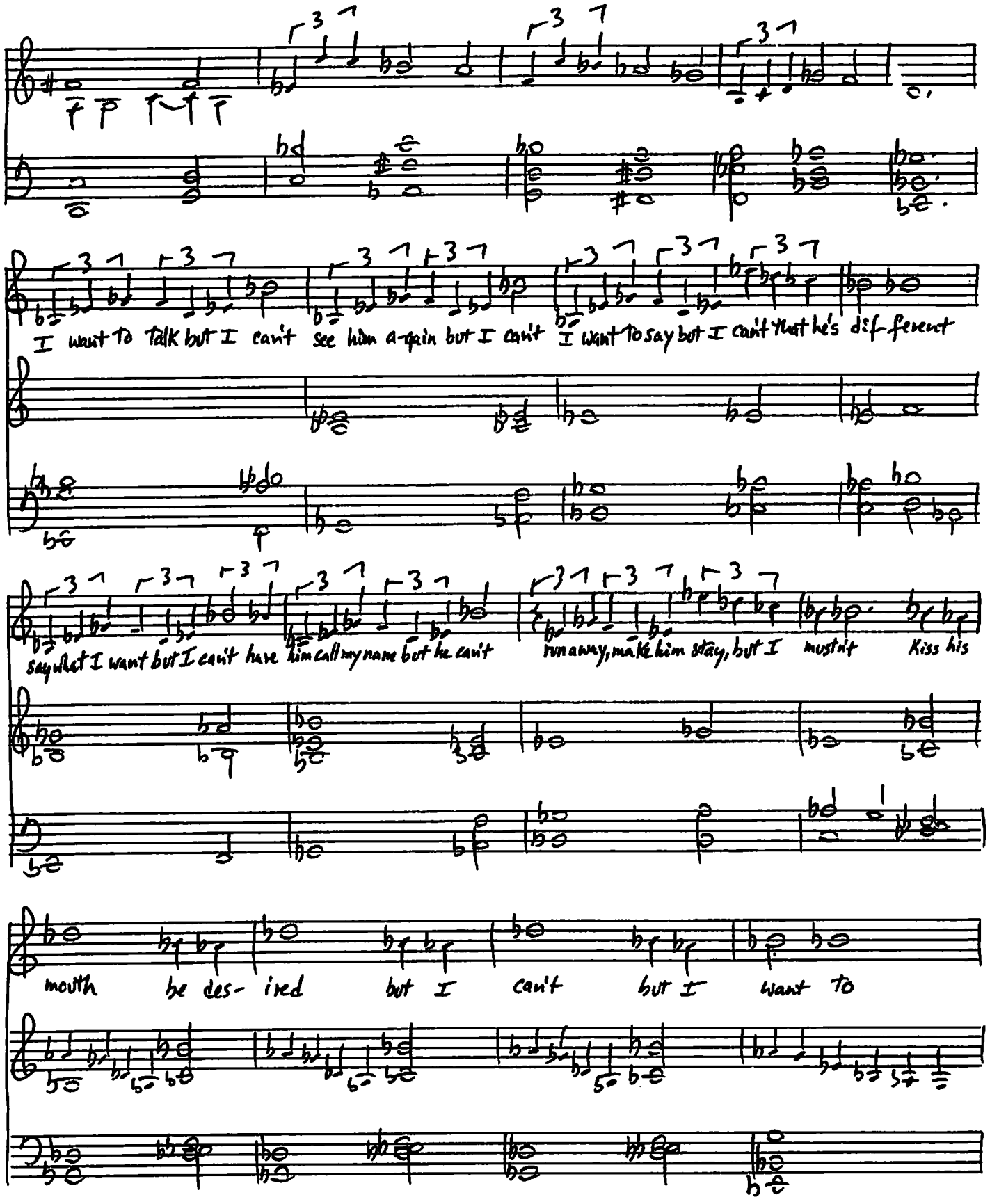

N.
blue's my favorite
J.
story they made up To scare us
do you like the buzz-car?
N.
co-lour
J.
I used to have a red one but it didn't work right
N: I hate it when things don't work
J: Sometimes I don't like it when they
1.) all week long you sat at home feel-in' blue all you could do was close your eyes and

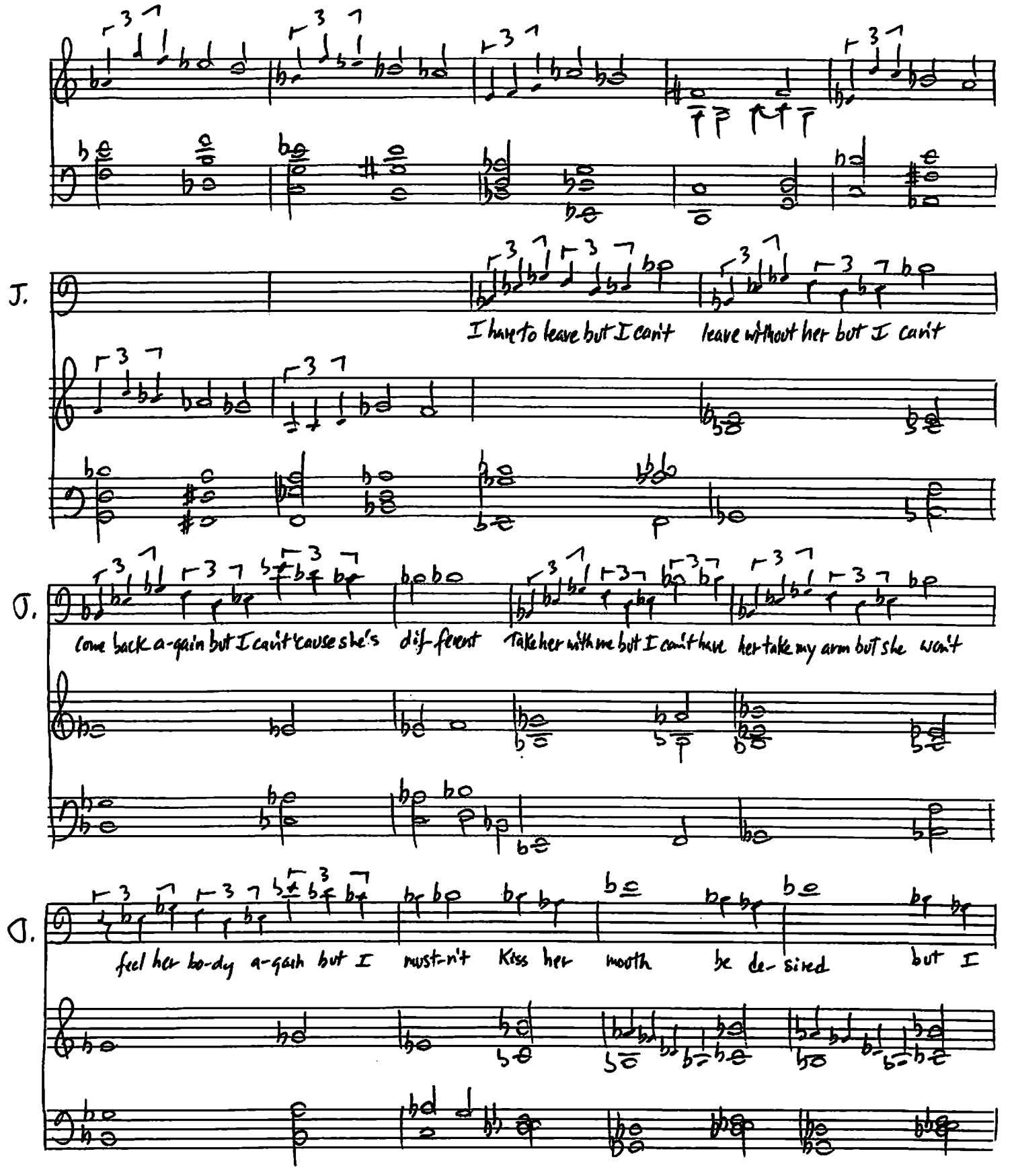

N
J:
do work
you know what I want to do?
I want to run around out-
CH:
fan-ta-size now all your dreams have come true are you gonna get it? or are you gon-na
N: I feel that way sometimes I think every-body feels that way
N
J
side maybe I shouldn't have told you
CH:
let it get away? are you gonna get it? or are you gonna wait til next Sa-tur-day?
CH. VOICE
1.) you are swimming in a sea of clouds great birds fly,
2). half touching, swept a- part, bent back, spread a- gainst the
CH:
1.) all week long you sat at home feel-in' blue all, you could do was close your eyes and
2.) come on move it shake it like I tell you to, it's good for you come on move it.

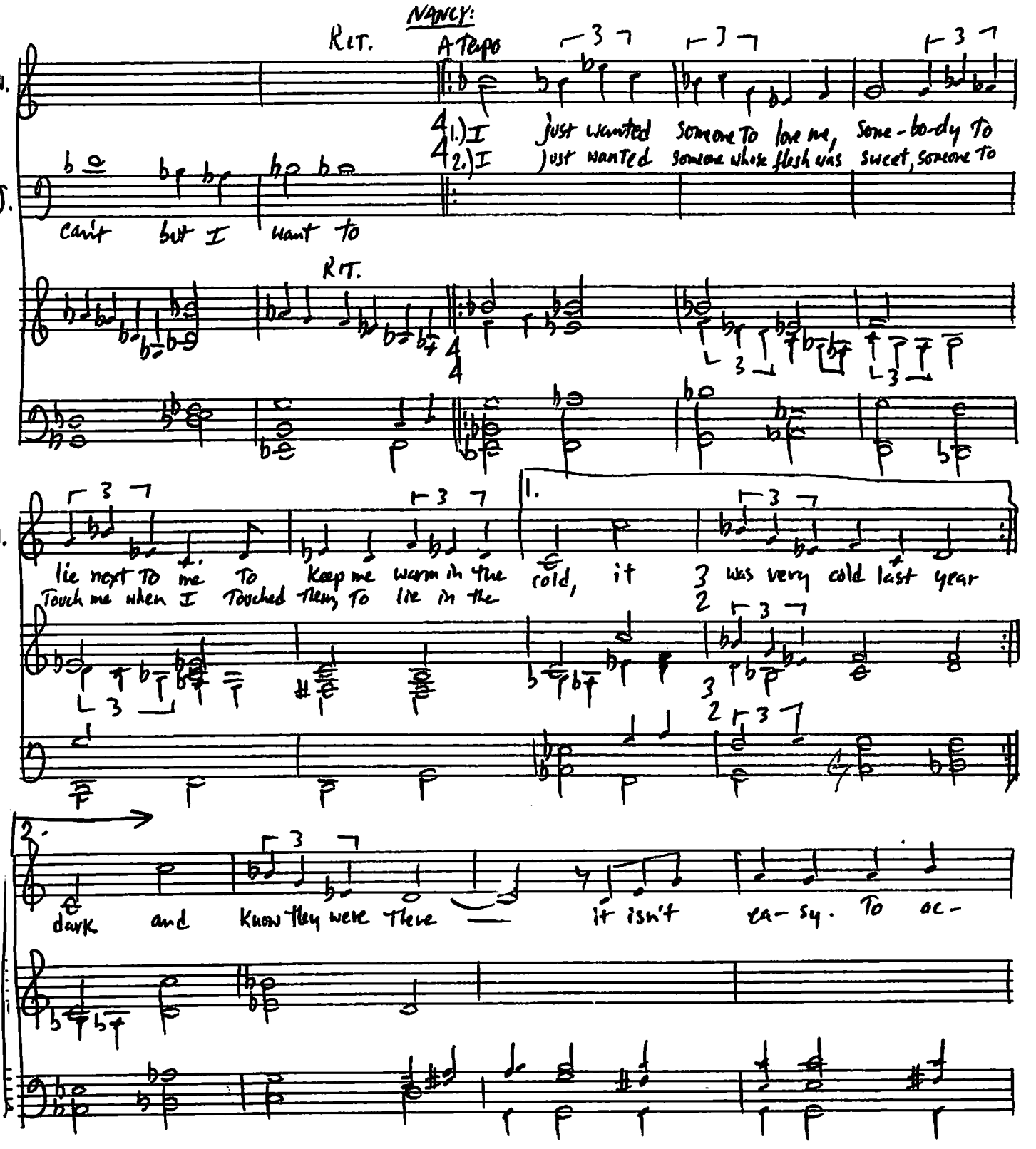


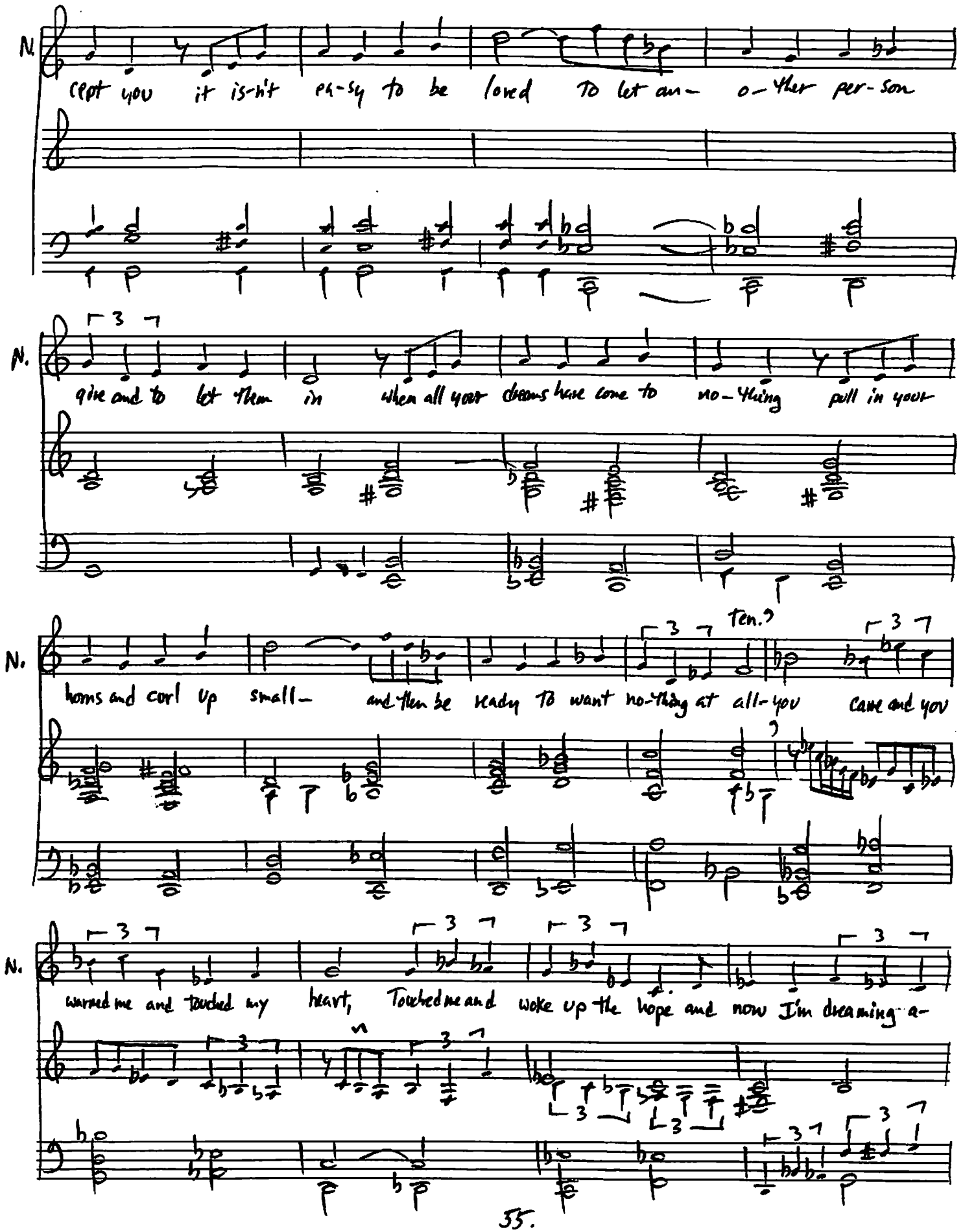
SYMBOL OF QUALITY No Loose Leaf

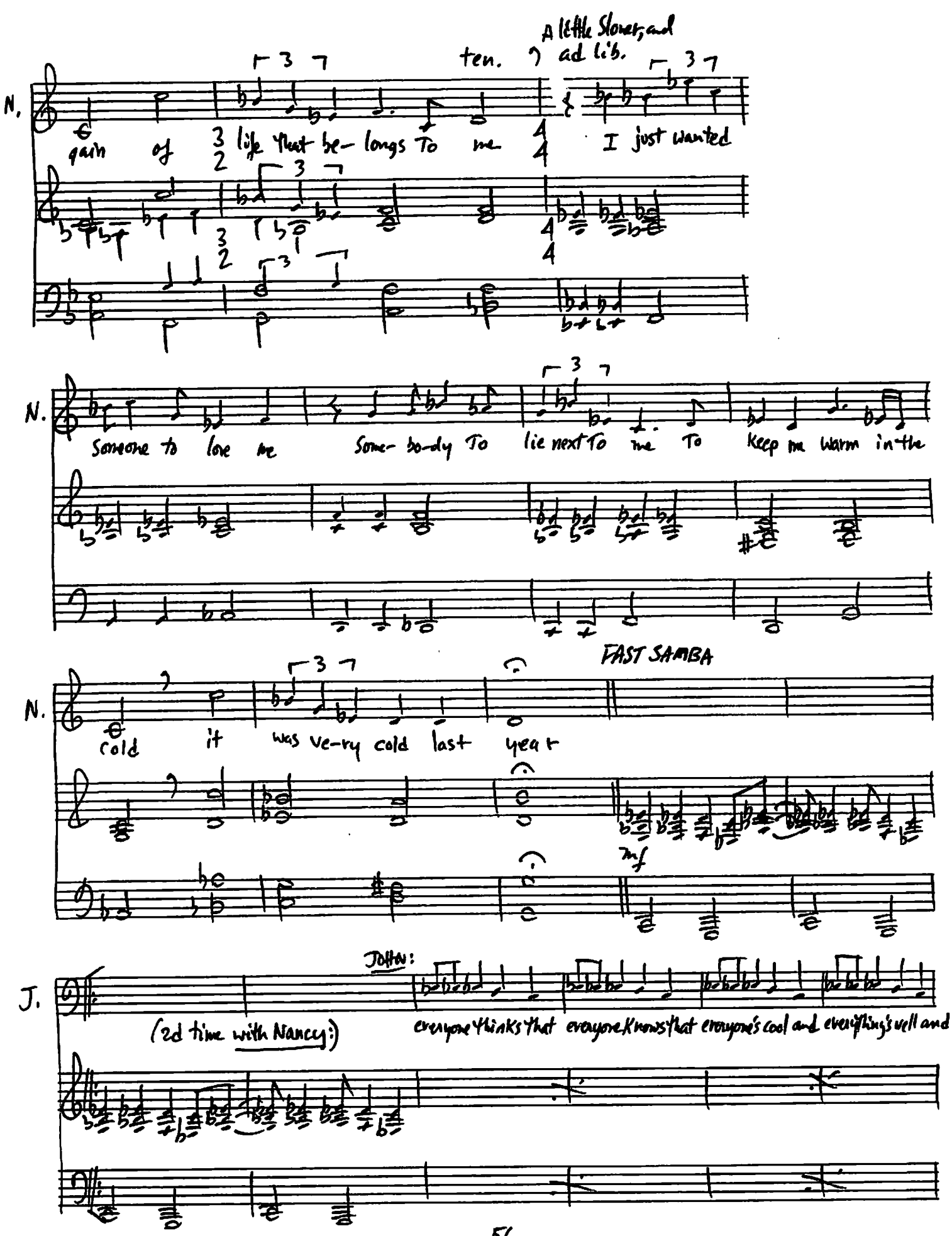

dim.
SLOW BALLAD
espress.
3
2
p

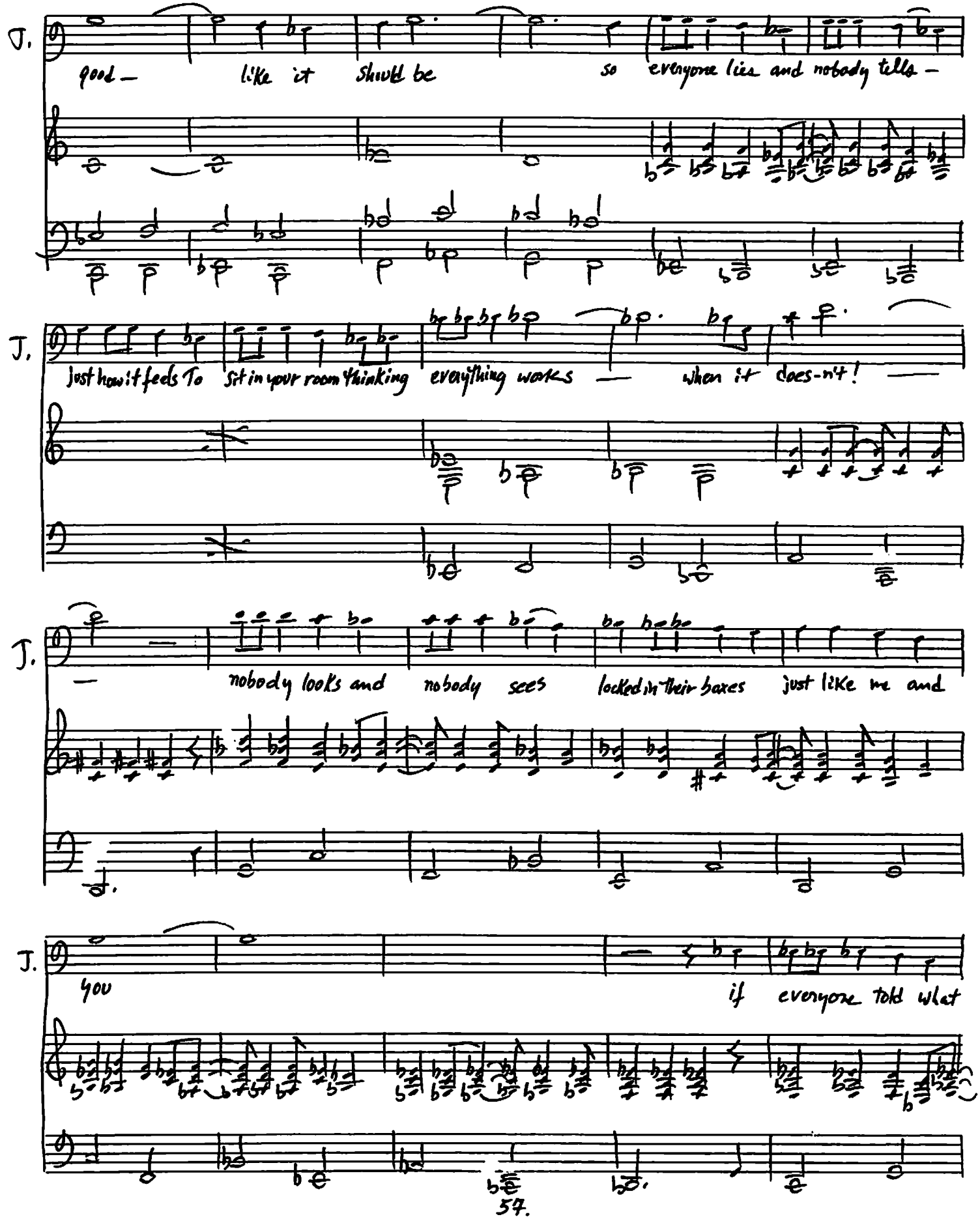

N.
I want to talk but I can't see him a-gain but I can't I want to say but I can't that he's dif-ferent
N.
say what I want but I can't have him call my name but he can't run away, make him stay, but I must n't Kiss his
N.
mouth he des- ired but I can't but I want to

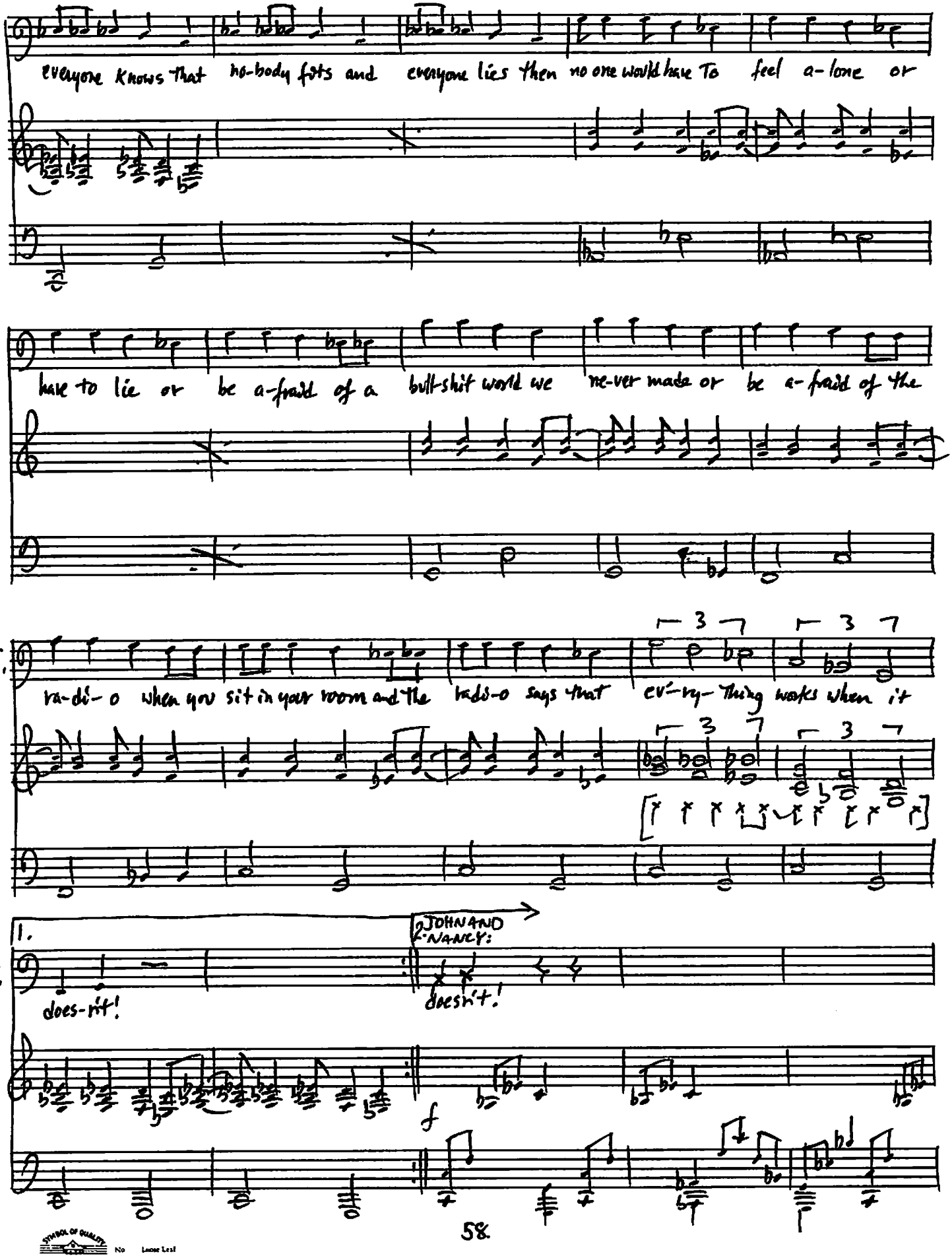

J.
I have to leave but I can't leave without her but I can't
J.
come back a-gain but I can't 'cause she's dif-ferent take her with me but I can't have her take my arm but she won't
J.
feel her bo-dy a-gain but I must-n't kiss her mouth be de-sired but I


NANCY:
RIT.
A Tempo
N.
J.
1.) I just wanted Someone To love me, Some-body To
2.) I just wanted Someone whose flesh was sweet, Someone To
Can't but I want to
RIT.
lie next To me To keep me warm in the cold, it was very cold last year
Touch me when I Touched them, To lie in the
dark and know they were there it isn't ea-sy. To ac-

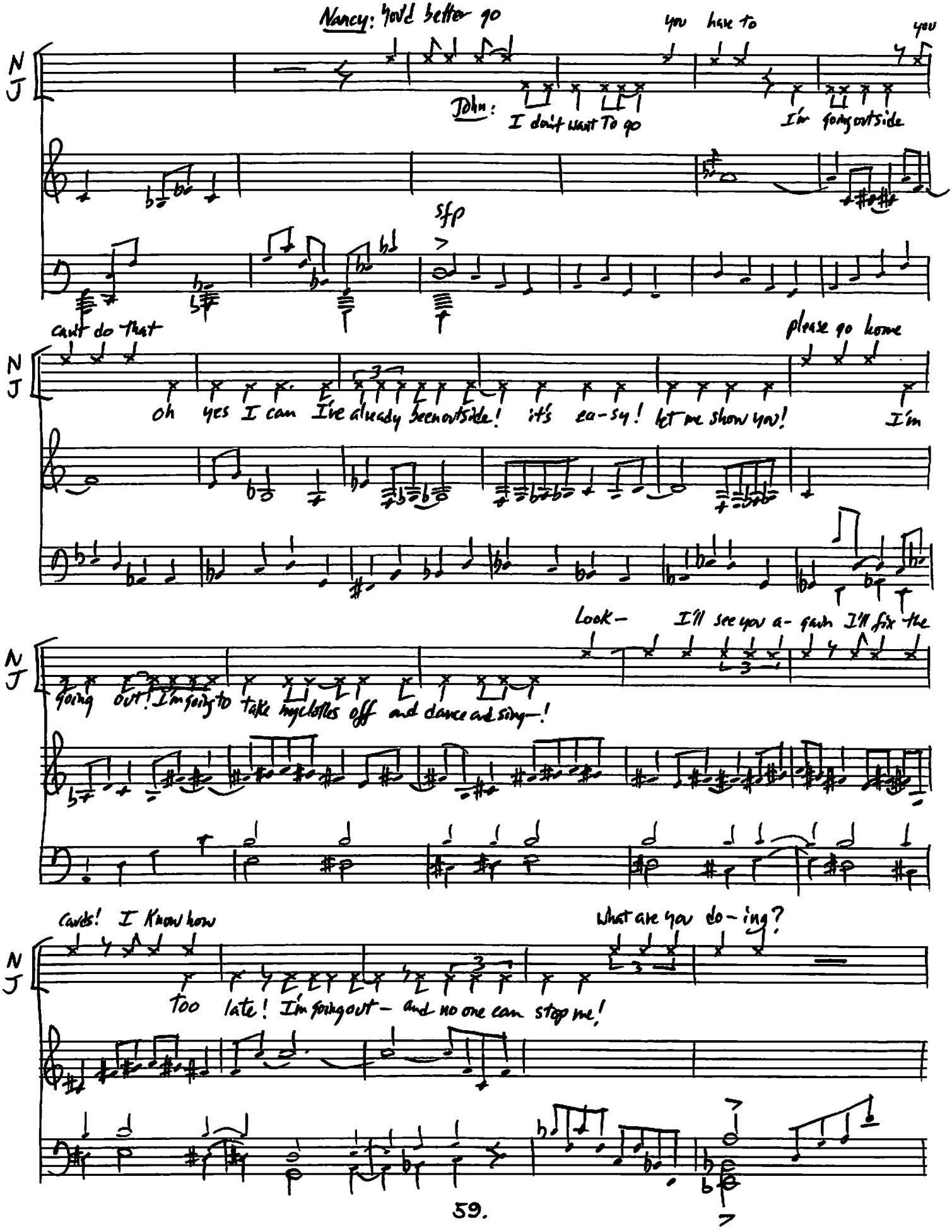

N.
cept you it is-n't ea-sy to be loved To let an- o-ther per-son
N.
give and to let them in when all your dreams have come to no-thing pull in your
Ten.
N.
horns and curl up small- and then be ready To want no-thing at all- you Come and you
N.
warmed me and touched my heart, Touched me and woke up the hope and now I'm dreaming a-

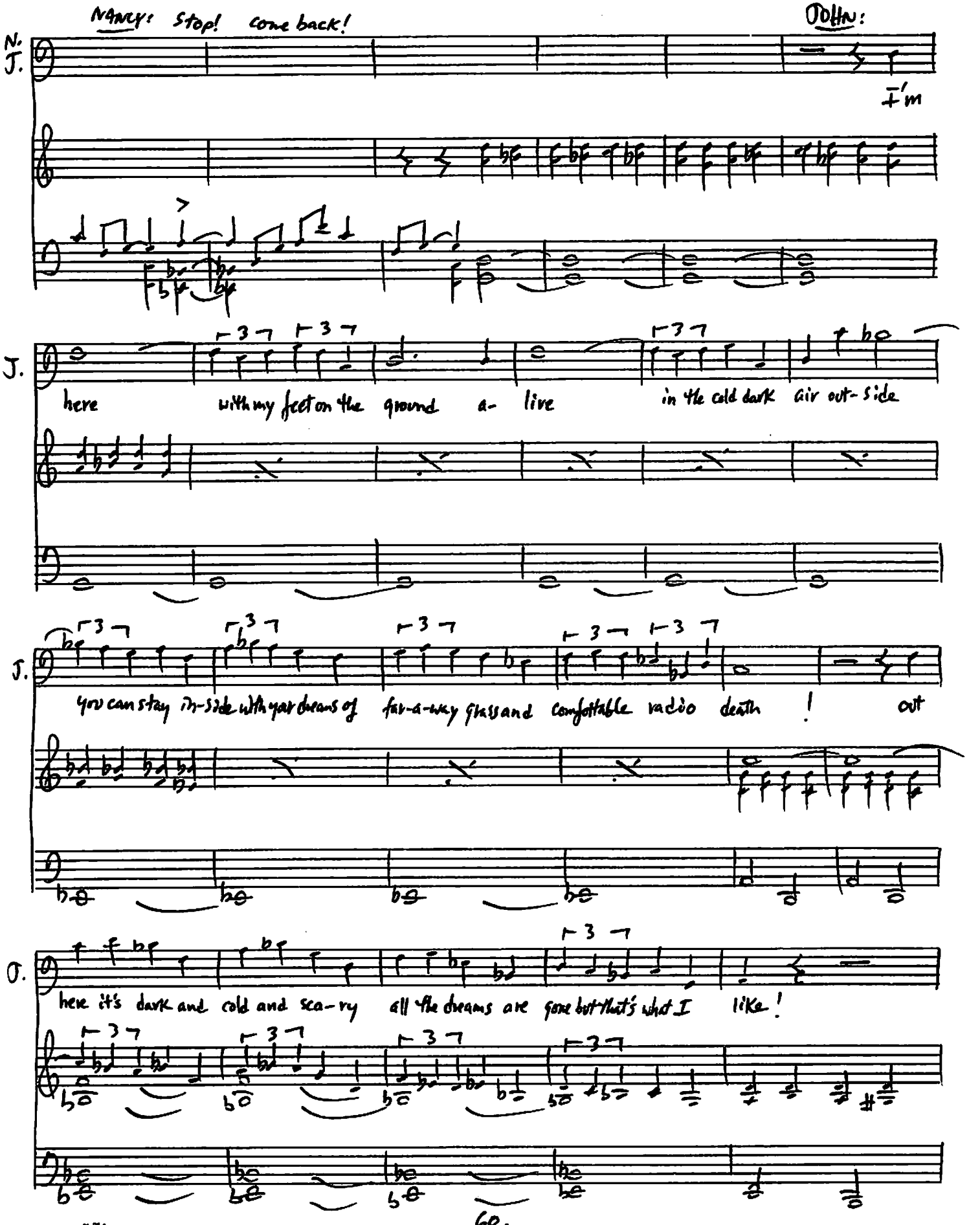

A little slower, and
ten.
ad lib.
N.
gain of 3 like that be- longs To me
I just wanted
Someone to love me
Some- bo-dy To lie next To me To keep me warm in the
FAST SAMBA
N.
cold it was ve-ry cold last year
mf
J.
John:
(2d time with Nancy:)
everyone thinks that everyone knows that everyone's cool and everything's well and

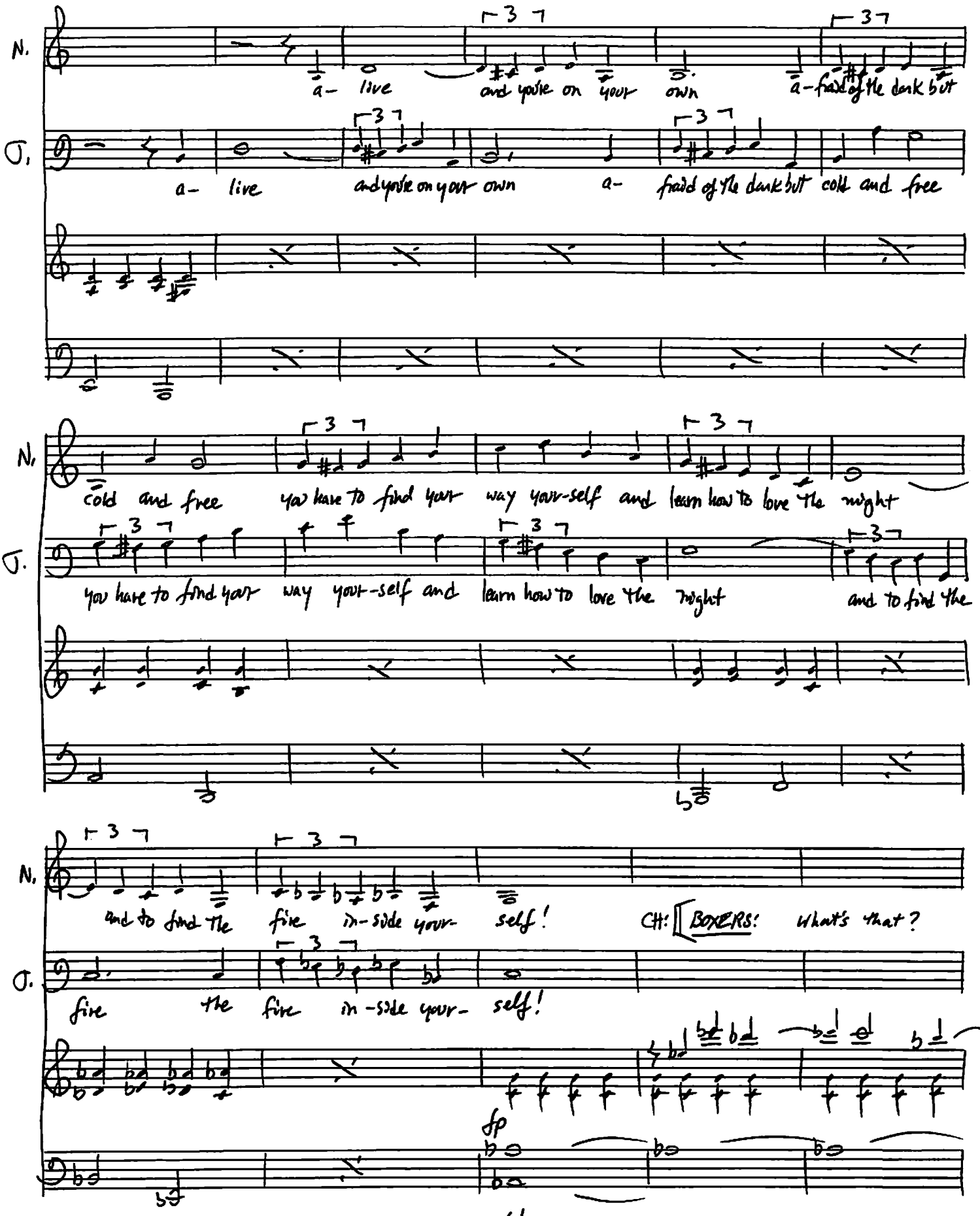

J.
good — like it should be so everyone lies and nobody tells —
J.
just how it feels To sit in your room thinking everything works — when it does-n't! —
J.
— nobody looks and nobody sees locked in their boxes just like me and
J.
you if everyone told what

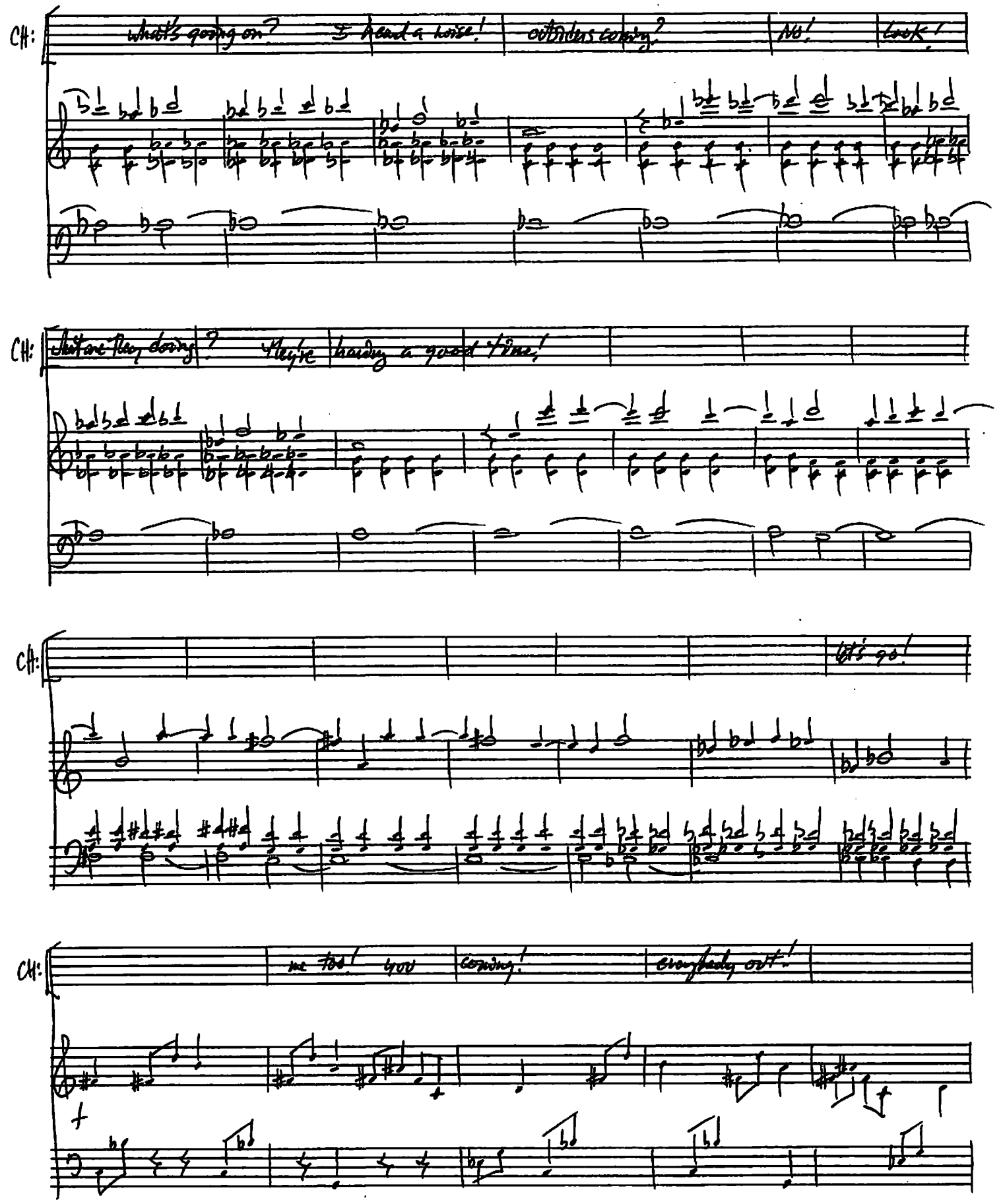


SYMBOL OF QUALITY No Loose Leaf


Nancy: You'd better go
you have to
you
John: I don't want To go
I'm going outside
sfp
can't do that
please go home
N J
oh yes I can I've already been outside! it's ea-sy! let me show you!
I'm
Look-
I'll see you a-gain I'll fix the
going out! I'm going to take my clothes off and dance and sing-!
Cards! I Know how
What are you do-ing?
too late! I'm going out- and no one can stop me!


NANCY: Stop! come back!
JOHN:
N. J.
I'm
J.
here with my feet on the ground a- live in the cold dark air out- side
J.
you can stay in-side with your dreams of far-a-way glass and comfortable radio death ! out
J.
here it's dark and cold and sca- ry all the dreams are gone but that's what I like !

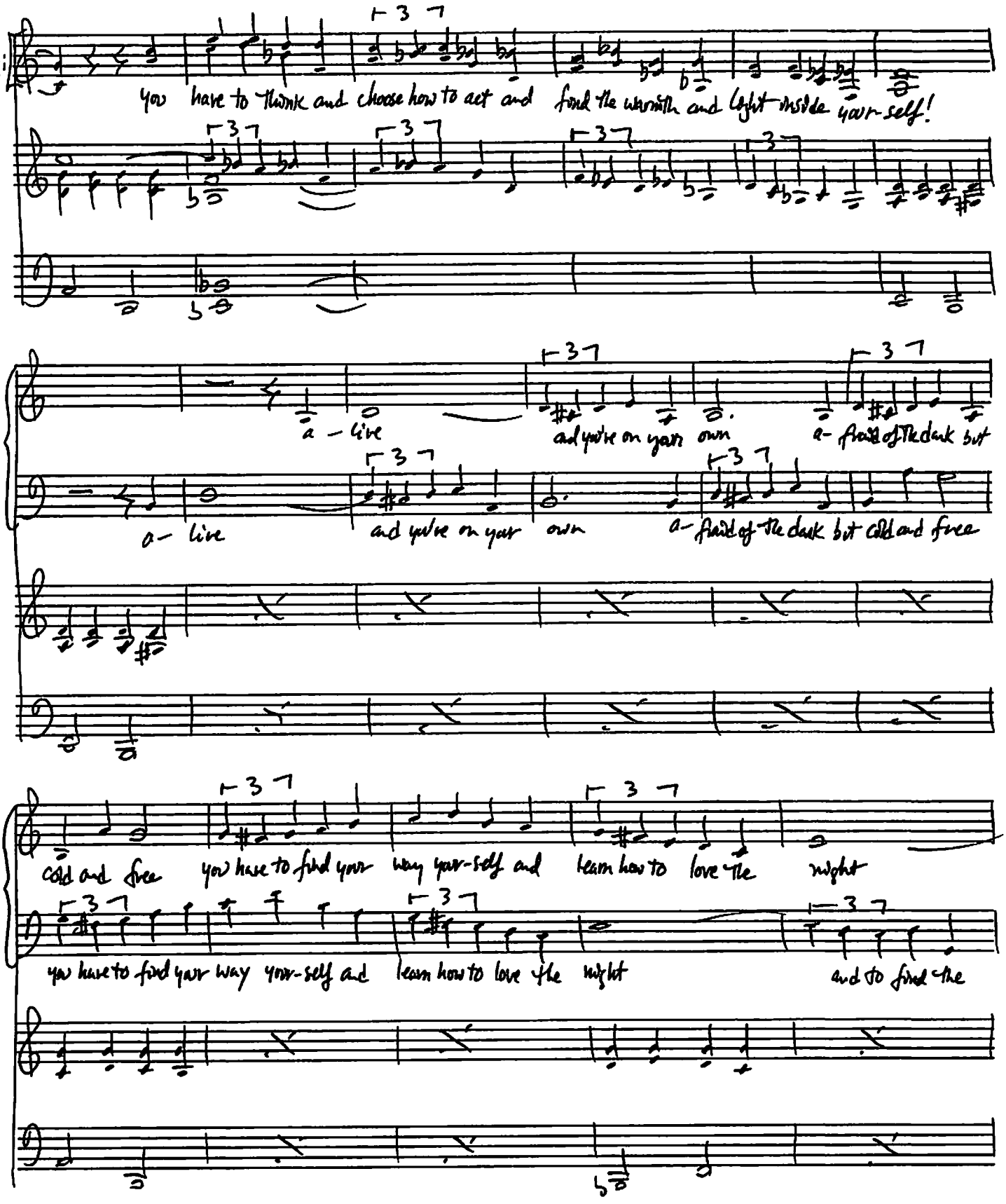

N.
a- live
and you're on your own
a-fraid of the dark but
J.
a- live
and you're on your own
a- fraid of the dark but cold and free
N.
cold and free
you have to find your way your-self and learn how to love the night
J.
you have to find your way your-self and learn how to love the night
and to find the
N.
and to find the five in-side your- self!
CH: [BOXERS: What's that?
J.
five the five in-side your- self!
fp


CH:
what's going on?
I heard a noise!
outsiders coming?
No!
Look!
CH:
what are they doing?
Maybe
having a good time!
CH:
let's go!
CH:
me too!
you
coming!
everybody out!

(chorus ad lib.)

CH: a- live and you're on your own a- fraid of the dark but

CH: cold and free you can find your way yourself and learn how to love the night and to find the five


CH:
you have to think and choose how to act and find the warmth and light inside your-self!
CH:
a - live
and you're on your own
a - fraid of the dark but
a - live
and you're on your own
a - fraid of the dark but cold and free
CH:
cold and free
you have to find your way your-self and learn how to love the night
you have to find your way your-self and learn how to love the night
and to find the

Poco Meno Mosso

CH: and to find the fire in-side your self!

fire the fire in-side your self!

fp

RADIO LADY:

R.L. ~~we understand that you wanted to get out and run around a bit. this is something that happens to everybody,~~ (sweet)

RL and a little bit doesn't really do much harm, harm that can't be fixed. Now we know you're all very nervous about

being outside and want to come in and you're probably worried about our disapproval. Well, I can guarantee

RL

that if you come right back inside everything will be forgotten and there will be no recommendations for treatment.

RL

DISCO (p. 3) (♩=♩)

no questions. Just a little hi-jinx. The system is flexible. It's meant, built, to give a little.

RL.

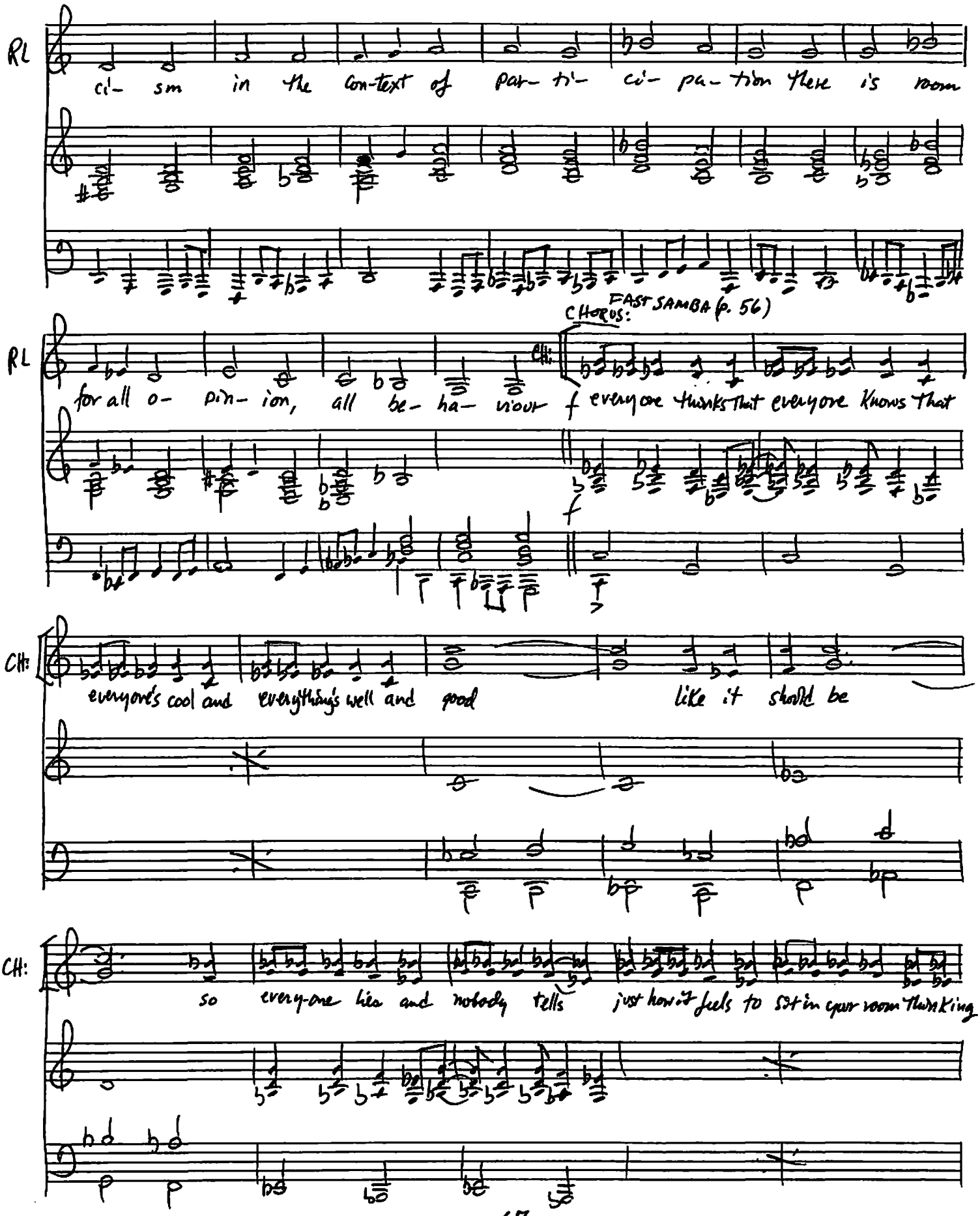
We are

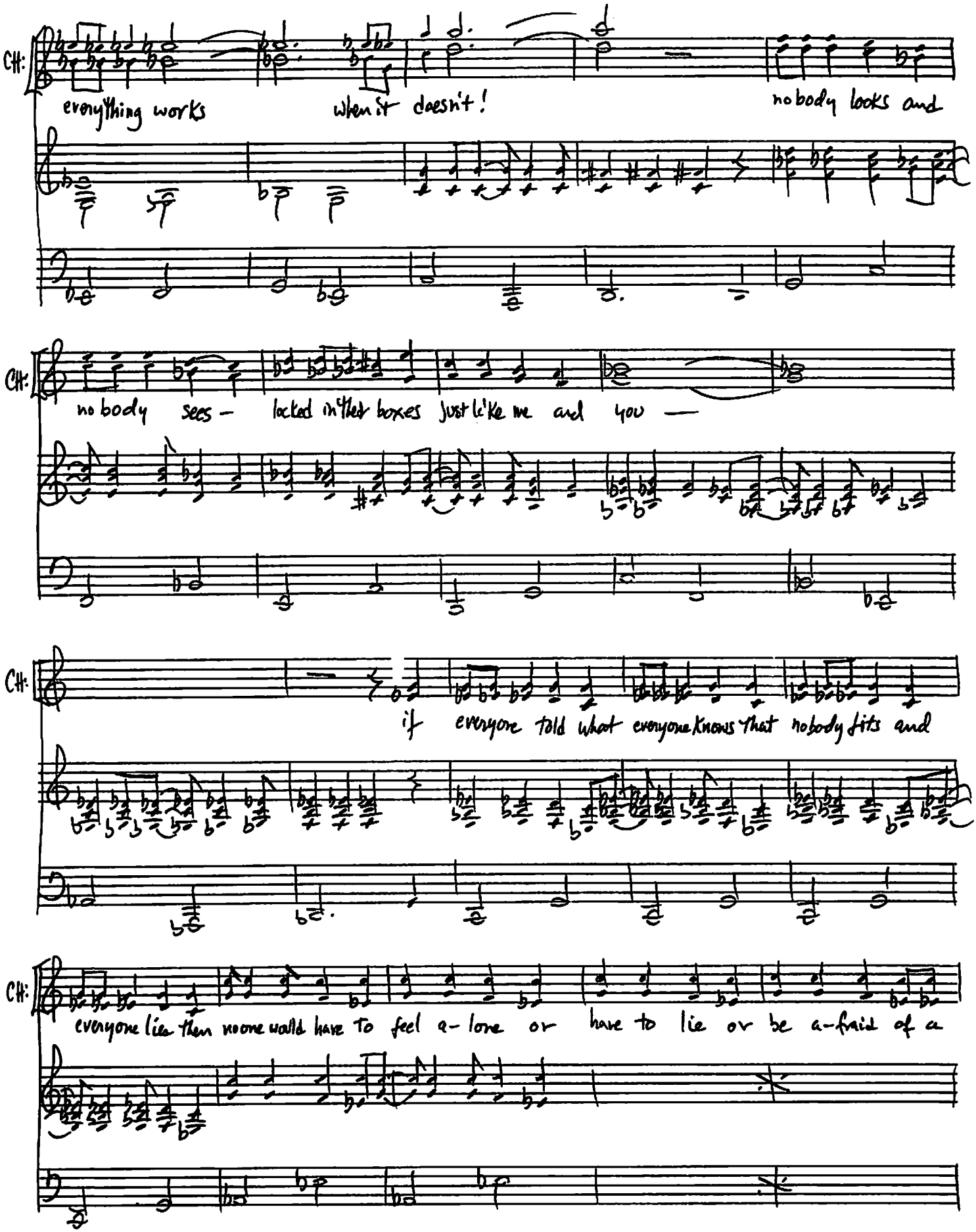
P dolcissimo

P

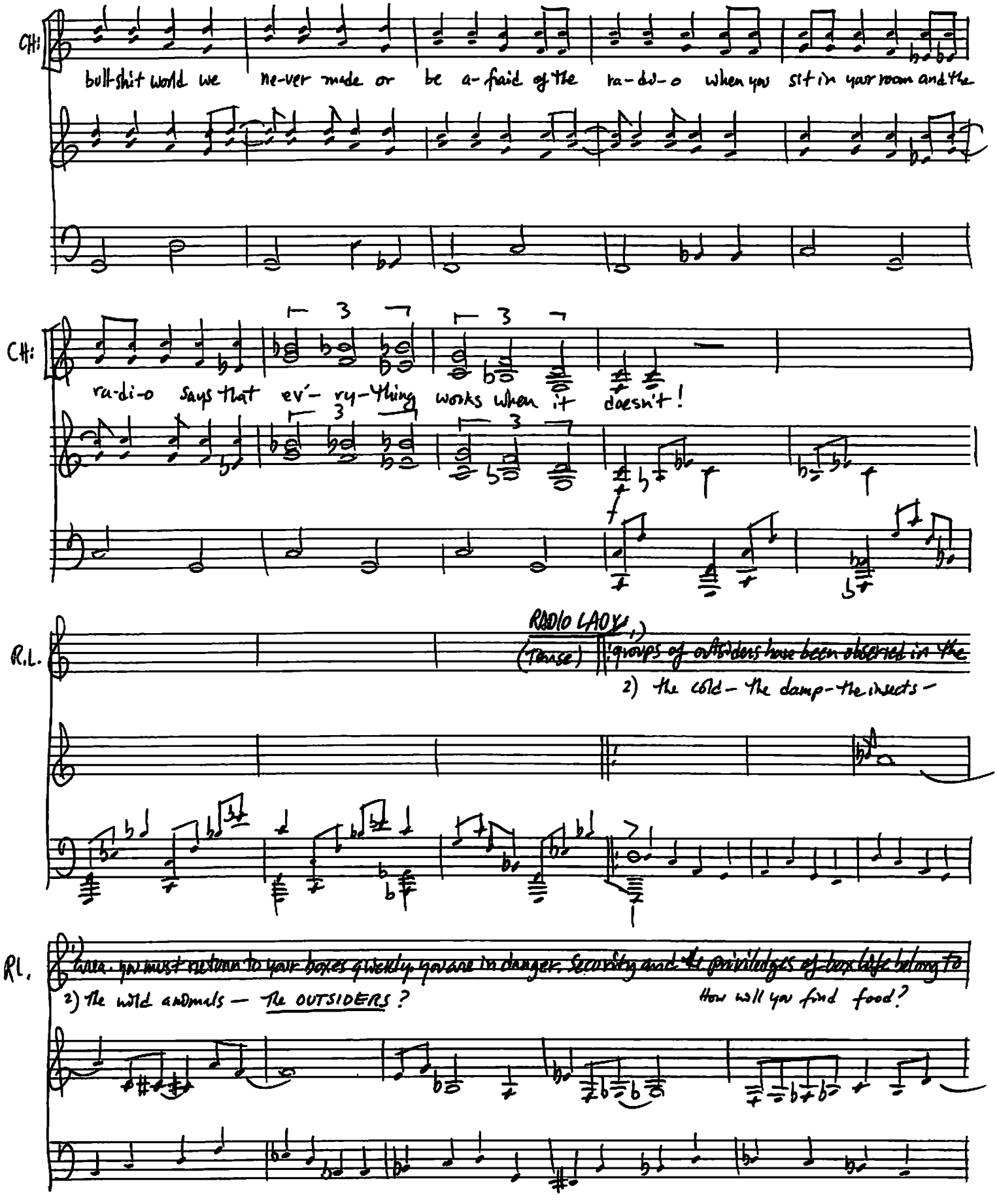
RL

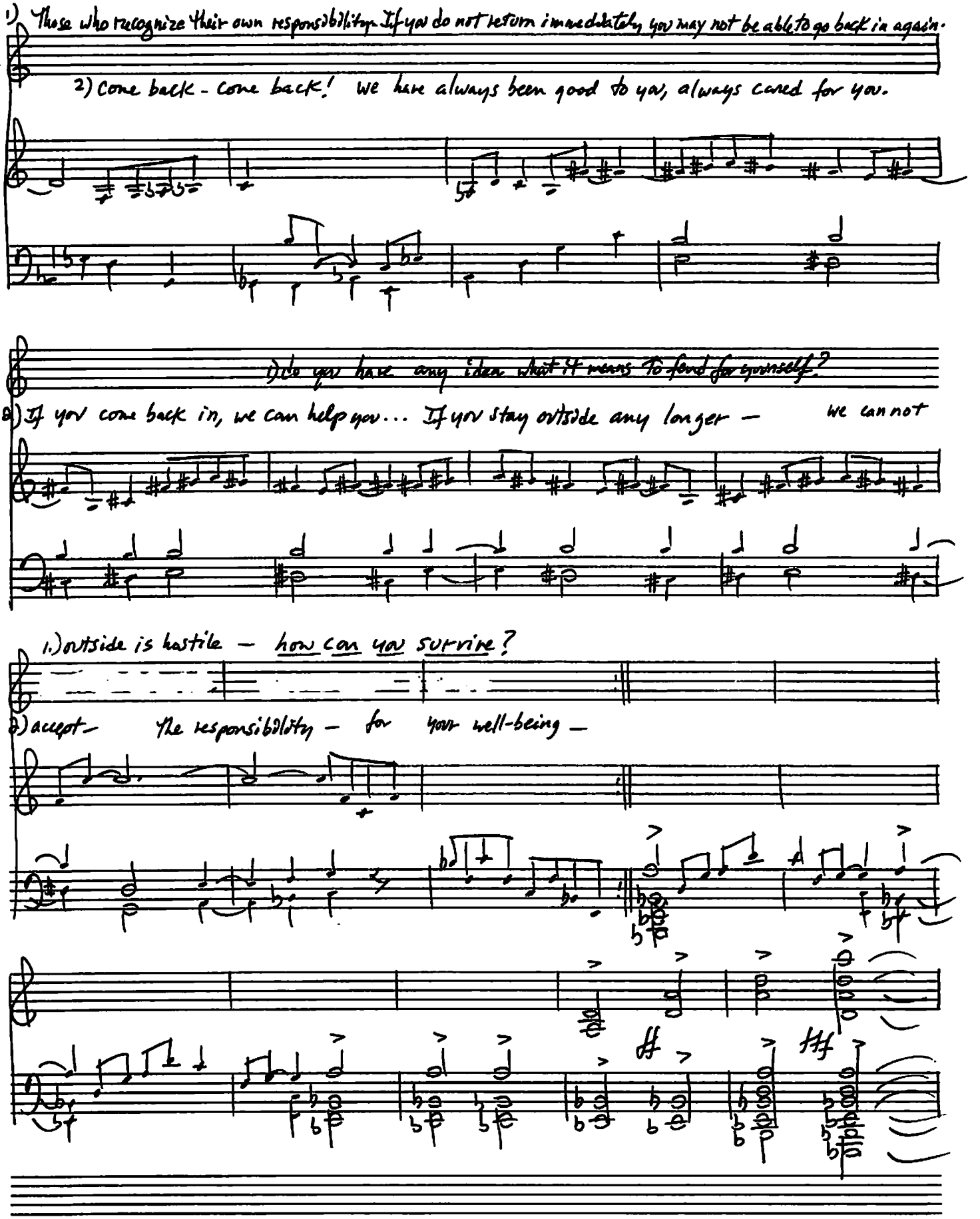
not re- pres- sive, we wel- come all forms of re- spon- si- ble cri- ti-


RL
ci- sm in the con-text of par- ti- ci- pa- tion there is room
RL
CHORUS: FAST SAMBA (p. 56)
CH:
for all o- pin- ion, all be- ha- viour f everyone thinks that everyone knows that
CH:
everyone's cool and everything's well and good like it should be
CH:
so every-one lies and nobody tells just how it feels to sit in your room thinking

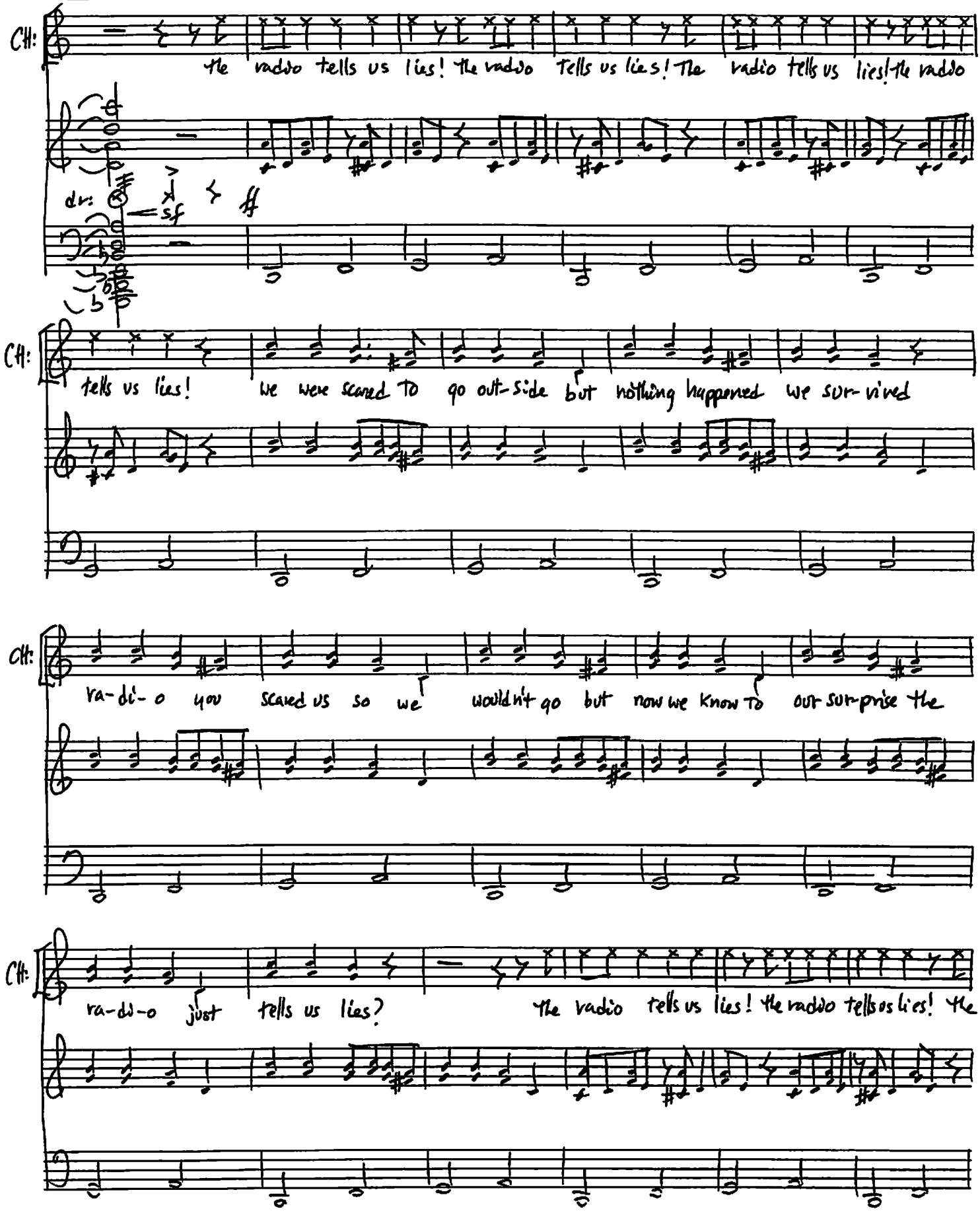


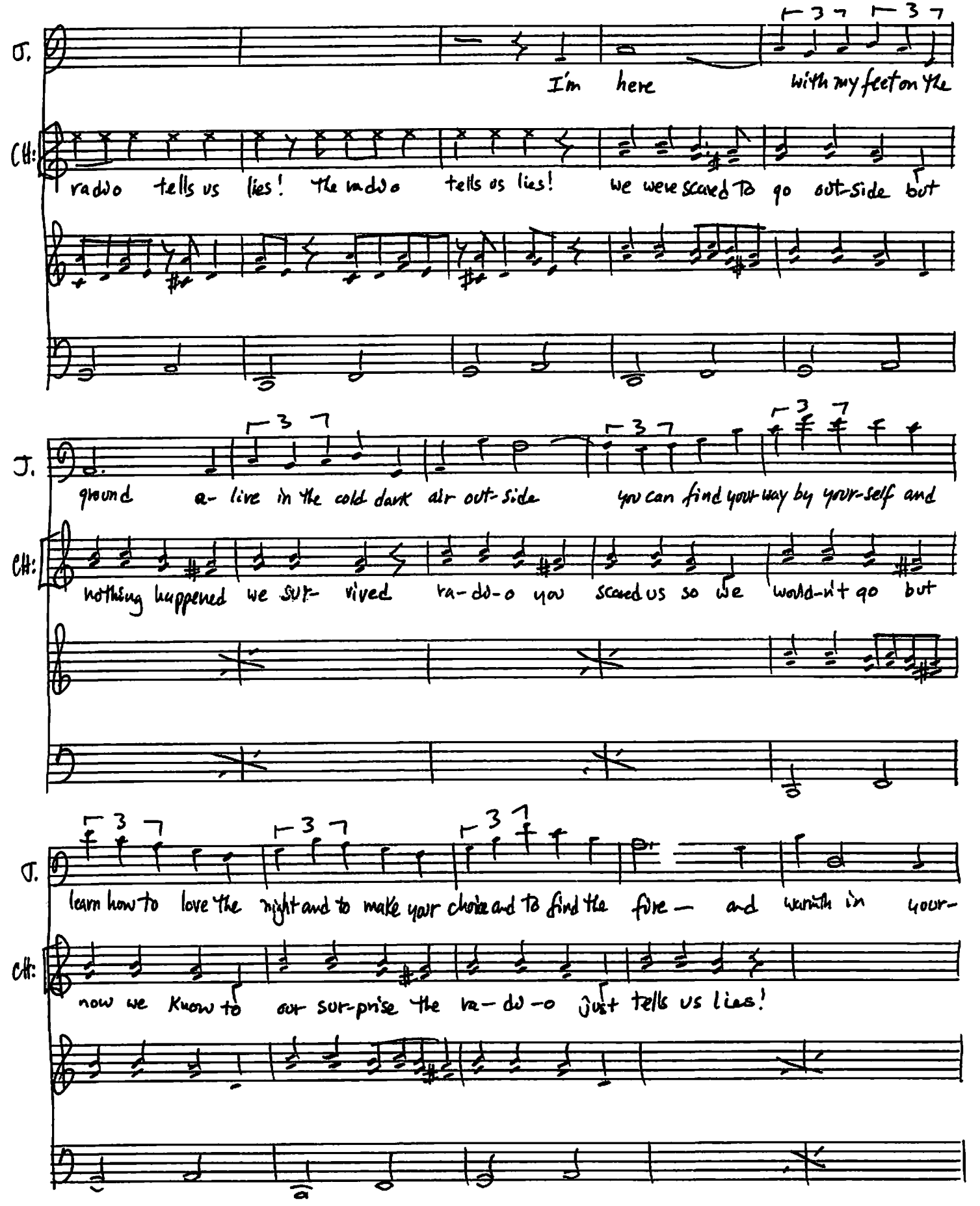
No Loose Leaf


CH:
bull-shit world we ne-ver made or be a-fraid of the ra-di-o when you sit in your room and the
CH:
ra-di-o says that ev'- ry-thing works when it doesn't!
R.L.
RADIO LADY
(Tease)
groups of outsiders have been observed in the
2) the cold - the damp - the insects -
RL.
2) the wild animals — the OUTSIDERS?
How will you find food?

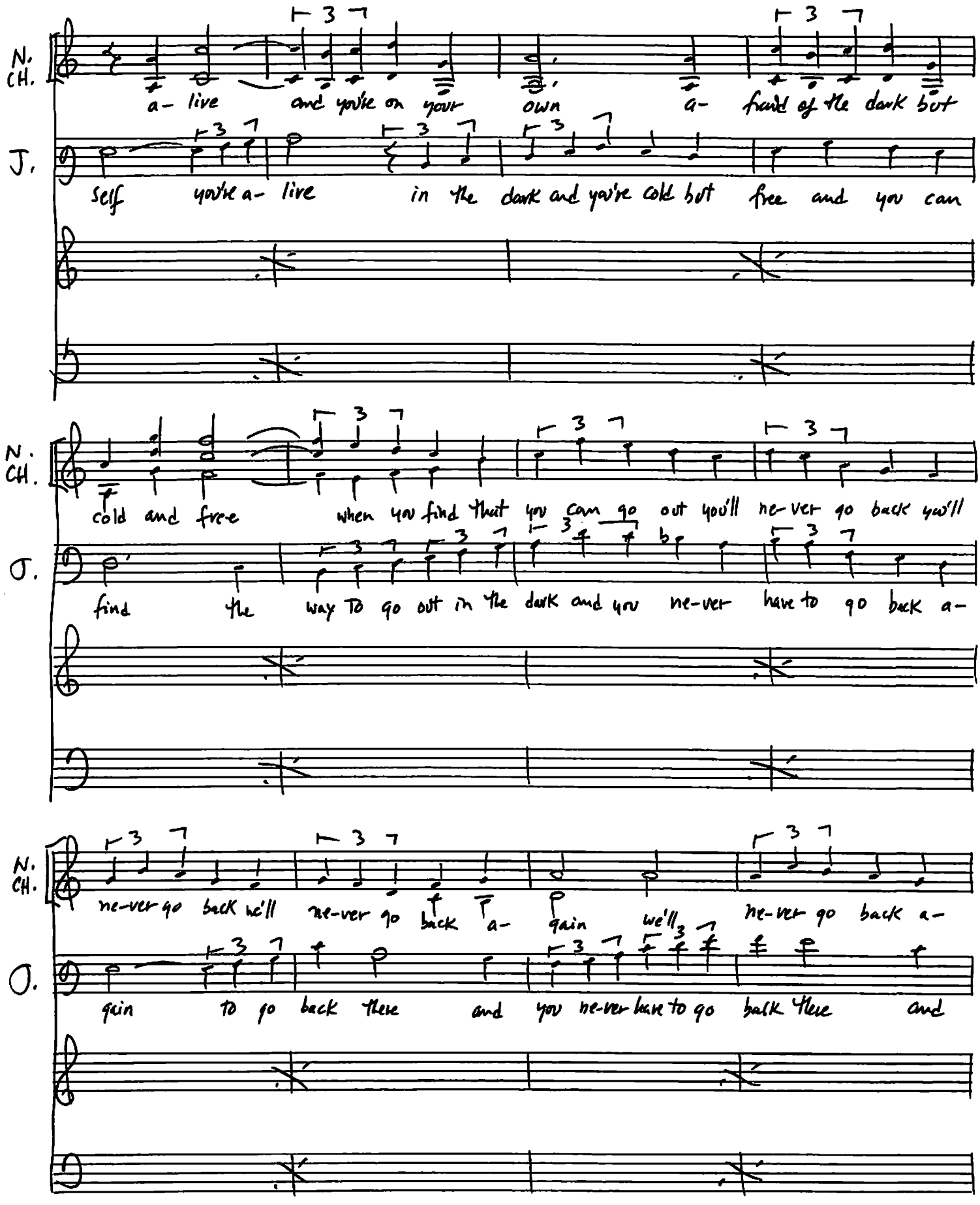

1) Those who recognize their own responsibility. If you do not return immediately you may not be able to go back in again.
RL
2) Come back - come back! We have always been good to you, always cared for you.
RL
1) Do you have any idea what it means to fend for yourself?
2) If you come back in, we can help you... If you stay outside any longer — we can not
1.) outside is hostile — how can you survive?
RL
2) accept — the responsibility — for your well-being —
ff
fff

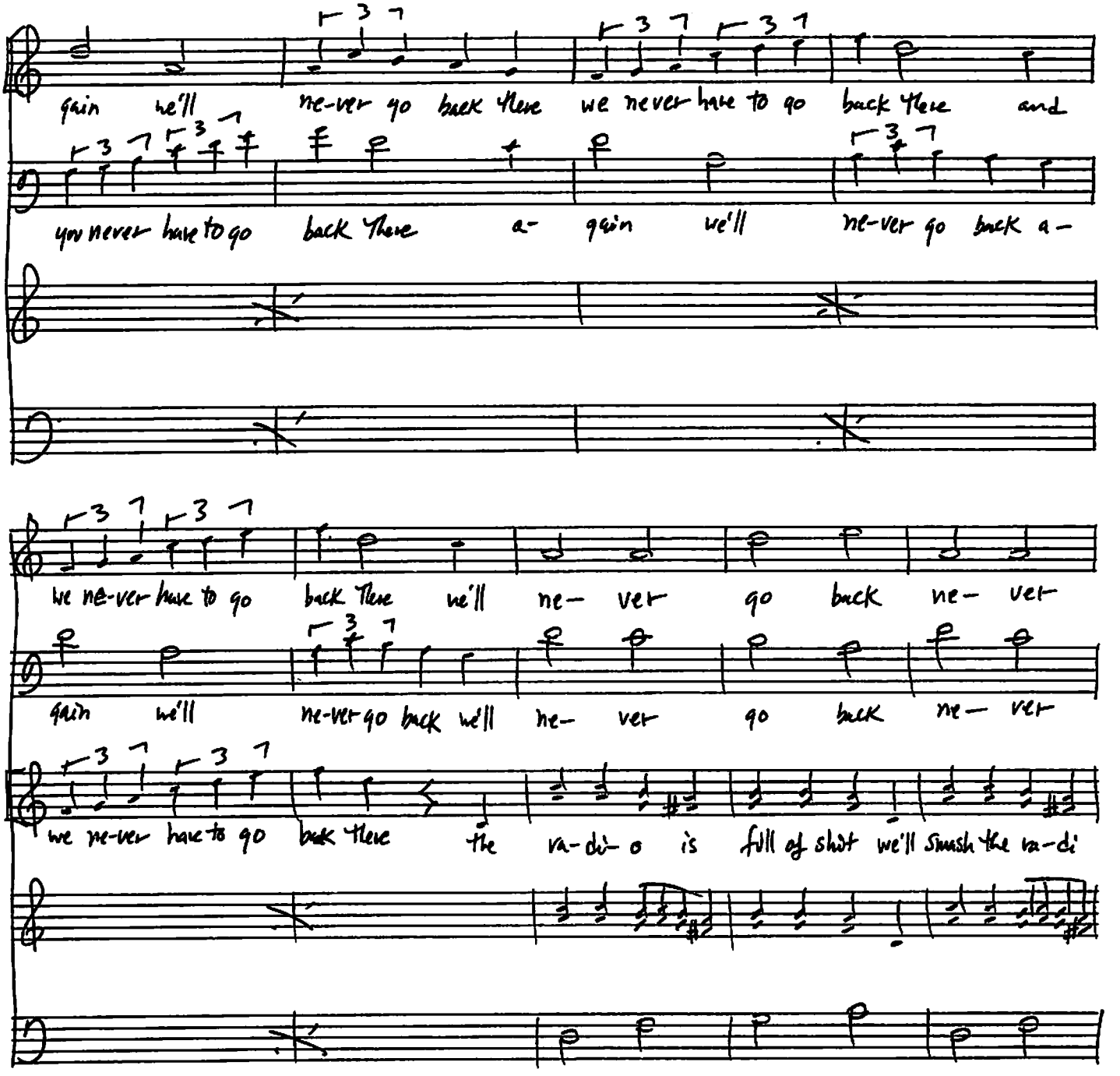
CHORUS:

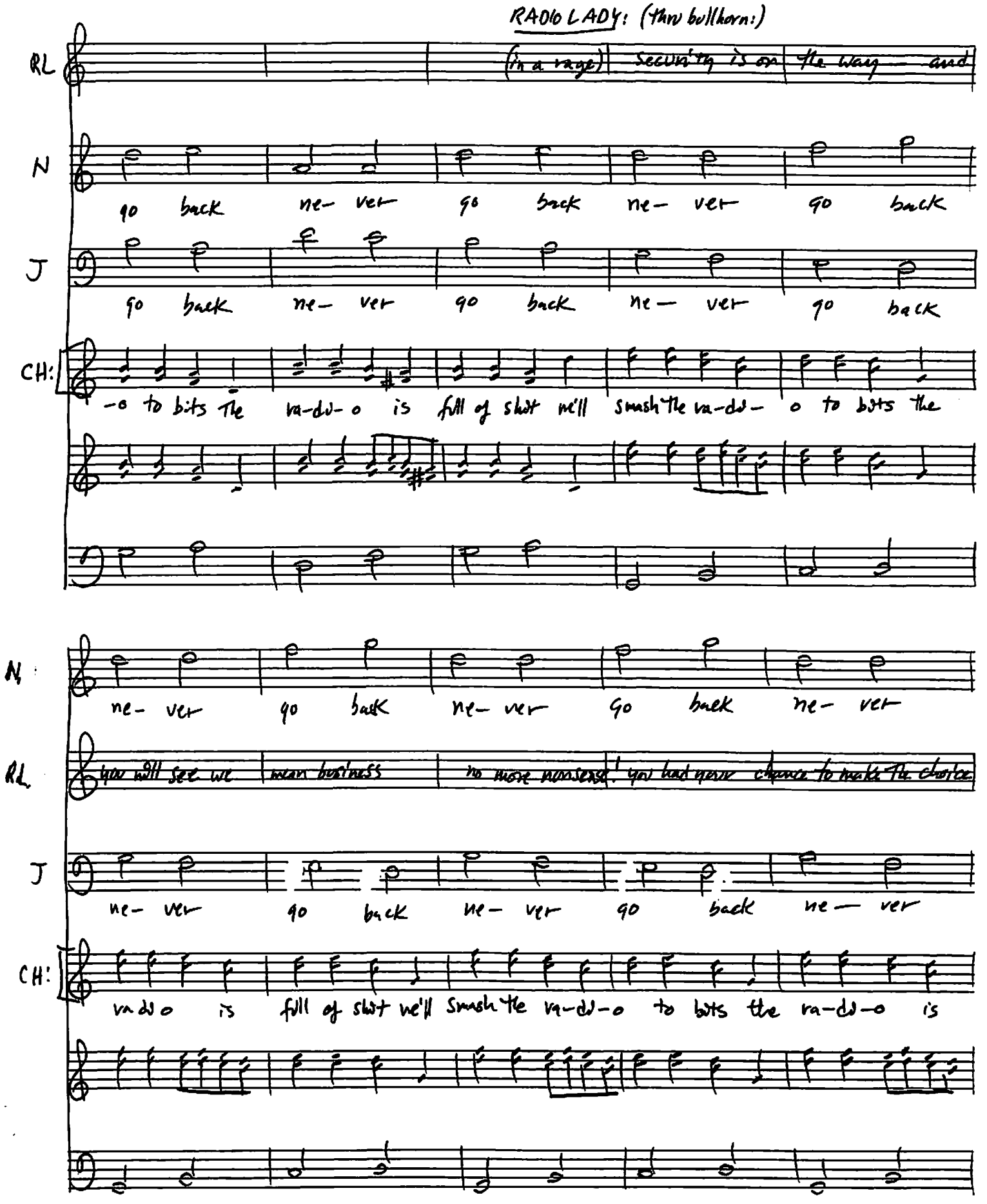

CH:
the radio tells us lies! the radio tells us lies! the radio tells us lies! the radio
dr:
sf
ff
CH:
tells us lies! we were scared to go out-side but nothing happened we sur-vived
CH:
ra-di-o you scared us so we wouldn't go but now we know to our sur-prise the
CH:
ra-di-o just tells us lies? the radio tells us lies! the radio tells us lies! the

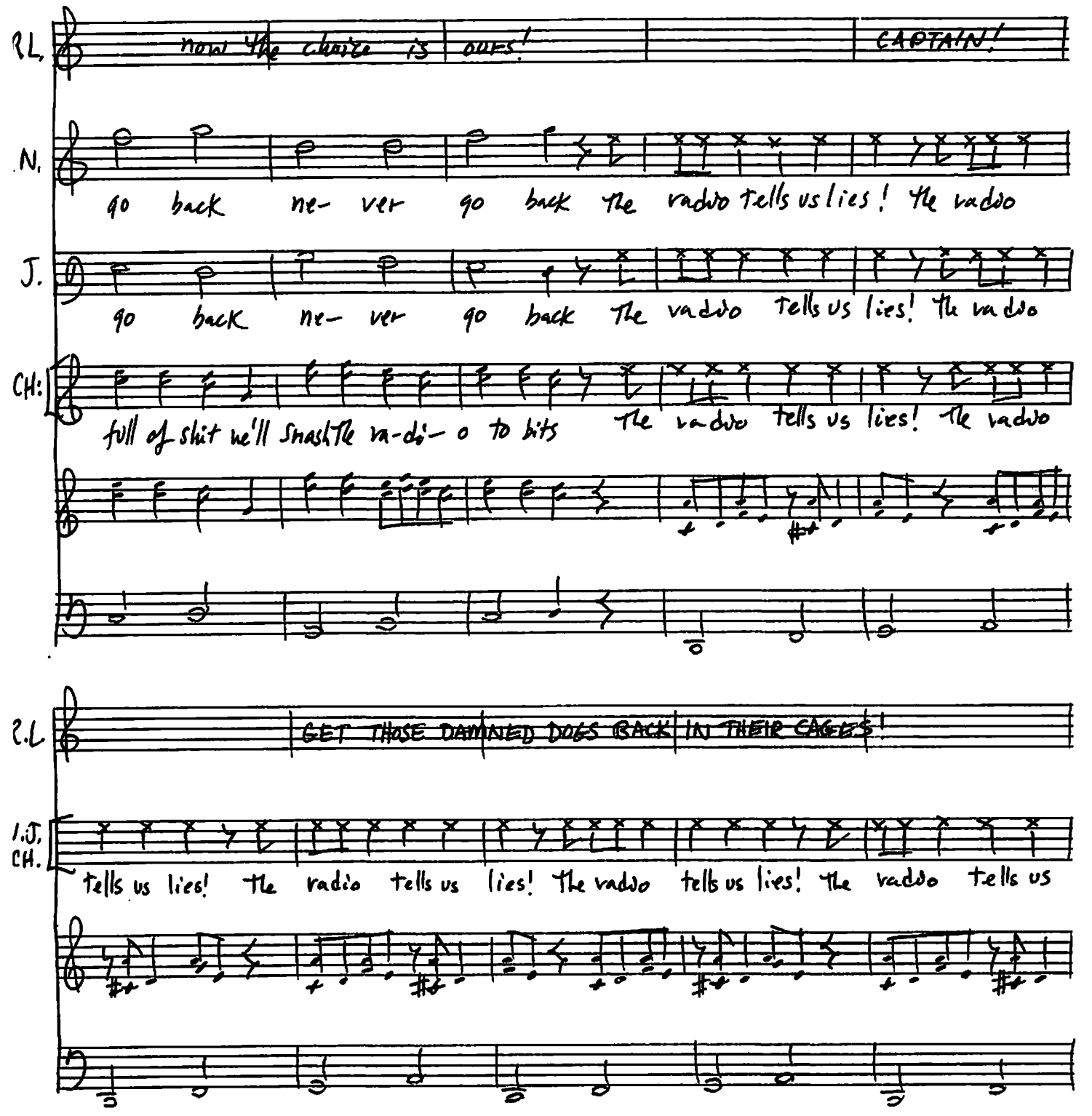

J.
I'm here with my feet on the
CH:
radio tells us lies! the radio tells us lies! we were scared to go out-side but
J.
ground a- live in the cold dark air out-side you can find your way by your-self and
CH:
nothing happened we sur- vived ra-dio-o you scared us so we would-n't go but
J.
learn how to love the night and to make your choice and to find the fire — and warmth in your-
CH:
now we know to our sur-prise the ra-di-o just tells us lies!

NANCY AND CHORUS WOMEN:

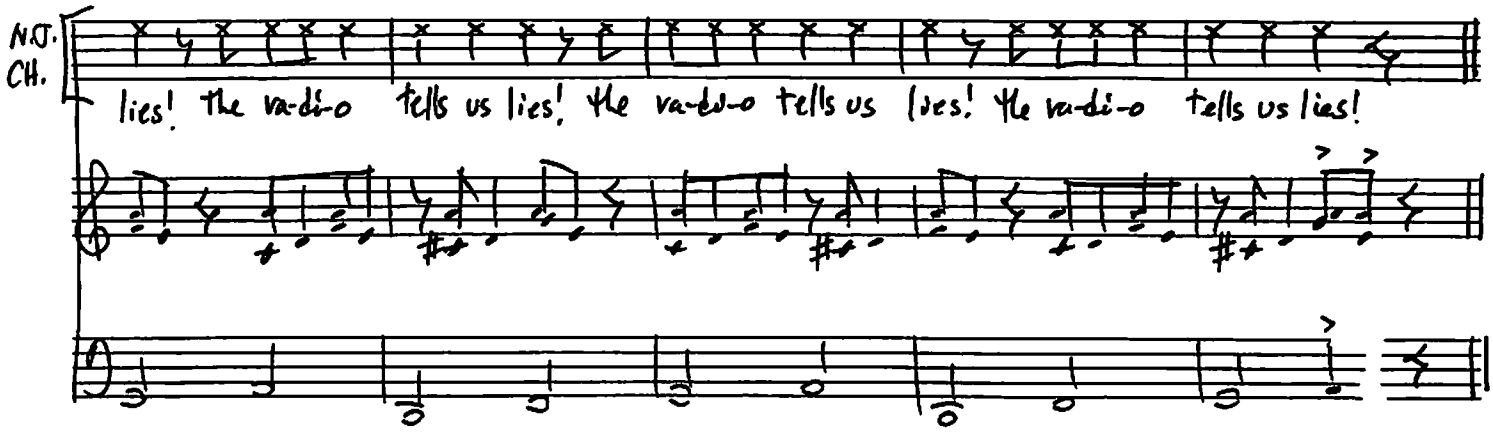



N. CH.
gain we'll ne-ver go back there we never have to go back there and
J.
you never have to go back there a- gain we'll ne-ver go back a-
N.
we ne-ver have to go back there we'll ne- ver go back ne- ver
J.
gain we'll ne-ver go back we'll ne- ver go back ne- ver
CH
we ne-ver have to go back there the ra-di- o is full of shit we'll smash the ra-di


RADIO LADY: (thru bullhorn:)
RL
(in a rage) Security is on the way — and
N
go back ne- ver go back ne- ver go back
J
go back ne- ver go back ne- ver go back
CH:
-o to bits the ra-di- o is full of shit we'll smash the ra-di- o to bits the
N
ne- ver go back ne- ver go back ne- ver
RL
you will see we mean business no more nonsense! you had your chance to make the choice
J
ne- ver go back ne- ver go back ne- ver
CH:
ra di o is full of shit we'll smash the ra-di-o to bits the ra-di-o is



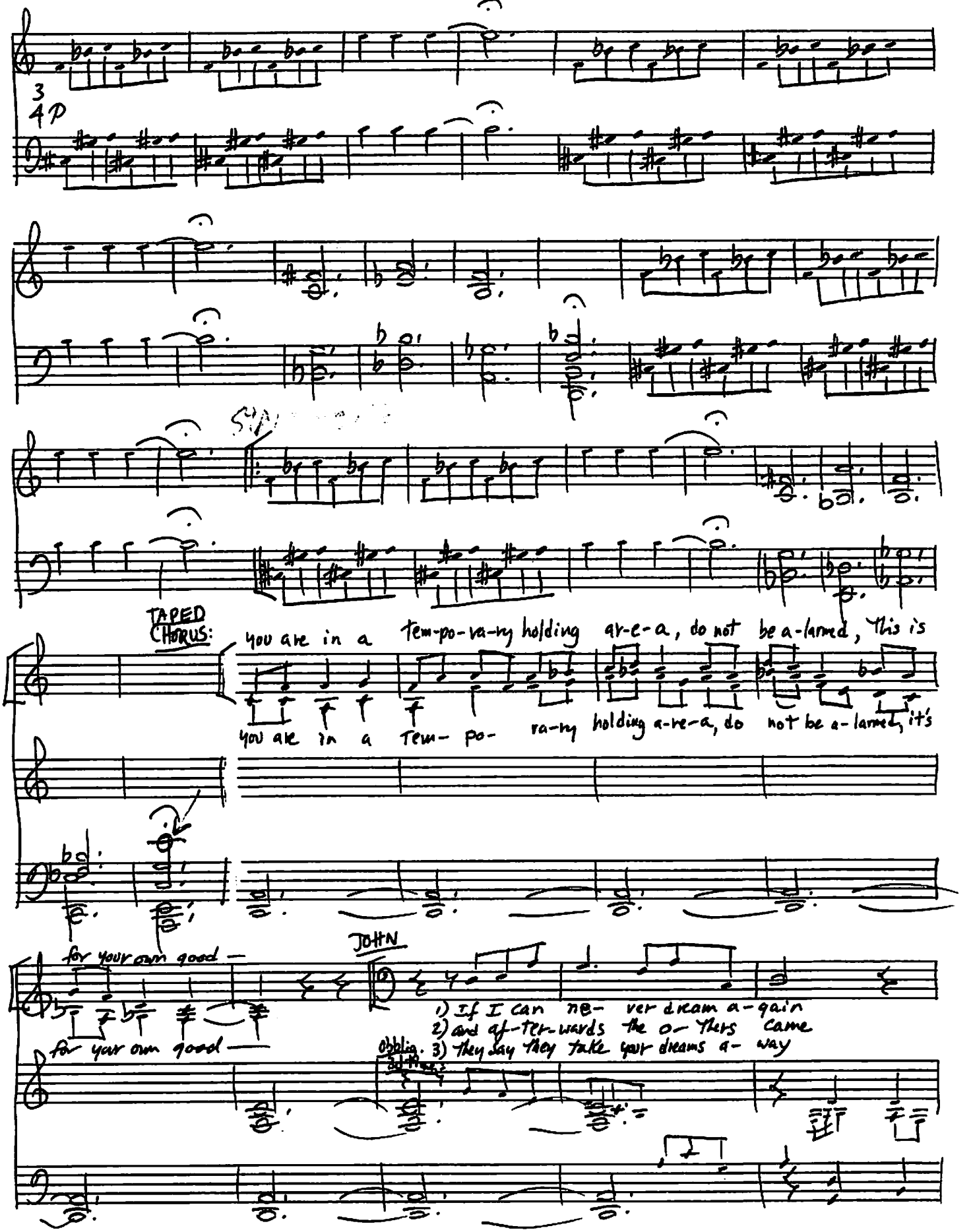
SYMBOL OF QUALITY No Loose Leaf

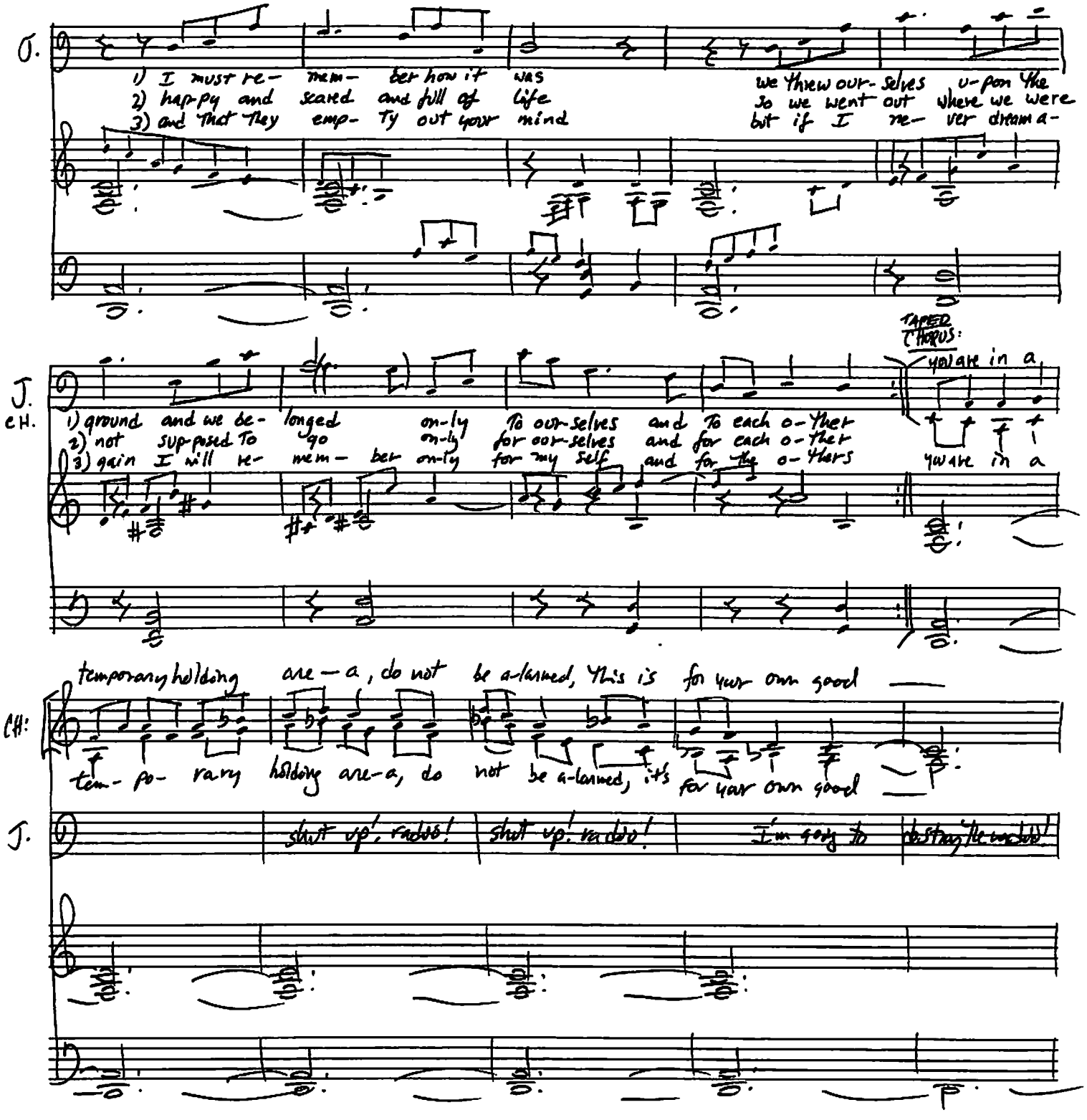


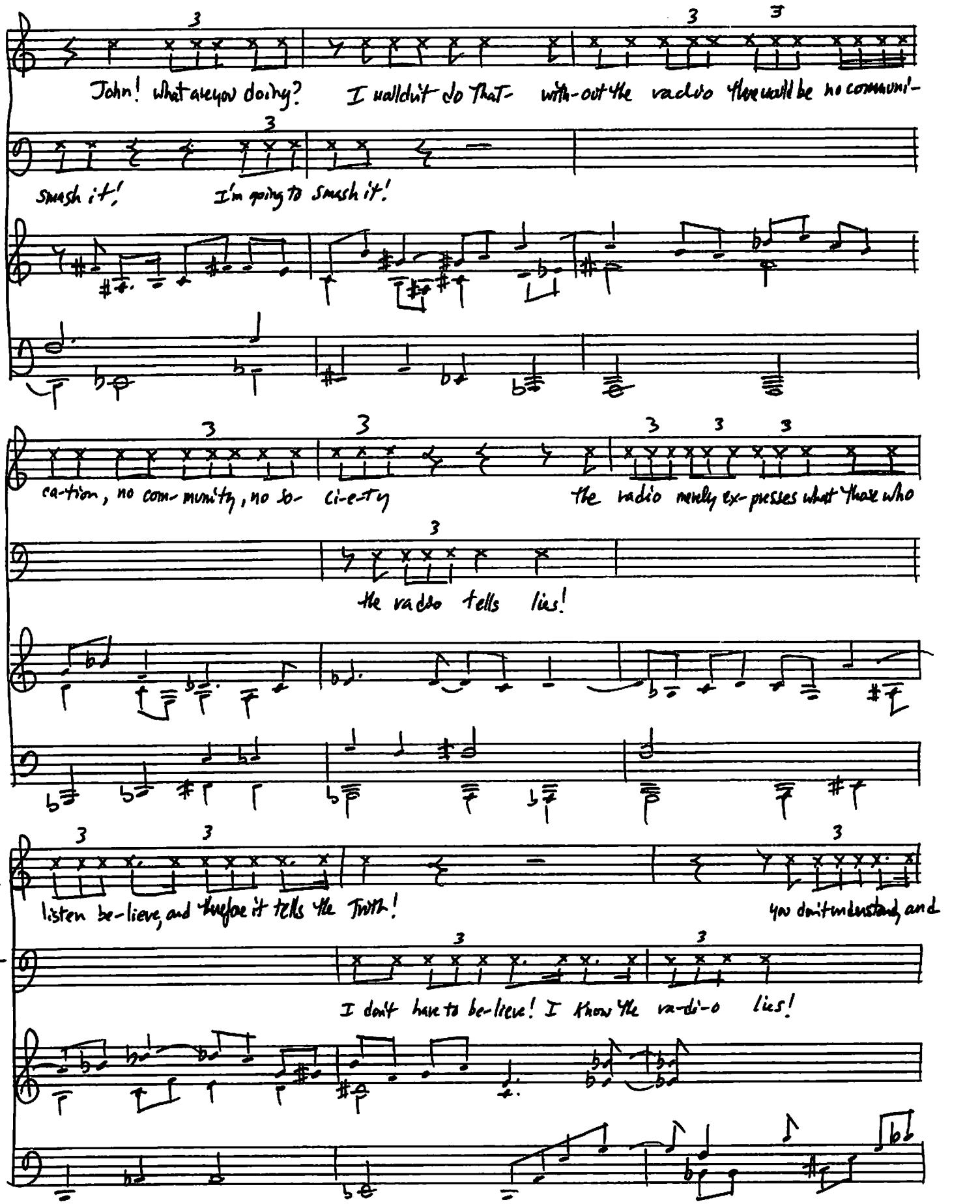
END OF PART ONE.

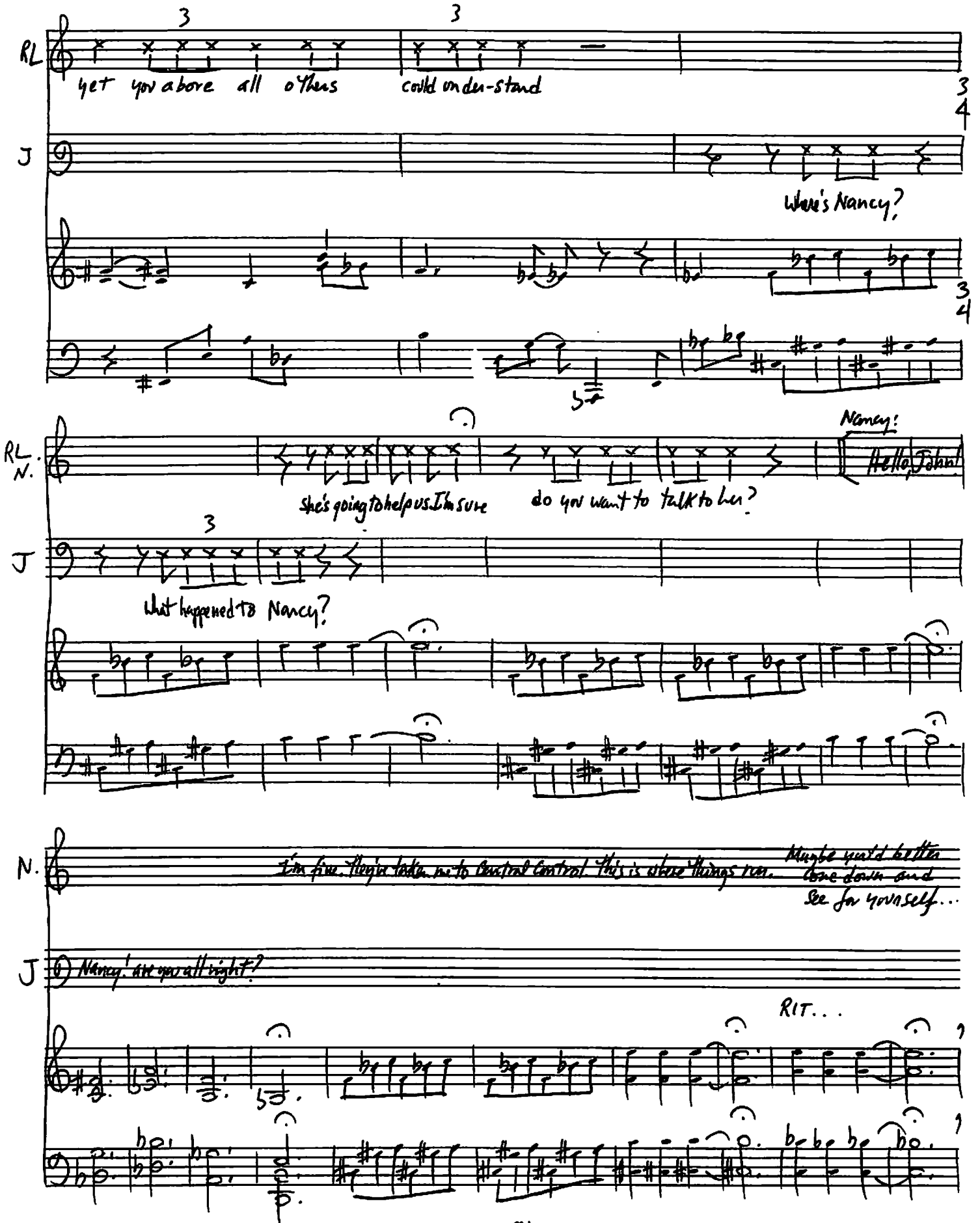
BOXES
PART II

Moderato, Depressed




O.
1) I must re- mem- ber how it was
2) happy and scared and full of life
3) and that they emp- ty out your mind
we threw our- selves u- pon the
so we went out where we were
but if I ne- ver dream a-
TAPED CHORUS:
J.
CH.
1) ground and we be- longed on- ly To our- selves and To each o- ther
2) not sup- posed To go on- ly for our- selves and for each o- ther
3) gain I will re- mem- ber on- ly for my self and for the o- thers
you are in a
you are in a
temporary holding are- a, do not be a- larmed, this is for your own good
CH:
tem- po- rary holding are- a, do not be a- larmed, it's for your own good
J.
shut up, radio! shut up, radio! I'm going to destroy the radio!


R.L.
John! What are you doing? I wouldn't do that- with-out the radio there would be no communi-
J.
Smash it! I'm going to smash it!
R.L.
ca-tion, no com-munity, no so- ci-e-ty the radio merely ex-presses what those who
J.
the radio tells lies!
RL
listen be-lieve, and therefore it tells the Truth!
you don't understand, and
J
I don't have to be-lieve! I know the ra-di-o lies!


RL
yet you above all others could understand
3
4
J
Where's Nancy?
RL
N.
she's going to help us. I'm sure
do you want to talk to her?
Nancy!
Hello, John!
J
What happened to Nancy?
N.
I'm fine. They're taking me to Central Control. This is where things run. Maybe you'd better come down and see for yourself...
J
Nancy! are you all right?
RIT...

TWO-STEP

RADIO MAN:

RM

We are the priests and the en-gin-eers

RM

the sha-mans and the sci-en-tists

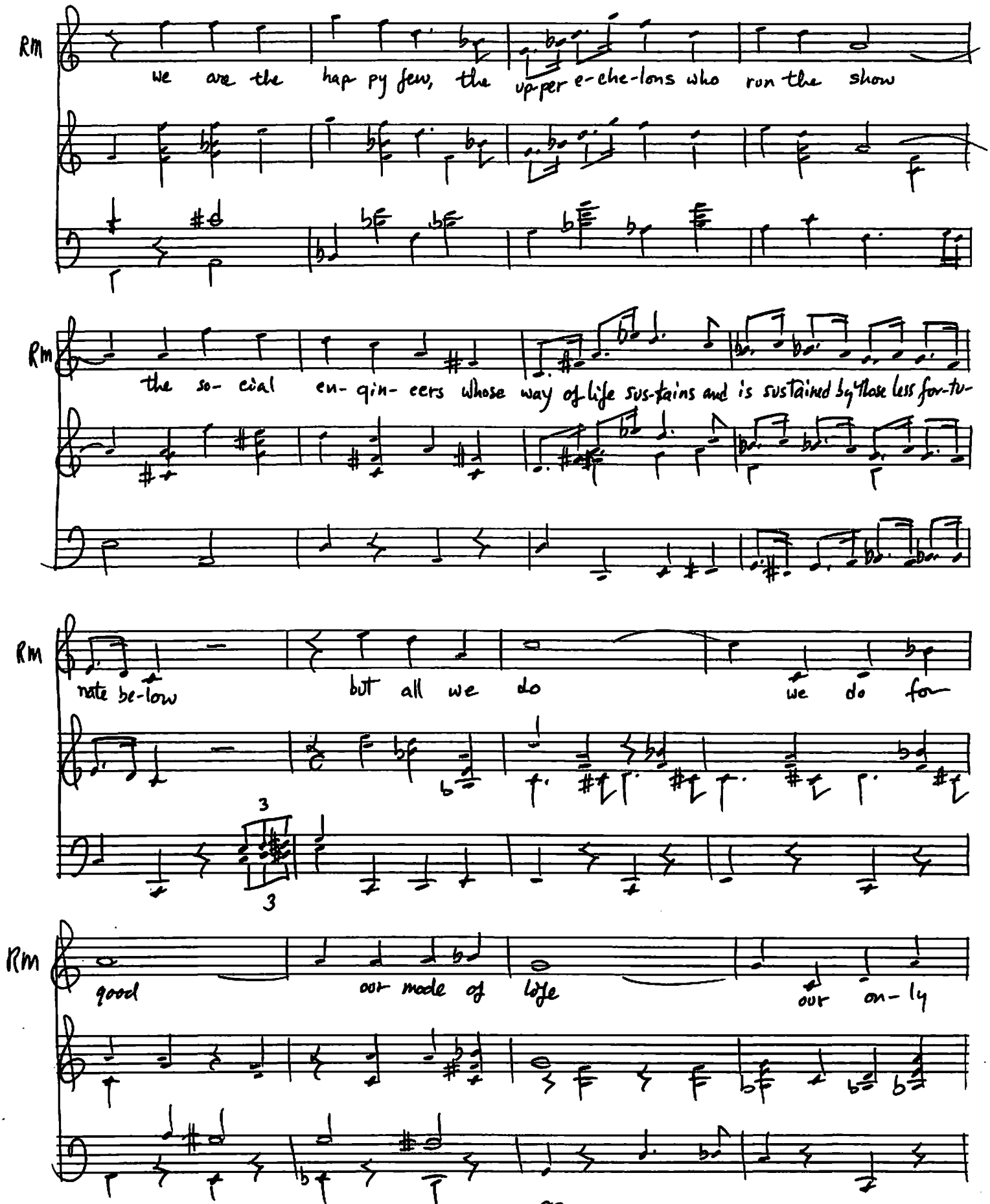
RM

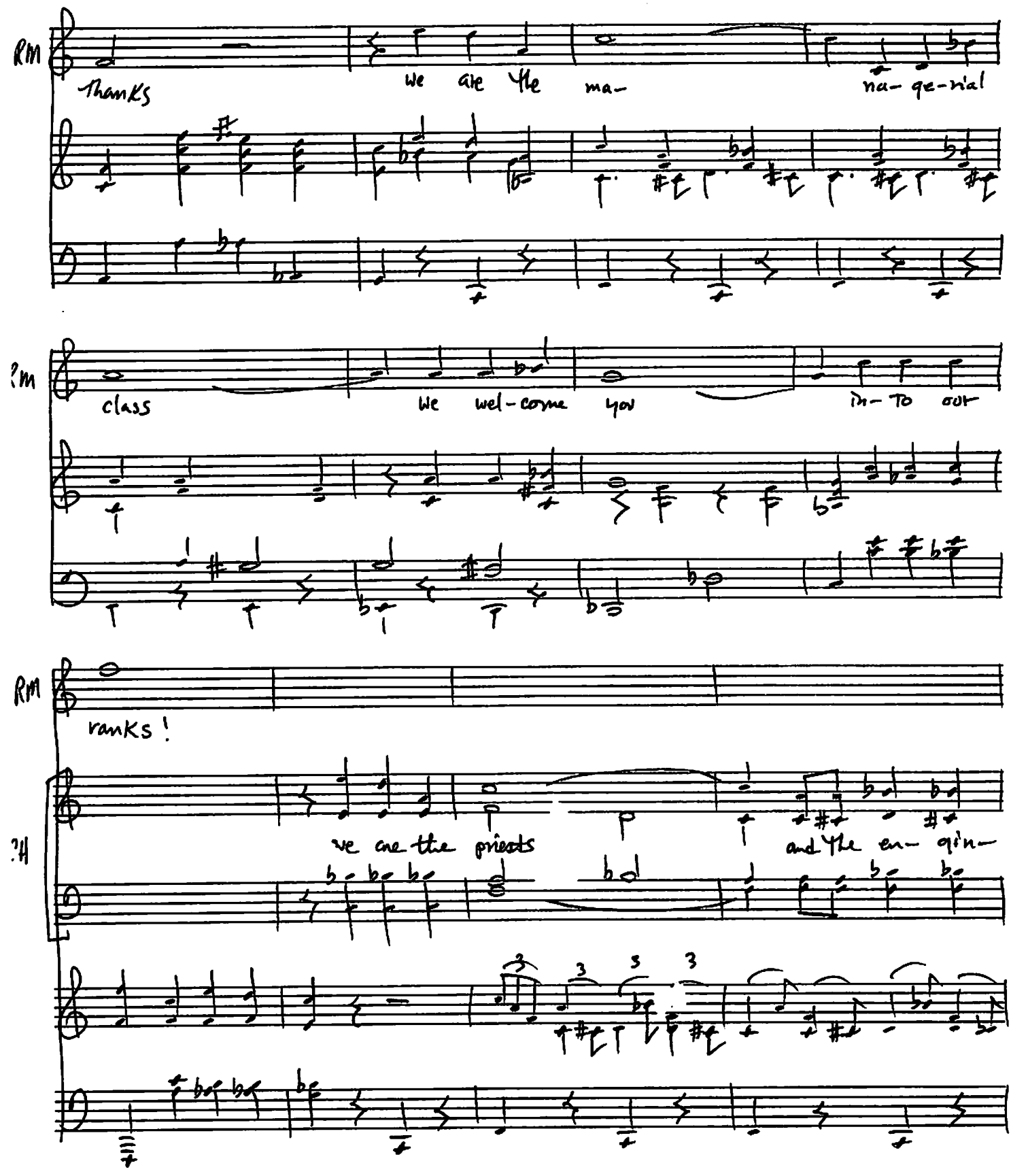
we tend the fires oil the gears

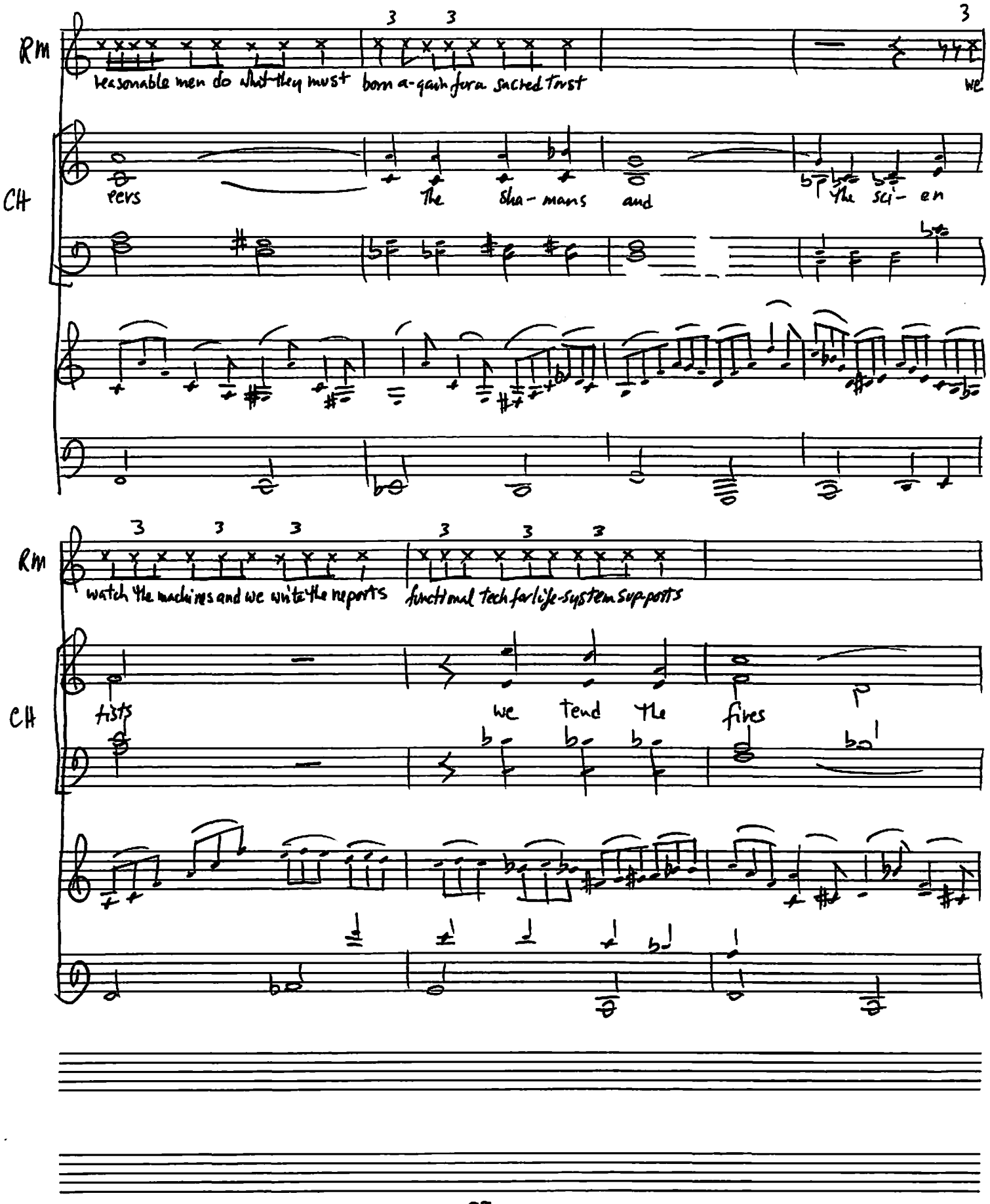
RM

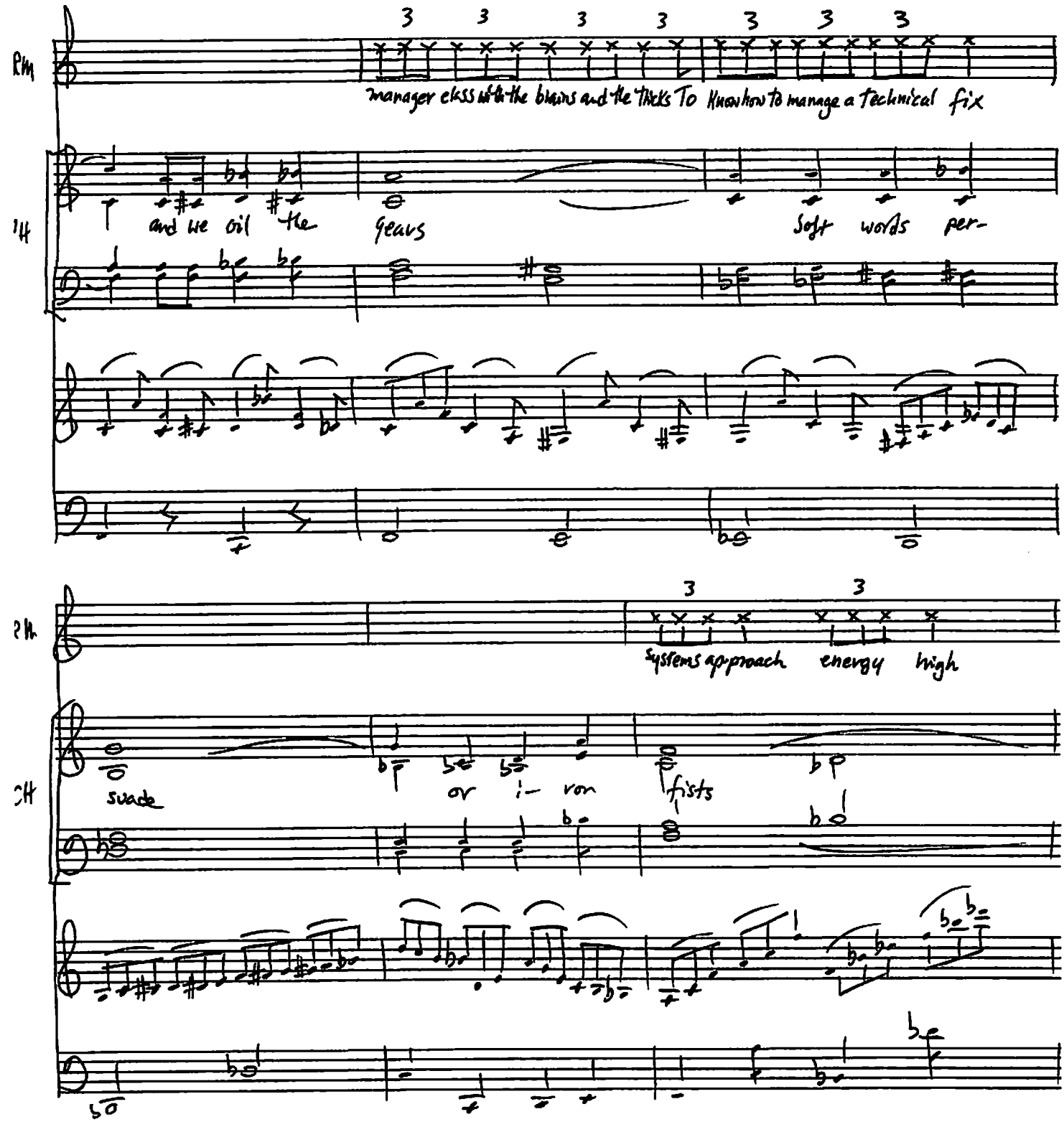
soft words per-suede or i-ron fists

SYMBOL OF QUALITY No Loose Leaf


RM
we are the hap py few, the upper e-che-lons who run the show
RM
the so- cial en- gin- eers whose way of life sus-tains and is sustained by those less for-tu-
RM
nate be-low
but all we do
we do for
3
3
RM
good
our mode of life
our on- ly


RM
Thanks
We are the ma-
na-ge-rial
?M
class
We wel-come you
in-To our
RM
ranks!
?M
we are the priests
and the en-gin-


RM
reasonable men do what they must born a-gain for a sacred trust
we
CH
pers
The sha-mans and
the sci-en
RM
watch the machines and we write the reports
functional tech for life-system sup-ports
CH
tists
we tend the fires



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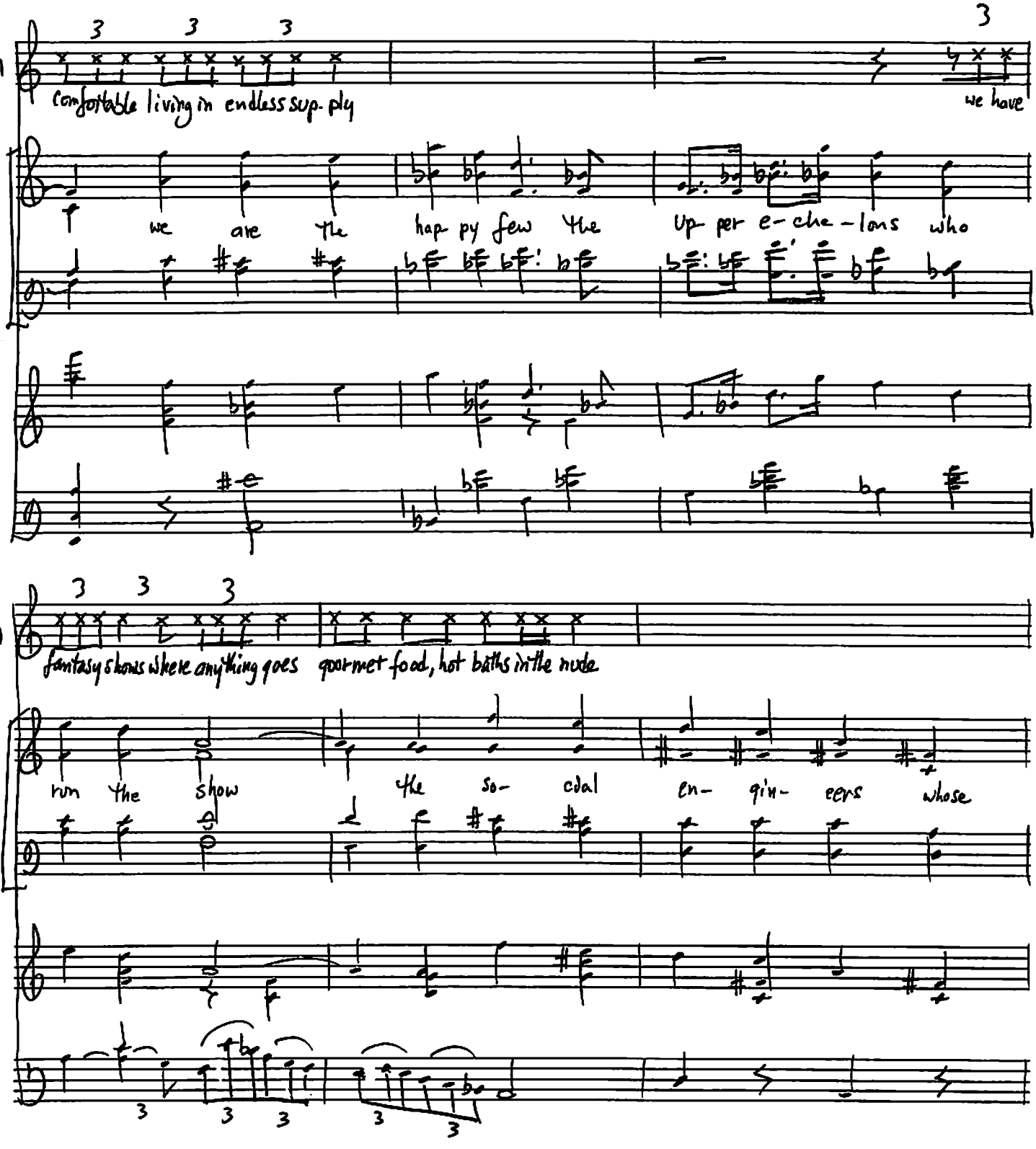
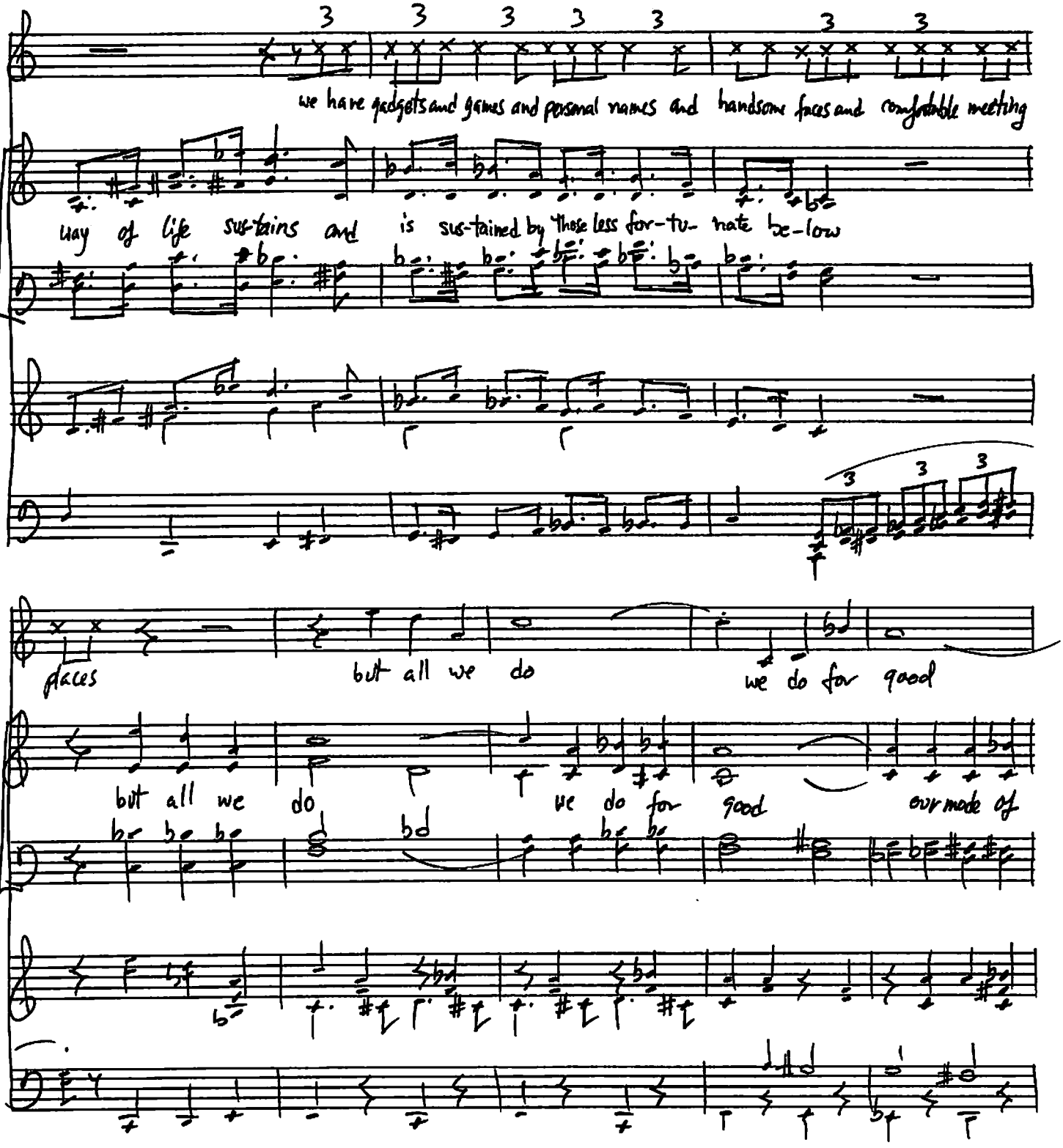
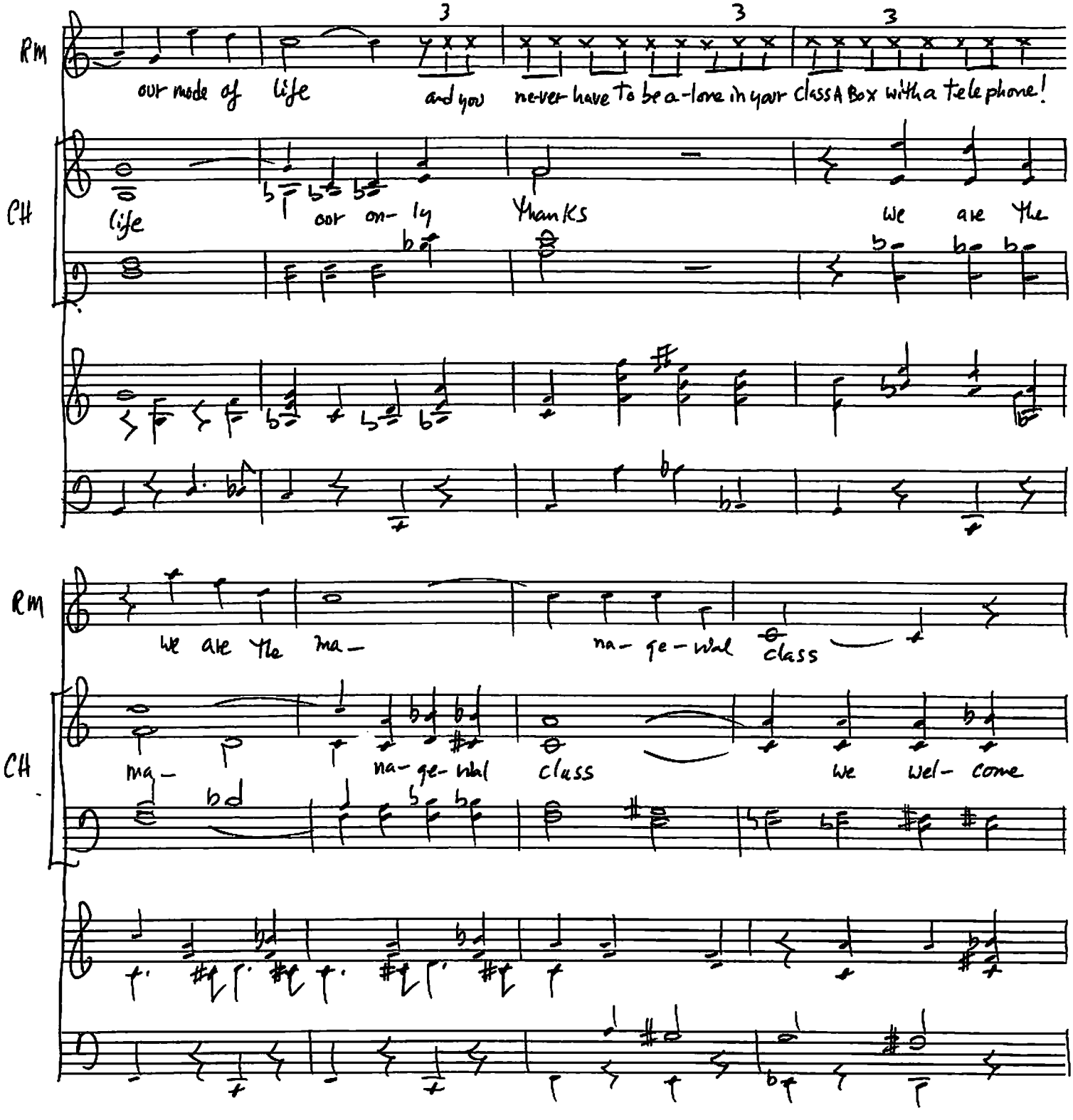
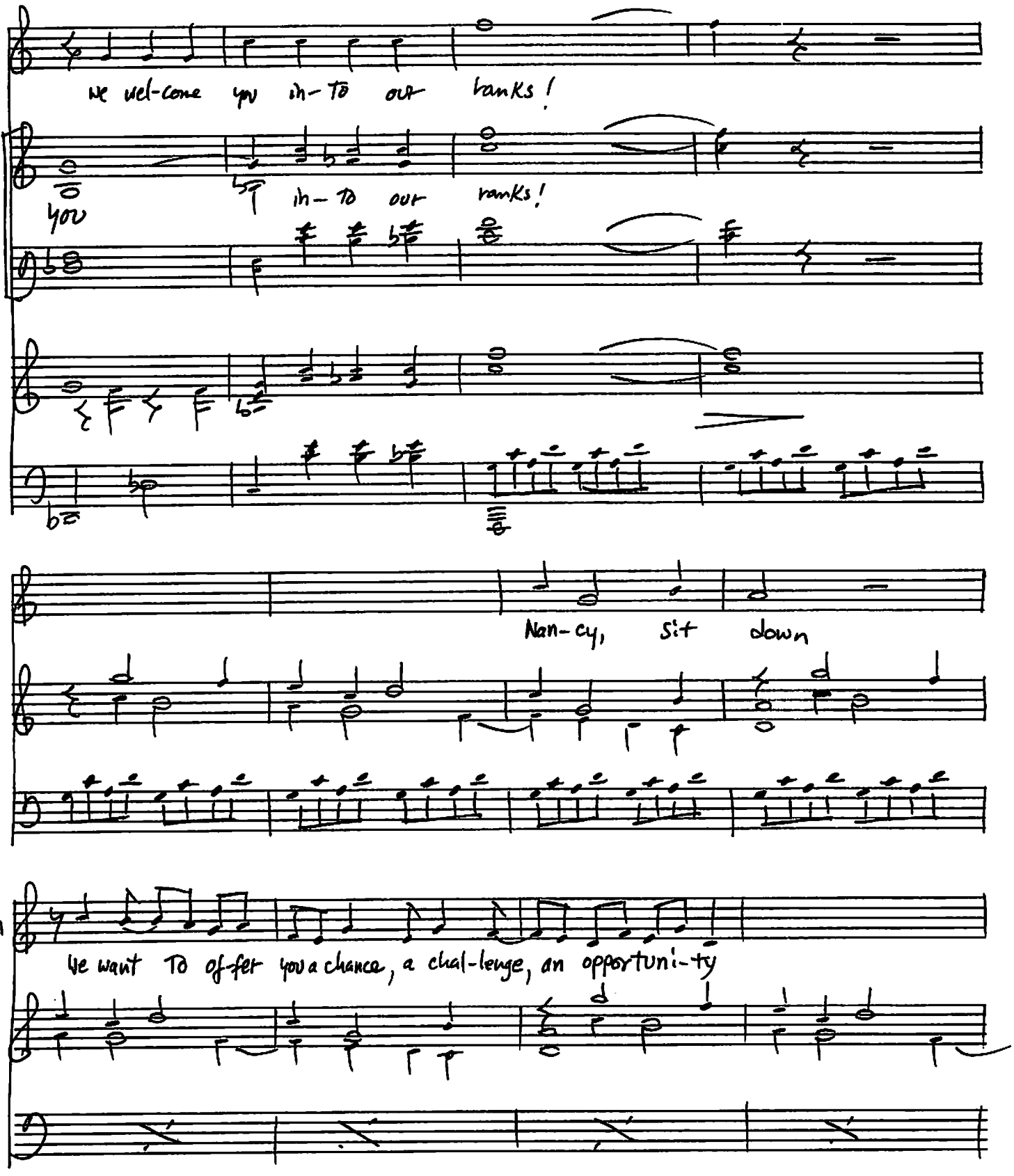
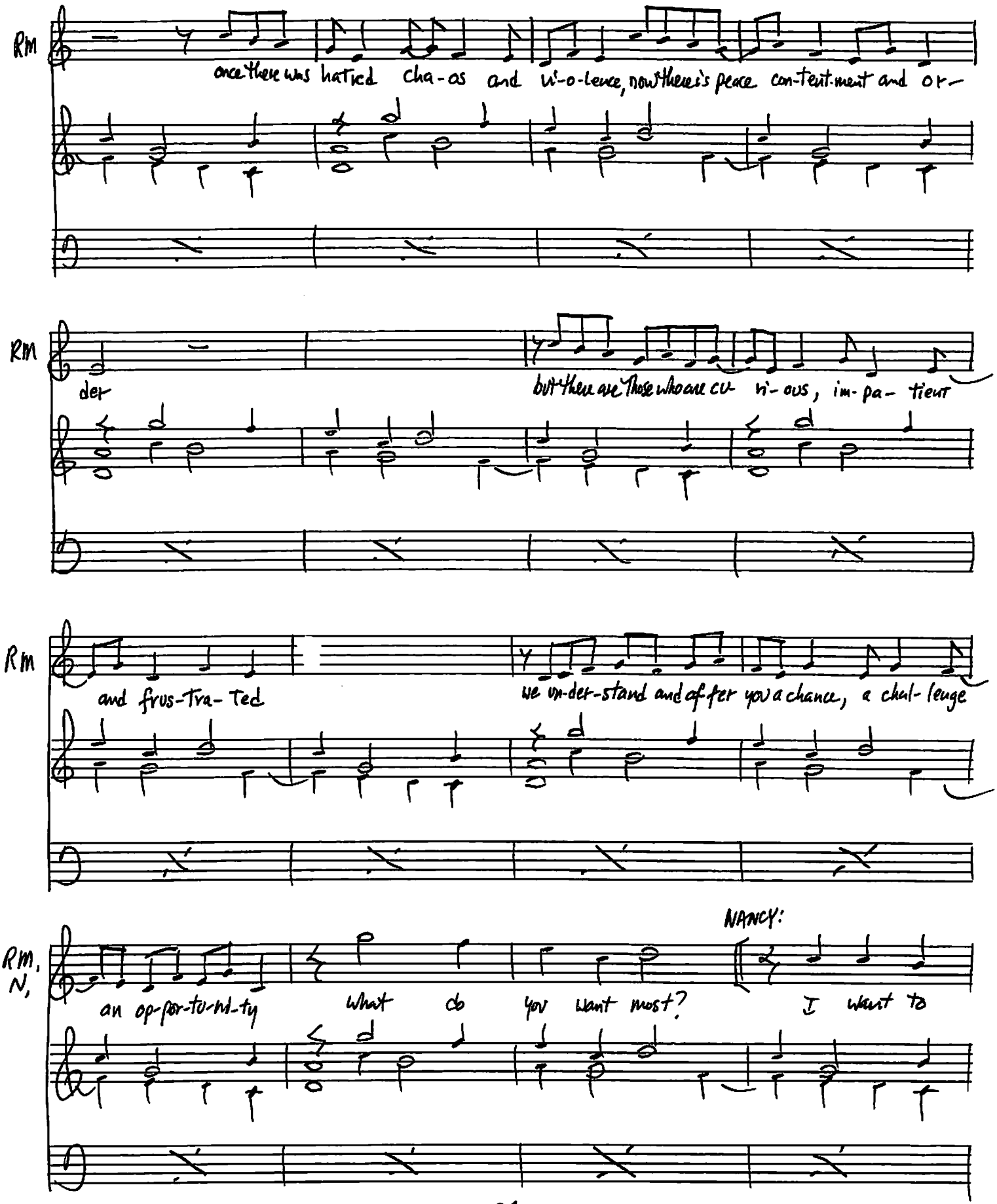

Rh
Comfortable living in endless sup-ply
we have
Ch
we are the hap-py few the Up-per e-che-lons who
Rh
fantasy shows where anything goes gourmet food, hot baths in the nude
Ch
run the show the so-cial en-gin-eers whose

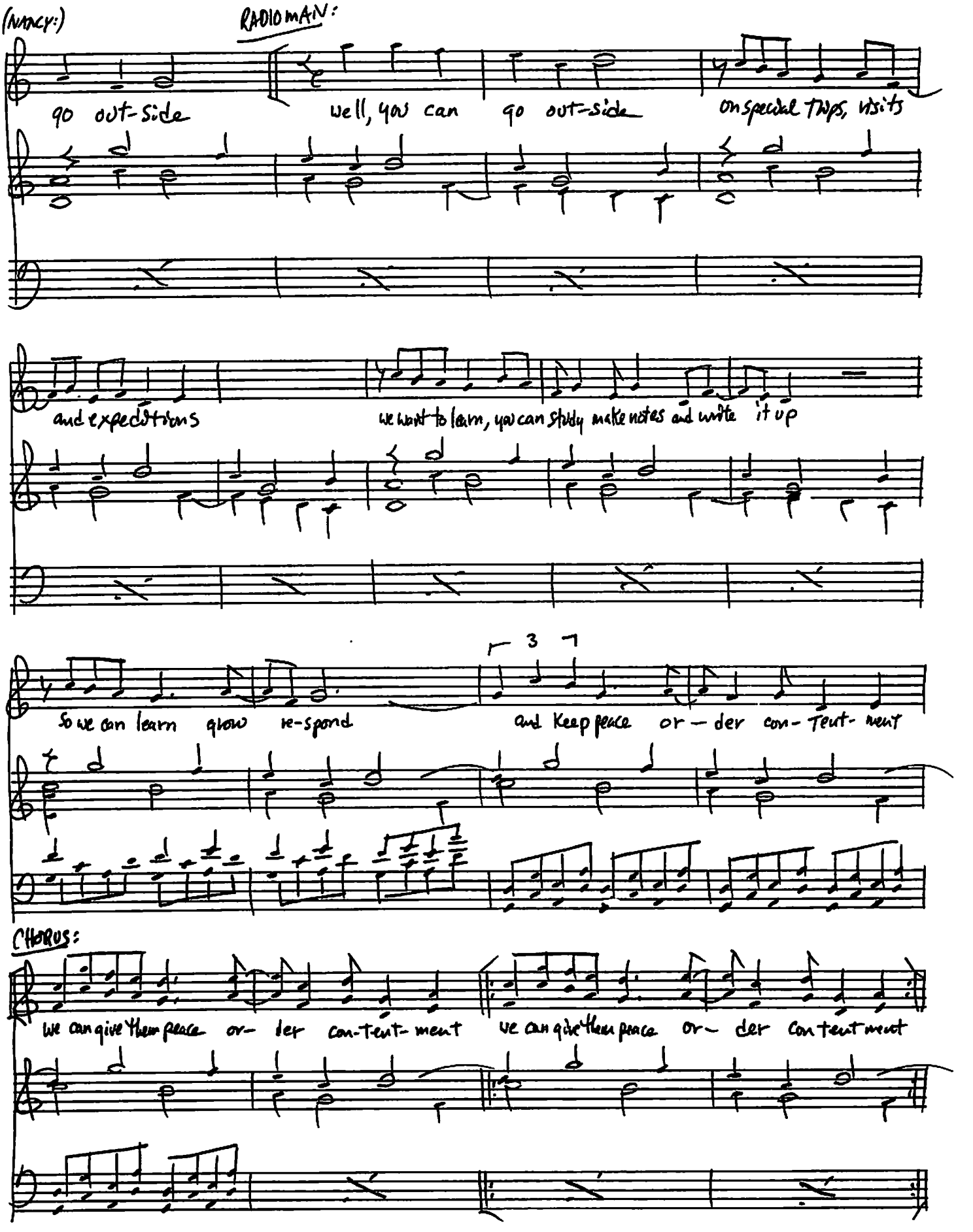


SYMBOL OF QUALITY No Loose Leaf


RM
our mode of life
and you never have to be a-lone in your class A Box with a tele phone!
CH
life
our on- ly
Thanks
We are the
RM
We are the ma-
na- ge- rial class
CH
ma-
na- ge- rial
class
We wel- come

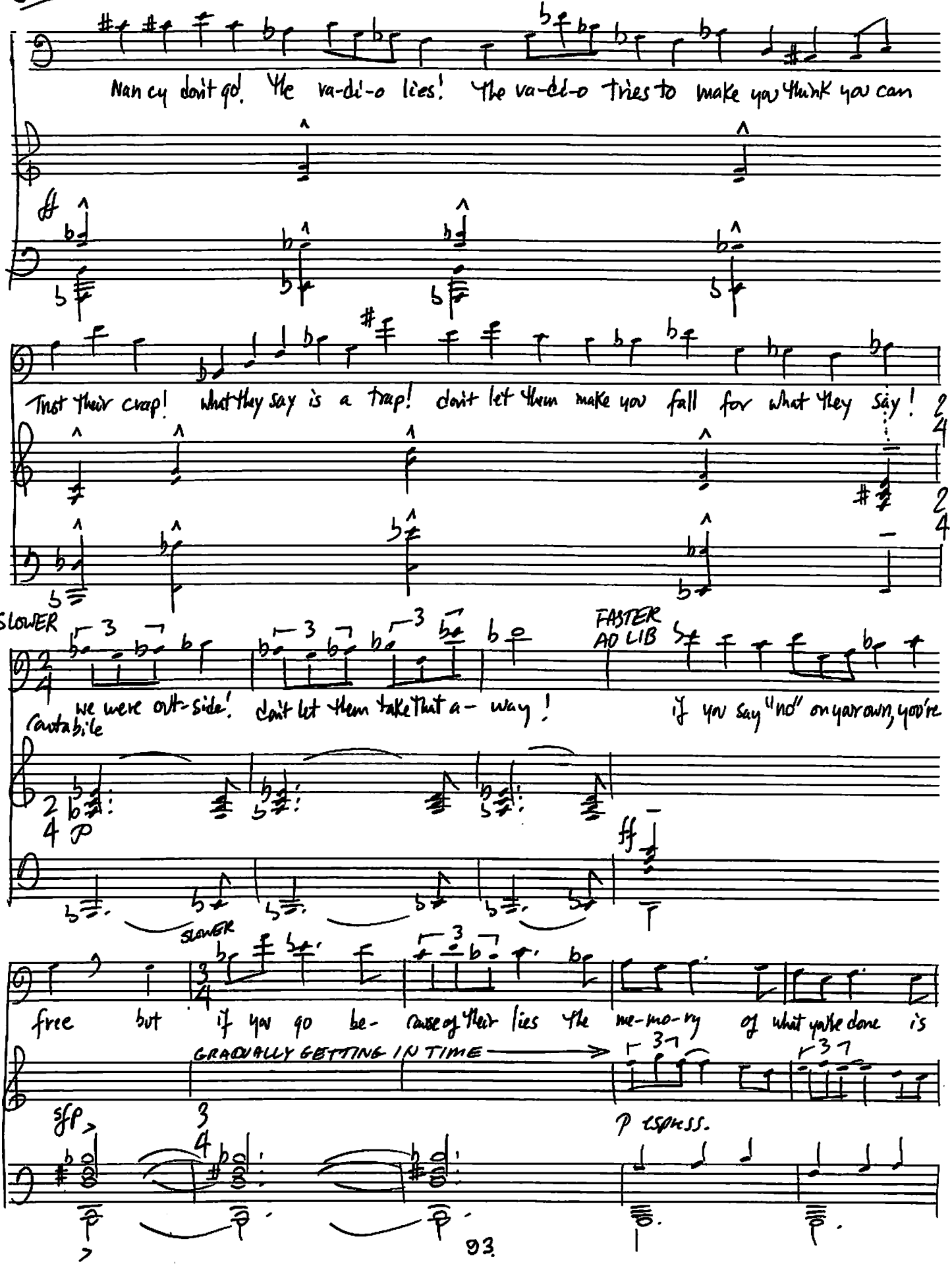

RM
We wel-come you in-To our ranks!
CH
you
in-To our ranks!
RM
Nan-cy, sit down
RM
We want To of-fer you a chance, a chal-lenge, an opportuni-ty

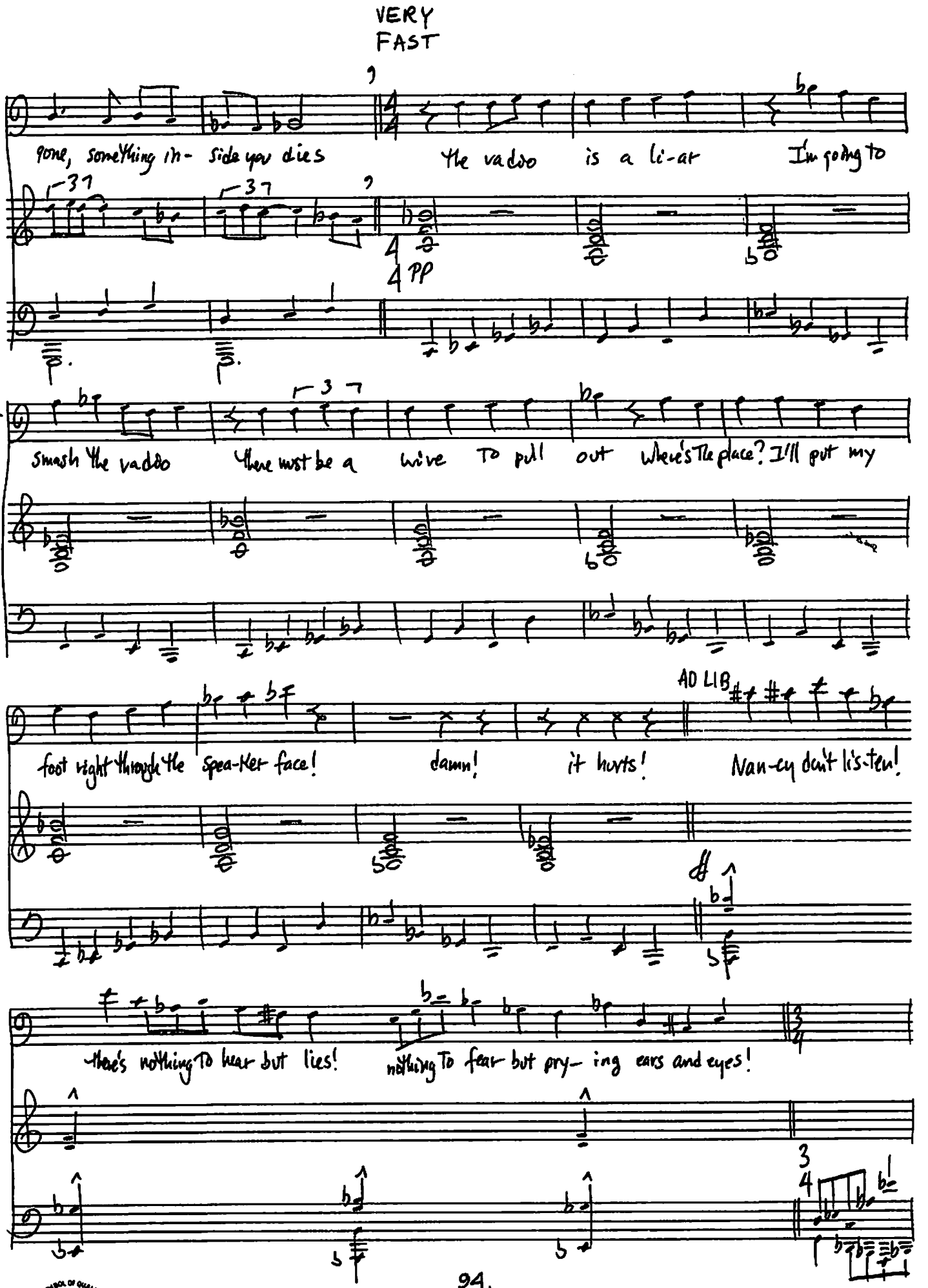

RM
once there was hatred cha-os and vi-o-lence, now there's peace con-tent-ment and or-
RM
der
but there are those who are cu- ri-ous, im-pa- tient
RM
and frus-tra-ted
we un-der-stand and af-ter you a chance, a chal-lenge
RM, N,
an op-por-tu-ni-ty
What do you want most?
NANCY:
I want to

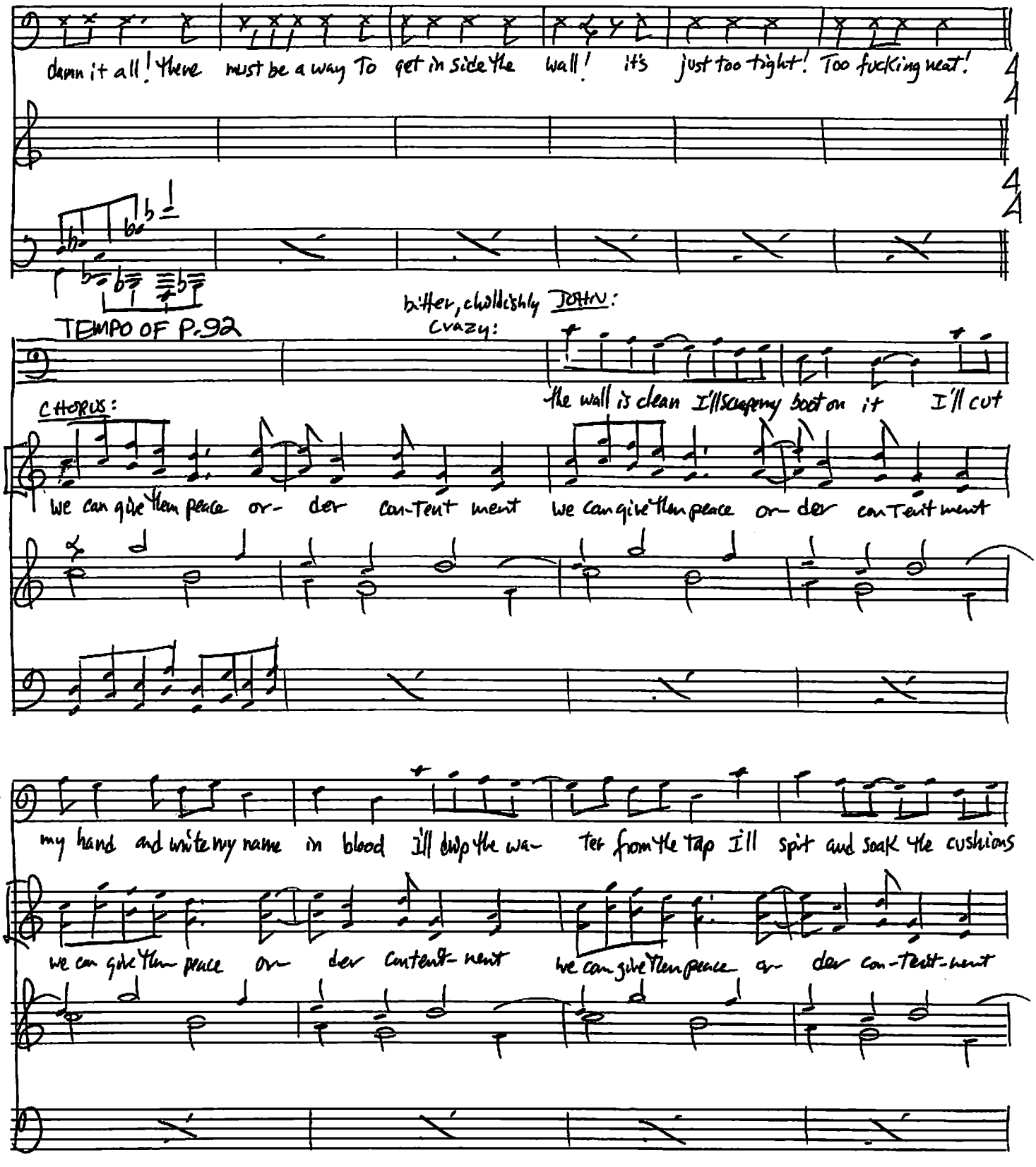

(NANCY:)
RADIOMAN:
N, RM
go out-side
well, you can go out-side
on special TWPS, visits
M
and expectations
we want to learn, you can study make notes and write it up
RM
3
so we can learn grow re-spond
and keep peace or-der con-tent-ment
CHORUS:
CH:
we can give them peace or-der con-tent-ment
we can give them peace or-der con-tent-ment

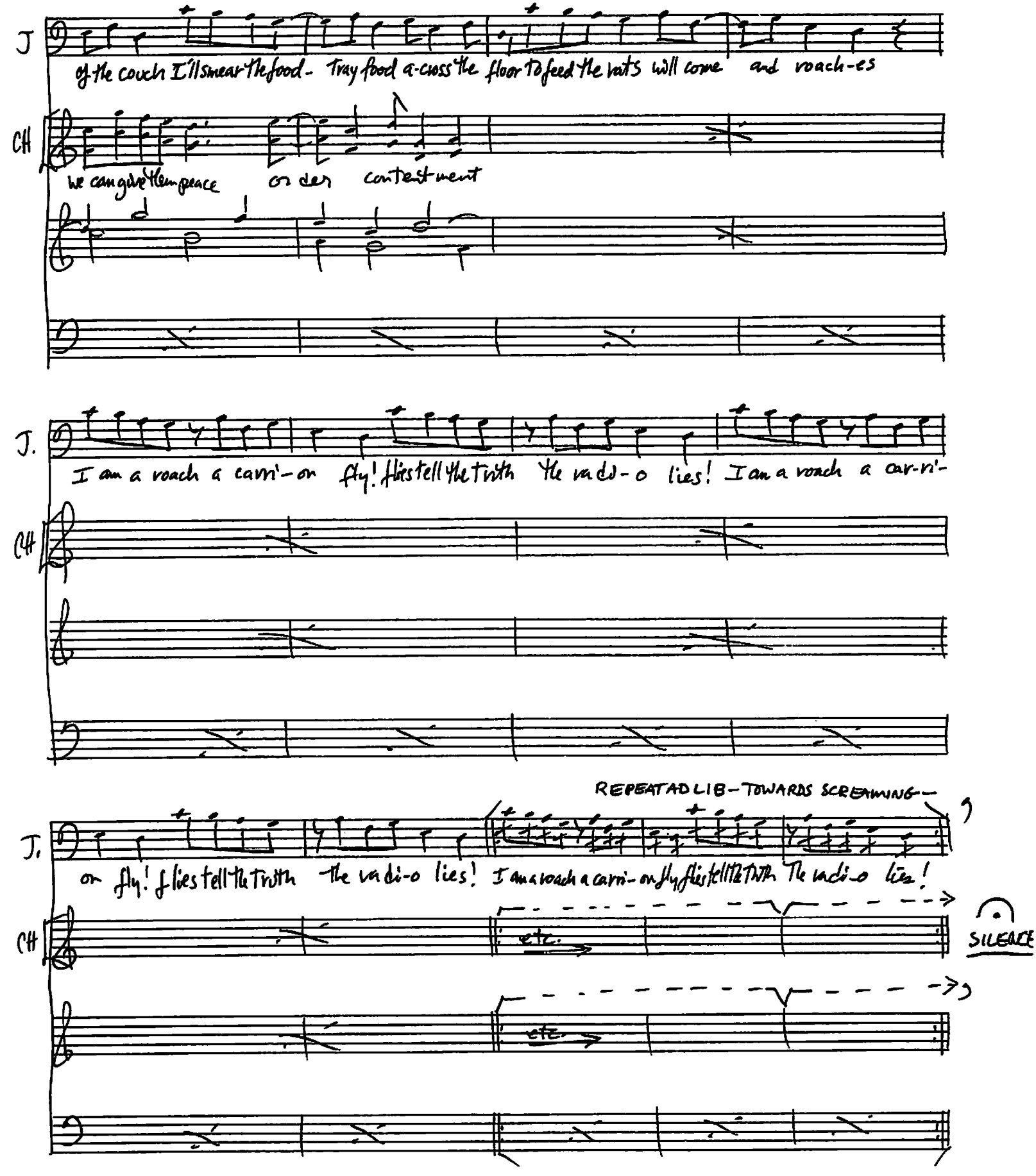
AD LIB, FAST:

JOHN:




VERY
FAST
gone, something in- side you dies
The vaddo is a li-ar
I'm going to
PP
Smash the vaddo
There must be a
wire
To pull
out
Where's the place? I'll put my
AD LIB
foot right through the spea-ker face!
damn!
it hurts!
Nan-cy don't lis-ten!
there's nothing to hear but lies!
nothing to fear but pry- ing ears and eyes!


J
damn it all! there must be a way To get in side the wall! it's just too tight! Too fucking neat!
TEMPO OF P.92
bitter, chillishly JOHN:
crazy:
J
the wall is clean I'll scrape my boot on it I'll cut
CHORUS:
CH:
we can give them peace or- der con-tent ment we can give them peace or- der con-tent ment
J
my hand and write my name in blood I'll dip the wa- ter from the tap I'll spit and soak the cushions
CH
we can give them peace or- der content- ment we can give them peace or- der con-tent- ment


J
of the couch I'll smear the food - tray food a-cross the floor to feed the rats will come and roach-es
CH
we can give them peace or der contentment
J.
I am a roach a carni-on fly! flies tell the truth the radi-o lies! I am a roach a car-ri-
CH
J.
REPEAT AD LIB - TOWARDS SCREAMING
on fly! flies tell the truth the radi-o lies! I am a roach a carni-on fly flies tell the truth the radi-o lies!
CH
etc.
etc.
SILENCE

MODERATO (AS P. 78)

RADIO LADY: let him go.
untie him.
leave us alone.

JOHN: leave me alone.
who are you?

RL sit down, John.
Calm down. No one will hurt you.
My name is Fran.
I'm a real person and
I want to be your friend.

JOHN: Why should you be
my friend?

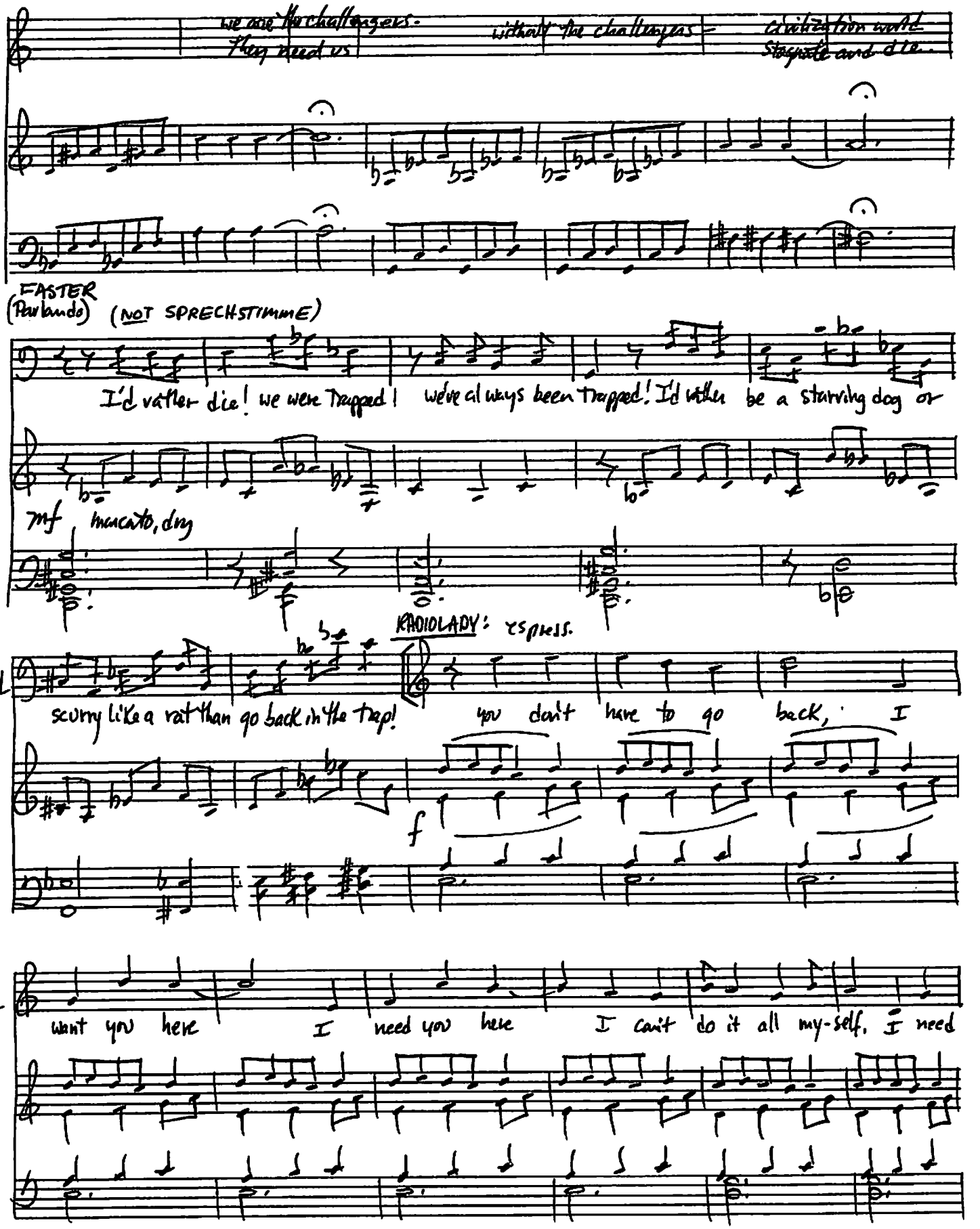
RL: I know what you're going through.
I went through it myself.
I was a rebel.
I had the same doubts.
I went outside.

JOHN: Did Nancy go?
Did you trick Nancy into going?
You won't trick me!

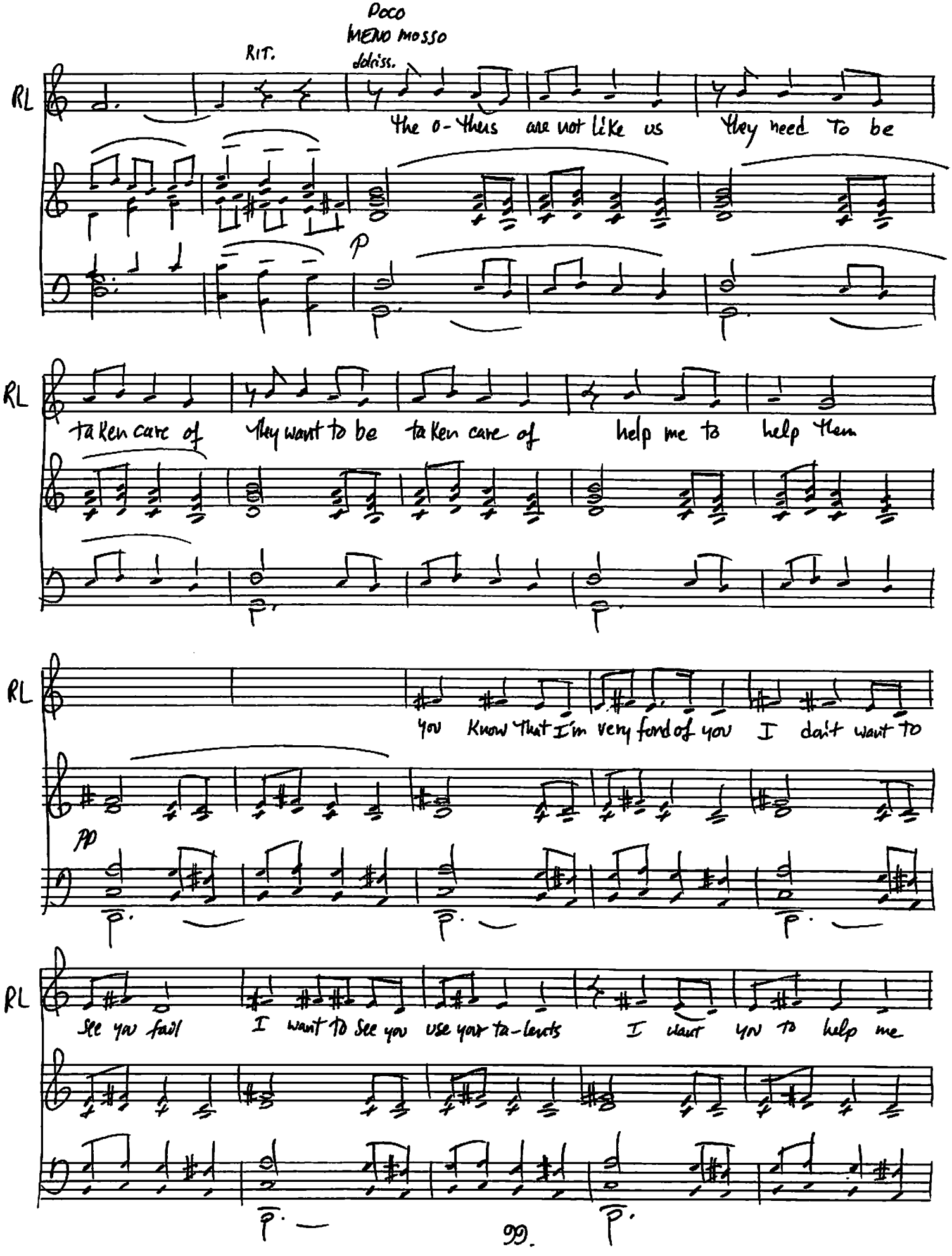
RL: I know.
I couldn't trick
you John.

I know you John.
We're just alike.

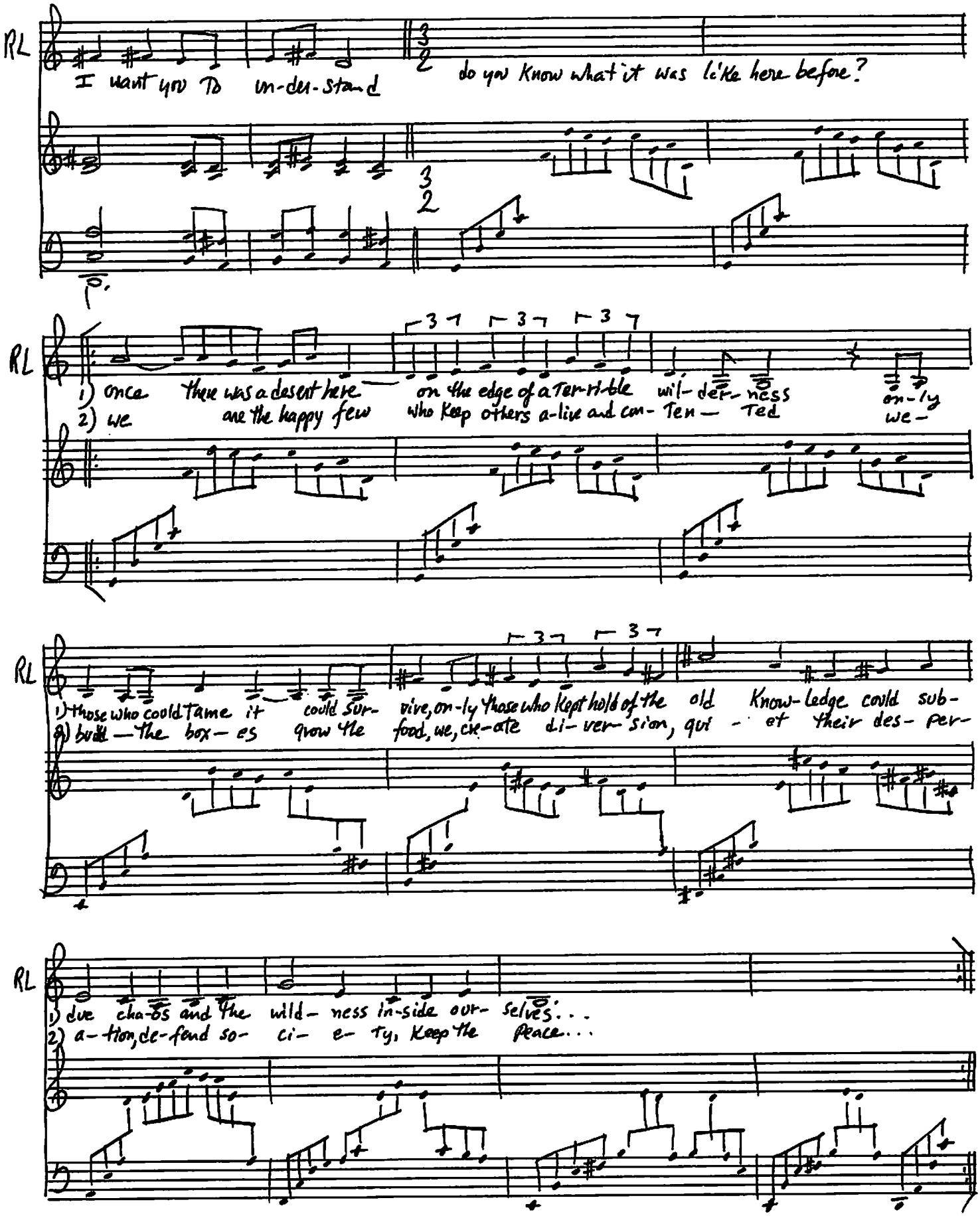
The others fit in
but we don't.

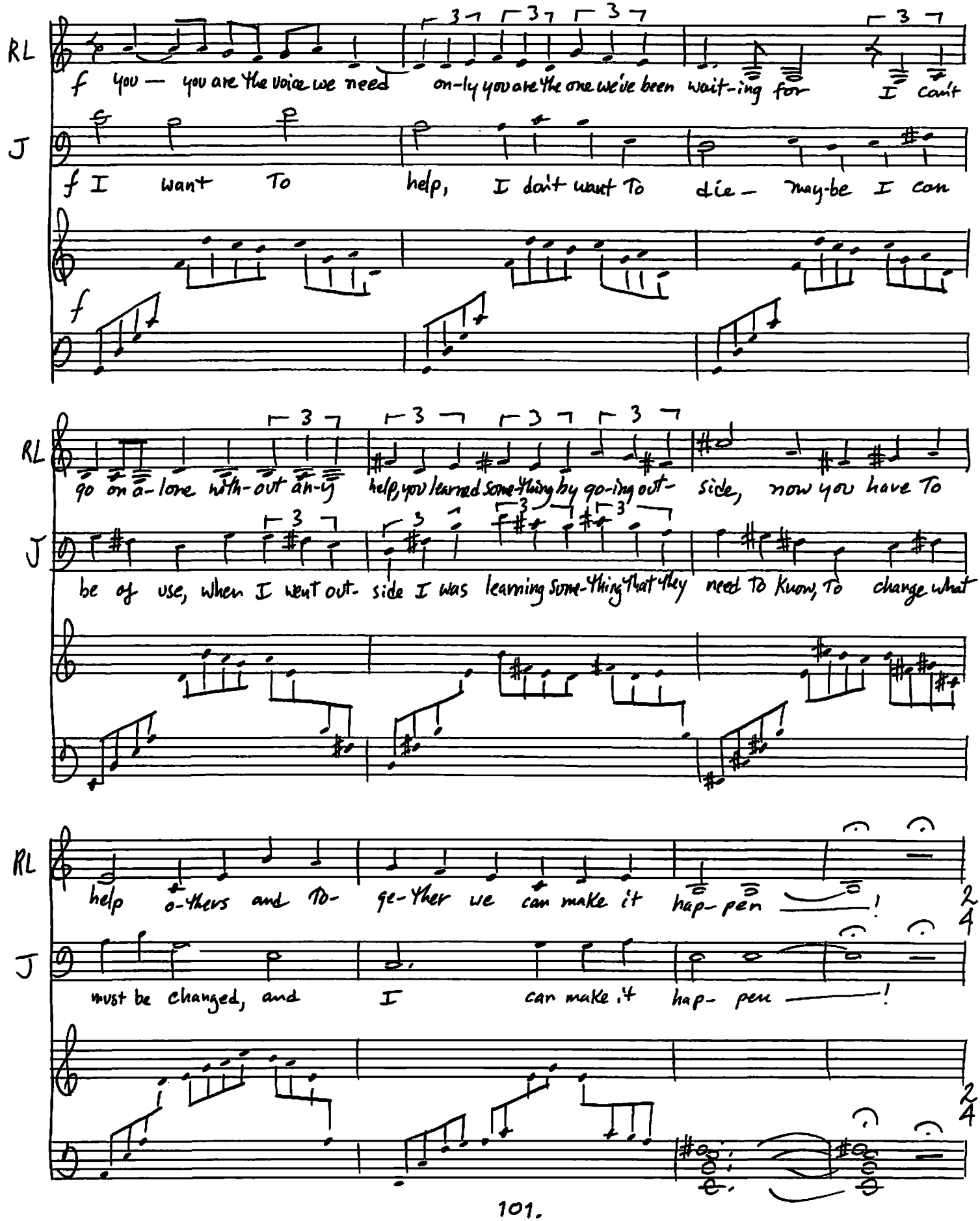


SYMBOL OF QUALITY No. Loose Leaf


Poco
MENO mosso
RIT.
dolciss.
RL
The O-Thers are not like us They need To be
p
RL
taKen care of They want to be taKen care of help me to help Them
RL
You Know That I'm very fond of you I don't want to
pp
RL
See you fail I want To See you use your ta-lents I want you to help me

FASTER


RL
I want you To un-der-stand
do you know what it was li'ke here before?
RL
1) once there was a desert here on the edge of a Ter-ri-ble wil-der-ness
2) we are the happy few who keep others a-live and con-Ten— Ted on-ly we-
RL
1) those who could tame it could sur- vive, on-ly those who kept hold of the old Know-ledge could sub-
2) build — the box- es grow the food, we, cre-ate di-ver-sion, qui - et their des- per-
RL
1) due cha-os and the wild- ness in-side our- selves...
2) a-tion, de-fend so- ci- e- ty, keep the peace...


RL
J
f You — you are the voice we need only you are the one we've been wait-ing for I can't
f I want To help, I don't want To die — may-be I can
f
RL
go on a-lone with-out an-y help, you learned some-thing by go-ing out- side, now you have To
J
be of use, when I went out- side I was learning some-thing that they need To know, To change what
RL
help o-thers and To- ge-ther we can make it hap- pen !
J
must be changed, and I can make it hap- pen !

ANDANTE

NANCY: (reading)

N. we met at o-six hundred and went out the gate the wind came up with a

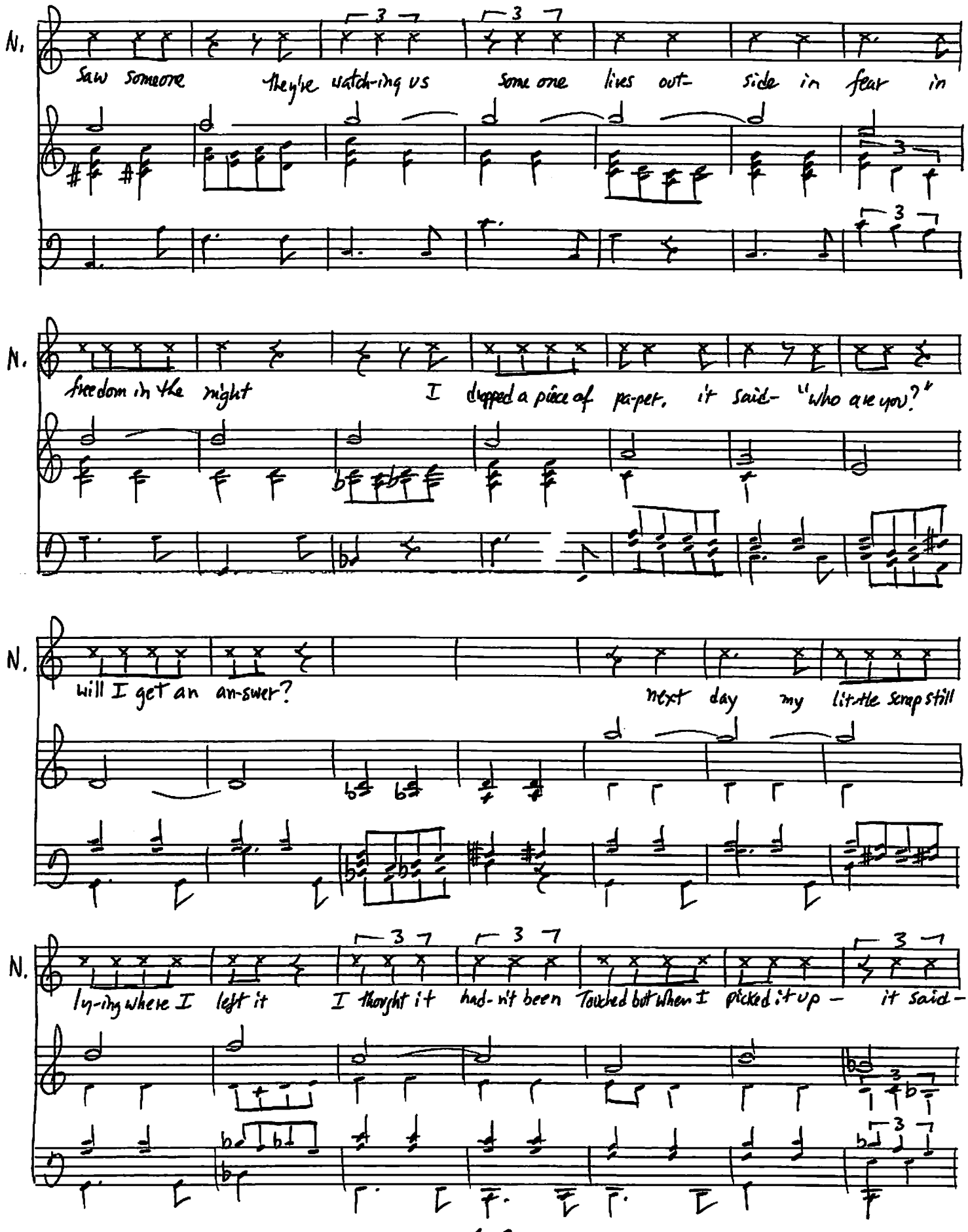
2P

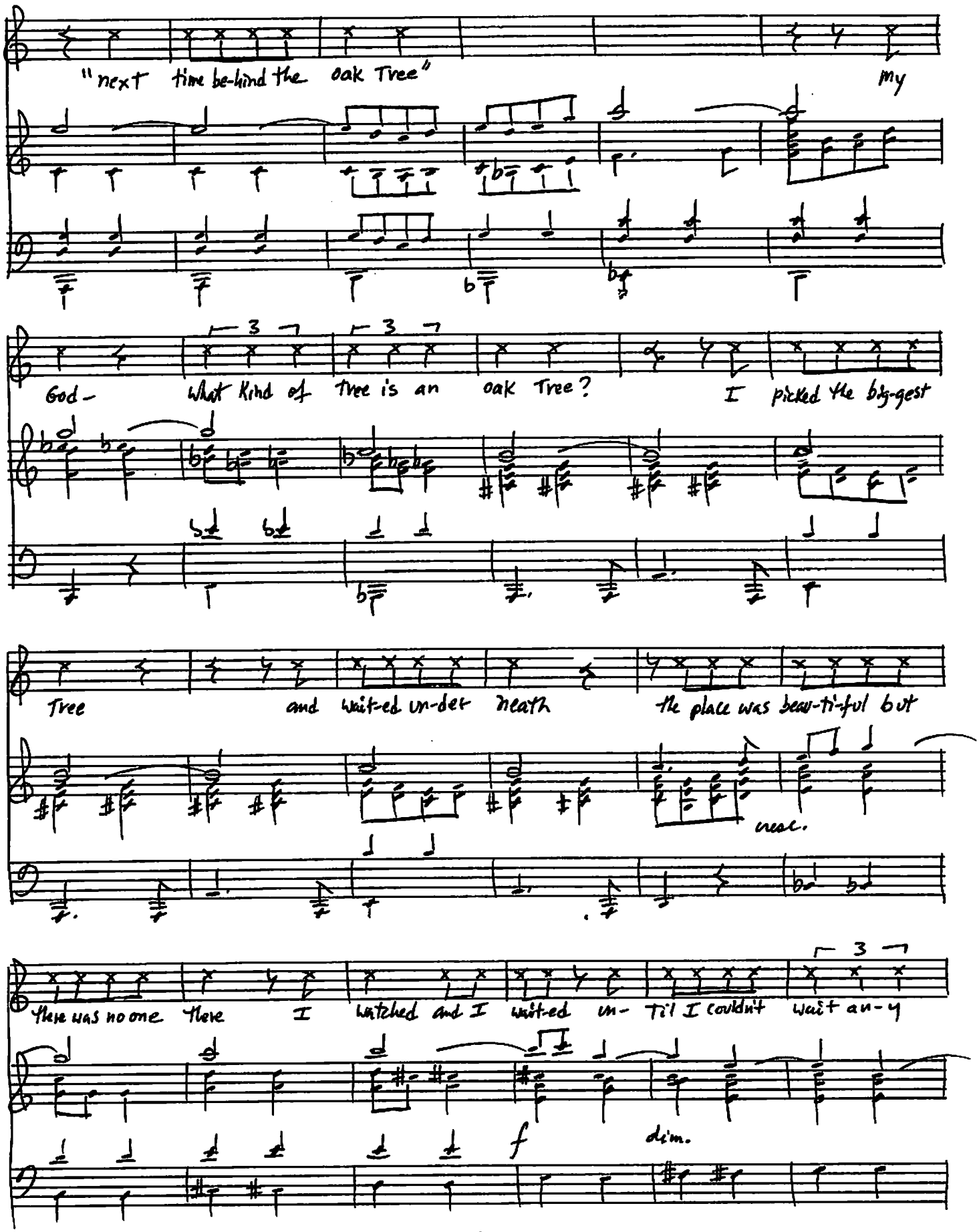
N. smell I thought I knew not sweet but sharp and full of the mem-o-ry of a world I never

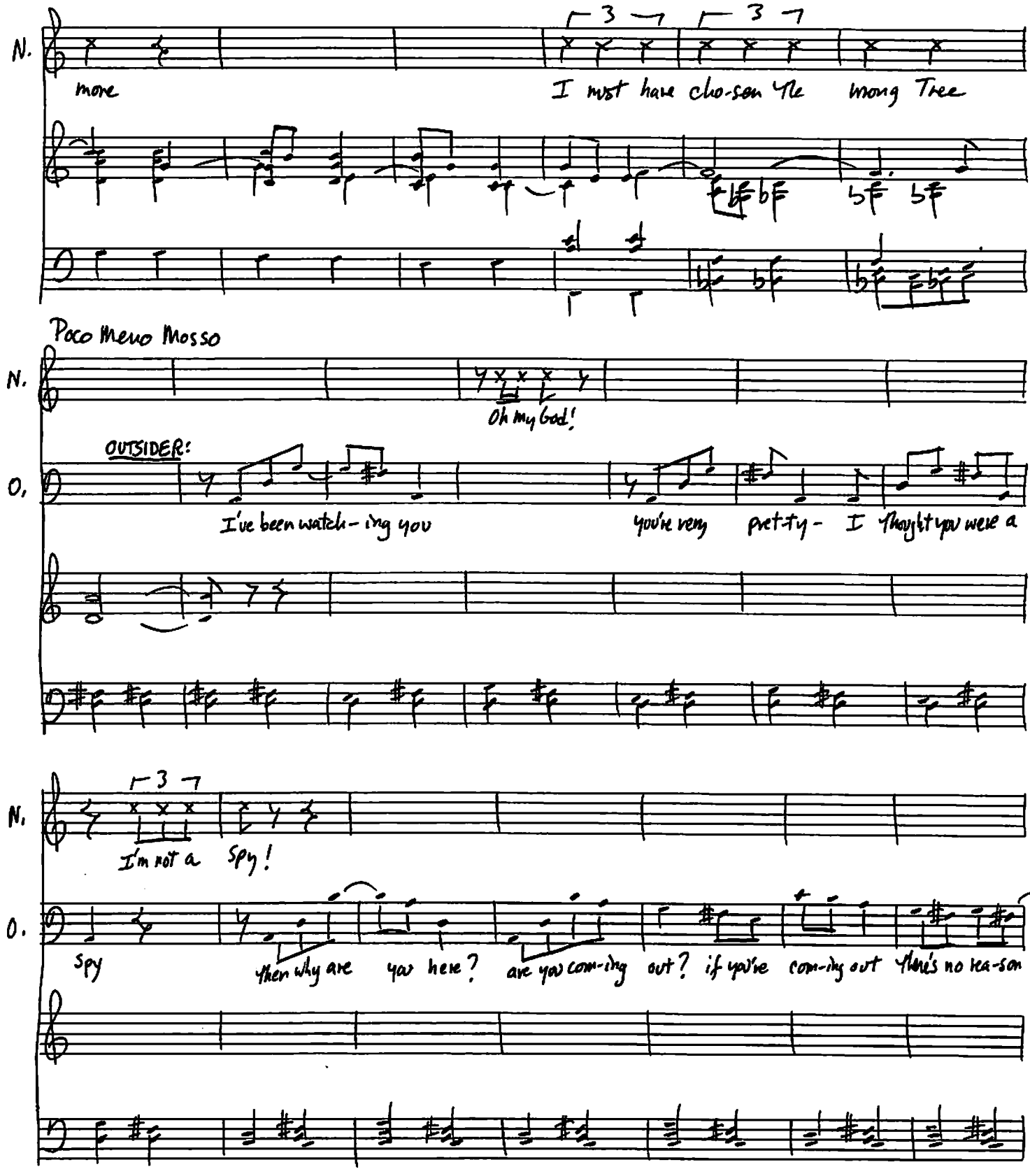
N. knew were we here be-fore? who was here be-fore us? who were we?

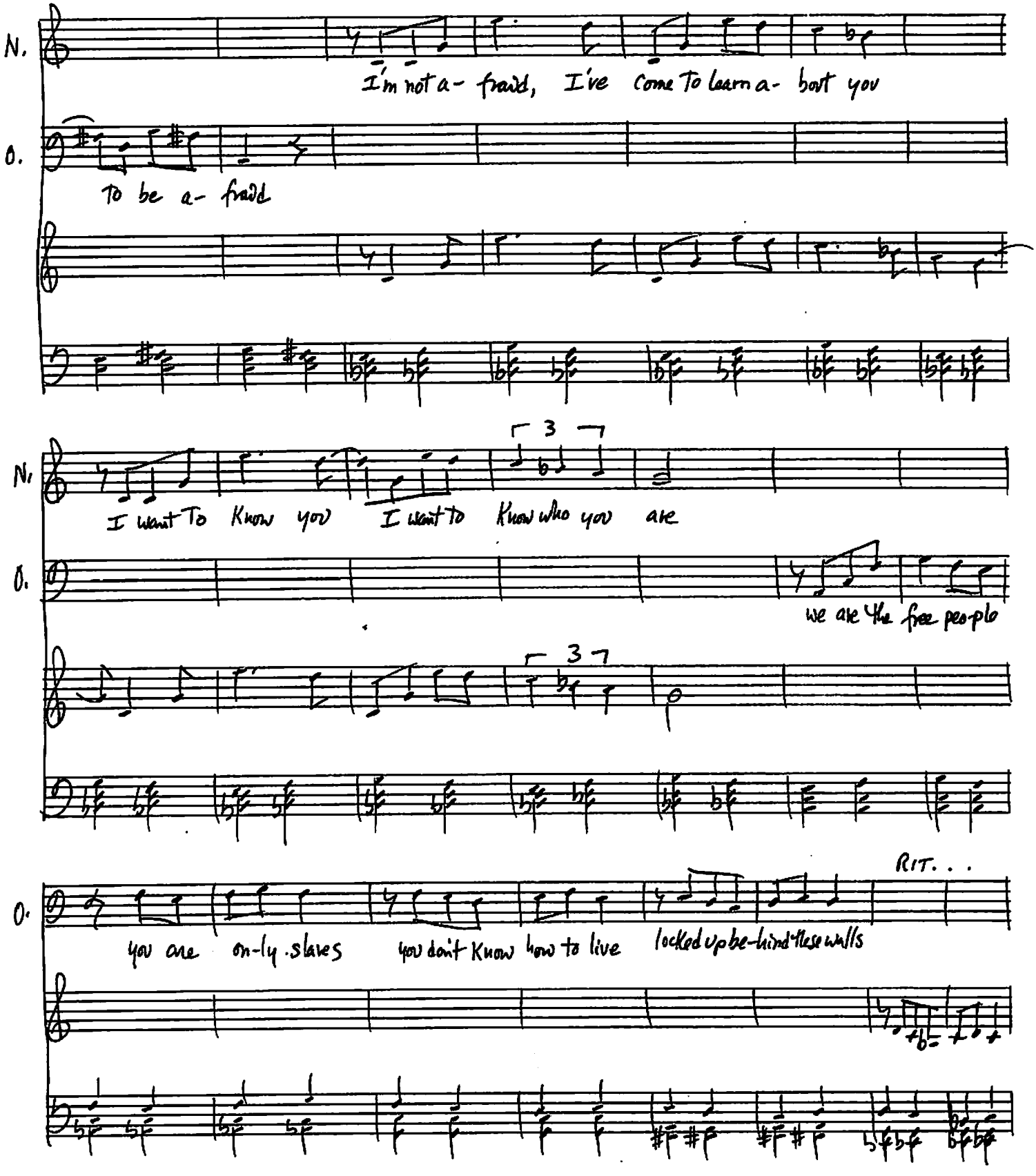
N. I thought I heard something more, I heard a sound I'm sure I

SYMBOL OF QUALITY No Loose Leaf

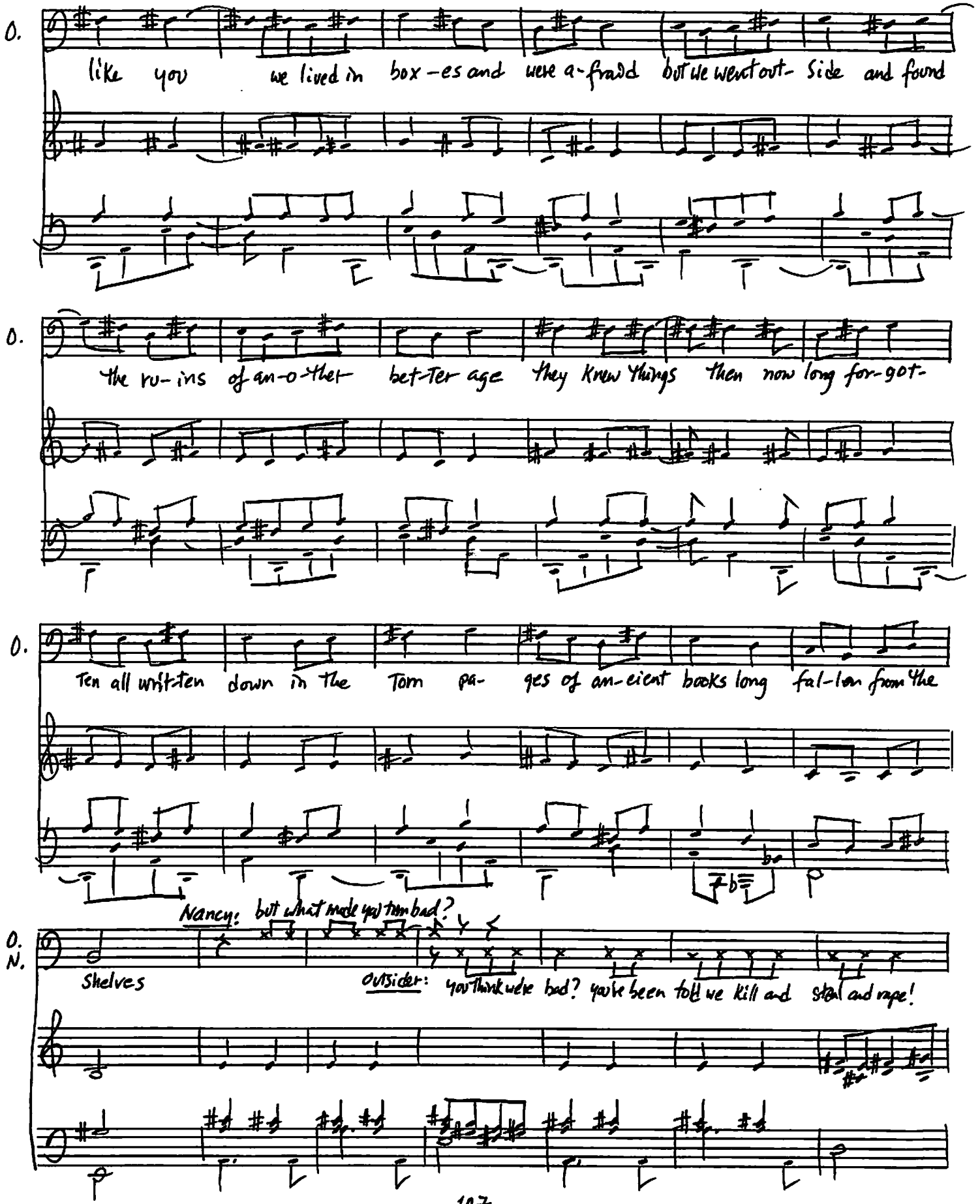

N.
saw someone they're watch-ing us some one lives out- side in fear in
N.
free-dom in the night I dropped a piece of pa-per, it said- "who are you?"
N.
will I get an an-swer? next day my lit-tle scrap still
N.
ly-ing where I left it I thought it had-n't been Touched but when I picked it up - it said-


N.
"next time be-hind the oak Tree"
My
N.
God - What Kind of Tree is an oak Tree?
I picked the big-gest
N.
Tree and wait-ed un-der neath
the place was beau-ti-ful but
near.
N.
there was no one there I watched and I wait-ed un- Til I couldn't wait an-y
f
dim.

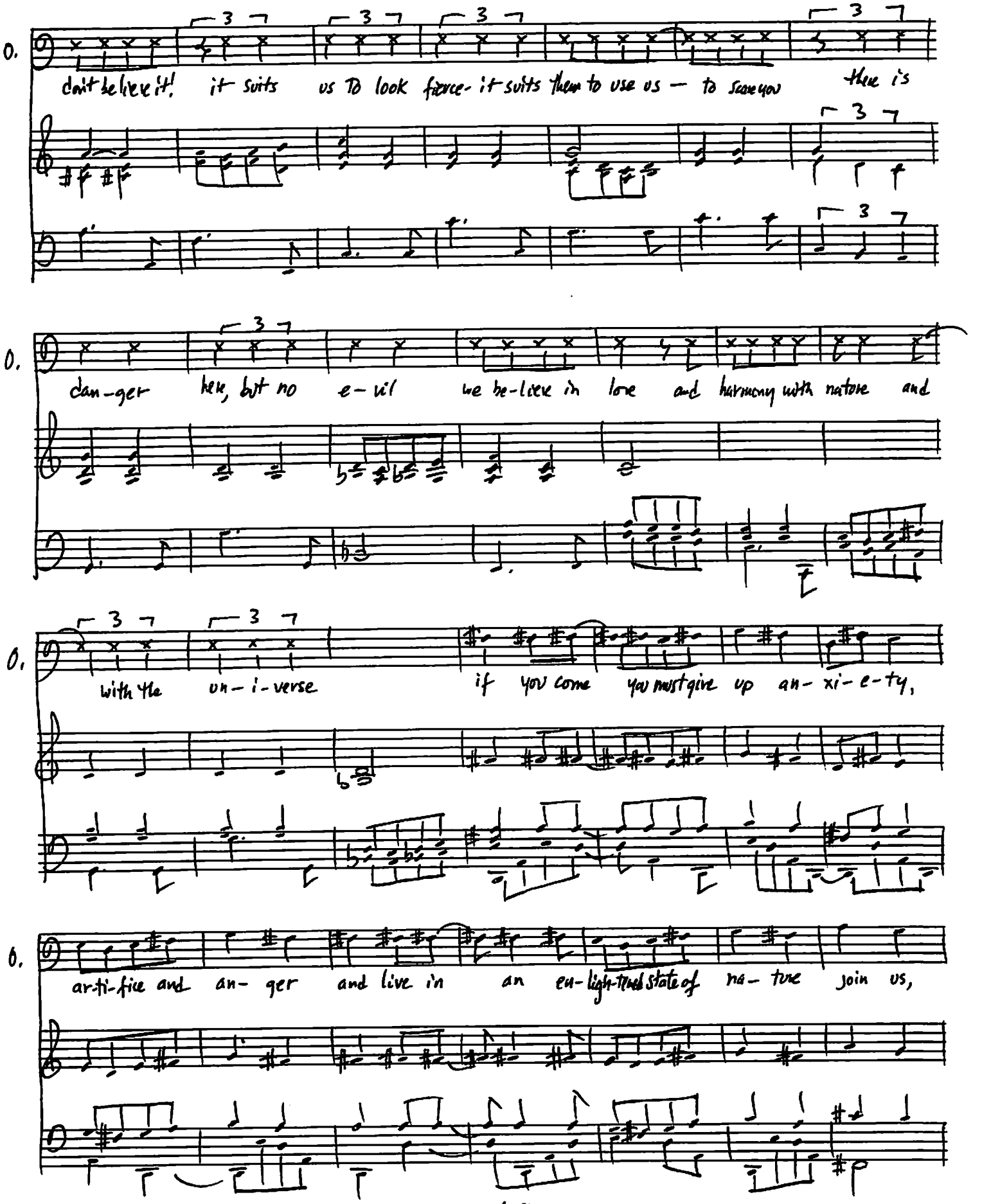

N.
more
I must have cho-sen the mong Tree
Poco meno Mosso
N.
Oh my God!
O.
OUTSIDER:
I've been watch-ing you
you're very pret-ty - I thought you were a
N.
I'm not a Spy!
O.
Spy
then why are you here? are you com-ing out? if you're com-ing out there's no rea-son

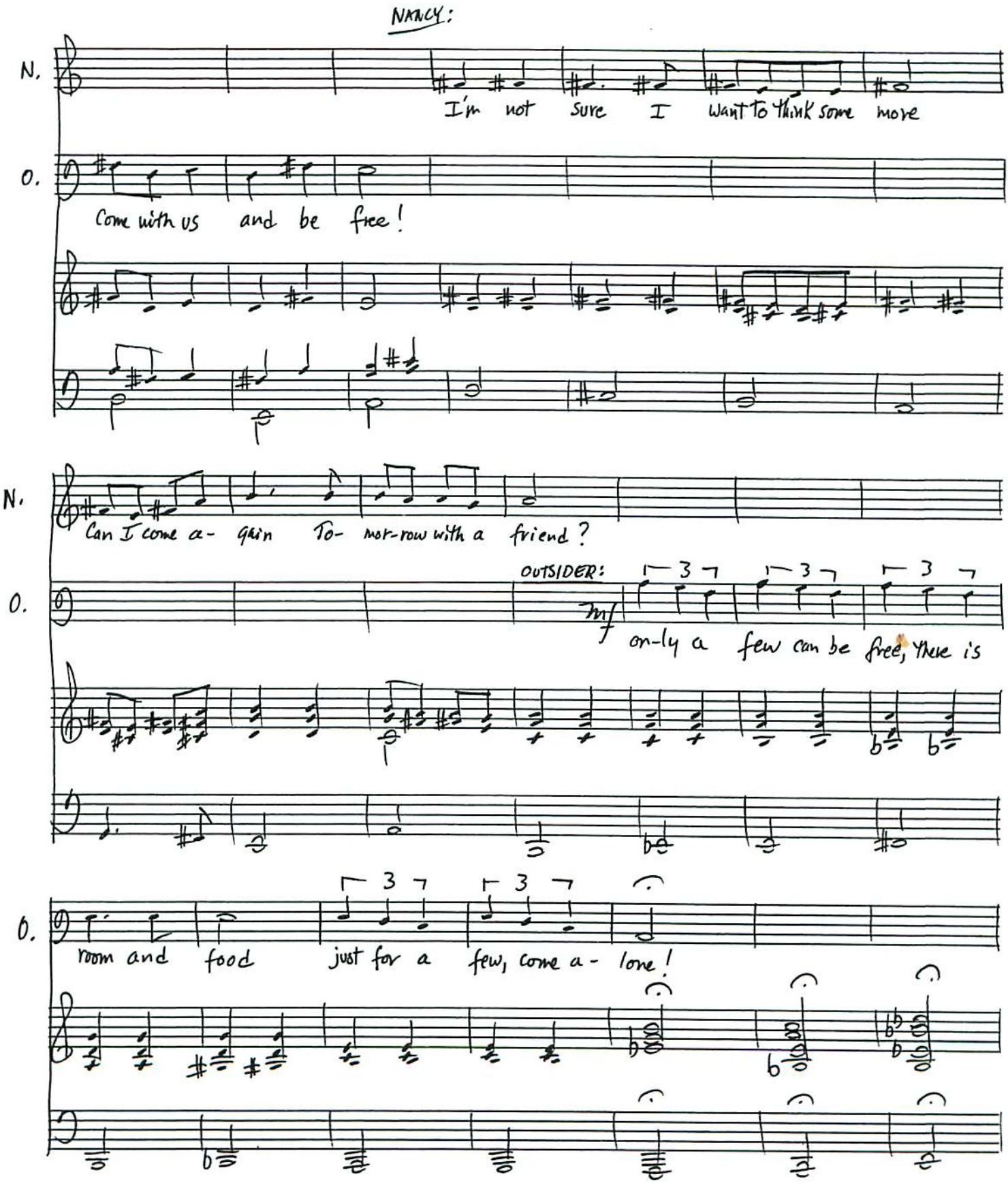

N.
I'm not a- fraid, I've come To learn a- bout you
O.
To be a- fraid
N.
I want To Know you I want to Know who you are
O.
we are the free people
3
3
O.
you are on-ly slaves you don't Know how to live locked up be-hind these walls
RIT. . .

A Tempo

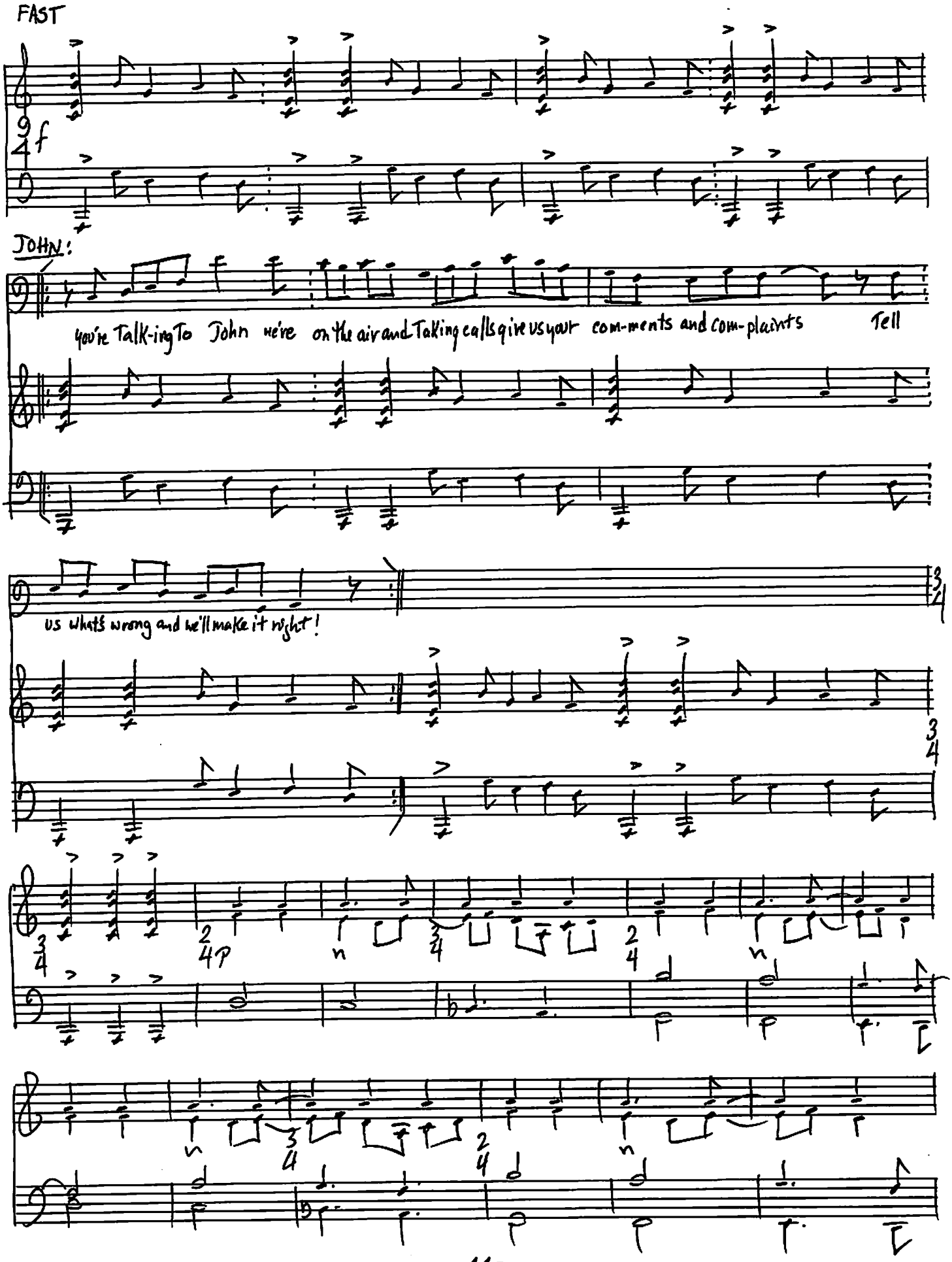


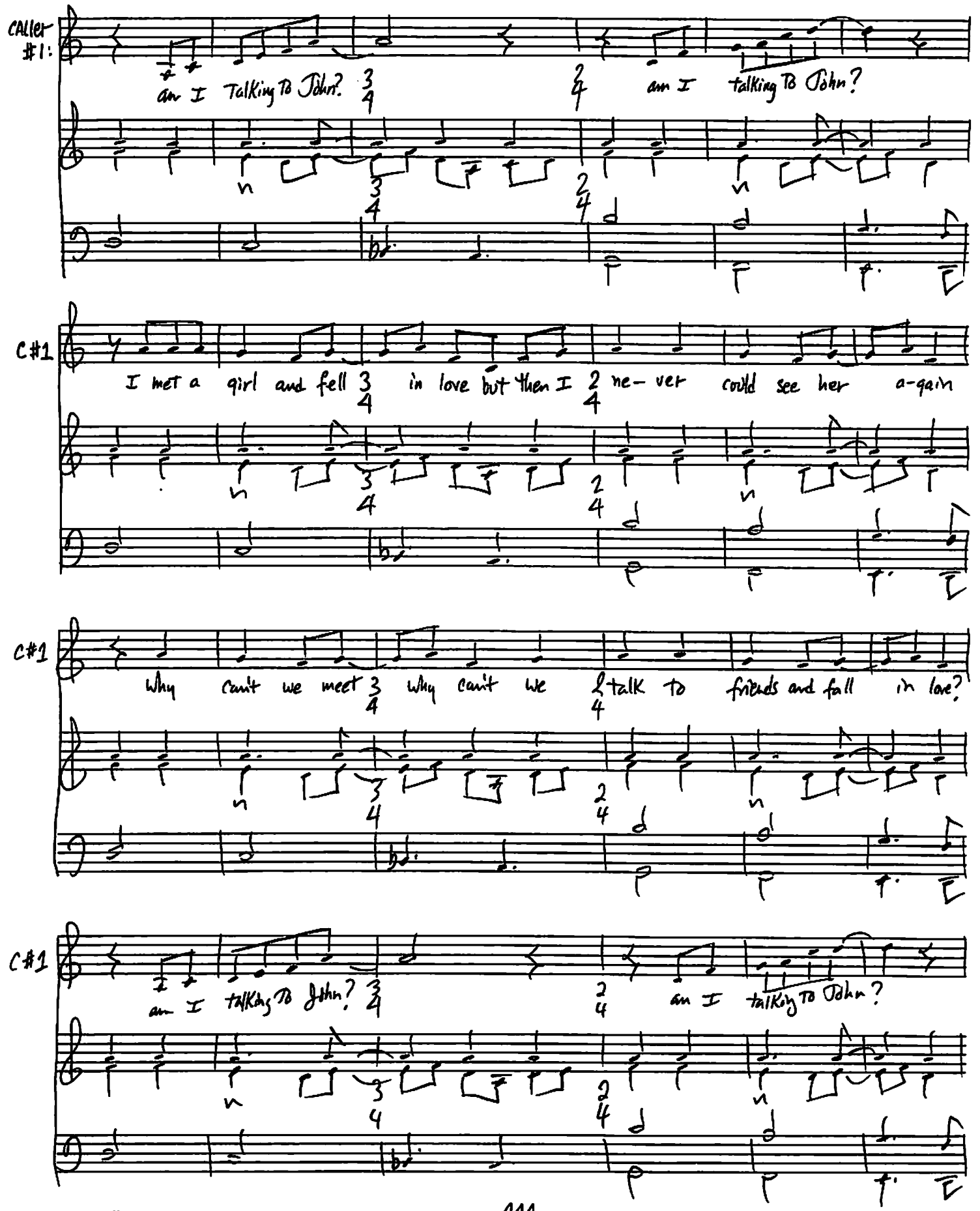
KING GRAND 1568 B'WAY N.Y.


O.
don't be-lieve it! it suits us TO look fierce- it suits them to use us — to scare you there is
O.
dan-ger here, but no e-vil we be-lieve in love and harmony with nature and
O.
with the un-i-verse if you come you must give up an-xi-e-ty,
O.
arti-fice and an-ger and live in an en-light-ened state of na-ture join us,

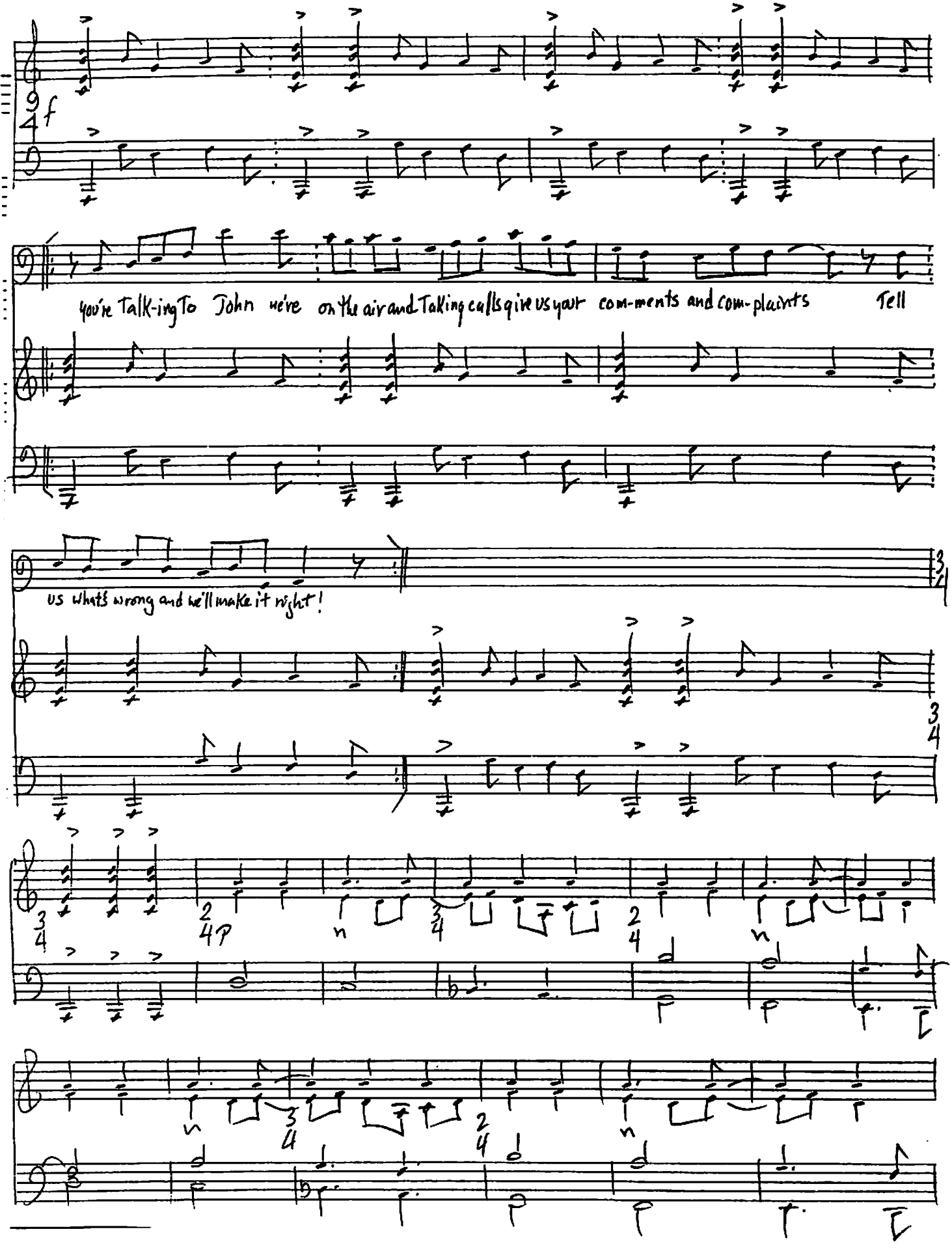


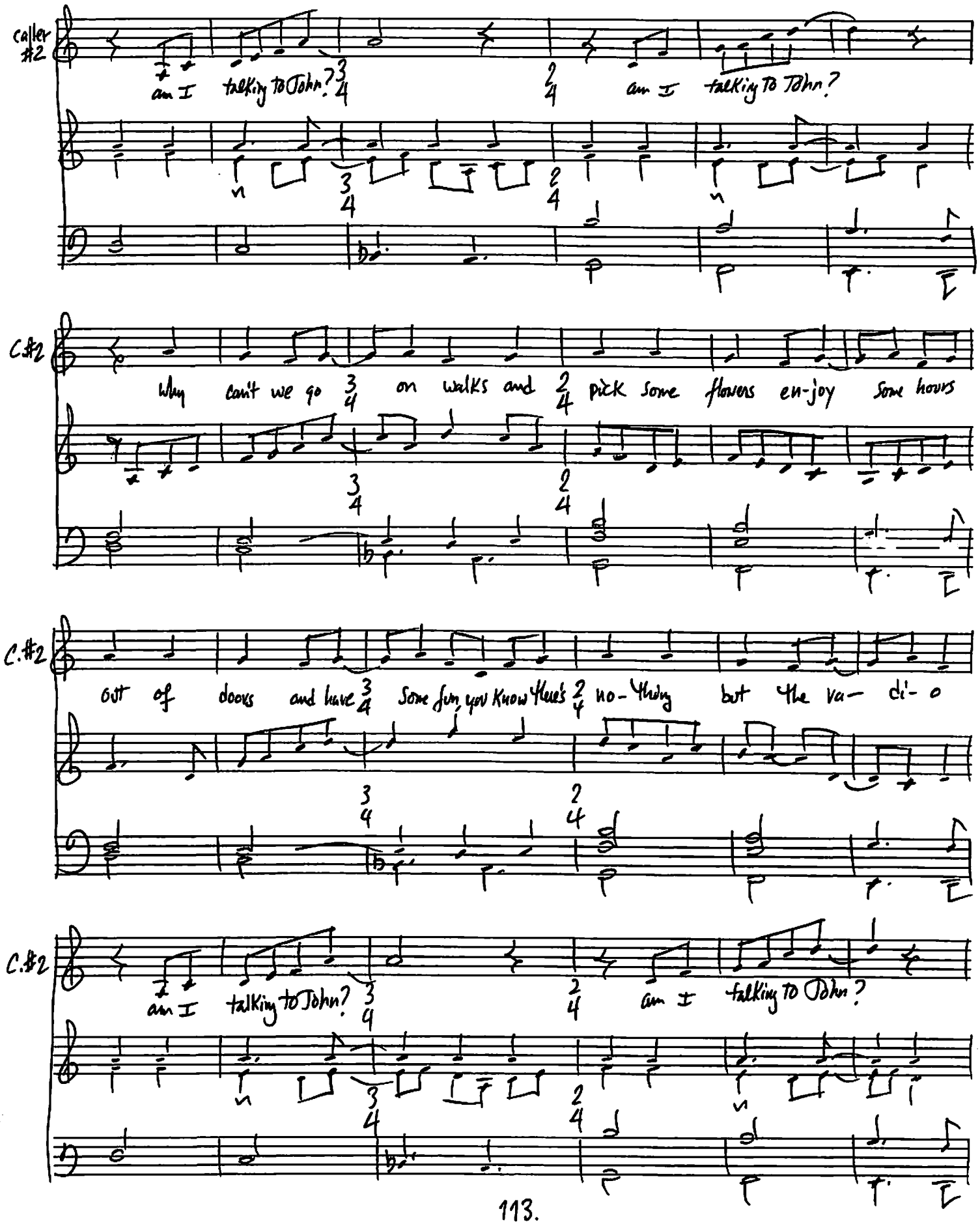
SYMBOL OF QUALITY KING BRAND No Loose Leaf 1595 BWAY N Y

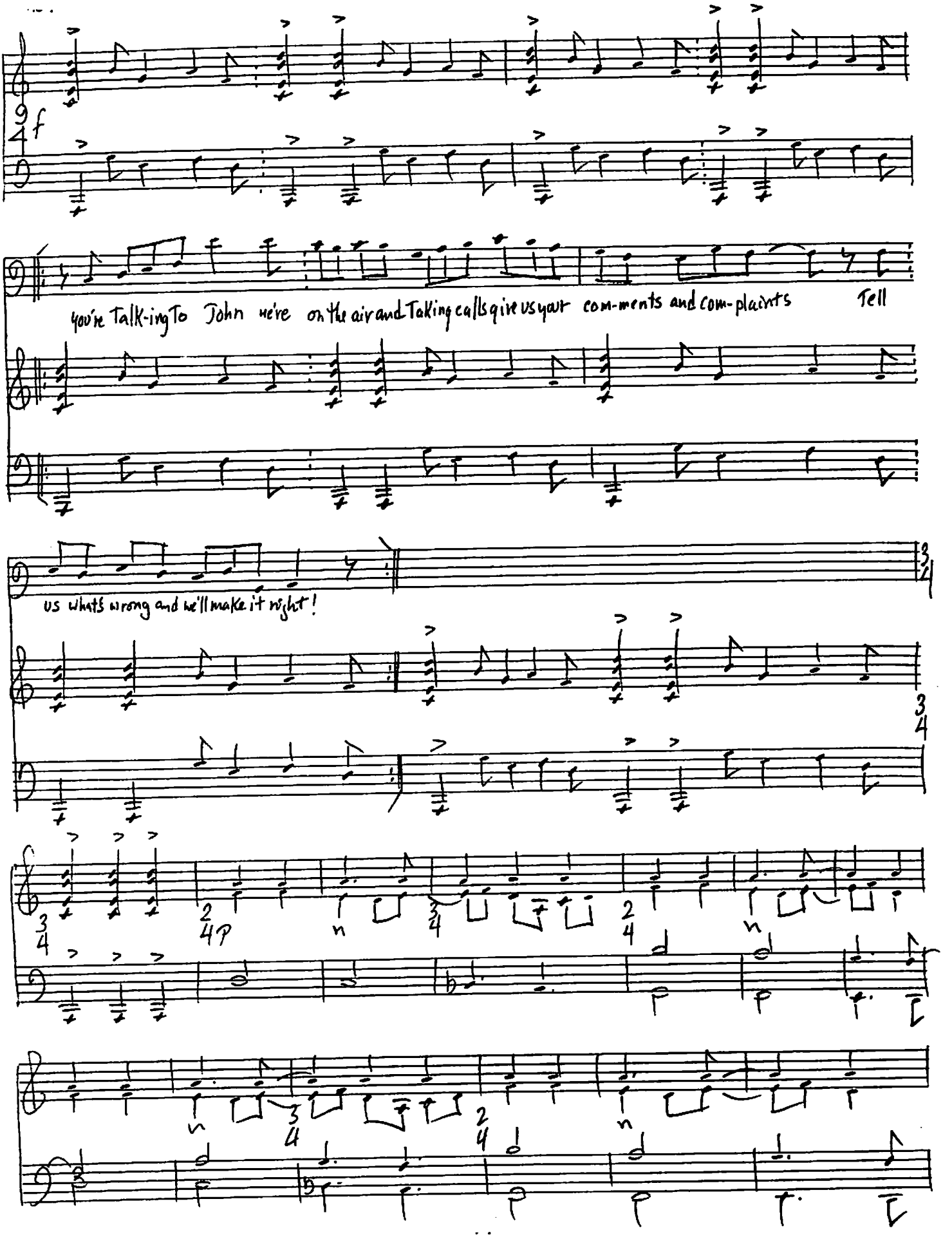

FAST
JOHN:
J.
you're Talk-ing To John we're on the air and Taking calls give us your com-ments and com-plaints Tell
J.
us what's wrong and we'll make it right!

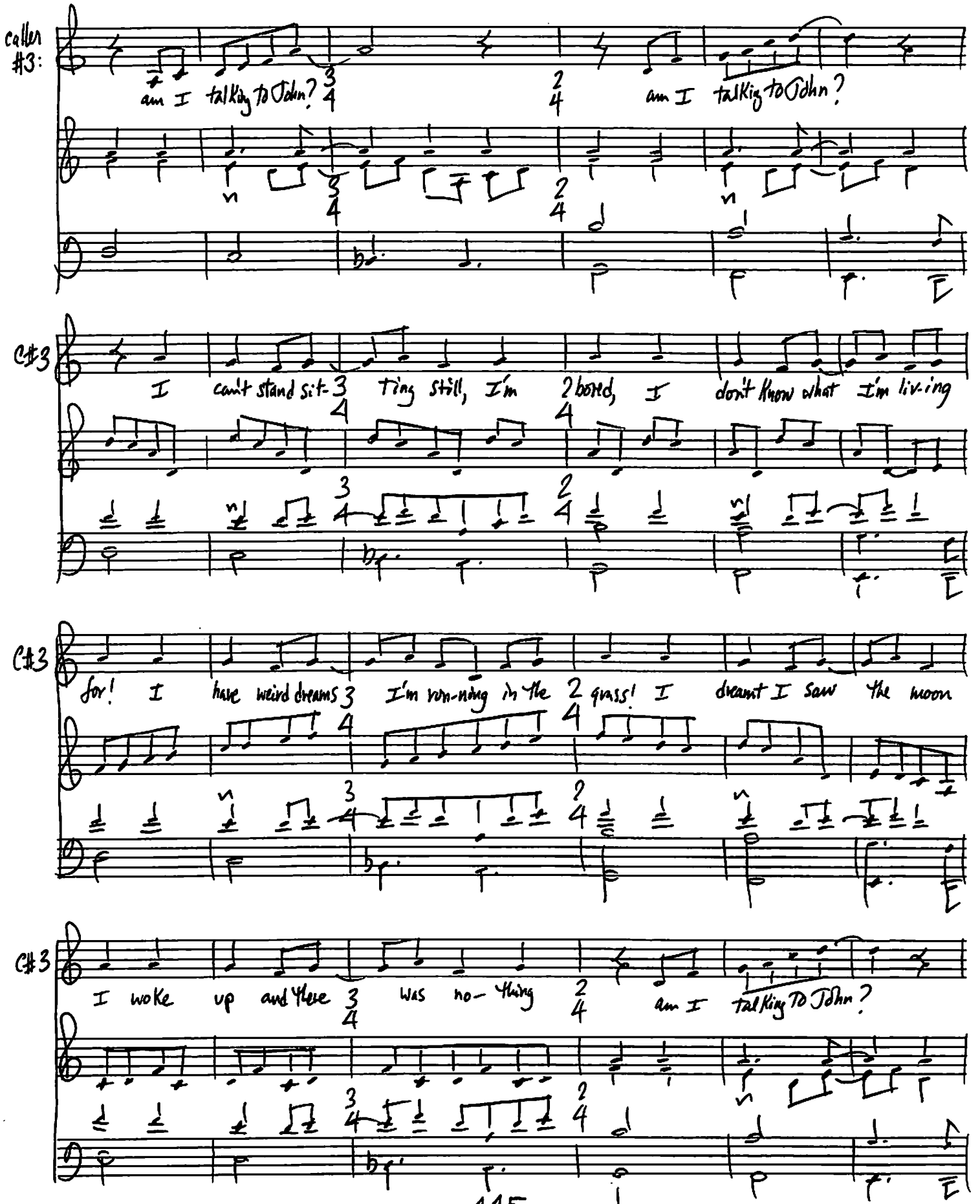


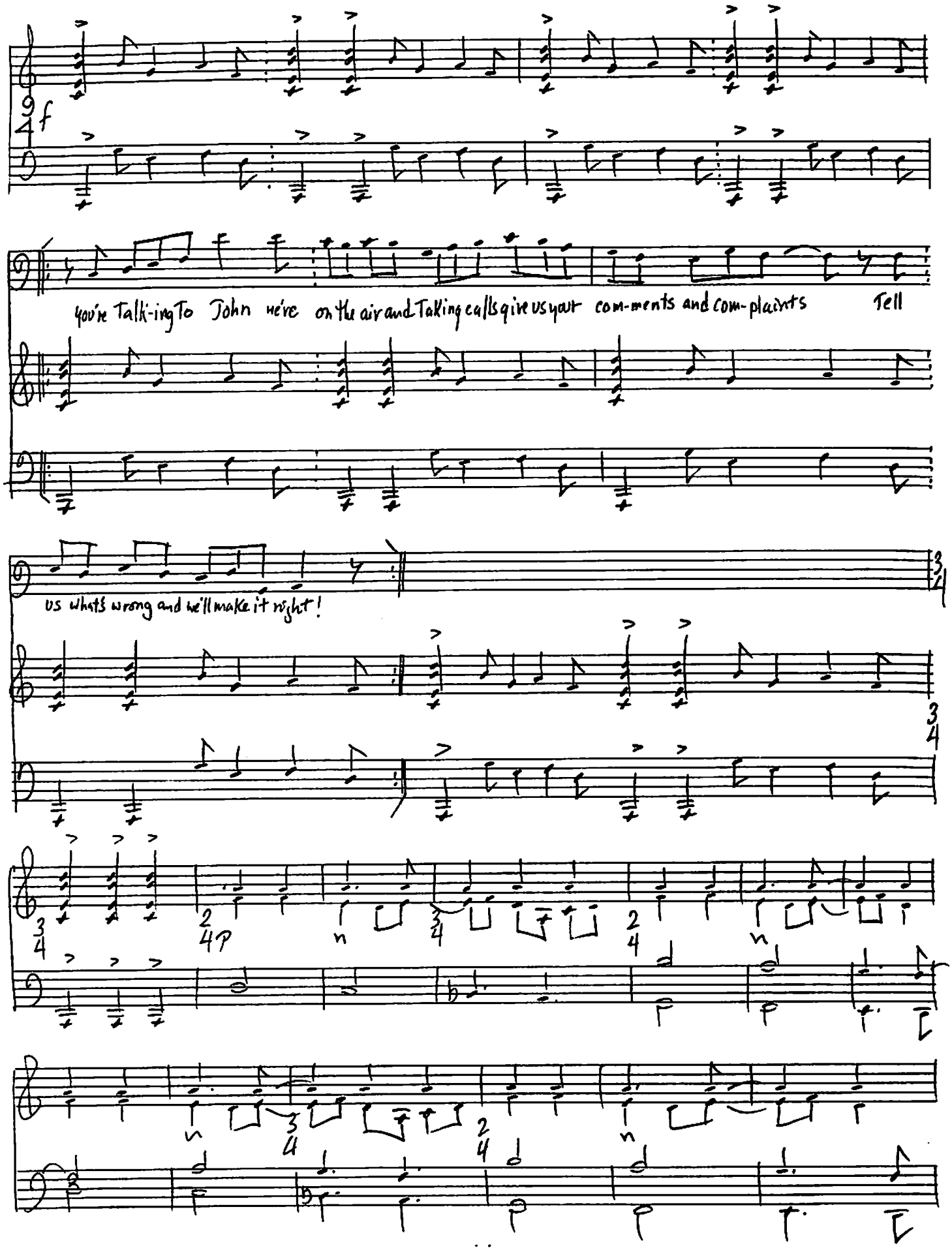
KING BRAND No Loose Leaf

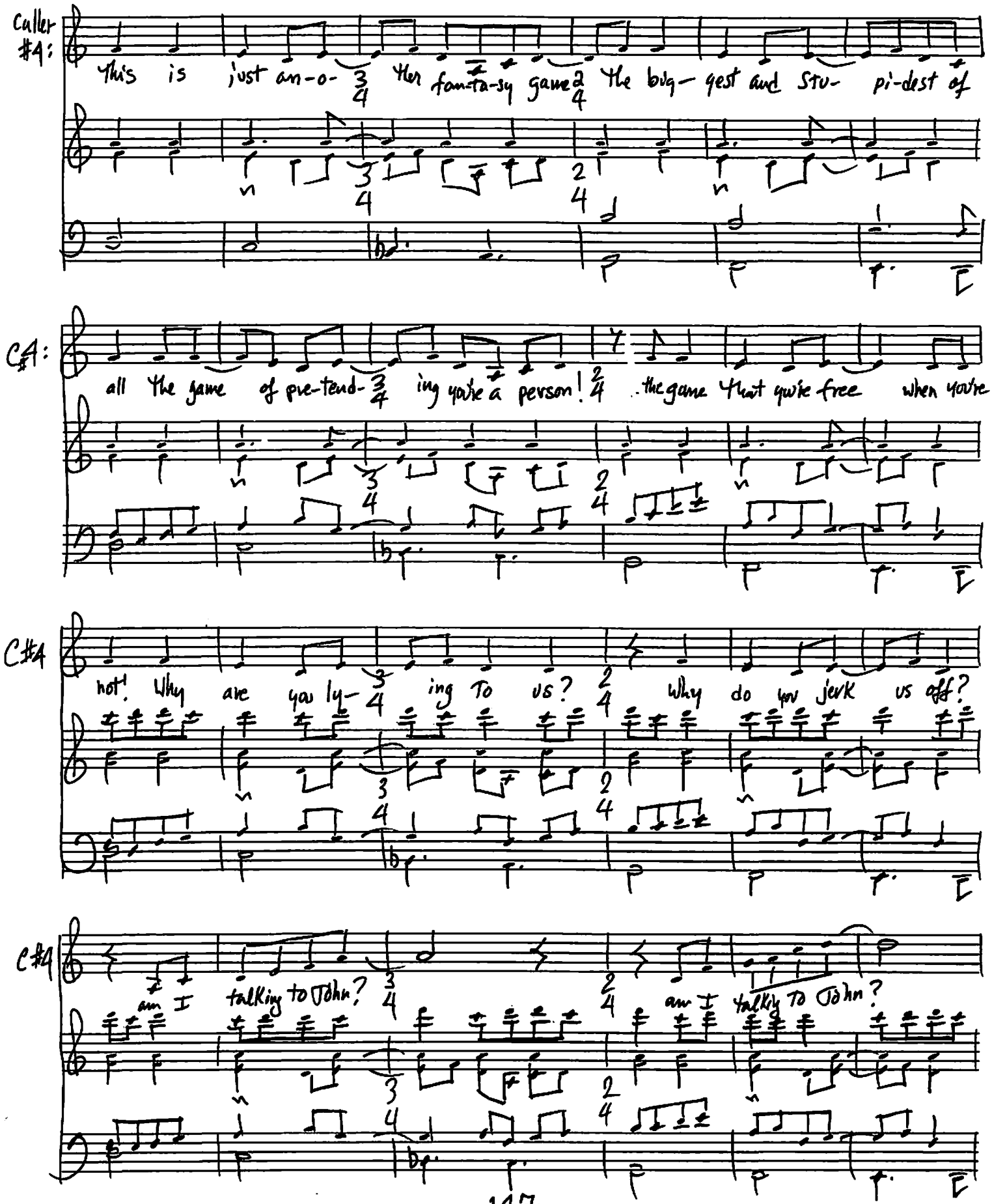

9/4 f
J.
You're Talk-ing To John we're on the air and Talking calls give us your com-ments and com-plaints Tell
J.
us whats wrong and we'll make it right!
3/4
2/4 p
3/4
2/4
3/4
2/4

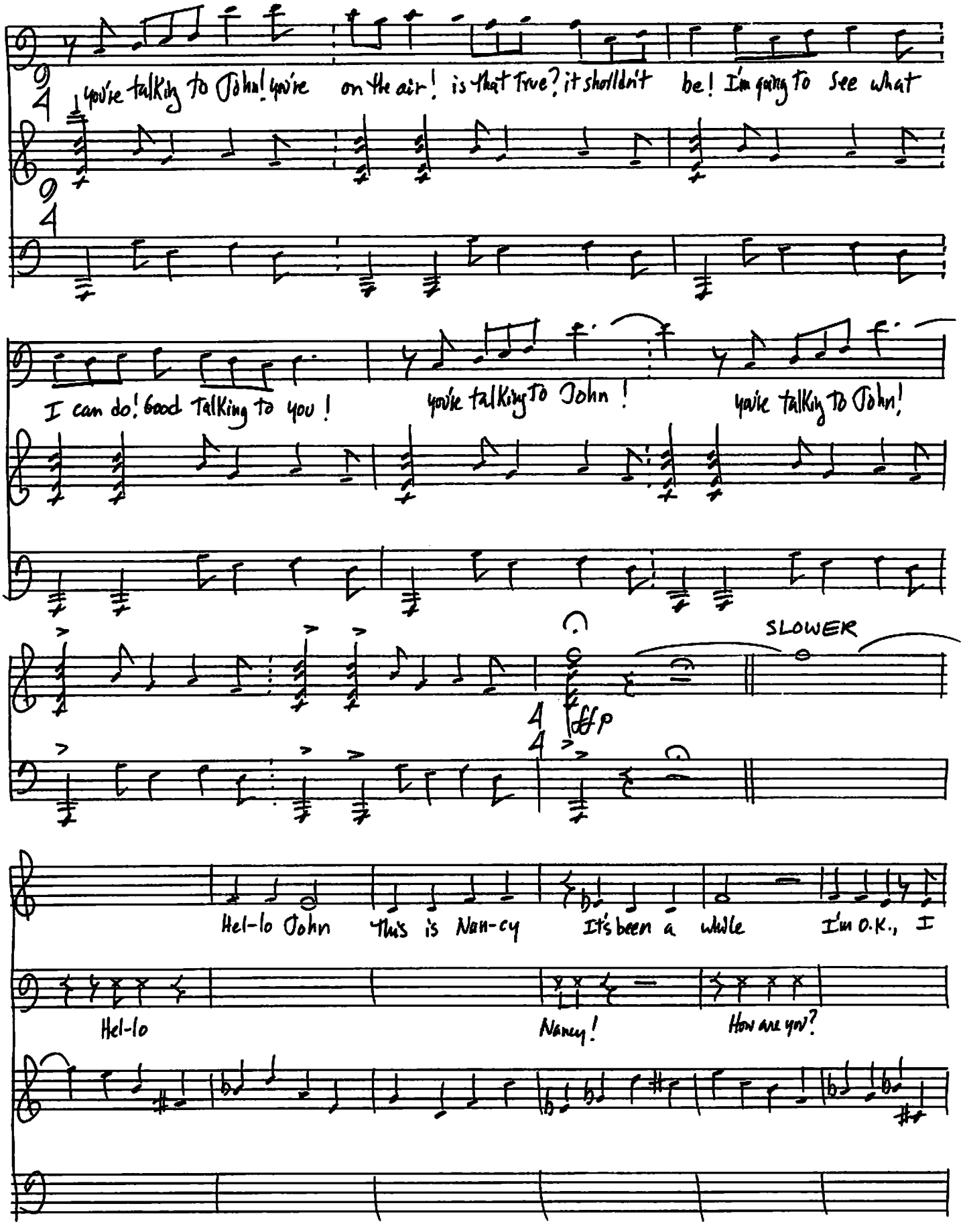

caller #2
am I talking to John?
am I talking to John?
C.#2
Why can't we go on walks and pick some flowers en-joy some hours
C.#2
out of doors and have some fun you know there's no-thing but the va- di- o
C.#2
am I talking to John?
am I talking to John?

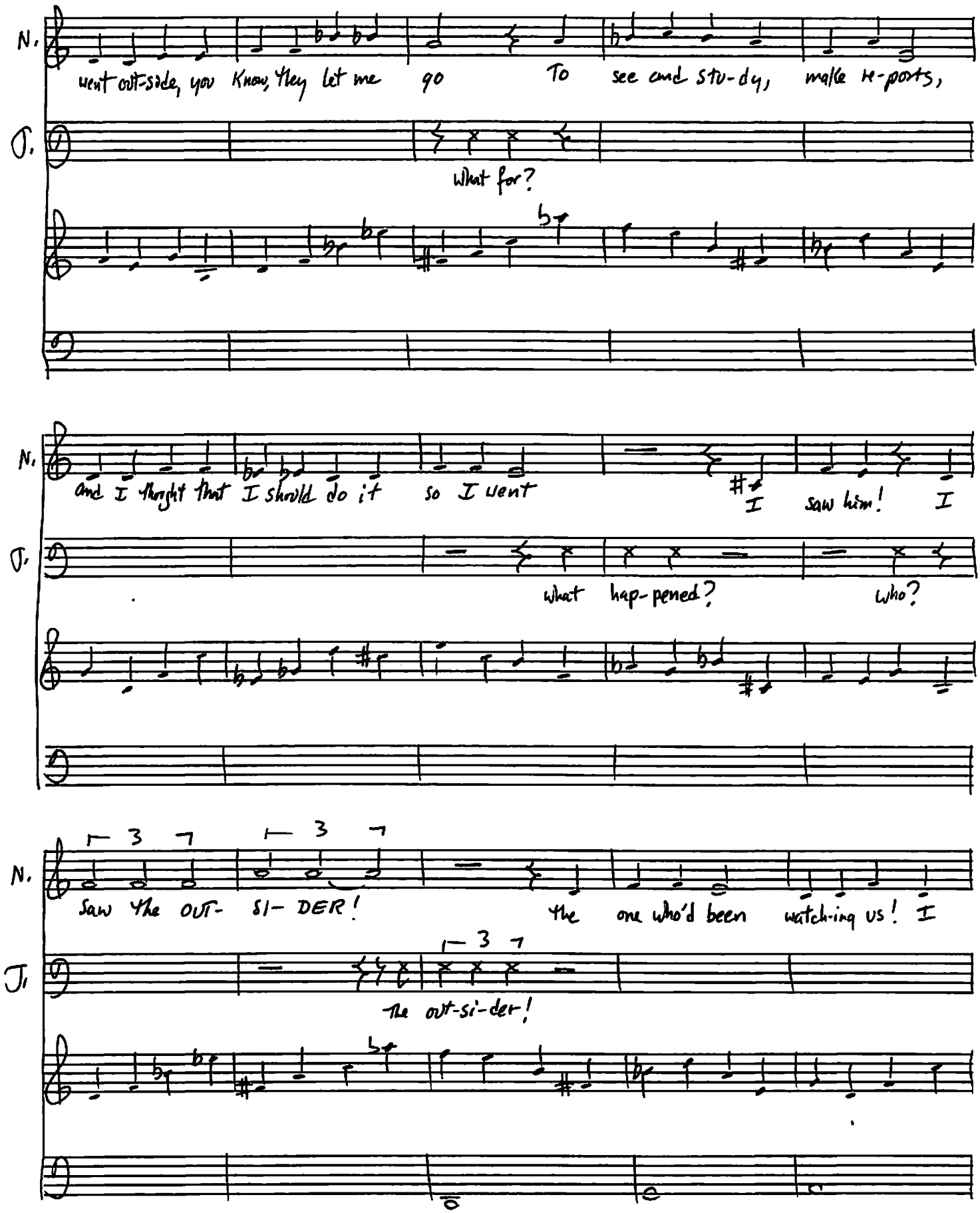

9
4
f
J.
You're Talk-ing To John we're on the air and Taking calls give us your com-ments and com-plaints Tell
J.
us whats wrong and we'll make it right!
3
4
3
4
2
4
p
3
4
2
4
3
4
2
4


caller #3:
am I talking to John?
am I talking to John?
C#3
I can't stand sit-ting still, I'm bored, I don't know what I'm living
C#3
for! I have weird dreams I'm run-ning in the grass! I dreamt I saw the moon
C#3
I woke up and there was no-thing
am I talking To John?

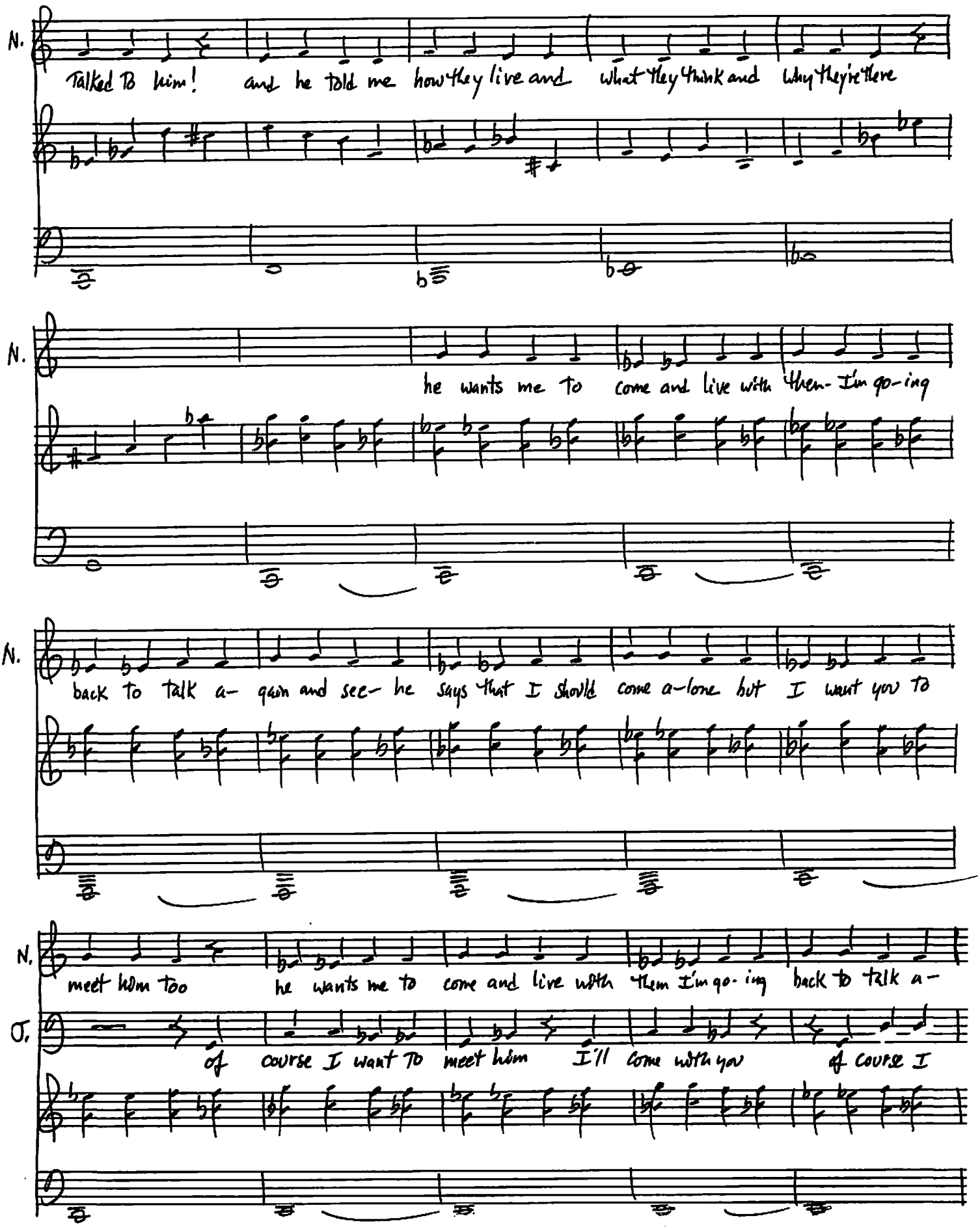

9/4 f
J.
You're Talk-ing To John we're on the air and Talking calls give us your com-ments and com-plaints Tell
J.
us whats wrong and we'll make it right!
3/4
2/4 P
3/4
2/4
3/4
2/4

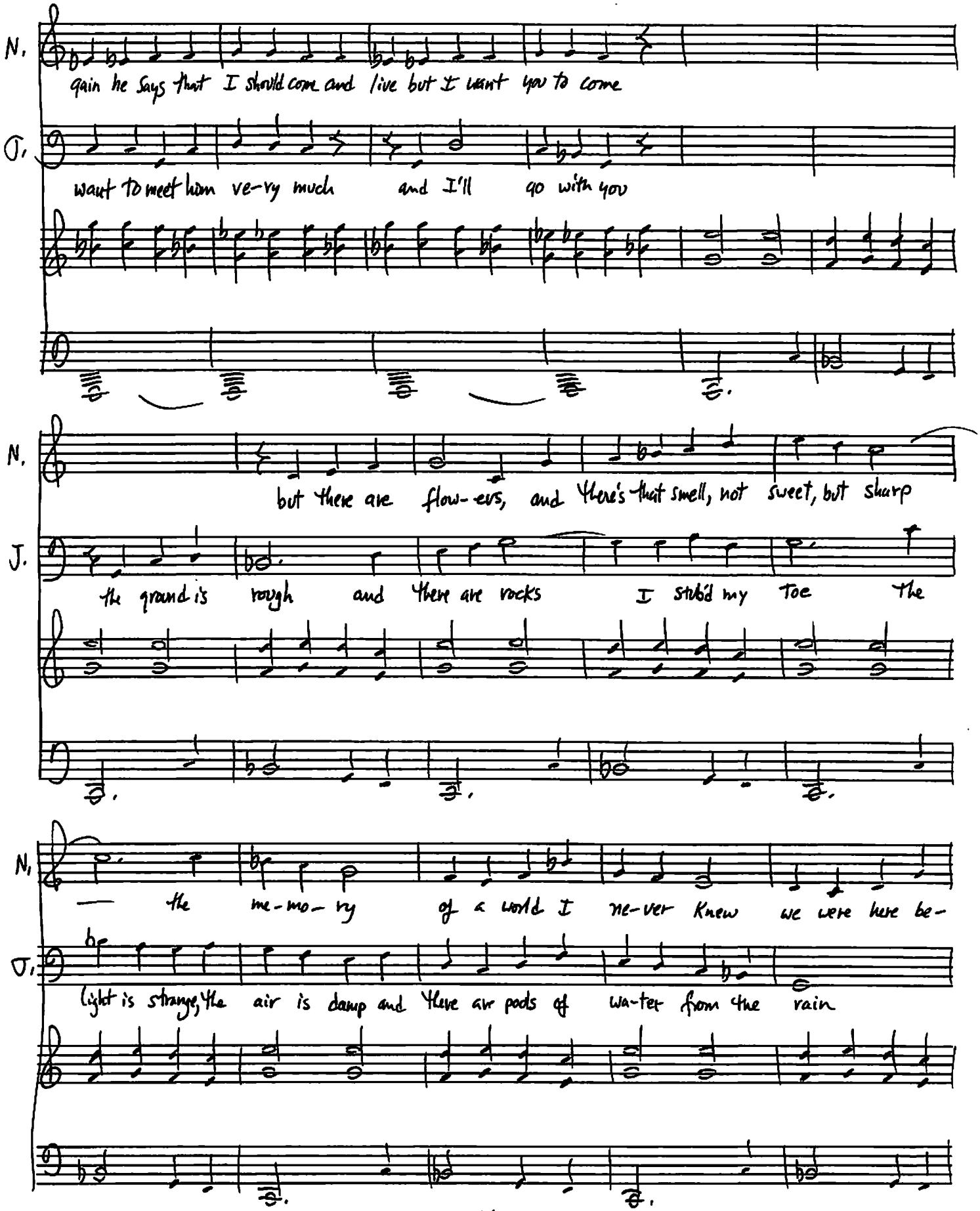

Caller #4:
This is just an-o- 3/4 ther fan-ta-sy game 2/4 the big- gest and stu- pi-dest of
C#4:
all the game of pre-tend- 3/4 ing you're a person! 2/4 ..the game that you're free when you're
C#4
not! Why are you ly- 3/4 ing To us? 2/4 Why do you jerk us off?
C#4
am I talking to John? 3/4 2/4 am I talking To John?


J.
You're talking to John! you're on the air! is that true? it shouldn't be! I'm going to see what
J.
I can do! Good Talking to you!
you're talking to John!
you're talking to John!
SLOWER
ff p
N.
Hel-lo John
This is Nan-cy
It's been a while
I'm O.K., I
J.
Hel-lo
Nancy!
How are you?

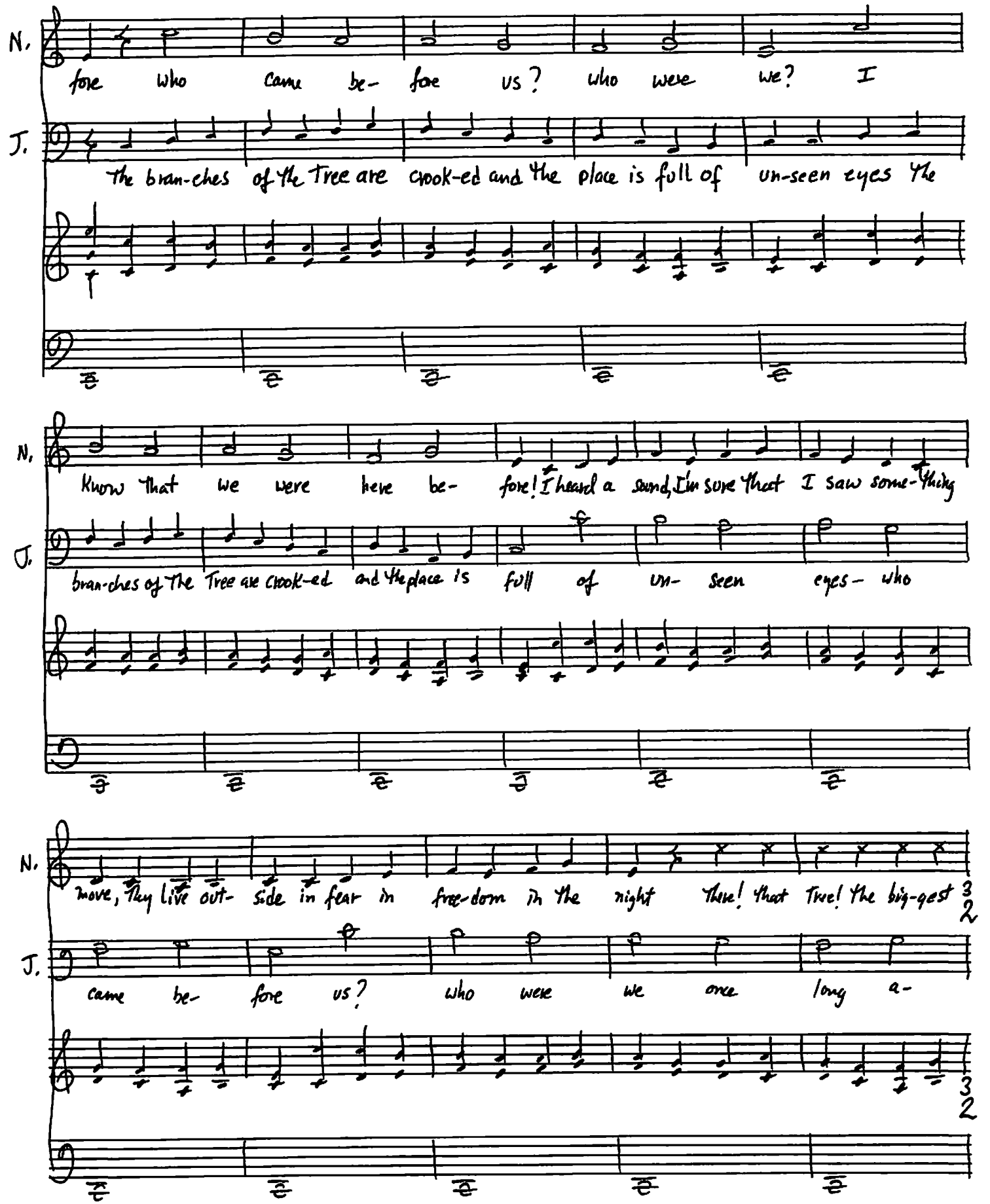


KING BRAND No Loose Leaf

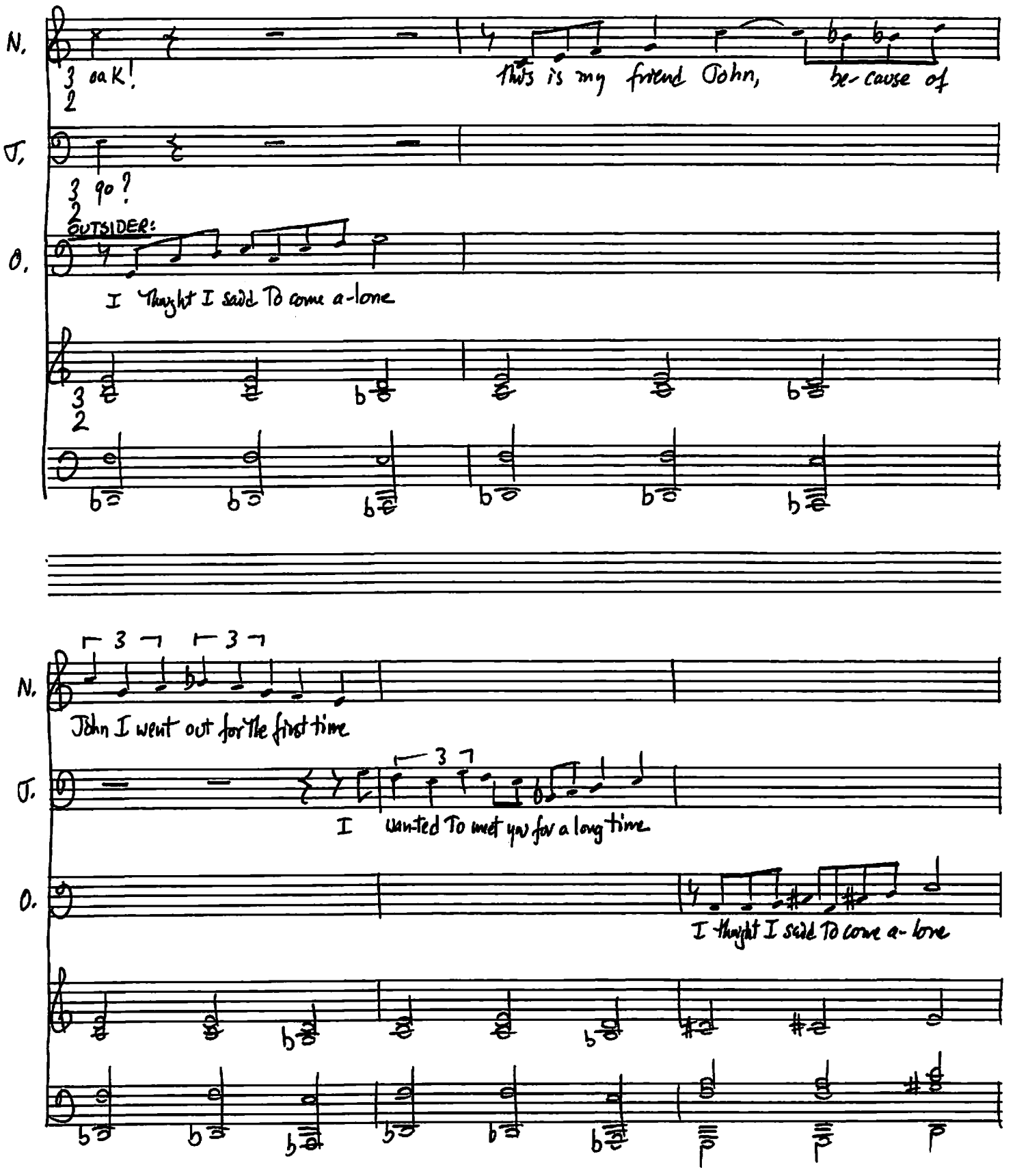

N.
Talked To him! and he told me how they live and what they think and why they're there
N.
he wants me to come and live with them- I'm go-ing
N.
back to talk a- gain and see- he says that I should come a-lone but I want you to
N.
meet him too he wants me to come and live with them I'm go- ing back to talk a-
O.
of course I want to meet him I'll come with you of course I



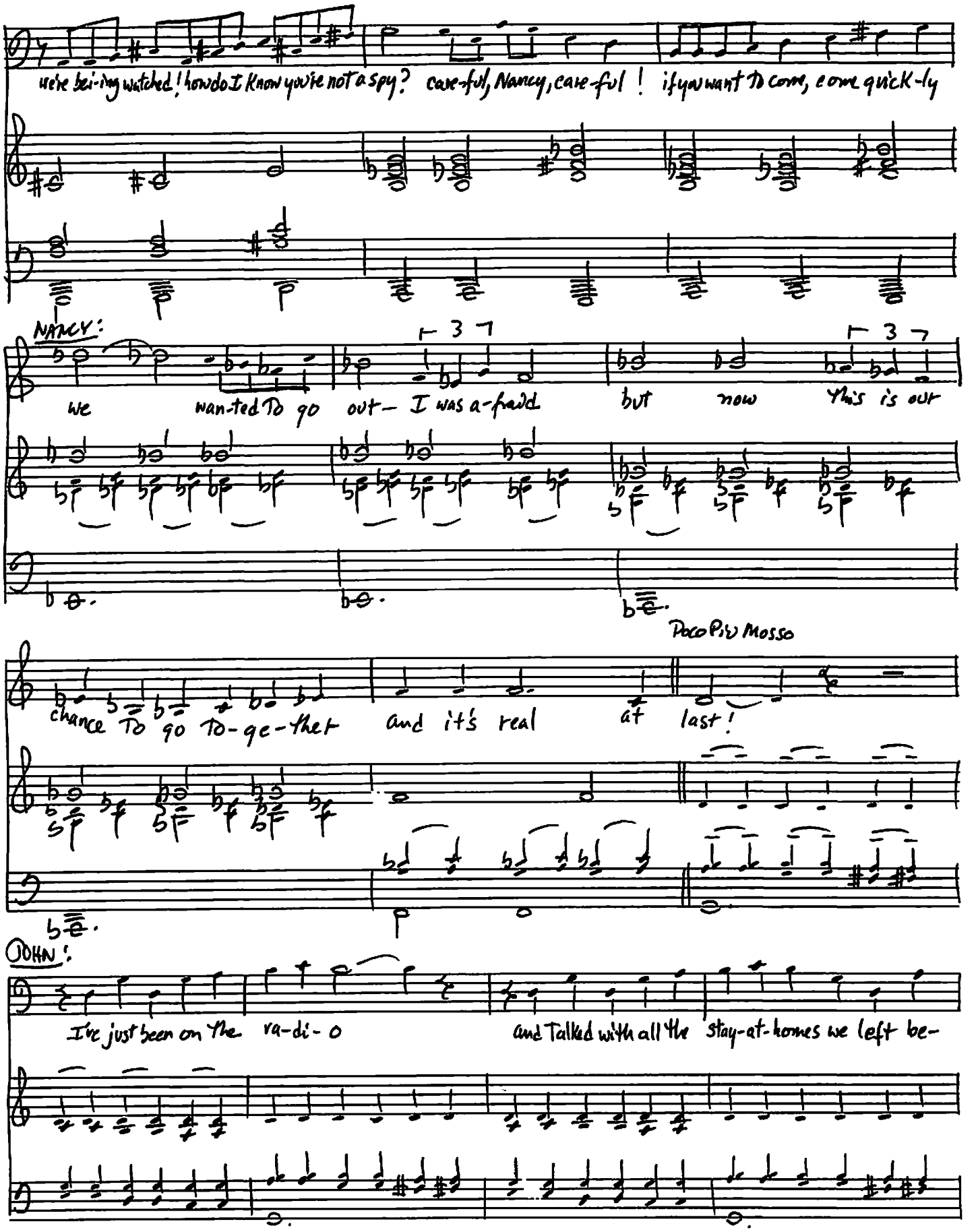
SYMBOL OF QUALITY KING BRAND No Loose Leaf

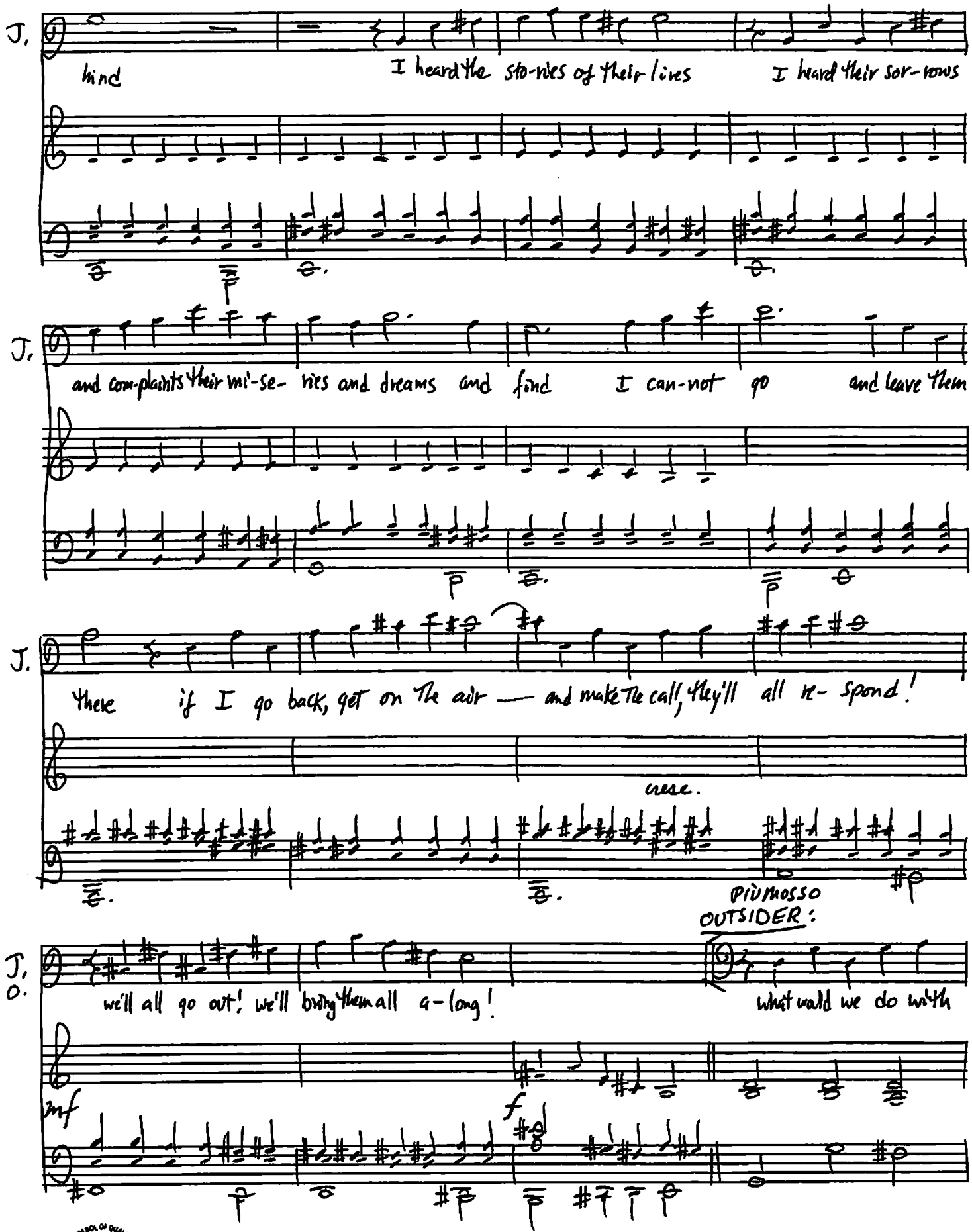

N.
fore who came be- fore us? who were we? I
J.
the bran-ches of the Tree are crook-ed and the place is full of un-seen eyes the
N.
know that we were here be- fore! I heard a sound, I'm sure that I saw some-thing
J.
bran-ches of the Tree are crook-ed and the place is full of un- seen eyes- who
N.
move, they live out- side in fear in free-dom in the night there! that Tree! the big-gest
J.
came be- fore us? who were we once long a-

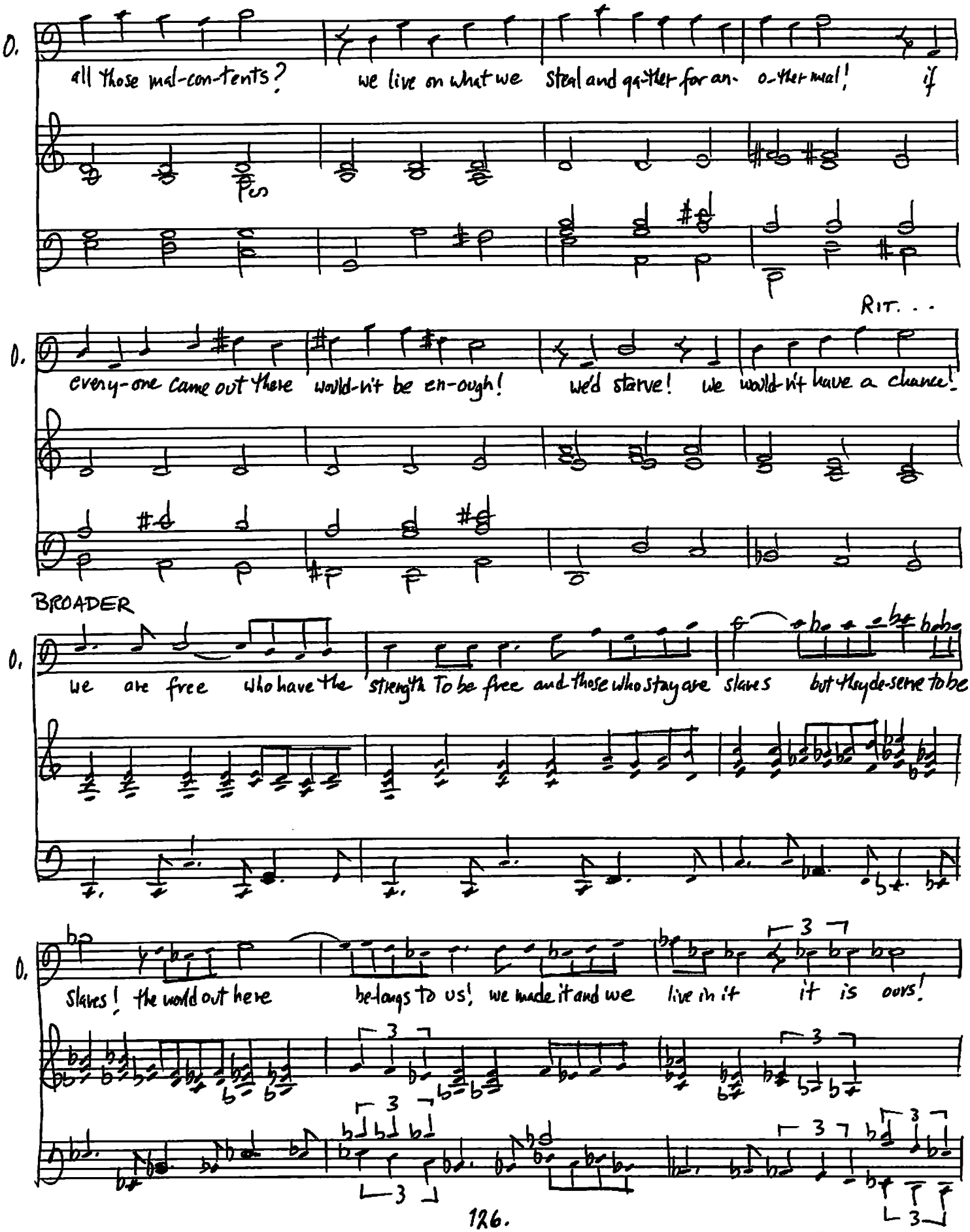
SLOWER, Pesante

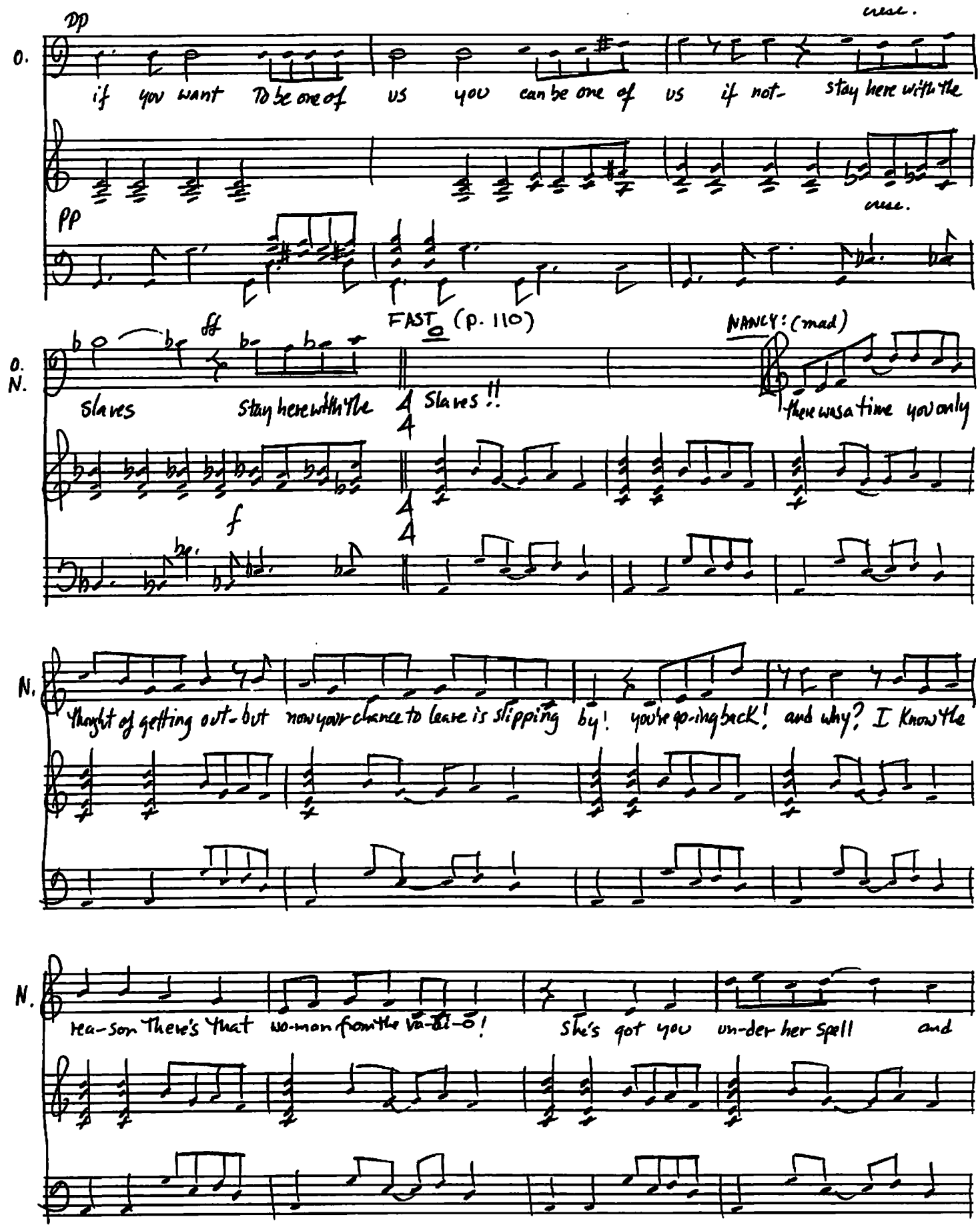


KING BRAND 1585 B'WAY N.Y.


O.
we're be-ing watched! how do I know you're not a spy? care-ful, Nancy, care-ful! if you want To come, come quick-ly
NANCY:
N.
we wan-ted To go out— I was a-fraid but now this is our
3
3
Poco Piu Mosso
N.
chance To go To-ge-ther and it's real at last!
JOHN:
J.
I've just been on the ra-di-o and Talked with all the stay-at-homes we left be-


J.
kind
I heard the sto-ries of their lives
I heard their sor-rows
J.
and com-plaints their mi-se- ries and dreams and find
I can-not go
and leave them
J.
there
if I go back, get on the air — and make the call, they'll all re- spond!
crese.
PIÙ MOSSO
J.
O.
OUTSIDER:
we'll all go out! we'll bring them all a-long!
what would we do with
mf
f

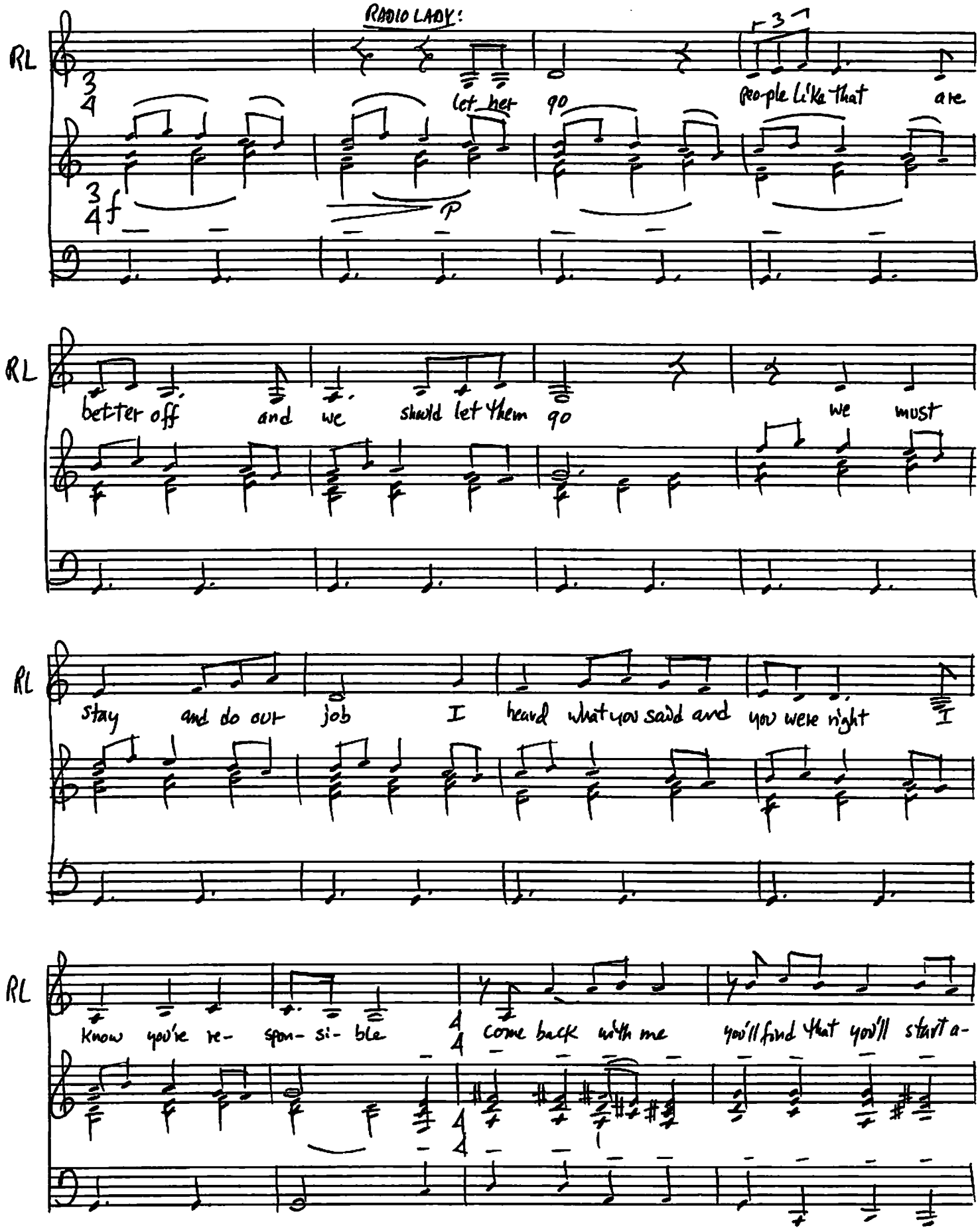

O.
all those mal-con-tents? we live on what we steal and gather for an- o-ther meal! if
RIT. . .
O.
every-one came out there would-n't be en-ough! we'd starve! we would-n't have a chance!
BROADER
O.
we are free who have the strength To be free and those who stay are slaves but they de-serve to be
O.
slaves! the world out here belongs to us! we made it and we live in it it is ours!



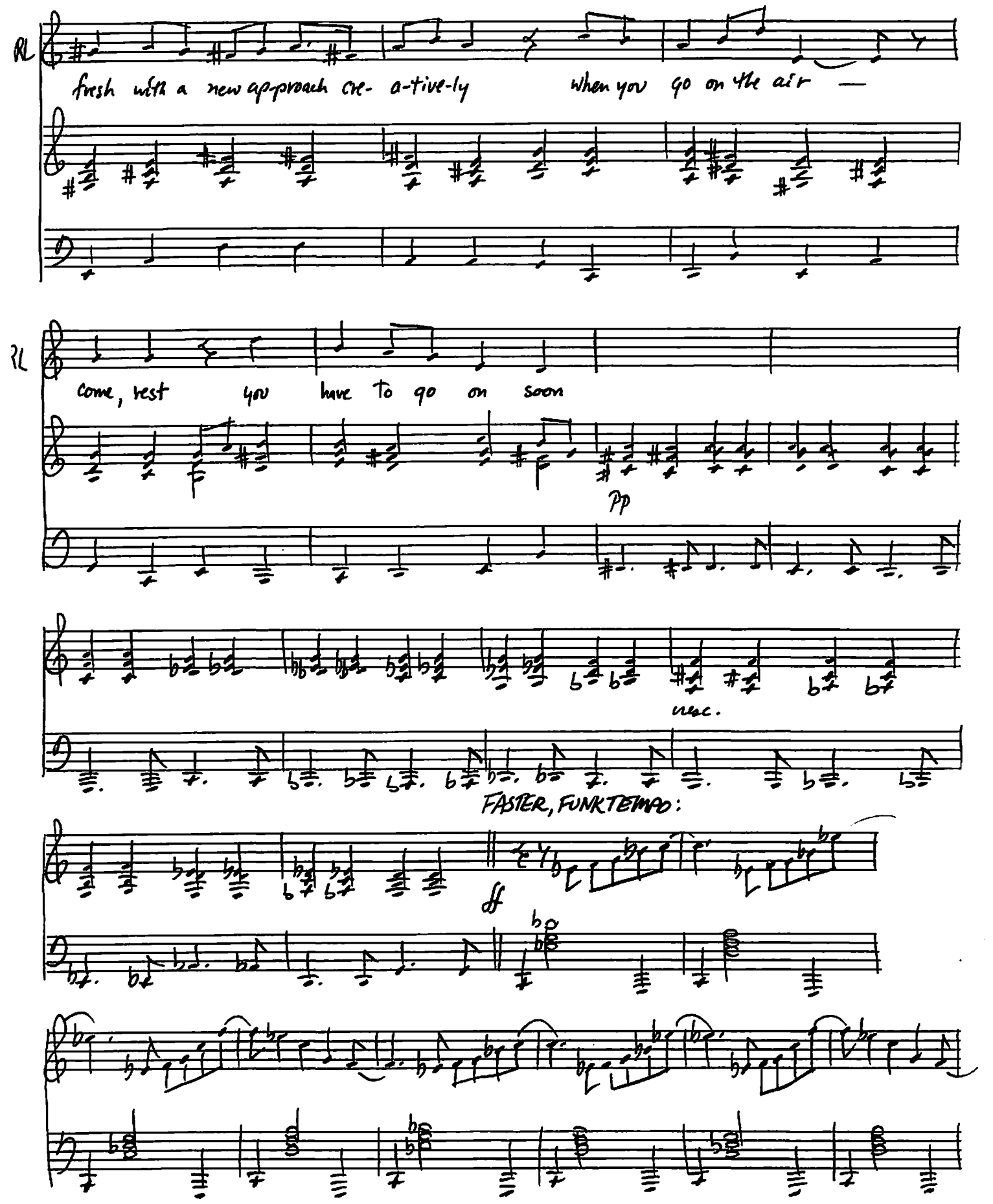
SYMBOL OF QUALITY KING BRAND No Loose Leaf 1600 B'WAY N.Y.

JOHN: No! don't talk like that!
NANCY:
N.
you no long-er care a-bout me!
So go back to her and lead a life of
ease and com-fort at the Top! you made your choice I'll make mine! my
JOHN: Nancy!
NANCY:
love! good-bye! am I talk-ing to John?
am I talk-ing to John?
am I talk-ing to John?

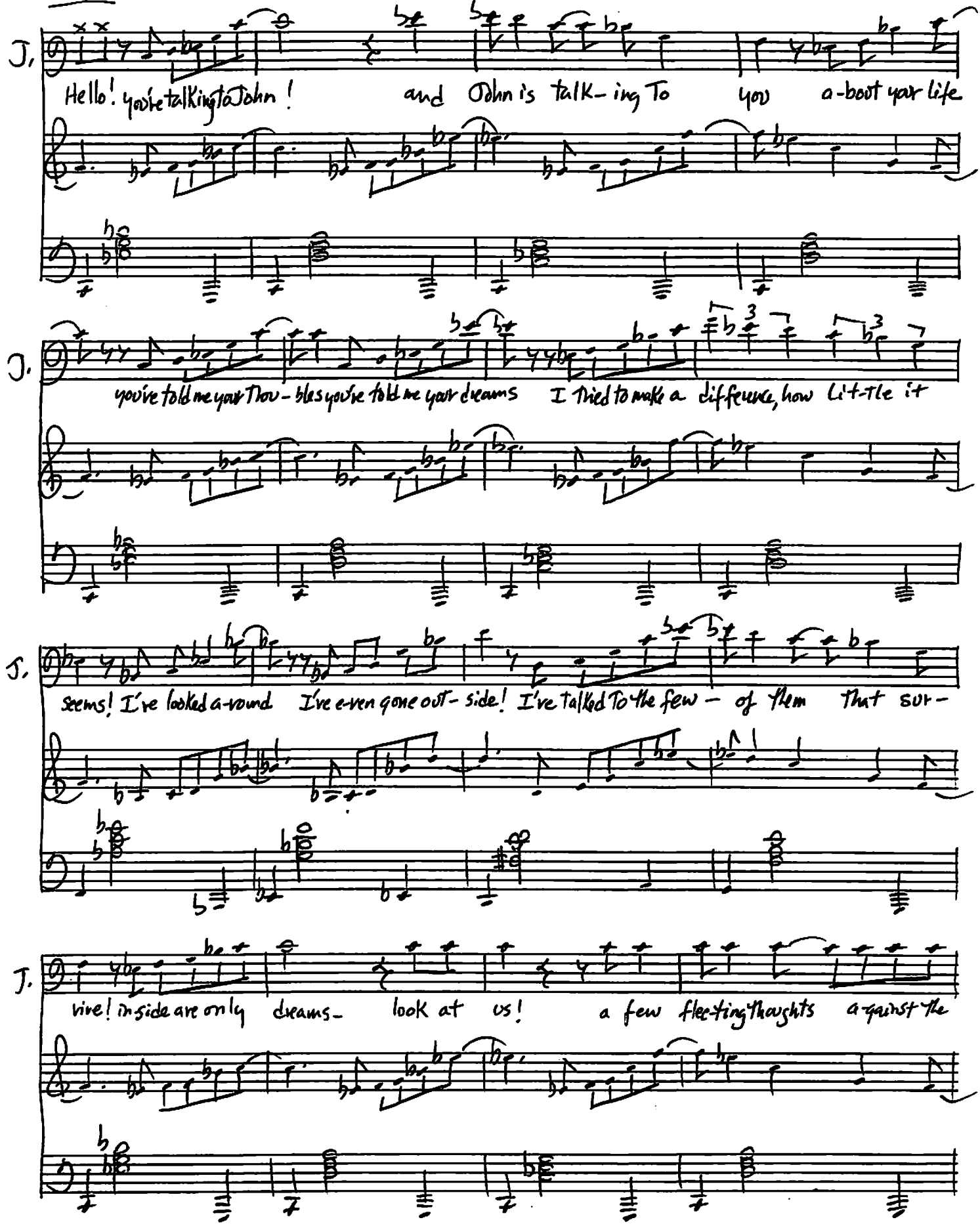
MUCH SLOWER, HEAVY MODERATO (p. 1)



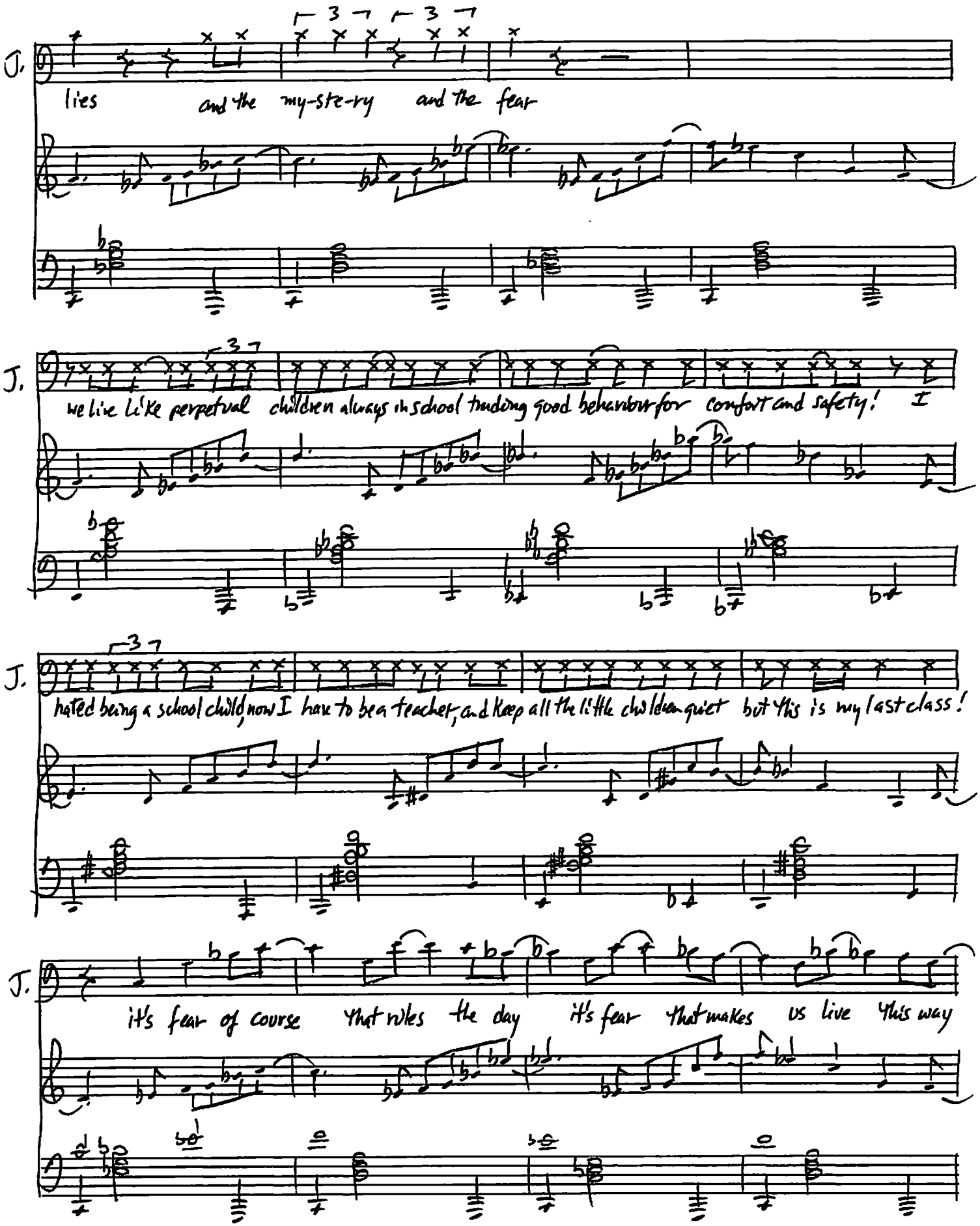
KING BRAND 1000 B'WAY N Y

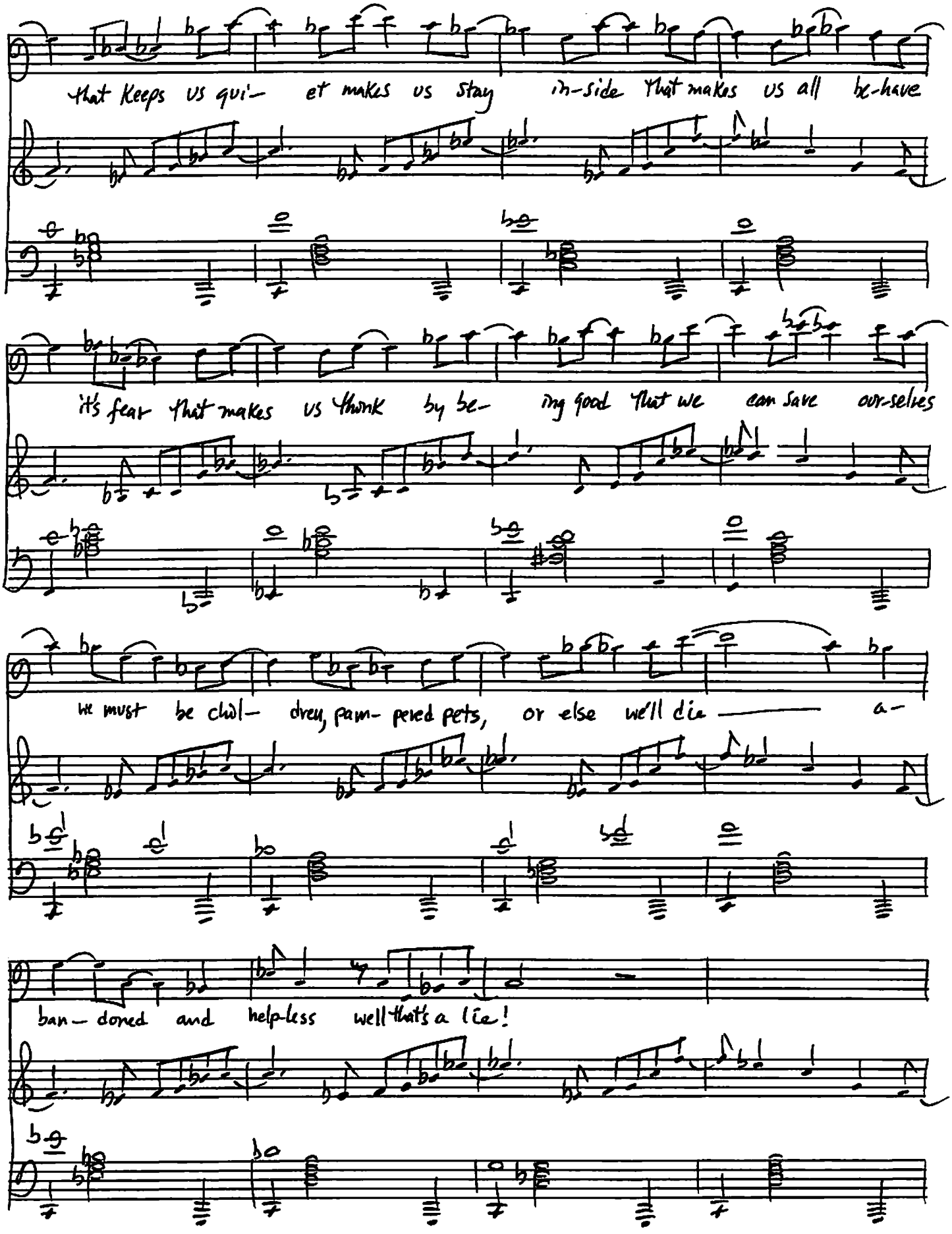

RL
fresh with a new approach cre- a-tive-ly when you go on the air —
RL
come, rest you have to go on soon
pp
mac.
FASTER, FUNKTEMPO:
ff

JOHN:

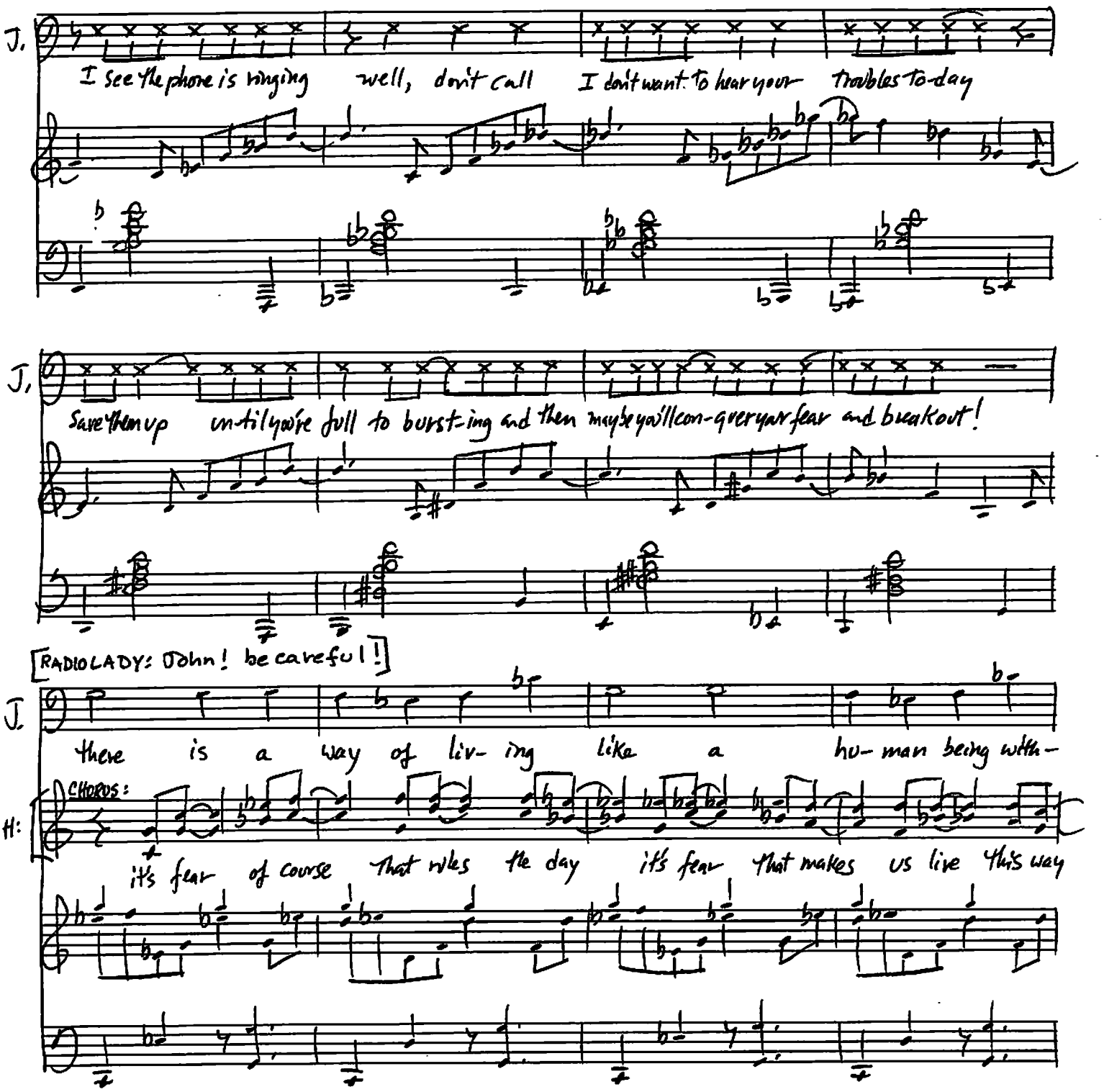


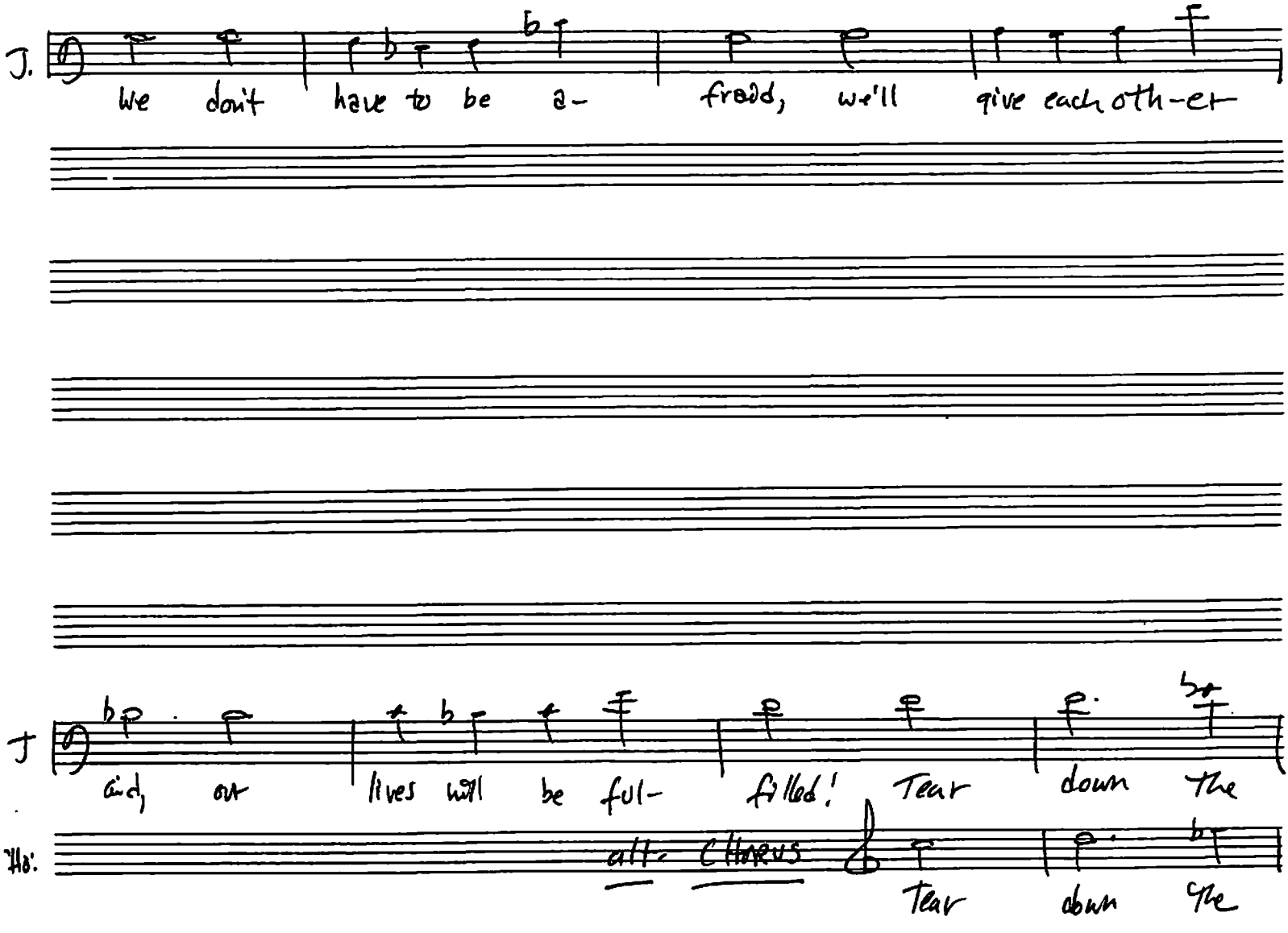
SYMBOL OF QUALITY No Loose Leaf
KING BRAND 1595 BROADWAY N.Y.

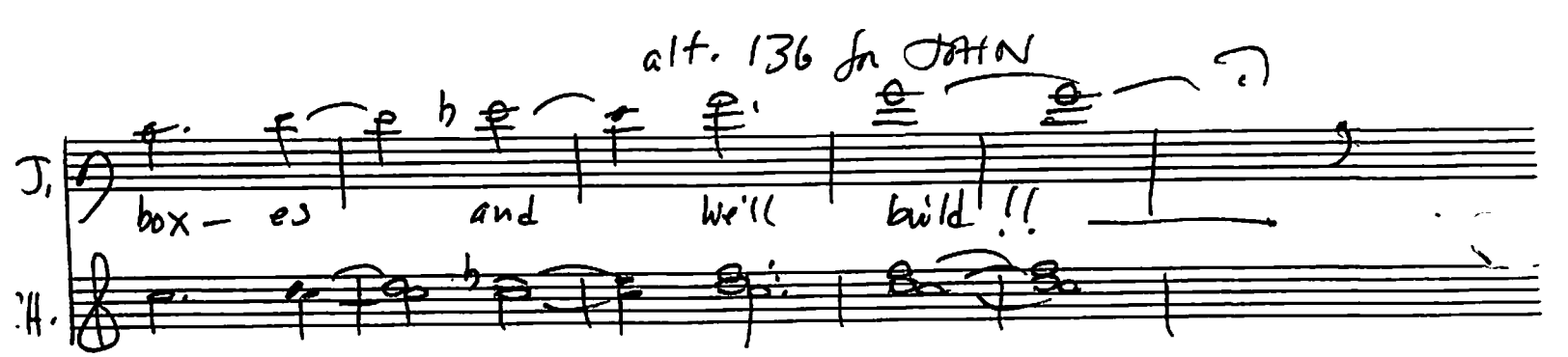

J.
lies and the my-ste-ry and the fear
J.
we live like perpetual children always in school trading good behaviour for comfort and safety! I
J.
hated being a school child, now I have to be a teacher, and keep all the little children quiet but this is my last class!
J.
it's fear of course that rules the day it's fear that makes us live this way

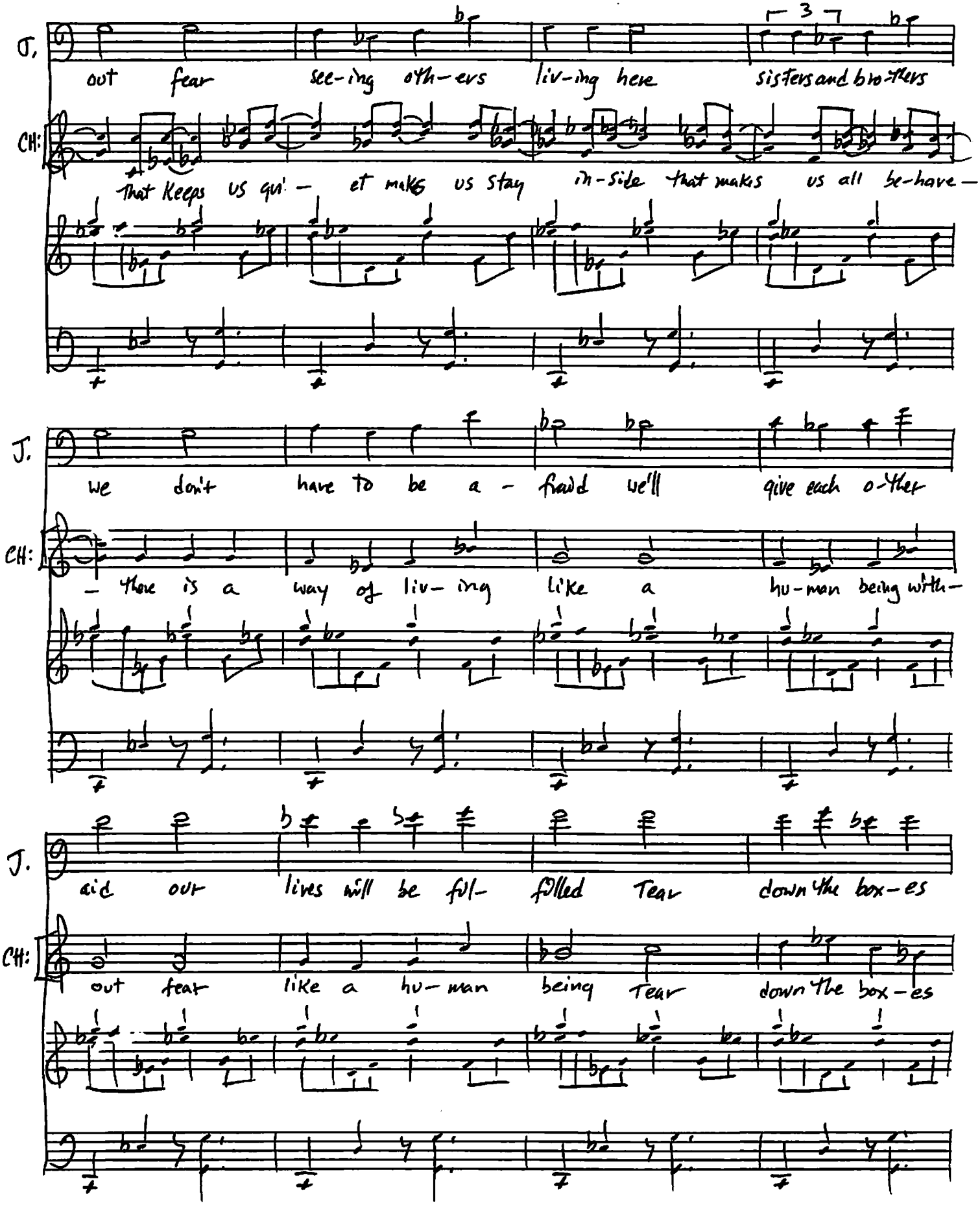

J.
that keeps us qui- et makes us stay in-side that makes us all be-have
J.
it's fear that makes us think by be- ing good that we can save our-selves
J.
we must be child- dren, pam- pered pets, or else we'll die — a-
J.
ban- doned and help-less well that's a lie!

KING BOARD

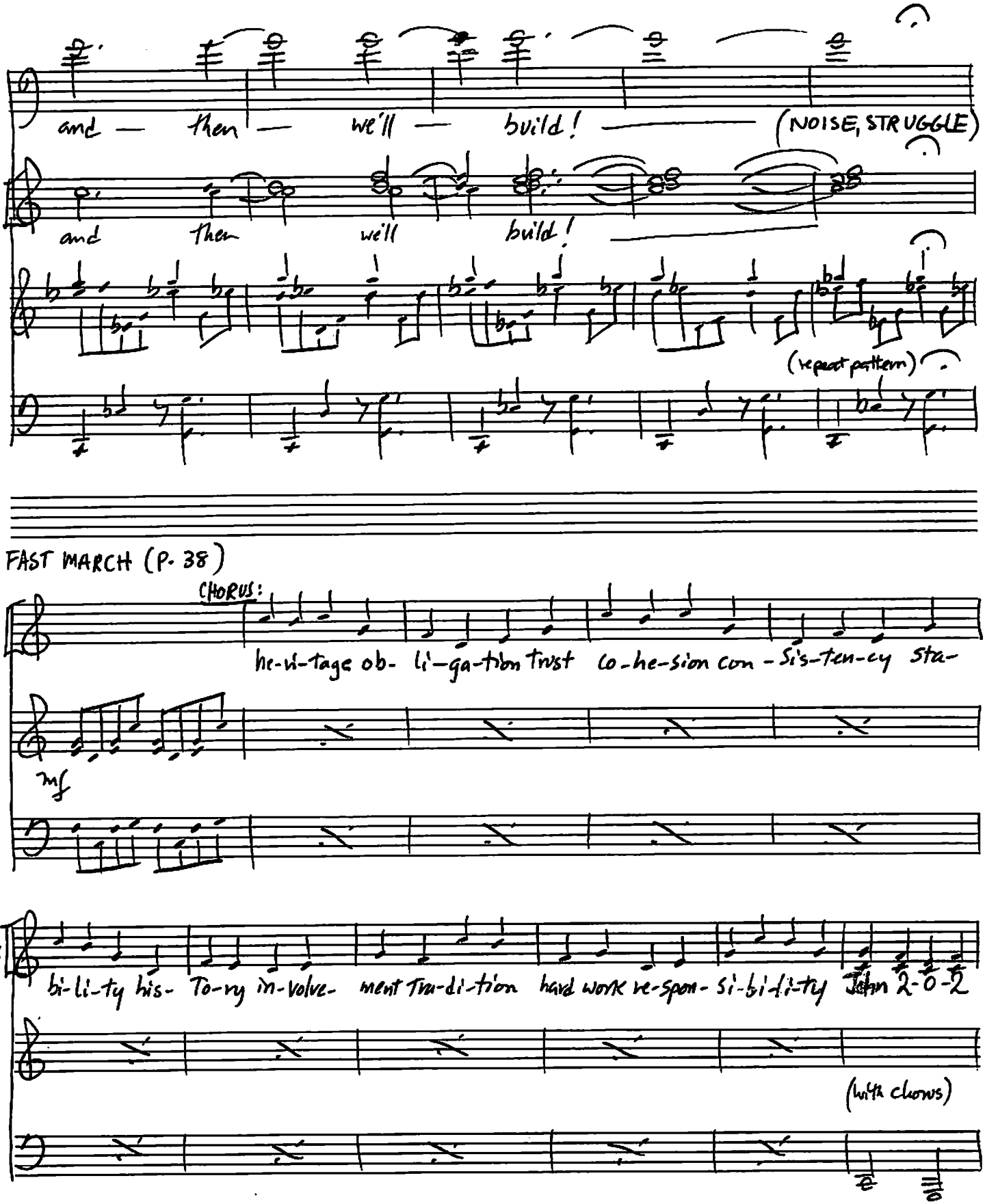

J.
I see the phone is ringing well, don't call I don't want to hear your troubles to-day
J.
Save them up until you're full to bursting and then maybe you'll con-quer your fear and breakout!
[RADIO LADY: John! be careful!]
J.
there is a way of liv- ing like a hu- man being with-
CHORUS:
H:
it's fear of course that rules the day it's fear that makes us live this way

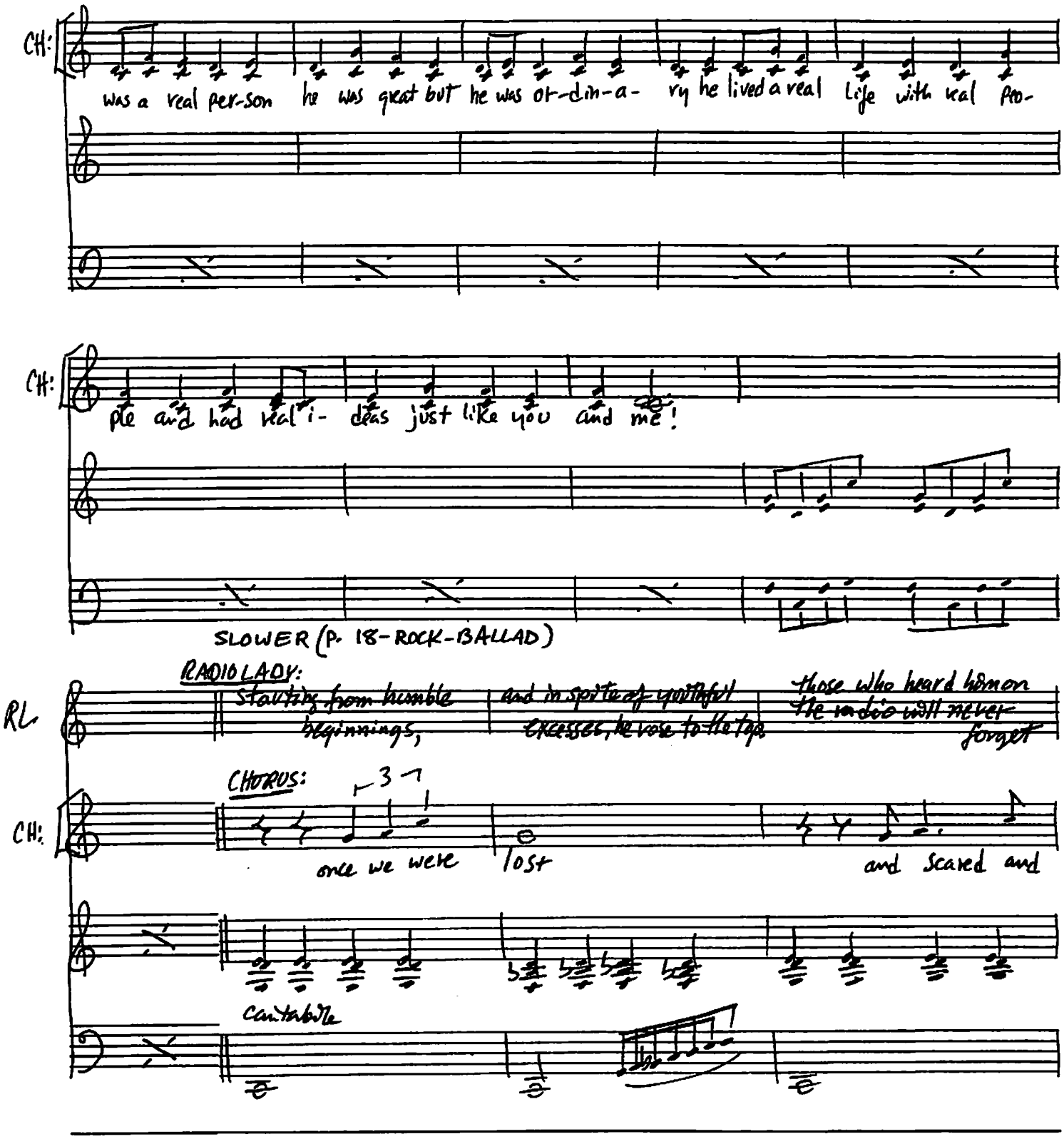

J.
we don't have to be a- fraid, we'll give each oth-er
J
and our lives will be ful- filled! Tear down the
Ms.
alt. Chorus
Tear down the


alt. 136 for JOHN
J.
box - es
and
We'll
build !!
H.

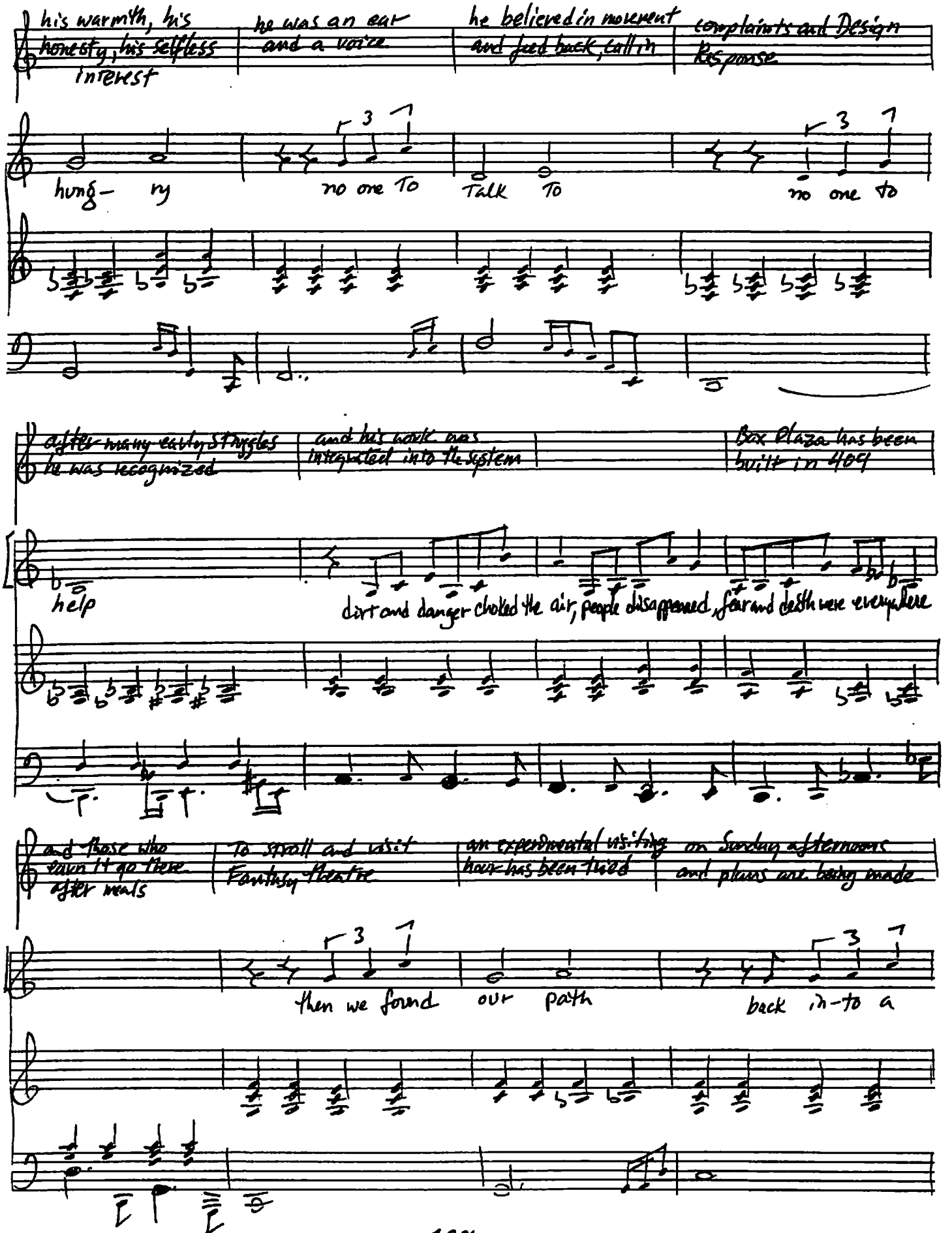


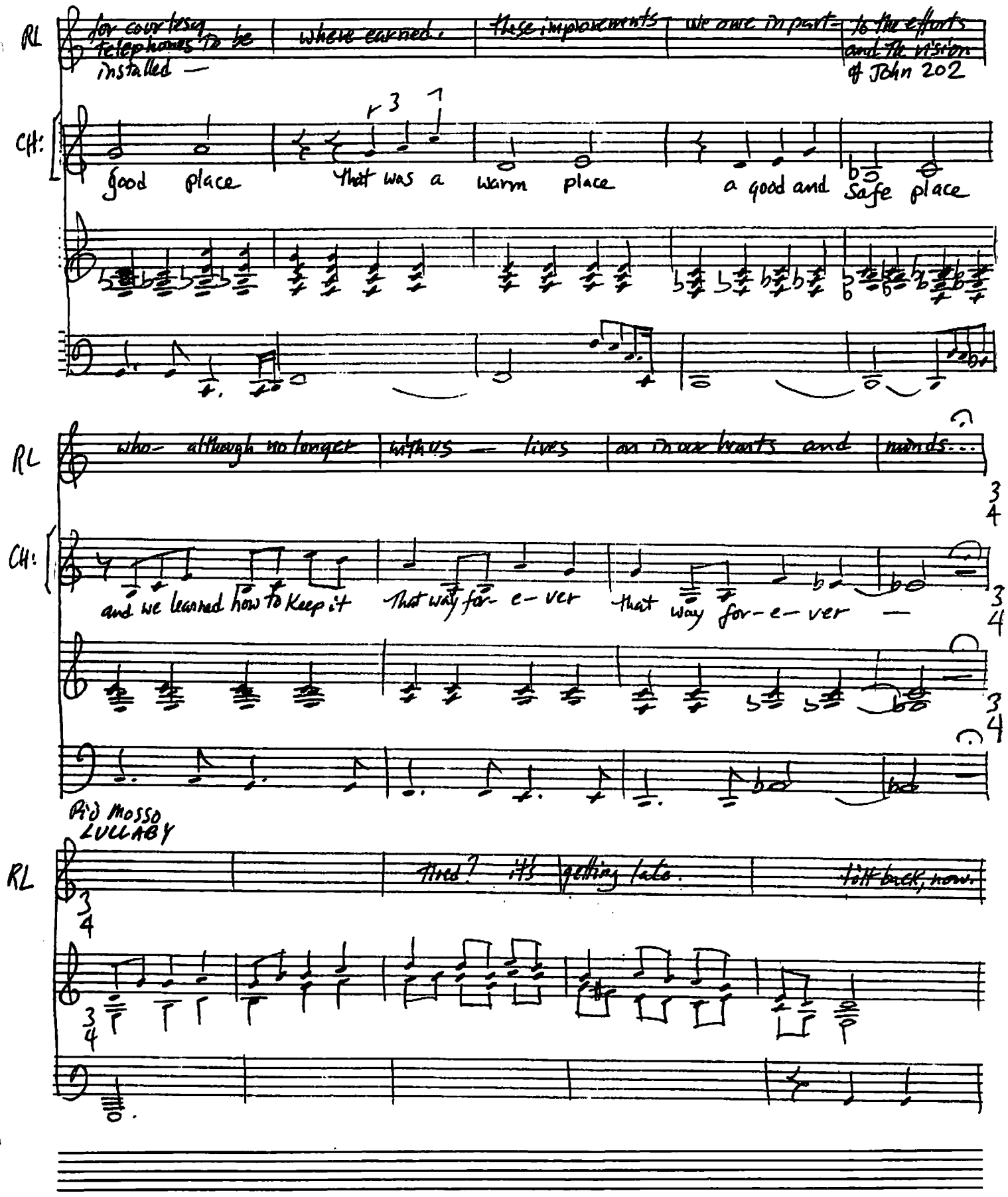
SYMBOL OF QUALITY
No Loose Leaf
KING BRAND 1595 B'WAY N Y


J.
and — then — we'll — build! — (NOISE, STRUGGLE)
JH:
and then we'll build!
(repeat pattern)
FAST MARCH (P. 38)
CHORUS:
JH:
he-ri-tage ob- li-ga-tion trust co-he-sion con-si's-ten-cy sta-
mf
CH:
bi-li-ty his- To-ry in-volve- ment Tra-di-tion hard work re-spon-si-bi-li-ty John 2-0-2
(with clowns)

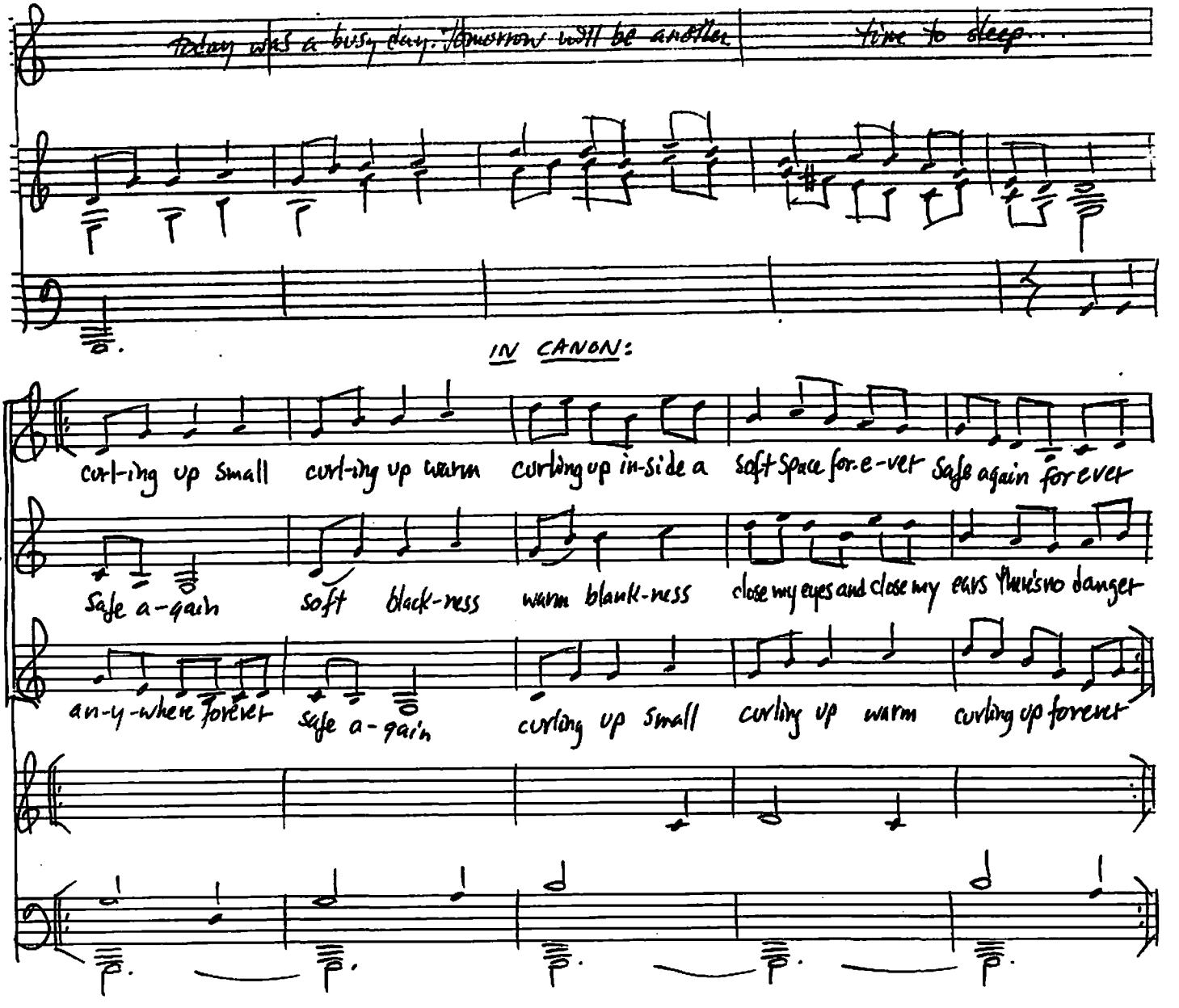


SYMBOL OF QUALITY KING BRAND No Loose Leaf


his warmth, his honesty, his selfless interest
he was an ear and a voice
he believed in movement and feed back, talk in
complaints and Design Response
hung- ry
no one To
Talk To
no one to
after many early struggles he was recognized
and his work was integrated into the system
Box Plaza has been built in 1969
help
dirt and danger choked the air, people disappeared, fear and death were everywhere
and those who can't go there after meals
To stroll and visit Fantasy Theatre
an experimental visiting hour has been tried
on Sunday afternoons and plans are being made
then we found our path
back in-to a



KING BRAND No Loose Leaf



REPEAT CANON AND FADE.

THE END.

Piano-vocal score finished June 8th, 1981. 223 East 6th St. New York

Michael Sahl