

HE'S TURNED A CORNER,
BUT HE'S WANTED

FOLLOWING
.....
**Jimmy
Valentine**

A NEW MUSICAL



Based on "A Retrieved Reformation" by O. Henry
Book, music, and lyrics by Jeff Flaster
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CAST OF CHARACTERS

This show can be performed by as few as 8 people.

Main roles are:

JIMMY VALENTINE (28, male, legit tenor), romantic rogue. Both an infamous jewel thief and a shell-shocked veteran of the Great War.

REFLECTION (28, male, legit tenor) the person JIMMY sees and hears when he looks in the mirror; therefore, a different actor who can look similar to JIMMY.

JEN PRICE (36, female, legit mezzo), judgmental huntress. First female police detective in New Orleans.

COLLETTE ADAMS (44, female, legit soprano), assertive banker, in a romantic relationship with JEN. Southern accent.

ANNABEL ADAMS (20, female, legit soprano), independent ingenue. Collette's daughter.

EMIL LaRUE (30s, male, baritone), JIMMY's cynical cellmate

Note: EMIL is pronounced with an accent on the first syllable, which rhymes with "say". The second syllable rhymes with "feel". LARUE rhymes with, and is stressed like, "the shoe".

Ensemble roles are:

BROOKS (20s, female, legit soprano), detective in training

BARTENDER (30s or older, trans or male, baritone or mezzo), club owner

ALICE (30s or older, female, non-singing), serene mentor

WILLOUGHBY (30s or older, male, baritone), washed-up thief

NEWSIE 1 (mezzo or soprano)

FRANK (male, tenor or legit soprano), bored guard

DRUNK (30s or older, male, baritone)

PHIL (male, baritone), jaded secretary

FREDDY (20s, male, baritone), hopeful prisoner

TOM (20s, male, non-singing), stodgy gentleman

SHIFTY (30s, male, baritone)

NEWSIE 2 (non-singing)

PHOTOGRAPHER (non-singing)

DOUBLING OPTIONS FOR MINIMAL CAST SIZE

ENSEMBLE 1 (female, legit soprano) could play the roles of: BROOKS, ALICE, FRANK, and NEWSIE 1;

REFLECTION or ANNABEL ADAMS could double as PHOTOGRAPHER; and

ENSEMBLE 2 (male, baritone) could play all the other roles.

PRODUCTION NOTES

The action occurs in the year 1922. Locations are: prison, New Orleans, Little Rock, and a fictional town in Arkansas called Elmore. Dates and locations can be projected in the style of newspaper headlines.

ACKNOWLEDGEMENT

The author would like to acknowledge Collette Black, who directed this show's first reading one month before her death from breast cancer.

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1

PRISON SHOE SHOP. 2/2/1922.

1

LIGHTS UP ON:

FREDDY and EMIL LARUE ("Emil" is pronounced with the accented first syllable rhyming with "say", the second syllable rhyming with "feel". "LaRue" rhymes with, and is stressed like, "the shoe"), wearing black and white horizontal prison stripes, using sewing machines to make shoes, under the supervision of armed guard FRANK.

JIMMY ENTERS, also wearing black and white stripes.

FREDDY

Happy 2's day, Jimmy.

JIMMY

It's Thursday, Freddy.

FREDDY

Yes, but today is February 2nd, 1922: 2/2/22.

JIMMY

You numbers guys are a breed apart. What are the odds that Babe Ruth will play in the World Series again this year?

FREDDY

Well, let's see.

FREDDY loses focus on his sewing machine, which creates an irregularly shaped shoe.

Uh oh.

FRANK

That's quite a mistake, Freddy. Maybe a day in solitary will help you focus better.

JIMMY

(taking that shoe and holding it next to its regularly shaped mate)

Oh, but Frank, they're perfect! Sure, this line's a little ... wayward, but Shifty will love these! He lost that toe in the Great War.

FREDDY

(optimistic)

The war to end all war!

EMIL

(cynical)

Followed by the peace to end all peace.

FRANK

(brandishing his truncheon)

No politics!

JIMMY

Easy now, Frank. We got it. Right, Freddy?

FREDDY

Of course!

JIMMY

Emil?

EMIL

Yeah.

JIMMY

Frank, can you send these shoes to Shifty? He's in Leavenworth now.

FRANK

Send 'em yourself, Valentine. Don't you remember? Your pardon came through. You're getting out today.

JIMMY

Oh yeah.

EMIL

You should let me out too, Sarge. It wasn't me who tried to sell that phony painting, just someone who looked like me.

FRANK

Mistaken identity, huh?

EMIL

Yeah, that's it!

FRANK

But we arrested *you* on the spot, and *printed* you as Emil LaRue. Are you saying you're not yourself?

EMIL

Would *that* work?

FRANK

(brandishing truncheon)

This will work, on your head!

EMIL

Uh-right, uh-right. Can't blame a guy for tryin'.

FRANK

We can, we do. That's why you're here.

JIMMY

Look out!

*JIMMY prevents FREDDY's hand from
being accidentally stitched into the shoe.*

***SONG #1 "EASY DOES IT" (JIMMY,
FREDDY, EMIL)***

Easy Does It

(Jimmy, Freddy, Emil)

5/12/24

1

EMIL: ... Can't blame a guy for tryin'.

FRANK: We can, we do. That's why you're here.

JIMMY: Look out!

Music & Lyrics by
JEFF FLASTER

sunshine pop ♩ = 102
Swing: ♩ = ♩³ ♩

RH Piano

Jimmy

Pno.

Jimmy

Pno.

1 2 3 4 5 6 7 8 9 10 11

F B \flat F B \flat F B \flat Gm Dm Gm Dm F C sus C F

B \flat F B \flat F C F B \flat F C Gm C7sus C7

Gm Dm Gm B \flat F B \flat C7 C F Am

Ea-sy does it. One stitch at a time.

Slow and stea-dy. Rush-ing is a crime.

1. Easy Does It – 2 of 8

(JIMMY drops the "imperfect" pair next to, but not in, the "done" basket.)

Jimmy

12 13 14 15 16

Gm C F Bb F Bb F C Gm C7

8

Ea-sy does it. Sew your crook-ed line.

Pno.

3 3

(EMIL completes an upper and tosses it to JIMMY, who waits for FREDDY to look up and then tosses it to FREDDY.)

Jimmy

17 18 19 20

Gm Bb F Bb C7 C F Am G7sus G7

8

Find your an-gle. Wise guys do-in' fine.

Pno.

3 3

1. Easy Does It – 3 of 8

21 (FREDDY tosses a completed pair to JIMMY.) 23 24

C G C G C G C F C

Jimmy
8 Stitch-in' soles to-ge-ther Through the tough - est lea-ther, Heel and up-per in-to one.

Freddy
8 Stitch-in' soles. Through the tough - est lea-ther, Heel and up-per in-to one.

Emil
8 Stitch-in' soles. Through the tough - est lea-ther, Heel and up-per in-to one.

Pno.

(JIMMY holds up the completed pair) (JIMMY drops the completed pair in the "done" basket.)

F Dm Am C F Bb F C F7

25 26 27 28

Jimmy
8 These will walk soon in the sun. To-day, I will too.

Freddy
8 oo I'll see you

Emil
8 oo I'll see you

Pno.

1. Easy Does It – 4 of 8

B \flat F B \flat F C Gm7 C7

29 30 31 32

Jimmy
8
Ea-sy does it. ____ Here, the light is fair ____

Freddy
8
there. Here, the light is fair ____

Emil
8
there. Here, the light is fair ____

Pno.

Gm B \flat F B \flat C7 F C G7 C Gmaj9

33 34 35 36

Jimmy
8
For re-flect-ing ____ On what we did out there. ____

Freddy
8
For re-flect-ing ____ On what we did out there. ____

Emil
8
For re-flect-ing ____ On what we did out there. ____

Pno.

1. Easy Does It – 5 of 8

♩ = ♩

Requiem ♩ = 102

Jimmy

37 8 G C/D 38 G maj9 39 D/G G 40 C C maj7

The war is o - ver, But I still feel the

Pno.

Jimmy

41 Em C 42 C 43 G D/G 44 Am7 45 Am7/D D

sha-dow. Let me roam. Let me wan-der. By the stream, by the mea - dow I

Pno.

1. Easy Does It – 6 of 8

G maj9 D/G G C C maj7 Em C G5

46 47 48 49

Jimmy
8 know we won it, Though I still feel the loss - es. In the

Freddy
8 Ea - sy does it. Ea - sy does it.

Pno.

C Am D G/D D7 G D/G

50 51 52 53

Jimmy
8 fields that be - gun it, Let me heal _____ my soul.

Emil
8 Stitch-in' soles to - ge - ther Heel and up - per. as we're

Pno.

1. Easy Does It – 7 of 8

sunshine pop ♩ = 102

C F B \flat F B \flat F

54 55 56

Jimmy
8
Ea - sy does it. —

Swing: ♩ = ♩³

Freddy
8
stitch-in' soles — to - ge - ther now. bop bop ba da bop bop ba

Emil
8
stitch-in' soles — to - ge - ther now. bop bop ba da bop bop ba

Pno.
bop bop ba da bop bop ba

B \flat F Gm C7 Gm B \flat F C

57 58 59 60

Jimmy
8
Here, we can hard - ly tell. that Mo-ments la - ter, —

Freddy
8
da bop bop ba da — na bop bop ba da bop bop ba

Emil
8
da bop bop ba da — na bop bop ba da bop bop ba

Pno.
da bop bop ba da — na bop bop ba da bop bop ba

3

1. Easy Does It – 8 of 8

(FRANK takes out
his truncheon.)

(Prisoners
freeze.)

FRANK: Back to
your cages, boys!

(FRANK
whacks
a table.)

61 F C7 N.C. 62 63 64 F

Jimmy 8 We're back in a cell.

Freddy 8 da bop bop ba cell.

Emil 8 da bop bop ba cell.

Pno. 8 da bop bop ba

"FOLLOWING JIMMY VALENTINE"

4.

BLACKOUT.

2

PRISON CELLS. ONE HOUR LATER.

2

LIGHTS UP ON:

EMIL sits on his bed and sketches on a pad.

JIMMY, wearing a pinstriped suit, paces in the adjacent cell.

FRANK ENTERS and unlocks the cell door.

FRANK

Valentine, you're free to go.

JIMMY

Round and round, like a clock.

FRANK

So don't go round. You could go straight. But *I* can't see it.

SONG #1A "REFLECTION ENTERS"
(INSTRUMENTAL)

Reflection Enters

(Instrumental)

4/16/24

1a

FRANK: Valentine, you're free to go.

JIMMY: Round and round, like a clock.

FRANK: So don't go round. You could go straight.
But I can't see it.

Music & Lyrics by
JEFF FLASTER

angel descending $\text{♩} = 80$

Piano

The musical score is written for Piano in 4/4 time. It features a descending melodic line. The tempo is marked as 80 beats per minute. The music consists of two staves, both in treble clef. The first staff has a series of eighth notes descending from G4 to E3, with a slur over the first four notes and a fermata over the last two. The second staff has a series of eighth notes descending from F4 to D3, with a slur over the first four notes and a fermata over the last two. The piece ends with a double bar line.

I can. REFLECTION

Hello? JIMMY

At last! You can hear me! REFLECTION

Who are *you*? JIMMY

I'm your reflection. REFLECTION

I don't have a mirror. JIMMY

You'll see me soon enough. REFLECTION

Is that good? JIMMY

If you listen. REFLECTION

SONG #1B "REFLECTION EXITS"
(INSTRUMENTAL)

Reflection Exits

(Instrumental)

4/16/24

1b

REFLECTION: I'm your reflection.

JIMMY: I don't have a mirror.

REFLECTION: You'll see me soon enough.

JIMMY: Is that good?

REFLECTION: If you listen.

Music & Lyrics by
JEFF FLASTER

angel ascending ♩ = 68

Piano

The musical score is written for piano in 4/4 time with a tempo of 68 beats per minute. It features a single melodic line consisting of an ascending eighth-note scale: C4, D4, E4, F4, G4, A4, B4, and C5. The melody is written across two staves. The first staff contains the first seven notes, and the second staff contains the final note, C5, which is held with a fermata. The piece concludes with a double bar line.

FRANK

Jimmy, are you ok?

JIMMY

I'm great!

*JIMMY walks out of his cell to the bars of
EMIL's cell.*

Emil, have a cigar.

EMIL

What for?

JIMMY

You're witnessing the birth of a new man. Honest. Cultured. Straight and narrow.

EMIL

(declining)

Ha! It ain't that easy, pal.

JIMMY

Babe Ruth!

EMIL

What about 'im?

JIMMY

He was a pitcher. Now he's a hitter.

EMIL

So? He's still a ballplayer. Leopards never change their spots.

JIMMY

(offering EMIL the cigar again)

Ah, but *I'm* just changing *stripes*: from horizontal (points to EMIL's prison suit), to vertical (points to his own pinstripes).

EMIL

(declining again)

You're still a thief. Oh, I know what it's like to dream. I've dreamt of my own cafe, with my own paintings on the walls. But the last time I was out, I picked up my brushes, and -

EMIL stops sketching.

There. It's done.

EMIL shows JIMMY the pad. Durand's painting "The Beeches" is projected on the screen.

JIMMY

Oh no, Emil, not the Durand painting again.

EMIL

Gotta practice, Jimmy.

JIMMY

Fine. But the Durand is why you're in here.

EMIL

If my work's a little better, maybe I'll stay out for longer. That's the best we can hope for. Ain'cha gonna get your tools?

JIMMY

My tools?

EMIL

Yeah, you know, green checkered suitcase, "not recovered from Valentine's possessions"?

JIMMY

I'll be a locksmith.

EMIL

(with sarcastic enthusiasm)

Sure. I can see your ads now. "Jimmy Open! Any lock, any time. You don't even have to ask."

JIMMY

(offering EMIL the cigar once more)

Then I'll *sell* my tools.

EMIL

You won't. Keep the cigar. But I tell you what. I'll take one when we meet again. Back here.

JIMMY

(putting the cigar back in his pocket)

We'll meet at your cafe.

EMIL

We're just jailbirds, Jimmy. That's all we can be.

JIMMY Steps out of his cell.

***SONG #2 "PRIDE" (JIMMY, EMIL,
FREDDY, FRANK)***

Pride

2

JIMMY: We'll meet at your cafe.
 EMIL: We're just jailbirds, Jimmy.
 That's all we can be.

(Jimmy, Frank, Freddy, Emil)
 3/10/24

Music & Lyrics by
 JEFF FLASTER

Insistent ♩ = 120

Piano *mp*

Jimmy

5 *G* *F* *C* *D* *F* *D9* *C* *G*
 (JIMMY walks by EMIL's cell.)

8 *I think* *I can* I can be an air - plane, Zoom-in' cross the sky, —

Pno. *gentle beat*

9 *D* *G* *C* *A* *G* *C* *G7* *Em7* *Am* *Dsus* *G* *C*

10 11 12 13

8 Un-de-terred by hur-ri-cane. I was born to fly. —

Pno. *cresc.*

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2. Pride – 2 of 19

Piano rock ♩ = 120

14 *(at his post)* C F/G 15 C G 16 C F/G 17 C G

Frank
No, jail - bird, you won't fly. ____ You're ground-ed til you die. ____

Freddy
(in his cell)
8 No, jail - bird, you won't fly. ____ You're ground-ed til you die. ____

Emil
(in his cell)
8 No, jail - bird, you won't fly. ____ You're ground-ed til you die. ____

Pno.
mf Ped. ad lib
No, jail - bird, you won't fly. ____ You're ground - ed til you die. ____

2. Pride – 3 of 19

I know
I can C F/G C G F Am/F# C G

(JIMMY walks by FREDDY's cell and gives him a cigar.)

18 19 20 21

Jimmy
8 I can be a tow - er, _____ Fif - ty stor - ies tall. _____

Frank
bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Freddy
8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Emil
8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Pno.
bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

2. Pride – 4 of 19

Chords: D G/D C A7/C# G/D F/D G7/D

Jimmy: 22 8 Ground-ed in my pow - er, _____ No one could make me fall? _____

Frank: 23 24 25 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Freddy: 8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Emil: 8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Pno.: bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

2. Pride – 5 of 19

(JIMMY reclaims his possessions in a black bag and drops SHIFTY's shoes into it.)

26 27 28 29

G C Bb/C F/C C Bb C F C G

Jimmy
8 If I see it in _____ my mind. _____ I can be it deep _____ in - side. _____

Frank
na _____ na _____

Freddy
8 na _____ na _____

Emil
8 na _____ na _____

Pno.
na _____ na _____

The musical score is written for five parts: Jimmy (lead vocal), Frank, Freddy, Emil, and Piano (Pno.). Jimmy's vocal line starts at measure 26 with the lyrics 'If I see it in my mind. I can be it deep in - side.' The other vocalists (Frank, Freddy, Emil) and the piano accompaniment provide harmonic support with 'na' vocalizations. The piano part includes a bass line and chords. The score is marked with measure numbers 26, 27, 28, and 29. Chords are indicated above the staff: G, C, Bb/C, F/C, C, Bb, C, F, C, G.

2. Pride – 6 of 19

30 F C 31 F C A7/C# C/D D C/D D7 33

Jimmy
8 If I seek ____ then I can find ____ my pride!

Frank
na ____ na ____ na na ____

Freddy
8 na ____ na ____ na na ____

Emil
8 na ____ na ____ na na ____

Pno.
na ____ na ____ na na ____

34 C/G F/G 35 C/G G F/G 36 C/G F/G 37 C/G F/G

Frank
8 Noth-ing chang-es out that door. ____ You're still a jail-bird, like be-fore. ____

Freddy
8 Noth-ing chang-es out that door. ____ You're still a jail-bird, like be-fore. ____

Emil
8 Noth-ing chang-es out that door. ____ You're still a jail-bird, like be-fore. ____

Pno.
Noth - ing chang - es out that door. ____ You're still a jail - bird, like be - fore. ____

3/10/24.

2. Pride – 7 of 19

(JIMMY steps out of prison and looks at the Mississippi River.)

Chords: C F/G C G F Am/F# C G

38 39 40 41

Jimmy
8 I'm a riv - er turn - ing, _____ Pulled South _____ by the sea. _____

Frank
bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Freddy
8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Emil
8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Pno.
bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

2. Pride – 8 of 19

42 D G/D C A7/C# G/D F/D G7/D

Jimmy 8 But I could be burn - ing _____ For what I can be! _____

Frank 8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Freddy 8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Emil 8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

Pno. 8 bop ba dop ba dop ba _____ bop ba dop ba dop ba _____

The musical score is written for five parts: Jimmy (lead vocal), Frank, Freddy, Emil (background vocalists), and Piano (Pno.). The key signature has one sharp (F#), and the time signature is 7/8. The score covers measures 42 to 45. Jimmy's lyrics are "But I could be burn - ing _____ For what I can be! _____". The background vocalists (Frank, Freddy, Emil) and the piano accompaniment use the rhythmic syllables "bop" and "ba dop". The piano part features a steady bass line in the left hand and chords in the right hand.

2. Pride – 9 of 19

Chord progression: G C Bb/C F/C C Bb C F C G

46 47 48 49

Jimmy: I can walk the right - eous line If I change my-self ____ in - side. ____

Frank: na

Freddy: na

Emil: na

Pno.: na

The musical score is for a piece titled 'Pride', page 9 of 19. It features five vocal parts and piano accompaniment. The vocal parts are Jimmy, Frank, Freddy, and Emil. The piano part is labeled 'Pno.'. The score is written in treble and bass clefs. The key signature has one flat (Bb). The tempo is marked with a common time signature (C). The score includes lyrics for Jimmy: 'I can walk the right - eous line If I change my-self ____ in - side. ____'. The piano part includes chords: G C Bb/C F/C C Bb C F C G. The score is numbered 46, 47, 48, and 49.

Brassy ♩ = 108

F C F C A/C# A G/A D/A E A/E E A/E

50 51 52 53 54

Jimmy 8 If I seek ____ then I will find ____ my pride!

Frank na _____ no no no no

Freddy 8 na _____ no no no no

Emil 8 na _____ no no no no

Pno. na _____ no no no no

f

2. Pride – 11 of 19

E A/E E E7 A D A A7#9

55 56 57 58

Jimmy
8 I'd have no need to run. I could walk in the sun.

Frank
no no no no no no ha ha *sfz p cresc*

Freddy
8 no no no no no no ha ha *sfz p cresc*

Emil
8 no no no no no no ha ha *sfz p cresc*

Pno.
no no no no no no ha ha

2. Pride – 12 of 19

59 60 61 62

D A7#9 G/D D A7 D G F6/G

Jimmy
8 Tell the truth ___ to ev' - ry-one. ___ And ne-ver hide, ___ Cause I would feel ___

Frank
sfz p cresc ha ha ___ *sfz p cresc* ha ha ___ *sfz p cresc* ha ha ___ *sfz p cresc* ha ha ___

Freddy
8 *sfz p cresc* ha ha ___ *sfz p cresc* ha ha ___ *sfz p cresc* ha ha ___ *sfz p cresc* ha ha ___

Emil
8 *sfz p cresc* ha ha ___ *sfz p cresc* ha ha ___ *sfz p cresc* ha ha ___ *sfz p cresc* ha ha ___

Pno.
ha ha ___ ha ha ___ ha ha ___ ha ha ___

2. Pride – 13 of 19

63 *Proudly* C F/C Dm G Bm G C D6 F

Jimmy 8 Pride, in what I choose to change. Pride. In what I choose to be.____

Frank *angelic* ha. Ah ah

Freddy *angelic* ha. Ah ah

Emil *angelic* ha. Ah ah

Pno. *biting* ha. Ah ah *f* *f*

The musical score is for a piece titled 'Pride', which is the 13th of 19 in a series. It features five vocal parts: Jimmy, Frank, Freddy, Emil, and a Piano (Pno.) accompaniment. The score is written in treble and bass clefs. Jimmy's part starts at measure 63 with the lyrics 'Pride, in what I choose to change. Pride. In what I choose to be.' and is marked with a 'Proudly' dynamic. Frank, Freddy, and Emil have vocal lines with lyrics 'ha. Ah ah' and are marked with an 'angelic' dynamic. The Piano part includes a 'biting' dynamic and a forte 'f' marking. The score is divided into measures 63, 64, 65, and 66. Chord symbols are provided above the Jimmy part: C, F/C, Dm, G, Bm, G, C, D6, and F.

2. Pride – 14 of 19

67 Dm G/D F/C G7/D F C/F F G7sus N.C.

Jimmy 8 Pride as I re - ar - range My own de - fi - ni - tion of

Frank ah ba

Freddy 8 ah ba ba ba ba

Emil 8 ah ba ba ba ba

Pno. ah ba ba ba ba

mp *mf*

71 accel. Dm7/G G7 F/G G7

Jimmy 8 me.

Pno.

Piano rock ♩ = 120

(JIMMY boards a train.)

73 G C Bb/C F/C C Bb C F C G

Jimmy 8 I can walk the right - eous line. I can be what I de-cide.

Frank na na

Freddy 8 na na

Emil 8 na na

Pno. na na na

The musical score is for a scene where Jimmy boards a train. It features five staves: Jimmy (soprano), Frank (alto), Freddy (alto), Emil (alto), and Piano (Pno., grand staff). Jimmy's line starts at measure 73 with the lyrics 'I can walk the right - eous line.' and continues to measure 76 with 'I can be what I de-cide.' The other vocalists (Frank, Freddy, Emil) and the piano accompaniment provide harmonic support with 'na' vocalizations. Chords are indicated above the staves: G, C, Bb/C, F/C, C, Bb, C, F, C, G. Measure numbers 73, 74, 75, and 76 are marked above the Jimmy staff. The piano part includes a bass line and a treble line with chords.

2. Pride – 16 of 19

77 F C 78 F C A/C# D 79 A/D D

Jimmy
8 I will seek, — and I will find — my pride! —

Frank
na — na not not

Freddy
8 na — na not not

Emil
8 na — na not not

Pno.
na — na not not

The musical score is written for five parts: Jimmy (soprano), Frank (alto), Freddy (tenor), Emil (bass), and Piano (Pno.). Jimmy's part has lyrics: "I will seek, — and I will find — my pride! —". Frank, Freddy, and Emil have the vocalization "na" followed by "not not". The piano accompaniment features chords F, C, A/C#, D, and A/D. The score is marked with measure numbers 77, 78, and 79. Jimmy's part starts at measure 77, while the other parts start at measure 78. The piano part starts at measure 77 and continues through measure 79.

2. Pride – 17 of 19

80 G2 C F G7 C F Am D

Jimmy 8 Sun and earth, sea and sky, Form a soul born to fly.

Frank na na

Freddy 8 na na

Emil 8 na na

Pno. na na

The musical score is for a piece titled 'Pride', page 17 of 19. It features five vocal parts and piano accompaniment. The vocal parts are Jimmy, Frank, Freddy, and Emil, each with a line of music and lyrics. The piano accompaniment (Pno.) is written for a grand piano, with a right-hand part featuring chords and a left-hand part featuring a melodic line. The score includes measure numbers 80, 81, 82, and 83. Chords are indicated above the staff: G2, C, F, G7, C, F, Am, and D. The lyrics for Jimmy are 'Sun and earth, sea and sky, Form a soul born to fly.' The other vocal parts have 'na' as their lyrics. The piano accompaniment has 'na' as its lyrics. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

2. Pride – 18 of 19

N.C. D A m/D C maj7/D C 6/D *as if jets were flying over a stadium*

84 85 86 87

Jimmy
8 You're gon - na see _____ Ev' - ry - thing I _____ can _____

Frank
na na ah _____

Freddy
8 na na ah _____

Emil
8 na na ah _____

Pno.
na na

f

2. Pride – 19 of 19

88 G N.C. 89

Jimmy

8 be!

Frank

Freddy

8

Emil

8

Pno.

88 89

JIMMY steps off the train.

JIMMY walks to a locker in the station, pulls a comb out of his back pocket, jimmies opens the locker, pulls out a green checkered suitcase, and looks at it.

On the other hand, ...

JIMMY pulls the suitcase close to him and EXITS.

NEWSIE 1 ENTERS, holding a newspaper high.

NEWSIE 1

Jimmy Valentine stole her ruby tiara! Read all about it in today's Jefferson City News Tribune!

NEWSIE 1 EXITS.

NEWSIE 2 ENTERS.

NEWSIE 2

Jimmy Valentine stole her golden necklace! Get today's Jackson Journal!

NEWSIE 2 EXITS.

NEWSIE 1 ENTERS.

NEWSIE 1

Lock up your lockets, ladies! Jimmy Valentine is back!

BLACKOUT.

3

NEW ORLEANS. ALLEY. ONE WEEK LATER.

3

*DETECTIVE JEN PRICE AND OFFICER
GABBY BROOKS, dressed as prostitutes,
stand waiting.*

BROOKS

What makes you think he'll be here?

JEN

Patterns, officer. Force of habit.

DRUNK ENTERS.

DRUNK

(flashing a wad of bills)

Hey, there, darlin', how's about a -

JEN

Stop, Your Honor, say no more.

DRUNK

(looking closer at JEN)

Jen? You're working Morals now?

JEN

Detective Price, sir.

DRUNK

Yes, of course, dear.

JEN

No, sir, still with Robberies.

DRUNK

Oh. Are you hunting Jimmy Valentine?

JEN

No, sir. Willoughby.

DRUNK

Of course. As you were, then. Happy hunting.

DRUNK EXITS.

BROOKS

There's a habit he should break.

JEN

Not our problem.

BROOKS

But we've had Prohibition for three years now. You'd think a public figure like His Honor, at least in public, would -

JEN

Would you *rather* be in Morals? I can get you a transfer.

BROOKS

No, ma'am. I just -

JEN

Shh. Here's our man! Are you ready?

BROOKS

I think so.

JEN

(quieter, but more intensely)

You can do this, kid. Now. Are you ready?

BROOKS

(snapping to attention)

Yes, ma'am!

JEN

Who are you?

BROOKS

(leaning sinuously)

Whoever you want me to be, big boy.

JEN

There it is! Go!

JEN takes a few steps away from BROOKS.

*WILLOUGHBY ENTERS, swaggers past
JEN to BROOKS.*

BROOKS

Is that Daring Dan?

WILLOUGHBY

That's me.

BROOKS

Any trouble with the law?

WILLOUGHBY

Ha! They think I'm still in St. Louis.

BROOKS

And what were you doing there?

WILLOUGHBY

Let's just say I had a sudden windfall.

BROOKS

And you brought some here for me?

WILLOUGHBY

(Flashing a wad of cash)

Right here, baby.

BROOKS takes the cash and puts on her police hat.

Yes, I like it.

BROOKS displays her badge.

Ooh! Where'd you get the badge?

BROOKS

(dropping the act)

It's mine, you idiot! You're under arrest for the robbery of State Bank of St. Louis.

WILLOUGHBY

It wasn't me.

BROOKS

You can explain at the station how you innocently happened upon so many notes with these serial numbers. Place your hands against the wall, please.

WILLOUGHBY turns to run, but sees JEN blocking the exit out of the alley.

WILLOUGHBY

Detective Price, you're looking ... well, -

JEN

Can it, Dan. Hands against the wall.

WILLOUGHBY

(not complying)

How did you two find me here?

BROOKS

I found two of the bank's missing bills in the till of a ticket taker at Union Station in St. Louis and alerted Detective Price.

JEN

Given the position of your bills in the stack and the pattern of ticket sales, you would have purchased your ticket at approximately 1900 hours. Departures soon after then were for Chicago and New Orleans. But you would have needed only one bill for Chicago. Once I knew the city, I knew where in the city you'd be. You're as predictable as a clock.

WILLOUGHBY

And like a clock, I keep going round and round. Out of jail and then back in. Out again, back in again. It never stops. I just can't do this anymore.

JEN

You should've thought of that sooner.

WILLOUGHBY

(drawing a gun)

I did.

JEN

Come on, it isn't loaded.

WILLOUGHBY shoots into the air.

WILLOUGHBY

(slowly aiming at JEN)

The only way to make it stop.

JEN shoots WILLOUGHBY.

*As WILLOUGHBY falls, his gun goes off,
and BROOKS's hat flies off.*

JEN

Medic!

BROOKS

I'm fine, ma'am. Just my hat. But -

BROOKS runs to check WILLOUGHBY's pulse.

He's dead!

JEN

Ok. Call the precinct first, and then the ambulance. I'll secure the scene.

BROOKS

Don't you care?

JEN

Of course. That's why I'm making sure we follow Procedure.

BROOKS

Don't you care about Willoughby?

JEN

Oh. I should.

BROOKS

He seemed like a nice man, for a crook.

JEN

I'd like to care, but I don't.

BROOKS

What is wrong with you?!

JEN

Something I swore would never happen to me. When Alice trained me, she called it "the line".

BROOKS

The line.

JEN

Between thinking and caring. We're supposed to do both. You do. I used to. Maybe I can get it back. ... Don't look at me like that. This moment comes for all of us.

BROOKS

No! Not me!

JEN

Go make your calls.

BROOKS goes to a call box at the end of the alley.

*JEN begins rolling out yellow tape that says
"Police Line Do Not Cross".*

SONG #3 "THE LINE" (JEN, BROOKS)

The Line

3

JEN: This moment comes for all of us.
BROOKS: No! Not me!
JEN: Go make your calls.

(Jen, Brooks)

5/23/24

Music & Lyrics by
JEFF FLASTER

Driven ♩ = 120

2 3 4

RH

Piano

N.C.

5 6 7 8

Jen

(JEN looks at BROOKS while BROOKS talks at the call box.) Fm Eb Fm Bb

You are

Pno.

9 10 11 12

Jen

Fm Fm Bb Fm Db Bbm Db

sweet as hon-ey, Green as a vine. Can you

Pno.

3. The Line – 2 of 11

13 *Bbm* 14 *Eb* *Ab* *Eb* *C7* 15 16 *Fm* *Eb* *Db*

Jen see this com-in'? Can you see the li -

Pno.

17 *Ab* *Db* *Bbm* *Eb* *C7* 18 19 20 *Fm* *Eb* 21 *Fm* *Bb*

Jen - ine? _____ It's a bro - ken line. _____ We are

Pno.

(BROOKS returns from the call box.)

22 *Fm* 23 *Fm* *Bb* 24 *Fm* 25 *Db* *Bbm* *Db*

Jen mind and bod-y, Bod-y and mind. What will

Pno.

(JEN hands BROOKS a piece of chalk.)

3. The Line – 3 of 11

(BROOKS begins to draw a chalk outline around the body.)

26 *Bbm* 27 *Eb* *Ab* *Eb* *C7* 28 *Fm* *Eb* *Db* 29

Jen

you be hum-min' When the two un - wi -

Pno.

30 *Ab* *Db* *Bbm* *(PHOTOGRAPHER ENTERS.)* *C7* *Fm* *Eb* 31 32 33

Jen

ind? ——— When you see the line ———

Pno.

(PHOTOGRAPHER begins to take pictures of what JEN points to.)

34 *Db* *Ab/Eb* *C7* *C* 35 36 37

Jen

Do you think you'll waltz right through it, As if — there were no - thin' to it?

Pno.

3. The Line – 4 of 11

38 Fm Eb Fm/C

Jen 39 40

When ev' - ry-thing's right, But no - thin' is fine,

Pno.

41 C7 Fm Eb

Jen 42 43

You're look - in' o - ver the edge _____ of the line. _____

Pno.

44 Fm Bb Fm Fm Bb Fm

Jen 45 46 47

I re - call my first _____ one, How I was cryin'.

Pno.

3. The Line – 5 of 11

48 D \flat B \flat m D \flat B \flat m E \flat A \flat E \flat C7

Jen 49 50 51

Just a shrug for this one. I am at the

Pno.

52 F m E \flat D \flat A \flat D \flat B \flat m E \flat C7

Jen 53 54 55

li - - ine. I am at the

Pno.

56 F m F m7 B \flat 7 F m7 B \flat 7 G7(#9)

Jen 57 58 59

line. At the line. The line.

Pno.

3. The Line – 6 of 11

60 C F B \flat F C G7 F C

Brooks *praying* We are hon - or, we are or - der. Ne - ver thought I'd

Jen We are hon - or, we are or - der. Ne - ver thought I'd

Pno.

63 G7 C/G G Cm G Cm 64 65

Brooks see a bor - der. Oo _____

Jen see a bor - der. It's a job and I will do it.

Pno.

3. The Line – 7 of 11

66 Fm A^b E^b B^b7 Fm E^b D^b A^b

Brooks 67 68 69

It's a call - ing. Be true to it. Oh oh oh — oh oh.

Jen *driven*

Oh oh oh — oh oh.

Pno.

70 D^b A^b C Fm E^b D^b A^b

Brooks 71 72 73

Oh oh oh — oh oh.

Jen

Oh oh oh — oh oh.

Pno.

3. The Line – 8 of 11

74 D \flat A \flat C Fm E \flat

Brooks 75 76

Jen

Pno.

When I signed up for the
All the a - go - ny and

Oh oh oh

77 D \flat A \flat D \flat A \flat C

Brooks 78 79

Jen

Pno.

rule of law,
all the pain.

I did not fore-see what I just saw.
I will see it e - ver o - ver a - gain.

oh oh.

3. The Line – 9 of 11

(BROOKS looks at
WILLOUGHBY's face.)

terrified but still singing beautifully

80 A \flat C7 81 D \flat A \flat 82 C7 83

Brooks O-ver a - gain, E-ver a - gain? Ah! _____

Jen Oh oh oh _____ oh oh. _____ Dot da dot dot da da da dot dot

Pno.

84 F m E \flat 85 F m B \flat 7 F m 86 F m B \flat 87

Brooks _____ driven We are mind and bo - dy, _____

Jen _____ We are mind and bo - dy, _____

Pno.

3. The Line – 10 of 11

88 F m 89 D b B b m D b 90 B b m 91 E b A b E b

Brooks

Bo-dy and mind.

Jen

Bo-dy and mind. Keep the two to-ge-ther

Pno.

92 C 7 93 F m E b D b 94 A b 95 D b 6 B b m

Brooks

Or you'll cross the li - - - ine. ____

Jen

Pno.

Detailed description: This is a musical score for a song titled '3. The Line – 10 of 11'. It features three parts: Brooks (vocals), Jen (vocals), and Piano (Pno.) accompaniment. The score is written in a key with four flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: 'Bo-dy and mind. Keep the two to-ge-ther' and 'Or you'll cross the li - - - ine. ____'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and eighth notes. Chord symbols are provided above the staves: F m, D b, B b m, D b, B b m, E b, A b, E b for measures 88-91; and C 7, F m, E b, D b, A b, D b 6, B b m for measures 92-95. Measure numbers 88, 89, 90, 91, 92, 93, 94, and 95 are indicated at the start of their respective measures.

3. The Line – 11 of 11

96 Eb Db° Fm/C C7 Fm Eb Db Ab Db Bbm

Brooks

Will you cross the li - - - ine? _____

Jen

Will you cross the li - - - ine? _____

Pno.

(PHOTOGRAPHER hands JEN a clipboard.)

100 C7(#5) N.C. Fm Eb Fm

Brooks

Will I cross the line?

Jen

Will I cross the line?

Pno.

"FOLLOWING JIMMY VALENTINE"

17.

PHOTOGRAPHER

Sign on the dotted line, please.

JEN signs.

BLACKOUT.

4

ELMORE, ARKANSAS. SPEAKEASY. VALENTINE'S DAY.

4

LIGHTS UP ON:

COLLETTE is seated at a table with a drink.

JEN ENTERS, carrying a drink, wearing an elegant dress and an emerald bracelet.

COLLETTE stands.

JEN

Collette, you're a sight for weary eyes.

They kiss.

COLLETTE

Jen, my darling, that bracelet really makes your eyes sparkle.

JEN

(off the bracelet)

Of all the things you've given me, this is my favorite.

COLLETTE

Enjoy it. You deserve it. ... How was your trip?

JEN

Mercifully, blissfully dull. Your bank?

COLLETTE

Exciting and scary.

JEN

Why?

COLLETTE

Jimmy Valentine.

JEN

He's a jewel thief. What does he have to do with banks?

COLLETTE

The ladies with jewels in my safe-deposit boxes want the boxes to be safer. And I don't blame them. I've promised them a bigger, better vault by the end of this year.

JEN

But my sources say Valentine's headed to New Orleans.

COLLETTE

Doesn't matter. One Valentine inspires a dozen copycats. If any of them broke into my bank, I'd be ruined.

JEN

I hate to see you so worried.

COLLETTE

Oh, I'll be alright. How are things at the precinct?

JEN

Fine.

COLLETTE

Oh, no. What happened?

JEN

It's nothing.

COLLETTE

No it isn't. I've been raising Annabel on my own ever since I lost her father, my Morgan, to the epidemic. I know when "nothing" is something. Spill it.

JEN

I shot a man.

COLLETTE

I don't blame you.

JEN

In the line of duty.

COLLETTE

Ok, good for you. Too bad it wasn't Valentine.

JEN

Collette, this is serious.

COLLETTE

Why?

JEN

I felt no remorse.

COLLETTE

So?

JEN

I took a human life.

COLLETTE

And, what? You were just walking down the street and thought, “Hey, I think I’ll shoot this guy?”

JEN

No, silly, he pulled a gun on me.

COLLETTE

(Gasps.) And your concern is that you didn’t feel bad about killing him? Do you value your own life so cheaply? If he were here alive, I’d kill him right now, and I wouldn’t be so prim about it, either.

JEN

He wanted to die, but he couldn’t bear to do it himself. So he used my training as the weapon.

COLLETTE

Now I want to kill him twice.

JEN

Collette, I signed up to *fight* evil, not to help people do it to themselves. I signed up to fight villains like Valentine.

COLLETTE

Won’t they give that assignment to a man?

JEN

Of course. But if I should happen to see Valentine on the street, ...

COLLETTE

You’d risk your life to go after him?

JEN

I have to. Don’t you see that?

COLLETTE

No, I really don’t.

JEN

I need a clear-cut case of good vs evil.

COLLETTE

I need you.

JEN

I'm right here, darling.

COLLETTE

Today. Jen, I would never ask you to give up your career for me. Only a man would do that.

JEN

But?

COLLETTE

But in Elmore, you could be chief of detectives.

JEN

I'm getting somewhere in New Orleans.

COLLETTE

But you're risking your life every day.

JEN

As I have been since I met you. What are you getting at?

COLLETTE

(standing)

Dance with me.

They walk to the dance floor.

***SONG #4 "YOU OR ME" (COLLETTE,
JEN)***

You Or Me

4

JEN: As I have been since I met you.
What are you getting at?
COLLETTE: Dance with me.

(Collette, Jen)
4/14/24

Music & Lyrics by
JEFF FLASTER

Quiet storm ♩ = 80

Piano

Dm *icicles breaking* *8va* *A7* *Dm*

Collette

A7 *Dm*

Pno.

(8va) *legato*

Collette

A7 *Dm* *F*

Pno.

I want a he - ro who won't need to die ___ for me,

I want a smile ___ that is - n't a lie for me, Count up the cost. I

4. You Or Me – 2 of 8

2 C/G Am Dm A7

10 11 12 3

Collette

tell you I'm lost. — I can't stand it this way. Please dar - ling stay.

Pno.

13 Dm A7

14 3 15

Jen

Who would I be — if I turn tail and run from it? I've just be - gun. — Now you're

Pno.

16 Dm F C/G Am

17 18

Jen

wish - ing me done with it? I need to know That I'm good to go, — To get

Pno.

The musical score is written for two vocalists, Collette and Jen, and a piano accompaniment. The key signature has one flat (B-flat). The score is divided into three systems. The first system features Collette's vocal line starting at measure 10, with piano accompaniment. The second system features Jen's vocal line starting at measure 13. The third system continues Jen's vocal line from measure 16. Chord markings (C/G, Am, Dm, A7, F) are placed above the vocal staves. Measure numbers (10, 11, 12, 13, 14, 15, 16, 17, 18) are placed at the beginning of the measures. Lyrics are written below the vocal staves. The piano accompaniment includes treble and bass staves with various musical notations such as eighth notes, quarter notes, and rests.

4. You Or Me – 3 of 8

accel.

3

19 Dm G C/G F/A D7sus D7

Jen
back to my fight — Be - tween wrong and right.

Pno.

21 G Storm D/C Am7 Am D G/D

Collette
I want to be free — To be who I want — to be —

Jen
I want to be free — To be who I want — to be —

Pno.
lightning
thunder

4. You Or Me – 4 of 8

4 D G C/G G G7 C G E7(b5)

24 Collette
— You don't real-ly care a - ny - more! So o - pen the door. Cuz

Jen
— You don't real-ly care a - ny - more! So o - pen the door. Cuz

Pno.

27 Dm/A Gm6 A7 Dm

Collette
un - like be - fore, It's you or me.

Jen
un - like be - fore, It's you or me.

Pno.

30 A7 (8va) Dm A7

31 32

Pno.

33 *Dm Quiet Storm* 34 35 *A7*

Collette I un - der - stand all the wrongs and the rights — of it. I just can't take a - ny

Jen No, no — No, no — No, don't. —

Pno.

36 *Dm* 37 *F* 38 *C/G* *Am*

Collette more sleep-less nights of it. When you go out, — I shake and I doubt If you'll

Jen No don't. No, — dar - lin'.

Pno.

4. You Or Me – 6 of 8

6 Dm/A G C/G F/A D7sus D7 G

39 40 41

Collette e - ver re - turn. It's time that I learn. I want to be
breaking apart

Jen No, _____ no. I want to be

Pno.

42 D/C Am7 Am D G/D D G

43 44

Collette free _____ to be who I want _____ to be. _____ You don't real - ly

Jen free _____ To be _____ who I want to be. You don't

Pno.

4. You Or Me – 7 of 8

45 C/G G G7 C G E7(b5) 7

Collette
care
agreeing to end it
a - ny - more So o - pen the door. — Cuz

Jen
care
a - ny - more. So o - pen the door. — Cuz

Pno.

47 Dm/A Gm6 A7 D D7

Collette
un - like be - fore, It's you or me. You or

Jen
un - like be - fore, It's you or me.

Pno.

4. You Or Me – 8 of 8

8

(JEN takes off the bracelet and offers it to COLLETTE.) *(COLLETTE makes the stop-sign gesture with her hand.)*

Collette

50 *G m6 Quiet Storm* *A 7* *D m* 51

me. You or

Pno.

52 *A 7* *(JEN takes the bracelet and exits.)* *D m* 53

Collette

(8va) me.

Pno.

4/14/24

"FOLLOWING JIMMY VALENTINE"

22.

BLACKOUT.

5 NEW ORLEANS. NEAR THE ISAAC DELGADO MUSEUM OF ART. MARDI GRAS. 5

LIGHTS UP ON:

At the top the stairs to the museum, EMIL is copying the museum's giant poster of Durand's painting "The Beeches", which is captioned "Hudson River School".

EMIL

(to the painting, while continuing to sketch)

Durand, you crafty devil, I will master you yet.

ANNABEL and JEN ENTER. ANNABEL wears ordinary clothes. JEN is dressed as the goddess Diana the Huntress with a mask over her eyes, carrying a bow, and wearing her emerald bracelet.

ANNABEL

Please, Aunt Jen!

JEN

I'm sorry, kid.

TOM

(offstage)

Annabel?

ANNABEL

Coming, Tom Tom.

ANNABEL takes one last look at JEN.

JEN shrugs and climbs the stairs.

JIMMY ENTERS, dressed as Harlequin with a mask over his eyes and a brass poppy in his lapel.

EMIL sees JIMMY and hides before JIMMY sees him.

EMIL

(aside)

Well hello, Jimmy Valentine! I know what it means when you wear my brass poppy.

ANNABEL turns away from JEN and sees JIMMY.

JIMMY

(with French accent)

Mademoiselle, you wear no costume.

ANNABEL

I am disguised, but as myself.

JIMMY opens his mouth, says nothing, and closes it again.

TOM ENTERS, dressed as a British horseman.

TOM

(with British accent)

Please excuse my girlfriend, sir. She takes herself too seriously. May I help you?

JIMMY

(shaking Tom's hand)

Pardonnez moi. Could you direct me to the Art Museum? Oh, sacre bleu, but it is right in front of me.

ANNABEL

(observing that JIMMY has palmed TOM's watch)

But -

TOM

Come along, my little bird. You know you mustn't talk to strangers.

TOM turns and begins to walk away, while ANNABEL is still looking at JIMMY.

Annabel, have you seen my watch?

While TOM is still turned away, JIMMY tosses the watch to ANNABEL and makes the "shh" sign.

ANNABEL smiles, then turns to join TOM.

ANNABEL

It's right here, Tom Tom. It ... must have fallen out of your pocket.

ANNABEL and TOM EXIT.

JIMMY walks up the stairs of the museum, toward the museum's giant poster of Durand's painting "The Beeches", with the caption, "Hudson River School".

JEN, who is standing in front of the poster, whirls and draws her bow, pointing it at JIMMY. (JIMMY does not know who JEN is, but JEN knows who JIMMY is. Neither JIMMY nor the audience should know that JEN knows.)

JIMMY pauses a moment, then holds his hands up and smiles.

JIMMY

(American accent)

Oh! Your bracelet shines like spring!

JEN

My hunting arrow points at you, and yet you do not ... quiver.

JIMMY

Diana's bow is in your hands, but Cupid's bow is on your lips. My eyes are on the latter.

JEN

My eyes see a roguish clown.

JIMMY

(bowing with outstretched arms)

Guilty as charged.

JEN

Oh, I don't think so.

JIMMY

Why not?

JEN

When I turned on you, you lingered for a moment on the painting.

JIMMY

So?

JEN

A clown would never care about ... Church's Birches.

JIMMY

Durand's Beeches!

JEN

See? You know the title and the painter.

JIMMY

A clown can still have some serious interests.

JEN

But a rogue wouldn't care that I give credit to the correct painter. And a clown could be interested, but you were enthralled! So enthralled that you hadn't even noticed me.

JIMMY

Ah, but you were captivated also. You were so still while looking at it, I thought you were a part of it.

JEN

I wish I were.

JIMMY

Why?

JEN

(pointing at the painting's shepherd)

The worst is over for him.

JIMMY

Is it?

JEN

Of course. He's out of the woods.

JIMMY

But are the woods out of him?

JEN

You have the soul of an artist, Monsieur.

JIMMY

If I painted, I'd paint you.

JEN

Paint yourself. I should be going.

JIMMY

May I walk you home, my lady?

JEN

It isn't far.

JIMMY

There might be shady characters about.

JEN

Like you, perhaps?

JIMMY

Mademoiselle, you are speaking to a veteran of the Great War.

JEN

So what? So are *you*.

JIMMY

Red Cross?

JEN

Of course. And you?

JIMMY

The French Foreign Legion.

JEN

Je me souviens.

JIMMY

J'entendais près de nous rire les jeunes hommes, mais nous disons: Je me souviens. I heard the young men laughing near us, but we say, "I remember."

JEN

But the speakers in the Hugo poem are "les graves vieillards."

JIMMY

Yes, but we're not grave old men, even if our memories pain us.

JIMMY offers his arm.

Let's forget for just a while.

JEN takes JIMMY's arm and begins walking with him.

Diana never married. Is that your plan?

JEN

It is for now.

JIMMY

What if the right man comes along at the wrong time?

JEN

And is that you?

JIMMY

Maybe I'm the wrong man at the right time.

JEN

How do you feel about finding out?

JIMMY

How do you feel about meeting me at Patterson's, tomorrow night at eight?

JEN

Alright. How will I know it's you?

JIMMY

(gesturing to the poppy on his lapel, and realizing that he has forgotten what kind of flower it is)

I'll wear the ... flower.

JEN

I'll wear the bracelet.

JIMMY

No. Don't wear the bracelet. Leave it home. Lock it up in a safe.

JEN

Why?

JIMMY

Has it lost all meaning for you?

JEN

... It's all I have left, of ...

JIMMY

My friends at war would leave us only helmets, or a lucky chain.

JEN

Yeah, some luck.

JIMMY

Tim swore it was, even with his final breath. "At last," he said, "I'm going home."

***SONG #5 "THE WAR IS OVER" (JIMMY,
JEN)***

The War Is Over

5

JEN: Yeah, some luck.

JIMMY: Tim swore it was,
even with his final breath.

"At last," he said, "I'm going home."

(Jimmy, Jen)

3/5/24

Music & Lyrics by
JEFF FLASTER

*(trying to understand
what happened to him)*

Jimmy

8

G D/G G D/G G

2 3 4 5

Americana ♩ = 120

I be - gin at the

Piano

Ped. ad lib

Jimmy

8

G Em C/G G/D D G/D D/G Em/G Em/F#

6 7 8 9 10 11

end of a pre - vi - ous sto - ry. A sol - dier, with for tune, re -

Pno.

Jimmy

8

Am/C D G D/G G G7 C Am Dsus

12 13 14 15 16 17

turns home with glo - ry. But home is - n't home a - ny more.

Pno.

5. The War Is Over – 2 of 7
Requiem ♩ = 108

Jimmy 18 D 19 D/G G 20 D/G G 21 C Cmaj7 Em C 22

The war is o - ver, But I still see the cross-es, When I

Pno.

Jimmy 23 C 24 G D 25 Am Am7 Am7/D D 26

roam past the clo - ver, To the mums by the mea - dow I

Pno.

Jen 27 D/G G 28 D/G G 29 C Cmaj7 Em G 30 C Am 31

I know _____ we won it. I feel _____ the loss fields _____ be-

Jimmy 8 know we won it, Though I still feel the loss - es. In the fields that be-

Pno.

5. The War Is Over – 3 of 7

32 D9sus D 33 G/D D7 34 G D/G 35 Am C/G

Jen
gun it, Let me heal my soul. I could stand _____

Jimmy
gun it, Let me heal _____ my soul. I could stand where he

Pno.

36 Dsus D 37 Bm D/A 38 Em Am7 39 C

Jen
_____ where he fell. I could walk _____ where he lies. I hear a

Jimmy
fell, I could walk where he lies, But when I hear a

Pno.

5. The War Is Over – 4 of 7

40 G Em 41 Em Am 42 D 43 D/G 44 G

Jen
yell. _____ You fought _____

Jimmy
8 yell, _____ Still I look for his eyes. You fought a -

Pno.

45 D/G G 46 C Cmaj7 Em G 47 C 48 Am

Jen
_____ a - gainst me, You were there with me. stones _____

Jimmy
8 gainst me, But you were right there with me. By the stones of this

Pno.

5. The War Is Over – 5 of 7

Desperate ♩ = 60

Jen

49 D^{sus} D 50 G/D D7 51 G 52 E^b 53 Gm/D

val - ley, Let me heal my soul.

Jimmy

8 val - ley, Let me heal my soul.

Pno.

Jimmy

54 D7 55 Gm 56 Cm 57 Gm 58 E^b Cm

Let me heal my soul. It's tear - ing. For the smile I keep wear - ing Is

Pno.

Jimmy

59 Gm 60 D Fmaj7/A 61 B^b 62 E^b 63 B^b E^b

on - ly a lie. I have tried, and I'm try - ing. But I feel it

Pno.

5. The War Is Over – 6 of 7

Jimmy

64 $B\flat$ $E\flat$ 65 $B\flat$ 66 $B\flat 7(\#5)$ 67 $A 7sus$ 68 $A m7$ D N.C.

dy - ing. Can you tell _____ me why? _____ The

Pno.

(8va)

Requiem $\text{♩} = 108$

Jen

69 $G \text{ maj } 7$ 70 D/G 71 G 72 C G/C

The war _____ is o - ver. Bat - tle

Jimmy

war _____ is o - ver, But my bat - tle still

Pno.

5. The War Is Over – 7 of 7

73 Cmaj9 74 C Am 75 D9sus D 76 G/D D7

Jen
ra - ges. I turn the pa - ges, Let me heal my

Jimmy
ra - ges. So as I turn the pa - ges, Let me heal _____ my

Pno.

77 G 78 D/G D 79 G

Jen
soul.

Jimmy
soul.

Pno.

JEN hugs JIMMY in front of JEN's house.

BLACKOUT.

6 NEW ORLEANS. TREE-LINED STREET. THE FOLLOWING NIGHT (ASH WEDNESDAY 6).

BROOKS watches JEN's house from nearby shadows.

Offstage, JEN's heels tap on the sidewalk.

JEN ENTERS, wearing civilian clothes and a sport jacket, walks by, and EXITS.

JIMMY ENTERS, carrying his bag of tools, and walks to a call box.

JIMMY

(disguising his voice)

Hello, police? I've seen a stranger wearing black and carrying a rose, creeping through a window in the Garden District. ...

Cherry Tree Court. Good luck. Goodbye.

BROOKS, unseen by JIMMY, EXITS.

A siren is heard, loudly at first, then fading.

EMIL ENTERS and watches the house, unseen by JIMMY.

JIMMY walks to JEN's house, puts on gloves, and uses his tools to break in.

In the entrance hallway, JIMMY admires his reflection in a mirror.

I always did look good in black.

Throws a playful punch at REFLECTION, who does not mirror JIMMY's actions.

JIMMY gasps.

It's you!

REFLECTION

Let's talk.

JIMMY

Sure. How's next Tuesday?

REFLECTION

Now.

JIMMY

I'm in the middle of something.

REFLECTION

Now or never.

JIMMY

Never's good.

REFLECTION

As you wish. Give my regards to Willoughby.

JIMMY

(JIMMY knows that WILLOUGHBY is dead)

But Willoughby is - Now's good. What would you like to talk about?

REFLECTION

Myself.

JIMMY

Excuse me?

REFLECTION

(hands beneath his chin and affecting a high voice)

"I am disguised, but as myself."

JIMMY

Ok, what about her?

REFLECTION

You gave her Tom's watch.

JIMMY

So?

REFLECTION

Why didn't you keep it?

JIMMY

Ah, it was too easy. I'm a safe-cracking cat burglar, not some common pickpocket.

REFLECTION

Then why did you take it?

	JIMMY
Tom needed to be taken down a peg.	
	REFLECTION
Because he insulted you?	
	JIMMY
No, he insulted -	
	REFLECTION
Myself.	
	JIMMY
Oh no.	
	REFLECTION
Oh yes.	
	JIMMY
What do I do?	
	REFLECTION
Walk away. Start over.	
	JIMMY
I can't.	
	REFLECTION
Why not?	
	JIMMY
It's too late.	
	REFLECTION
I don't think so. Lay low for a while in a new place. The heat will die down.	
	JIMMY
Then why not have one more lark?	
	REFLECTION
And then you'll stop?	
	JIMMY
Sure.	
	REFLECTION
I don't believe you.	

JIMMY

I don't blame you. ... I don't think I *can* stop.

REFLECTION

But you can! You can do *better* than this, Jimmy, don't you see that?

JIMMY

I don't *deserve* better than this.

REFLECTION

Why not?

JIMMY

The war.

REFLECTION

You were a hero in the war!

JIMMY

But also ..

REFLECTION

Oh.

JIMMY

Yeah.

REFLECTION

But -

JIMMY

No. Please. I can't face it. That's why I'm here. With Jen last night, I might as well have been back *there*. But here, doing this, I'm just a thief, like I was *before* the war. It's the only relief I get.

REFLECTION

There are other options.

JIMMY

Like what?

REFLECTION

Keep the rose, but leave Emil's flower.

JIMMY

(hand to the poppy)

What? But I always wear this flower when I -

REFLECTION

Exactly. Do you even remember what flower it is?

JIMMY

... No. But it's a genuine Emil LaRue.

REFLECTION

Emil LaRue is nothing but a forger.

JIMMY

(clenching his fist)

You take that back or I'll -

REFLECTION

Seven years of bad luck!

JIMMY unclenches his fist.

JIMMY

(removing the poppy from his vest)

Alright. Now go away!

REFLECTION

I'll be seeing you!

JIMMY steps away from the mirror.

REFLECTION EXITS.

SONG #6 "STOLEN MOMENTS"
(JIMMY)

Stolen Moments

6

REFLECTION: Seven years of bad luck!

(Jimmy)

JIMMY: Alright. Now go away!

2/28/24

REFLECTION: I'll be seeing you!

Music & Lyrics by
JEFF FLASTER

N.C. **Tick Tock** (♩ = 120) *(JIMMY looks for the safe.)* F maj 7

Jimmy

Piano

Sto-len mo-ments, Sto-len

4 5 6 7

B♭maj7 Cmaj7 B♭ Fmaj7 B♭

Jimmy

Pno.

mo-ments. From my ho-ur ____ of re-gret. I'm not in it For a

6. Stolen Moments – 2 of 7

*(Finds the safe, opens his bag of tools,
and begins drilling into the safe.)*

8 *B♭maj7* *F* *B♭maj9* *C* *F* *Cmaj7* *Fmaj7*

Jimmy 8 min - ute, But this 9 min - ute is all I 10 get. 11 Sto - len mo - ments, Sto - len

Pno.

12 *B♭maj7* *Cmaj7* *B♭* *Fmaj7* *B♭*

Jimmy 8 mo - ments. 13 It's a job, _____ but I'm the 14 boss. 15 It's a crime, _____ Oh but

Pno.

16 *B♭maj7* *F* *C* *C7* *F*

Jimmy 8 this 16 time, 17 I'll be some - one else - 's 18 loss. *(Opens the safe.)*

Pno.

2/28/24

6. Stolen Moments – 3 of 7

19 D \flat G \flat D \flat A \flat /G \flat A \flat 7

Jimmy 8 Leave the cash and take the jewel, — Cour - te - sy of my new tool, —

Pno.

23 D \flat G \flat D \flat A \flat 7 F C

Jimmy 8 (admiring his drill) Oh how it glides through the steel! Oh what a smooth way to

Pno.

26 C sus C F maj7 B \flat maj7

Jimmy 8 steal! Sto - len mo ments, Sto len mo ments. For the se - cond time this

Pno.

2/28/24

6. Stolen Moments – 4 of 7

Jimmy

30 C maj7 Bb F maj7 Bb Bbmaj7 F Bb F C C7

8 week. Lead her on, — Then I'm gone. — I am on a win - ning

Pno.

34 F Db Db

8 streak. Yes, there's a for - tune to be made.

Pno.

37 F m (Taking the poppy out of his lapel.) Bbm Ebm

8 But there's a pi per to be paid, some day. Some

Pno.

2/28/24

6. Stolen Moments – 5 of 7

(placing the poppy on top of the safe)

40 $A\flat$ Fm Bbm $D\flat$ $A\flat$ $A\flat^+$

Jimmy 8 day. I know, I'll pay, but

Pno.

43 $D\flat$ $G\flat$ $D\flat$ $G\flat$ $A\flat$ $A\flat7$ $D\flat$
(taking the bracelet out of the safe)

Jimmy 8 For our mo - ment here, I will hold it dear. See

Pno.

47 $G\flat$ Ebm $G\flat$ $A\flat7$ C F
 48 49 *(putting the bracelet in his bag)*

Jimmy 8 how it shines. And now it's

Pno.

2/28/24

6. Stolen Moments – 6 of 7

(Opening a second window on a different wall.)

Jimmy

50 C sus C F maj7 (opening a window) 51 52 53 Bbmaj7

mine! Sto-len mo ments, Sto len mo ments. For the se - cond time this

Pno.

54 C maj7 Bb F maj7 Bb Bbmaj7 F F 55 56 57cresc.

week. Lead her on, Then I'm gone. I am on a win -

Pno.

58 F/C C F/C C C7 F 59 60 61

- ning Real - ly win - ning, I am on a

Pno.

2/28/24

6. Stolen Moments – 7 of 7

(EXITS through the first window and closes it.)

*subito **p***

C F/C G7sus C C7 N.C. C7 F

62 63 64 65

Jimmy

8 win - - - ning sneak.

Pno.

2/28/24

EMIL

(aside)

What have you done with my poppy, you son of a -

BROOKS ENTERS.

EMIL (CONT'D)

Evening, officer.

BROOKS, who has no idea who EMIL is, nods, and continues to walk toward JEN's house.

EMIL EXITS briskly, following JIMMY.

7

JEN'S LIVING ROOM. MOMENTS LATER.

7

BROOKS goes through JEN's door with a key, turns on the lights, sits down on the sofa, and begins leafing through a magazine. Then she notices the open safe.

BROOKS

Oh no.

Runs to the open window.

Oh no!

At the sound of JEN's key turning in the lock, BROOKS tries to look nonchalant.

JEN ENTERS.

JEN

Oh yes, I wish I could have seen his face when you nabbed him with the bracelet!

BROOKS

Oh, I wish you could have too.

JEN

That's ok. His face when I see him in jail will be just as good. Let's go.

BROOKS

Uh, wouldn't you like to see the crime scene first?

JEN

It'll keep. Let's go downtown and see Valentine!

BROOKS

Um -

JEN

Officer Brooks, that's an order. Take me to Valentine.

BROOKS

I can't.

JEN

Why not?

BROOKS

I didn't catch him.

JEN

What? How can that be?

BROOKS

Are you angry with me?

JEN

Damn right I am!

BROOKS

Oh, I'm so glad!

JEN

What? Why?

BROOKS

You were so calm after Willoughby. Boring. I wanted to train with Detective Price the spitfire, and suddenly you were Detective Dishwater. It's great to see the real you again! Welcome back, Jen!

JEN

We are not on a first name basis, Officer!

BROOKS

(delighted)

Yes! I mean, no ma'am, Detective Price!

JEN

(sighing)

My bracelet is really gone.

BROOKS

I'm sorry.

JEN

Not as sorry as I am. Oh, I never should have used it as bait.

BROOKS

How do you know it was him, anyway?

JEN

Alright. (beat) Look at the safe. Jimmy only ever needs to drill one hole.

BROOKS

That's good. And of course the beautiful flower!

BROOKS reaches for the poppy.

JEN

Don't touch that!

BROOKS

Why not?

JEN

We handle evidence carefully, and only after we've finished analyzing the scene. What about the flower, Officer?

BROOKS

It's different.

JEN

Good. Go on.

BROOKS

Usually he leaves a real rose. This time it's a brass poppy. Why?

JEN

(overthinking)

Good question. It's got to be about the symbolism.

BROOKS

Ok, well, everyone knows that roses mean love. This year on Valentine's Day, I got -

JEN

Don't talk to me about Valentine's Day! Focus. A red rose means love. But a poppy, of course,

BROOKS looks at her blankly.

How do you not know this?! "In Flanders Fields, the poppies blow -"

BROOKS

Oh yes, I remember! "Between the crosses, row on row." ... I was in high school then.

JEN growls.

JEN

So who does he want me to remember?

BROOKS

Maybe *he's* remembering *you*. That's not so bad, is it?

JEN

No. That's what bothers me.

BROOKS

Why?

JEN

Never mind. Go get the paperwork started. I'll meet you at the station.

BROOKS EXITS.

*JEN picks up the poppy with a handkerchief
and sighs.*

SONG #7 "BAD ENOUGH" (JEN)

Bad Enough

7

BROOKS: Why?

JEN: Never mind. Go get the paperwork started. I'll meet you at the station.

3/11/24

Music & Lyrics by
JEFF FLASTER

roadhouse $\text{♩} = 72$

Jen

Piano

5 Jen bad? Why can't you be vile? In-stead you're just

Pno.

9 Jen sad, With some kind of style. Why can't I be

Pno.

7. Bad Enough – 2 of 6

2 Cm F Cm Cm F Cm

13 14 15 16

Jen

— great? Why can't I be right? In-stead I'm too

Pno.

17 Bb Fm G7 Fm G Cm Eb7

18 19 20

Jen

late, With no one to fight. It was frustrated

Pno.

21 Ab Bb7 Eb Ab

22 23 24

Jen

bad e-nough I left my love be-hind For a chance to prove my worth if I could find

Pno.

7. Bad Enough – 3 of 6

25 $E\flat/B\flat$ 26 $A\flat$ 27 $E\flat$ 28 $A\flat/E\flat$ $A\flat/E\flat$ $E\flat7$ 3

Jen. — The bad-dest bad, — the tough-est tough. — Bad e-

Pno.

29 $A\flat$ 30 $B\flat7$ 31 $E\flat$ 32 $A\flat$

Jen. nough I gam - bled and I lost my prize, But all I see — be-fore — my eyes — is

Pno.

33 $E\flat/B\flat$ 34 $B\flat7$ 35 Cm F 36 Cm

Jen. you. You'll have to do. — You're bad e-nough. — Why can't you be
disgusted

Pno.

7. Bad Enough – 4 of 6

4 Cm F Cm Cm F Cm

37 38 39 40

Jen

cruel, Or e - ven a slob? Must I ___ be a

Pno.

41 Bb Fm G7 Fm G Cm Eb7

42 43 44

Jen

fool, Just do - in' a job? It was *angry*

Pno.

45 Ab Bb7 Eb Ab

46 47 48

Jen

bad e-nough I left my love be-hind For a chance to prove my worth ___ if I could find

Pno.

7. Bad Enough – 5 of 6

49 Eb/Bb Ab Eb Ab/Eb Eb Eb7 5

Jen 49 The bad-dest bad, 50 the tough-est tough. 51 Bad e- 52

Pno.

53 Ab Bb7 Eb Ab

Jen 53 nough I gam - bled and I 54 lost my prize, But 55 all I see 56 be-fore my eyes is

Pno.

57 Eb/Bb Bb7 Cm Eb/Bb F7/A

Jen 57 you. You'll have to do. 58 You're bad e-nough. 59 You're bad e-nough, 60 accepting vengeance

Pno.

7. Bad Enough – 6 of 6

6 Eb/Bb Eb/Bb Bb

61 62 63

Jen You're bad e - nough.

Pno.

64 Bb Eb/Bb Bb7 Bb7

65 *rit.* 66

Jen You're bad e -

Pno.

67 Ab/Eb Eb Eb° Abm6/Eb Eb

68 69

Jen nough.

Pno.

JEN walks to her desk, opens a drawer, pulls out a manila envelope labeled "EVIDENCE", and drops the poppy into the envelope.

JEN puts on her police jacket and EXITS.

BLACKOUT.

8

ELMORE, ARKANSAS. MAIN STREET. 3/3/1922.

8

*BARTENDER and NEWSIE 1 stand outside
an airplane hangar at the edge of Main
Street.*

*Nearby, ANNABEL stands in front of what
appears to be a wall.*

*PHIL ENTERS and stands behind
ANNABEL.*

NEWSIE 1

They're lining up, boss.

BARTENDER

(pointing inside the hangar)

But Dora paid me to fly that banner today.

NEWSIE 1

Get someone else.

*A vehicle that looks like an ambulance
arrives in front of NEWSIE 1 but behind
BARTENDER.*

Don't look at me! I'm the one who keeps patching it up. I don't want a ride in one of *those*.

BARTENDER

Those?

NEWSIE 1 points.

Oh. That *was* an ambulance during the Spanish flu, but it's a taxi now.

EMIL ENTERS, stepping out of the taxi.

BARTENDER (CONT'D)

(to EMIL)

Well, hello, stranger. What brings you to Elmore?

EMIL

(French accent)

I'm catching up with a friend.

BARTENDER

And will you be going to see him right away?

EMIL

No, he'll be arriving with the mail. He doesn't trust these "horseless carriages."

BARTENDER

You seem comfortable with modern forms of transportation.

EMIL

Oh yes, cars, trains, even aero-planes.

BARTENDER

Ever flown one?

EMIL

But of course. I was in the Great War.

BARTENDER

Could I hire you to fly this plane for me?

EMIL

Where?

BARTENDER

Around and around, so that people can see the banner.

EMIL

Why aren't you flying it?

BARTENDER

(nodding his head towards the ANNABEL and PHIL)

I have another business to open.

EMIL

Ah, of course. But I was going to -

BARTENDER

The mail won't get here for an hour yet. Plane's right there. Banner's already on it.

EMIL

Oh, but that banner is perfect!

BARTENDER

Great! Once in a while, write "Dora" with your smoke.

EMIL

What is "Dora"?

BARTENDER

The name of the gal who's payin'. Whaddya say?

EMIL

(shaking BARTENDER's hand)

I'm your man.

*BARTENDER EXITS toward the other side
of the wall at which ANNABEL is standing.*

EMIL EXITS into the hangar.

*ANNABEL knocks three times and a panel at
eye level slides open.*

ANNABEL

Jimmy Valentine!

BARTENDER

Put it in the form of a question.

ANNABEL

(to herself)

Mabel never said anything about a question. Ok, the most obvious question is,

(to panel)

Who is Jimmy Valentine?

The wall opens.

BARTENDER

Welcome to Club Anonymity, where no one knows who you are.

*BARTENDER sings while leading
ANNABEL to the bar.*

***SONG #8 "NO ONE KNOWS WHO YOU
ARE" (BARTENDER, ANNABEL)***

No One Knows Who You Are

8

ANNABEL: ... Who is Jimmy Valentine? (Bartender, Annabel)
BARTENDER: Welcome to Club Anonymity, 3/11/24
where no one knows who you are.

Music & Lyrics by
JEFF FLASTER

Dixieland Jazz ♩ = 154

Sheet music for "No One Knows Who You Are" in 4/4 time, featuring a Bartender and Piano accompaniment.

Chorus:

Bartender: No one knows who you are.
Piano: Welcome!

Verse:

Bartender: Step right up to the bar.
Piano: Have a taste of what you've been missing.

Chords: F, C7, F, C7, F, C9, C, C7, F, Dm, Gm, Gm, C7, F/C, C7.

Measure Numbers: 4, 5, 6, 7, 8, 9, 10.

8. No One Knows Who You Are – 2 of 11

11 F C9 C C7

Bartender 8 You can be — who you like, As your fan - cy may

Pno.

14 F Dm C7 F Eb F7

Bartender 8 strike. No one tells — who you would be kiss - ing.

Pno.

18 Bb F C7

Bartender 8 I do not — know you, you do not — know me. A - no - ny - mi - ty

Pno.

8. No One Knows Who You Are – 3 of 11

21 Dm F C 22 23 Dm F/C

Bartender 8
frees you. Come and play — with us, Have your day — with us.

Pno.

24 G7 C7 25 26 C7 N.C.

Bartender 8
Find what - e - ver will please you. ANNABEL: Soda, please.
BARTENDER: That's all?

Pno.

8. No One Knows Who You Are – 4 of 11

ANNABEL: With a twist of lime.

BARTENDER: Here's a twist for ya. If they raid this place, they'll arrest you too, even if you're only having soda.

Pno.

27 F 28 C9 29 C7 30 F

ANNABEL: I know.

BARTENDER: Then why come here at all?

Pno.

31 F Dm 32 Gm Bb 33 Gm C 34 F

ANNABEL: To drink, or not, as I choose; to buy what I like; to say what I think.

Because what I do with my body (*sips*)

, my money (*slaps a bill on the counter*)

, and my words (*gestures towards her chin*)

, should be my choice.

Pno.

35 C9 36 C7 37 F 38 Dm

Pno.

39 C F 40 Eb F7 41 Bb 42 F

8. No One Knows Who You Are – 5 of 11

BARTENDER: And fine words they are.

ANNABEL: But mostly just words. And you're the first to hear me say them.

Piano accompaniment for measures 43-46. Chords: C7, Dm, C, Dm.

BARTENDER: It's a step. Why not take the next?

ANNABEL: ... Ok.

BARTENDER: Whaddya want?

N.C.

Annabel's vocal line and piano accompaniment for measures 47-50. Chords: G7, C, C7, Dm.

Dixieland Jazz $\text{♩} = 90$

Annabel's vocal line and piano accompaniment for measures 51-54. Chords: F, C, C7, Dm, Dm.

8. No One Knows Who You Are – 6 of 11

Annabel

55 A7 56 A7 57 Dm 58 Dm

here with you, where speak - in' is ea - sy.

Pno.

Annabel

59 F 60 C 61 C7 62 Dm Dm

Here I can i-ma-gine Slay-in' a-ny dra-gon In my mind, But when I'm out

Pno.

Annabel

63 C 64 C 65 F 66 F C/E F/Eb

there I find it's on - ly a grind. One day I'll

Pno.

with wa-wa mute

$\text{♩} = 90$

8. No One Knows Who You Are – 7 of 11

Annabel

67 $B\flat$ 68 $B\flat 7$ 69 $E\flat$ 70 $E\flat 7$ C

be loud and strong, — No mat-ter who comes a-long, — But for now,

Pno.

Annabel

71 F C 72 C F $Dm 7$ 73 $Gm 7$ 74 C7

— I will write — my song. Til I can

Pno.

Annabel

75 F **Dixieland Jazz** $\text{♩} = 90$ 76 C 77 C7 Dm 78 Dm

talk a lit-tle loud-er, Walk a lit-tle proud-er, All day through, Not on-ly in

Bartender

8 No one knows — who you are. Step right up — to the bar.

Pno.

8. No One Knows Who You Are – 8 of 11

79 C 80 C C7 81 F 82 F

Annabel here while sip - pin' so - da with you.

Bartender Have a taste of what has been miss - ing in you.

Pno.

(ANNABEL places another bill on the counter.

BARTENDER pours from a bottle marked XXX into what remains of ANNABEL's soda.

ANNABEL takes a cautious sip.)

Dixieland Jazz ♩ = 154

83 B \flat 84 F F \sharp° 85 Gm 86 Dm F/C

Pno.

ANNABEL: Oh. It's really not so bad.

BARTENDER: So. Why are you really here?

ANNABEL: (continuing to sip) I need to change something. Every man I meet has a sterling character and the spontaneity of a brick wall. Why can't I meet a man of brass character with imagination and poetry?

87 C A7/C \sharp Dm F/C G/B G7 88 89 90 C F/C

Pno.

8. No One Knows Who You Are – 9 of 11

BARTENDER: This is Elmore, Miss. You have to work with what we've got.

ANNABEL: Oh, I've tried, believe me. I got Tom Tom to agree to take me to Mardi Gras, but when he saw my Jimmy Valentine costume, he said I could go with no costume, or stay home. So I went with no costume and a sulky boyfriend, who broke up with me when we got back to Elmore.

Pno.

BARTENDER: (*sliding a box of tissues across the bar*) That's too bad.

ANNABEL: Oh, no, it's fine. I'm fine. I'm - Oh God, I -

Pno.

(ANNABEL cries silently and dramatically.
BARTENDER awkwardly pats her shoulder.)

BARTENDER:
There there, kid.

ANNABEL:
(cheering up instantly)
Ha! Gotcha.

Pno.

ANNABEL (*continued*): I don't need a *man*;
I need to get out of Elmore! One day, I'll go to Hollywood!

Pno.

8. No One Knows Who You Are – 10 of 11

Dixieland Jazz ♩ = 90

106 107 108 109

Annabel

Where I can talk a lit - tle loud - er, Walk a lit - tle proud - er,

Bartender

8 C7 N.C. No one knows — who you are.

Pno.

110 111 112

Annabel

All day through, Not on - ly in here while

Bartender

8 Step right up — to the bar. Have a taste of what

Pno.

F6 Dm C7

8. No One Knows Who You Are – 11 of 11

113 C 114 C 115 F

Annabel

sip - pin' so - da and drink - in' whis - key with you.

Bartender

8 has been miss - ing but won't be miss - ing in you.

Pno.

The musical score is written for three parts: Annabel (Vocal), Bartender (Vocal), and Piano (Pno.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score consists of three measures. Measure 113 starts with a C chord. Measure 114 starts with a C chord. Measure 115 starts with an F chord. The lyrics are: 'sip - pin' so - da and drink - in' whis - key with you.' for Annabel and 'has been miss - ing but won't be miss - ing in you.' for Bartender. The piano accompaniment features a steady bass line and chords in the right hand.

"FOLLOWING JIMMY VALENTINE"

45.

ANNABEL EXITS.

LIGHTS SHIFT TO:

9

ELMORE, ARKANSAS. MAIN STREET. MOMENTS LATER.

9

NEWSIE 1 hawks his papers.

NEWSIE 1

Extra! Extra! Jimmy Valentine strikes again! Read all about it in the Elmore Chronicle!

JIMMY ENTERS on a horse-drawn cart carrying sacks of mail. He pays the driver, picks up his suitcase, and steps onto Main Street.

JIMMY

One, please.

Puts down his suitcase, hands a coin to NEWSIE 1, who hands him a newspaper.

(off the paper)

No photos?

NEWSIE 1

No, sir, not in the dailies.

JIMMY

Shame. I hear he's quite a looker.

A plane flies overhead.

Don't worry, son, it's one of ours.

NEWSIE 1

They're all ours here, Mister. This is Arkansas.

JIMMY

Of course.

ANNABEL ENTERS, swaying slightly.

It's myself!

NEWSIE 1

Excuse me?

JIMMY

(giving NEWSIE 1 a coin)

Could you tell me who that is, please?

NEWSIE 1

Thanks, Mister! That's Annabel Adams, the banker's daughter.

ANNABEL

(looking up)

Oh, skywriting! "Tommy Thompson, will you please be mine. You stole my heart like Jimmy Valentine." Ooh, iambic pentameter. Good luck,

*Watching the skywriter complete the spelling
of the name while swaying into the middle of
the street.*

"Do...r...a". Tom Tom wouldn't know iambic pentameter if it came up and bit him five times on his sweet little -

JIMMY

Look out!

*Races to ANNABEL, picks her up, and
carries her out of the way of an oncoming
car.*

ANNABEL

I'm not going to faint.

JIMMY

(putting her down)

Right.

ANNABEL

Well, thanks, Mister. That was close.

JIMMY

You saved me.

ANNABEL

I think you have it backwards.

JIMMY

Do I?

ANNABEL

I was standing in the street.

JIMMY

I was headed the wrong way.

ANNABEL

I was distracted by daydreams.

JIMMY

(pointing to himself)

Shiny objects.

ANNABEL

(pointing up)

Skywriting.

JIMMY

(looking up)

Iambic pentameter in the sky.

*(looking at ANNABEL, ticking off iambic beats on the fingers of
one hand)*

Jimmy Valentine is everywhere.

ANNABEL

(counting iambic beats on her fingers)

But you came out of nowhere in a trice.

JIMMY

You, when crossing streets, should have a care.

ANNABEL

And you should not be giving me advice.

***SONG #9 "BLUER SKY" (JIMMY,
ANNABEL)***

Bluer Sky

(Jimmy, Annabel, Newsie 1)

9

JIMMY: ... Jimmy Valentine is everywhere.

5/24/24

ANNABEL: But you came out of nowhere in a trice.

JIMMY: You, when crossing streets, should have a care.

ANNABEL: And you should not be giving me advice.

Music & Lyrics by
JEFF FLASTER

Piano

soaring $\text{♩} = 60$

Pno.

Jimmy

Pno.

He can fly a coup let — through the air.

amazed

Chords: Fm , $E\flat$, $E\flat 13sus$, $A\flat maj9$, $B\flat 7/E\flat$, $E\flat maj7sus$, $A\flat$, $E\flat maj7sus$, $A\flat$

9. Bluer Sky – 2 of 14

Jimmy

Pno.

11 *Fm9sus* 12 *Db* 13 *Eb* 14 *Ab* *Eb7*

For - mer fight - ers find new — pur - pose — there. Though

15 *Dbm6/E* 16 *Eb7* 17 *Db* 18 *Ab*

— he's trail - ing smoke, — He writes a joke. —

19 *Db* 20 *Ab* 21 *Ab* 22 *Abmaj9* *Bb7*

Do you see — a hope — for me — some - where?

9. Bluer Sky – 3 of 14

Annabel

23 *E♭maj7sus* 24 *A♭* 25 *E♭maj7sus* 26 *A♭*

Some - one signs a love note — in the blue.
My world has changed

Pno.

27 *Fm9sus* 28 *D♭* 29 *E♭* 30 *A♭* *E♭7*

Now I meet a stran - ger pass - ing — through Are

Pno.

31 *D♭m6/E* 32 *E♭7* 33 *D♭* 34 *A♭*

you my luck-y day, — Or in my way? —
Is this good?

Pno.

9. Bluer Sky – 4 of 14

Annabel

35 36 37 38

Db Ab Db Ab C sus C F7

Could be both, — if ei-ther one — is true. —

Pno.

This musical system covers measures 35 to 38. Annabel's vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has four flats (Bb, Eb, Ab, Db). Chord symbols are placed above the staff: Db, Ab, Db, Ab, C sus, C, and F7. Measure numbers 35, 36, 37, and 38 are indicated above the vocal staff. The lyrics 'Could be both, — if ei-ther one — is true. —' are written below the vocal staff.

Annabel

39 40 41 42

Bbm Gb Ab7 Db Gb Ebm Bbm

If you could see — What I could be, —

wondering, hoping

Jimmy

8

If you could see — What I could be, —

Pno.

This musical system covers measures 39 to 42. It includes staves for Annabel, Jimmy, and the piano accompaniment. Annabel's vocal line is in the treble clef, and Jimmy's vocal line is in the treble clef. The piano accompaniment is in the grand staff. The key signature has four flats. Chord symbols are placed above the staff: Bbm, Gb, Ab7, Db, Gb, Ebm, and Bbm. Measure numbers 39, 40, 41, and 42 are indicated above the Annabel staff. The lyrics 'If you could see — What I could be, —' are written below the vocal staves. The word 'wondering, hoping' is written below Annabel's lyrics for measure 40. Jimmy's staff has a measure number 8 below it.

9. Bluer Sky – 5 of 14

Chords: Ebm Db Bbm F 7/C Bbm Fm Ab/Eb

43 44 45 46

Annabel: Would it change what you are see - ing now? _____ Or

Jimmy: Would it change what you are see - ing now? Or _____

Pno.

Chords: Ebm7 Ab7 Gb/Db Ebm6 F 7 Bbm Ebm6 F 7 Bbm7

47 48 49 50

Annabel: would you see my past, and fly on by, _____

Jimmy: would you see my past, and fly on by, _____

Pno.

9. Bluer Sky – 6 of 14

51 Eb7 Ab Bb7 Eb Bb

Annabel 52 53 54

Leav-ing me in search of blu-er sky? _____

Jimmy 8 Leav-ing me in search of blu-er sky. _____ Ah _____

Pno.

55 Eb m6 Ab7 C m F 7 Eb/Bb Bb7

Annabel 56 57 58 59 60

Blu-er sky. call to arms ♩ = 64

Jimmy

Pno.

9. Bluer Sky – 7 of 14

Chord progression for the first system: Eb Bb7 Eb Bb7 Eb Bb7 Ab Eb Ab

Annabel (61): Though the writ - ing's fad - ing line by line
up for the challenge

Piano accompaniment (Pno.) for the first system.

Chord progression for the second system: Eb Bb7 Eb Ab Fm Cm Eb Bb7 Ab Eb Cm Ab/Eb

Annabel (65): Could I be your al - ways Val - en - tine? But —

Jimmy (8): Could I be your al - ways Val - en - tine?

Piano accompaniment (Pno.) for the second system.

9. Bluer Sky – 8 of 14

69 *D♭m6/E* *A♭* *D♭* *D♭ A♭*

Annabel *70 71 72*

_____ what do you see _____ To look at me? _____

wondering, hoping

Jimmy *8*

But what do you see _____ To look at me? _____

Pno.

73 *D♭ A♭ Fm B♭m Fm B♭m6 C sus C F7*

Annabel *74 75 76*

Just a sto-len mo - ment or a sign? _____

Jimmy *8*

Just a sto-len mo - ment or a sign? _____

Pno.

9. Bluer Sky – 9 of 14

77 78 79 80

Bbm Gb Ab7 Db Gb Ebm Bbm

Annabel

If you could see _____ What I could be, _____

Jimmy

If you could see _____ What I could be, _____

Pno.

81 82 83 84

Ebm Db Bbm F 7/C Bbm Fm Ab/Eb

Annabel

Would it change what you are see - ing now? _____ Or

Jimmy

Would it change what you are see - ing now? Or _____

Pno.

9. Bluer Sky – 10 of 14

85 Ebm7 A7 Gb/Db Ebm6 F7 Bbm Ebm6 F7 Bbm7

Annabel 86 87 88

would you see my past, and fly on by, _____

Jimmy 8

would you see my past, and fly on by, _____

Pno.

89 Eb7 Ab Bb7 Eb Bb

Annabel 90 91 92

Leav-ing me in search of blu-er sky? _____

Jimmy 8

Leav-ing me in search of blu-er sky. _____ Ah _____

Pno.

9. Bluer Sky – 11 of 14

93 *Ebm6* 94 *Ab7* 95 *Cm* 96 *F7*

Annabel

Jimmy

Pno.

Blu-er sky.

97 *Bb accel.* *Eb7* *Swing:* *N.C.* 98 *Ritzy* *Abm* 99

Annabel

Jimmy

Pno.

Blue skies could

Blue skies could

9. Bluer Sky – 12 of 14

100 D \flat D \flat 7 F \sharp m C \sharp 7

Annabel 101 102

al-ways be blu - er, New eyes could al-ways be new - er.

Jimmy 8

al-ways be blu - er, New eyes could al-ways be new - er.

Pno.

103 A C \sharp 7 F \sharp D \sharp m G \flat E \flat m

Annabel 104 105

Am I e - nough _____ to make me worth a try,

Jimmy 8

Am I e - nough _____ to make me worth a try,

Pno.

9. Bluer Sky – 13 of 14

Annabel Jimmy Pno.

106 B \flat F m7 D \flat A \flat B \flat 7

wondering, hoping

Or will you turn in search of blu - er

108

Annabel Jimmy Pno.

109 E \flat maj7sus A \flat A \flat B \flat 7 E \flat B \flat 7 E \flat B \flat 7 E \flat

Swing: 110 111 112

Should I give ro - mance an-o - ther try? Should I take this chance or pass — it by?

Could it be?

Should I take this chance or pass — it by?

9. Bluer Sky – 14 of 14

113 A \flat E \flat B \flat N.C. N.C.

Annabel 114 115

Is there some - thing here I won't _____ de -

Jimmy 8

Is there some - thing here I won't _____ de -

Pno.

116 A \flat /E \flat A \flat /E \flat E \flat

Annabel 117 118

ny? Nah.

Jimmy 8

ny? Nah.

Pno.

"FOLLOWING JIMMY VALENTINE"

49.

*ANNABEL and JIMMY EXIT in separate
directions.*

BLACKOUT.

10

ELMORE, ARKANSAS. HOTEL ROOM. LATER THAT AFTERNOON.

10

JIMMY ENTERS, opens his suitcase in front of a mirror, and pulls out Shifty's shoes.

REFLECTION

You didn't ship those to Shifty?

JIMMY

I forgot. I'll send them today.

REFLECTION

You want to send a package to Leavenworth from Elmore and hope no one will notice? What are you *doing* out there?

JIMMY

I - I must be slipping.

REFLECTION

It's time to go straight.

JIMMY

Oh, that's easy for you to say, Mr. Henry Spencer.

REFLECTION

Yes. Thanks for the name, by the way. I like it. It has poetry.

JIMMY

Well, don't get too attached to it. Next town I'll use a different alias.

REFLECTION

Oh, I don't think so.

JIMMY

Whaddya mean?

REFLECTION

I don't think there'll be another alias.

JIMMY

Why not?

REFLECTION

Annabel.

Annabel's mine, pal!

JIMMY

You walked away.

REFLECTION

Oh, you think she'd go for you? You're just a square. In a rectangle.

JIMMY

You're just a crook from a cage.

REFLECTION

I know. It's hopeless.

JIMMY

Unless we work together.

JIMMY AND REFLECTION

My brass,

JIMMY

And my polish,

REFLECTION

My guts,

JIMMY

And my glory.

REFLECTION

But we'll have to go straight, won't we.

JIMMY

JIMMY and REFLECTION nod.

(pointing)

We'll open a shoe store.

JIMMY AND REFLECTION

Or go to some other town and find someone else.

REFLECTION

No. It has to be Annabel.

JIMMY

Why?

REFLECTION

***SONG #10 "SURROUNDED" (JIMMY,
REFLECTION)***

Surrounded

(Jimmy, Reflection)

4/10/24

10

REFLECTION: Or go to some other town
and find someone else.

JIMMY: No. It has to be Annabel.

REFLECTION: Why?

Music & Lyrics by
JEFF FLASTER

country swing $\text{♩} = \text{♩}^3$

$\text{♩} = 120$

Jimmy

Piano

Jimmy

Pno.

Jimmy

Pno.

8 F B \flat 2 F E \flat B \flat 3 F B \flat 4 F E \flat B \flat None of the em'-rals I

5 prize, 6 Will e-ver shine like her eyes. 7 And all the gold in my

9 E \flat 10 C 11 F B \flat 12 F E \flat B \flat 8 lair Will ne-ver glow — like her hair. With all my run-nin' a -

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10. Surrounded – 2 of 8

Jimmy

13 F F7 B♭ F7 B♭ F B♭ F

8 round, I near-ly lost what I'd found. I was-n't look-in' for

Pno.

17 E♭ C F F7

8 this, But now I long for her ____ kiss.

Pno.

20 B♭ F C B♭ F

8 Must we re - a - lign? I ____ was do-in' fine. Have ____ I lost my mind, or found ____ it? ____

Reflection

8 Must I cross a line? I ____ was do-in' fine. Have ____ I lost my mind, or found ____ it? ____

Pno.

10. Surrounded – 3 of 8

Jimmy

Reflection

Pno.

24

B \flat C B \flat B \flat

25 26 27

Up a rope I'd climb In _____ the nick of time, Now _____ I fear that I'm _____ sur-

28

F B \flat F E \flat B \flat F F7 B \flat F7

29 30 31

round ed. _____ I was so ja-ded be - fore, I'd a-di-os out the

32

B \flat F B \flat F E \flat C

33 34 35

door. But I've been hid-in' too long. It's time to learn a new

10. Surrounded – 4 of 8

Jimmy

Reflection

Pno.

36 37 38 39

F F7 Bb F C Bb

song. Must we re-a-lign? I ____ was do-in' fine. Have ____ I lost my mind, or found

Must we re-a-lign? I ____ was do-in' fine. Have ____ I lost my mind, or found

40 41 42 43

F Bb C Bb

____ it? ____ Up a rope I'd climb In ____ the nick of time, Now ____ I fear that I'm ____

____ it? ____ Up a rope I'd climb In ____ the nick of time, Now ____ I fear that I'm ____

'70s rock ♩ = ♩

Jimmy

44 $B\flat$ 45 F $E\flat/F$ $B\flat$ $E\flat$ 46 $E\flat$ 47 $E\flat$ $A\flat$ $E\flat$

8 _____ sur-round-ed. _____ Who is tak-ing con-trol _____ of my
facing the issue

Reflection

8 _____ sur-round ed. _____

Pno.

48 $B\flat$ $G7$ C G C F C F $B\flat$ $G7$ 49 50 51

8 soul? Could this be a new start for my heart?

Pno.

52 Cm 53 Gm 54 Gm

8 I've been run-nin' this show, But mo-rale's run-nin' low _____ Is it time to let

Pno.

10. Surrounded – 6 of 8

55 Gm Bbmaj7 C7 56 3 3 57 F C7 F C Bb Gm C7 58 59

Jimmy 8 go? Go a-head, take the wheel. Cut the cards. Your deal.

Pno.

country swing $\text{♩} = \text{♩} \text{ } ^3$ REFLECTION: Wait. You want *me* to go out *there*? JIMMY: No, I *need* you to come out here, because *I* need to *hide*, in there.

60 Bb 61 Am C 62 Bb 63 F

Pno.

64 65 66 67 C7 C7sus

Jimmy 8 REFLECTION: I'm not ready. REFLECTION: Why? BOTH: She's
JIMMY: You have to be. JIMMY: You know why. Annabel.

Reflection 8 Bb C Bb She's

Pno.

10. Surrounded – 7 of 8

68 B \flat Am F C6 B \flat B \flat

Jimmy
8 got me dead to rights, I'll give _____ her all my nights. Fence _____ 'em for de - lights un-bound
acceptance

Reflection
8 got me dead to rights, give _____ her all my nights. Fence _____ 'em for de - lights un-bound

Pno.

71 F B \flat C B \flat

Jimmy
8 _____ ed. _____ Take a look at me, I _____ was proud and free. Now _____ I'd ra-ther be _____

Reflection
8 _____ ed. _____ Take a look at me, I _____ was proud and free. Now _____ I'd ra-ther be _____

Pno.

10. Surrounded – 8 of 8

'70s rock ♩ = ♩

B♭ F C F B♭ Gm7/C F

Jimmy

75 8 sur - round - ed. ____ Sur - round - ed. ____

76 77 78

Reflection

8 sur - round - ed. ____ Sur - round - ed. ____

Pno.

The musical score is for a song titled "10. Surrounded" (part 8 of 8). It features three parts: Jimmy, Reflection, and Piano (Pno.). The key signature has one flat (Bb). The tempo/style is marked as "'70s rock" with a note value of ♩ = ♩. The score shows measures 75 through 78. Jimmy and Reflection have lyrics: "sur - round - ed." and "Sur - round - ed.". The piano accompaniment consists of chords and moving lines in both hands. Chords indicated above the staff are Bb, F, C, F, Bb, Gm7/C, and F. Measure numbers 75, 76, 77, and 78 are placed above the Jimmy staff. Jimmy's part starts with a whole note Bb in measure 75, followed by eighth notes in 76, 77, and 78. Reflection's part follows a similar pattern. The piano part provides harmonic support with chords and moving bass lines.

JIMMY pulls REFLECTION out of the mirror.

JIMMY

(falling into the mirror himself)

Wait. Maybe there's another waaaaay!

REFLECTION (NOW OUTSIDE THE MIRROR), adjusts his tie, while JIMMY (NOW INSIDE THE MIRROR), gives REFLECTION (OUTSIDE) a raspberry.

BLACKOUT.

11

ELMORE, ARKANSAS. MAIN STREET. TEN DAYS LATER (3/13/1922).

11

LIGHTS UP ON:

The front door of COLLETTE's house.

*REFLECTION (OUTSIDE) ENTERS and
rings the doorbell.*

***SONG #10A "DOORBELL"
(INSTRUMENTAL)***

Doorbell

(Instrumental)

11/28/23

10a

Lights up on the front door of COLLETTE's house.
JIMMY ENTERS and rings the doorbell.

Music & Lyrics by
JEFF FLASTER

doorbell ♩ = 90

Piano

The musical score is written for piano in 4/4 time. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is a simple melody consisting of four measures. The first measure is a whole rest. The second measure contains a quarter note on G4 (two lines up) and a half note on A4 (three lines up). The third measure contains a quarter note on G4 (two lines up) and a half note on F#4 (one line up). The fourth measure contains a whole note on F#4 (one line up). The piece ends with a double bar line.

*COLLETTE opens the door, revealing that
there is a mirror on the other side of it.*

COLLETTE

May I help you?

REFLECTION (OUTSIDE)

(noticing the reflection)

Oh.

JIMMY (INSIDE)

Really?! Come on!

(as if teaching a foreign language)

Good evening, ma'am,

REFLECTION (OUTSIDE)

Good evening, ma'am.

JIMMY (INSIDE)

My name is J- no. No, wait -

REFLECTION (OUTSIDE)

My name is Henry Spencer. I'm here to see Annabel. Is she at home?

COLLETTE

She'll be down shortly, Mr. Spencer.

JIMMY (INSIDE)

What about *her*?

REFLECTION (OUTSIDE)

I'm sorry?

COLLETTE

I said, she'll be down shortly, Mr. Spencer.

JIMMY (INSIDE)

Say something kind to Mrs. Adams, dodo.

REFLECTION (OUTSIDE)

Oh. And with whom do I have the pleasure of speaking while I wait? Are you -

JIMMY (INSIDE)

Don't you *dare* pretend to think she's Annabel's sister. She's *way* too smart for that.

REFLECTION (OUTSIDE)

Are you the lovely Mrs. Adams, of whom she speaks so fondly?

COLLETTE

I am, you charmer.

JIMMY (INSIDE)

That'll do, but it was close. Don't lay it on too thick.

COLLETTE

So tell me, Mr. Spencer. Where are you from? What brings you to Elmore?

JIMMY (INSIDE)

Start with the war.

REFLECTION (OUTSIDE)

I served in the French Foreign Legion.

COLLETTE

I thank you for your service. But the Great War ended four years ago. What have you been up to since?

JIMMY (INSIDE)

Oh, this and that.

REFLECTION (OUTSIDE)

A series of entrepreneurial ventures in varied locations, with some degree of success.

JIMMY (INSIDE)

What have I unleashed?

COLLETTE

And what brings you to Elmore?

JIMMY (INSIDE)

Runnin' from the law.

REFLECTION (OUTSIDE)

I'm opening a shoe store. I've learned that there is no exclusive shoe store in Elmore, and I would like to change that.

COLLETTE

I like the way you think. Will you be needing a loan?

REFLECTION (OUTSIDE)

No, I have sufficient capital from my other ventures.

COLLETTE

Oh, do tell me more about these other ventures.

ANNABEL ENTERS.

ANNABEL

Momma, must you interrogate him so?

COLLETTE

But darling, I know nothing about him.

ANNABEL

You know that he saved my life. Have you thanked him for that?

COLLETTE

Good heavens, what has happened to my manners! Thank you, Mr. Spencer, for saving the life of my impulsive, impertinent daughter. Would you like to come in for a glass of sweet tea?

JIMMY (INSIDE)

No, no, get out while the gettin's good. We can think of careful answers before we see her again.

REFLECTION (OUTSIDE)

I'm sorry, Mrs. Adams, I'm afraid we must be going, or we'll be late for our reservation. It was a pleasure to meet you, ma'am.

COLLETTE

And you as well, Mr. Spencer.

*REFLECTION (OUTSIDE) takes
ANNABEL's arm.*

*REFLECTION (OUTSIDE) and ANNABEL
walk up Main Street to a sidewalk cafe.*

*COLLETTE stands on her porch and
watches them as they dine, stroll along Main
Street, and come across a hat store.*

***SONG #11 "UNDER THE SURFACE"
(COLLETTE, ANNABEL, REFLECTION
(OUTSIDE))***

Under the Surface

11

JIMMY: ... we must be going, or we'll be late for our reservation. It was a pleasure to meet you, ma'am.
COLLETTE: And you as well, Mr. Spencer.

(Collette, Annabel, Reflection (Outside))

4/10/24

Music & Lyrics by
JEFF FLASTER

Bond. James Bond. ♩ = 112

Collette

Piano

Collette

Pno.

Collette

Pno.

2 3 4

5 6 7 8

9 10 11 12

You're pol-ished

through and through When some-one's watch-in' you. Your ev'-ry

word is so re-fined. But some-thing's pla-guing on my

F 6 C A m D m E 7 A m

Em G C Em C 7 F B b E 7(b5)

A D G C D m F

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11. Under the Surface – 2 of 10

Collette

mind. _____ Cause Un-der the sur - face There's some-thing more. Should she

Pno.

13 B \flat C G C E7 Am Em Am Dm

14 15 16

Collette

o - pen a win - dow, or show him the door? _____ Such com - pel - ling con - fu - sion, But it's

Pno.

17 G C F F6/G F C G7

18 19

Collette

all I feel. Is he for real, _____ Or just _____ an il-lu - sion?

Pno.

20 E7 Am D7 C/G G

21 22 23

11. Under the Surface – 3 of 10

(COLLETTE walks inside
and closes the door.)

REFLECTION: (*picking up a hat*) Oh, try this one!
(ANNABEL tries it on, but it's too big and covers her eyes.)
ANNABEL: (*playfully*) Where'd you go? I can't see you.
REFLECTION: (*distressed*) Oh!

Collette

Pno.

24 F6 C Am Dm E7 25 26 27 Em G

ANNABEL: (*taking off the hat*) Henry? Are you alright?
REFLECTION: (*snapping out of it*) Sorry, I just remembered something,
and then forgot it again. Probably just business.

Pno.

28 C Em C7 F Bb E7(b5) A D 29 30 31

echo

ANNABEL: I don't need a hat today.
REFLECTION: (*offering his arm*) Then shall we?
ANNABEL: (*taking JIMMY's arm and continuing down Main Street*)
Oh, is that the hotel you're staying at? I'd love to show you the lobby. I could tell you stories about everything in it!

Pno.

32 G C Dm F Bb 33 34 35

11. Under the Surface – 4 of 10

REFLECTION: How intriguing!

(REFLECTION *sees EMIL through the lobby window.*
EMIL nods at REFLECTION.)

REFLECTION (*continued*): But I have a better idea.

ANNABEL: Did that man just nod at you?

Pno.

Chords: C, G, C, E7, Am

REFLECTION: He has a neck problem. *I'd* like to show *you* my shoe store!

Pno.

Chords: F, F6/G, F C, G7, E7, Am, D7

ANNABEL: Your shoe store?

REFLECTION: Or should I just take you home, so that your mother doesn't worry?

Pno.

Chords: C/G, G, F6, C, Am, Dm, E7

11. Under the Surface – 5 of 10

Am Em G C Em C7

48 Annabel The per-fect bon vi - vant, While at the res-tau-rant.

Pno.

52 F Bb E7(b5) A D G C

Annabel But now you've changed. You're act-ing shy. I should just

Pno.

56 Dm F Bb C G C E7 Am

Annabel smile, and say good-bye, But Un-der the sur - face There's

Pno.

11. Under the Surface – 6 of 10

Em Am Dm G C F F 6/G

Annabel

60 some - thing more. Should I 61 o - pen a win - dow, 62 or show him the door? ____ Such com -

Pno.

F C G7 E7 Am D7 C/G

Annabel

63 pel - ling con - fu - sion, But it's 64 all I feel. 65 Is he for real, 66 ____ Or just

Pno.

G F m6 C A b D b E b7 A b

Annabel

67 ____ an il - lu - sion? 68 ____ 69 ____ 70 ____

Reflection (Outside)

8 ____

Pno.

Must I be

11. Under the Surface – 7 of 10

71 Eb Db6/Eb Fm Cm Fm C7 F Bb Ebmaj7

Reflection (Outside) 8 72 73 74

a pris'-ner of my past? Can I find a way of

Pno. *more legato*

75 F7 Bb Dm Gm C

Reflection (Outside) 8 76 77

break-ing free? Here's a new life I'd hoped would

Pno.

78 D7 G C G C E7 Am

Reflection (Outside) 8 79 80

last. But my past caught up with me, 'Cause Un-der my sur-face, There's

Pno. *marcato*

11. Under the Surface – 8 of 10

Em Am Dm G C F F6/G

81 82 83

Annabel

Reflection (Outside)

Pno.

Such com -

some - thing wrong. Though the me - lo - dy chan - ges, It's still the same song. Such com -

F C G7 E7 Am D7 C/G

84 85 86 87

Annabel

Reflection (Outside)

Pno.

pel - ling con - fu - sion, But it's all I feel. Is he for real?

pel - ling con - fu - sion, But it's all I feel. Am I for real?

11. Under the Surface – 9 of 10

88 N.C. *rubato cadenza* 89 90 *tempo* 91 C

Reflection (Outside) 8 Am I learn-ing? Am I fail-ing, Blown a-bout by winds pre-vail-ing, Or _____

Pno.

92 G G7 C E7 Am G 93 94 C/G G C 95 *rit.*

Annabel Un-der the sur-face. Is this for

Reflection (Outside) 8 Just an il-lu - sion? Just an il-lu - sion. Is this for

Pno.

11. Under the Surface – 10 of 10

96 G7 ANNABEL:I'd love C
97 to see your store! 98 99

Annabel

real?

Reflection
(Outside)

8 real?

Pno.

The musical score is written for three parts: Annabel, Reflection (Outside), and Piano (Pno.). The key signature has one sharp (F#), and the time signature is 4/4. The score spans measures 96 to 99. Annabel's part is in the soprano register, starting with a half note G4 in measure 96, followed by rests in measures 97, 98, and 99. Reflection's part is in the soprano register, starting with a half note G4 in measure 96, followed by rests in measures 97, 98, and 99. The Piano accompaniment is in the bass register, starting with a half note G2 in measure 96, followed by rests in measures 97, 98, and 99. The lyrics 'ANNABEL:I'd love to see your store!' are written above the Annabel part in measures 97 and 98. The lyrics 'real?' are written below the Annabel part in measures 96 and 97, and below the Reflection part in measures 96 and 97. The lyrics 'real?' are also written below the Reflection part in measures 98 and 99. The piano part features a half note G2 in measure 96, followed by rests in measures 97, 98, and 99. The piano part also features a half note G2 in measure 96, followed by rests in measures 97, 98, and 99. The piano part also features a half note G2 in measure 96, followed by rests in measures 97, 98, and 99.

"FOLLOWING JIMMY VALENTINE"

58.

BLACKOUT.

12 ELMORE, ARKANSAS. SPENCER SHOES. FIVE WEEKS LATER (EASTER MONDAY) 12

LIGHTS UP ON:

REFLECTION (OUTSIDE) at a cash register facing offstage.

With one hand, REFLECTION (OUTSIDE) hands a shopping bag to an offstage customer, while with the other placing received cash into the register.

REFLECTION (OUTSIDE)

Thank you, Mrs. Thompson.

EMIL ENTERS.

Emil!

EMIL

(with a French accent)

Hey, there, Henry Spencer! How's business?

REFLECTION (OUTSIDE)

Great! As you can see.

(to another customer)

Thank you, Mrs. Peterson.

(to EMIL)

What are you doing here?

EMIL

I figured that if you can go sss-

REFLECTION (OUTSIDE)

Succeed in a shoe store,

EMIL

Exactly, then why can't I start a cafe?

REFLECTION (OUTSIDE)

Yes!

EMIL

Then I remembered, I do not have the capital.

Oh. REFLECTION (OUTSIDE)

But. I know someone who does. EMIL

Oh, Emil, I don't know. REFLECTION (OUTSIDE)

I think you should. EMIL

Why? REFLECTION (OUTSIDE)

Because otherwise I will tell all these nice people here the truth about you. EMIL

You can't. REFLECTION (OUTSIDE)

I can. EMIL

You won't. REFLECTION (OUTSIDE)

I will. EMIL

... Alright. Go ahead. REFLECTION (OUTSIDE)

What? EMIL

I'm calling your bluff. Ladies and gentlemen, my old friend Emil ... LaChance has an announcement to make. REFLECTION (OUTSIDE)

Good people, the man you see before you is not what he appears to be. This humble shoe salesman is really ... a hero! EMIL

Told ya. REFLECTION (OUTSIDE)
(aside)

EMIL

(aside)

Shut up.

(to the customers)

He saved my life in the war.

REFLECTION (OUTSIDE)

Emil, it was only a few feet back to the trench.

EMIL

Under fire. I still don't know why you did it.

REFLECTION (OUTSIDE)

Frankly, I thought we were goners either way. This way I thought we'd go together.

EMIL

Why would I matter so much to you? I'm just a -

REFLECTION (OUTSIDE)

Painter. Emil is a painter and a chef, who'll be opening up his own cafe in Little Rock. I'll be his backer and silent partner.

Tosses a set of keys offstage.

Stewart, mind the store, please. Emil, come with me.

REFLECTION (OUTSIDE) and EMIL walk out the back door and begin walking on Main Street.

Now I'll have to tell war stories. I *almost* wish you *weren't* bluffing.

EMIL

I wasn't bluffing. I meant to do it, Henry. I just couldn't. I don't know what happened.

REFLECTION (OUTSIDE)

I'm sorry, pal. No way around it. You're one of the good guys now.

EMIL

Phooey. At least I'll be with you again.

REFLECTION (OUTSIDE)

I hope so.

EMIL

What do you mean, you hope so? Are you still in the old business on the side?

REFLECTION (OUTSIDE)

No, but I still have my tools.

EMIL

So get rid of them.

REFLECTION (OUTSIDE)

It's not that easy.

EMIL

Why not?

REFLECTION (OUTSIDE)

Everyone here knows the green bag is mine. If I abandon it, some do-gooder will return it to me.

EMIL

I have it! Give me the bag at my cafe. If anyone asks, it's full of promotional shoe horns for me to give out.

REFLECTION (OUTSIDE)

Perfect! I'll write it into the contract.

EMIL

Contract?

*REFLECTION (OUTSIDE) and EMIL
arrive at the entrance of the Adams Bank.*

REFLECTION (OUTSIDE)

Here we are.

*REFLECTION (OUTSIDE) and EMIL enter
the Adams Bank. They walk to PHIL's desk.*

Hi, Phil, do you have any blank investment contracts?

COLLETTE

Phil, is that Henry?

PHIL

Yes, ma'am.

COLLETTE

Then send him in, please.

PHIL

He has a friend with him.

COLLETTE

Then send them both in. Think for yourself, man! What am I paying you for?

REFLECTION (OUTSIDE)

But -

PHIL

(softly)

You wanna try telling her no? I could sell tickets.

REFLECTION (OUTSIDE)

Not today, thanks. Let's go, Emil.

PHIL

Y'all're lucky. She's in a good mood today.

COLLETTE

(booming)

Where are they?

PHIL

On their way, ma'am.

(aside)

Good luck.

*REFLECTION (OUTSIDE) and EMIL enter
COLLETTE'S office.*

REFLECTION (OUTSIDE)

Mrs. Adams, allow me to introduce my friend Emil LaChance. Emil, Mrs. Adams.

COLLETTE

(shaking EMIL's hand)

Collette, please. Henry, nice to see you again. My daughter Annabel has only good things to say about you.

REFLECTION (OUTSIDE)

I hope she always will, ma'am.

COLLETTE

So do I. For your sake. Have a seat, boys.

*REFLECTION (OUTSIDE) and EMIL sit
down.*

Did I hear you mentioning investments?

REFLECTION (OUTSIDE)

Yes, ma'am, I didn't mean to bother you.

*COLLETTE waves her hand as if she were
swatting a dragonfly.*

We were just going to take a blank contract and fill it in.

COLLETTE

For?

REFLECTION (OUTSIDE)

Emil is starting his own cafe in Little Rock. I will be a minority shareholder.

COLLETTE

I want in.

REFLECTION (OUTSIDE)

Excuse me?

COLLETTE

I. Want. In.

REFLECTION (OUTSIDE)

But you don't know Emil at all.

COLLETTE

He's a friend of yours, isn't he?

REFLECTION (OUTSIDE)

Well, yes, but -

COLLETTE

Mr. Spencer, do I tell you how to run your shoe store?

REFLECTION (OUTSIDE)

No, ma'am.

COLLETTE

Then kindly stay out of my way. Monsieur LaChance, do you have any objection to my joining Mr. Spencer in purchasing a minority stake in your enterprise?

EMIL

No, madame.

COLLETTE

I expect you'll be needing a loan as well?

EMIL

Oh, that would be wonderful.

COLLETTE

Now the formalities require a tedious process, starting with verification of credentials, employment history, -

REFLECTION (OUTSIDE)

Oh, so tedious.

COLLETTE

Well, at my discretion, we can skip the formalities, since Emil is a friend of Henry's, and we can use Henry's shoe store as collateral.

REFLECTION (OUTSIDE)

My shoe store?

COLLETTE

Is that a problem, Mr. Spencer?

REFLECTION (OUTSIDE)

... No, ma'am.

*REFLECTION (OUTSIDE) kicks EMIL
under the table.*

EMIL

Ooh!

COLLETTE

Was there something you wanted to add, Monsieur LaChance?

EMIL

My apologies, madame, just ... an old war injury acting up.

COLLETTE

Alright. If you'll just tell me a little more about your friendship, I'll send you boys on your way.

*COLLETTE takes out a notebook and begins
taking notes.*

**SONG #12 MY OLD COMPANION
(REFLECTION (OUTSIDE), EMIL)**

My Old Companion

12

EMIL: ... an old war injury acting up.
COLLETTE: Alright If you'll just tell
me a little more about your friendship,
I'll send you boys on your way.

(Reflection (Outside), Emil)
4/10/24

Music & Lyrics by
JEFF FLASTER

Bob Hope and Bing Crosby
walk into a saloon ♩ = 92

(REFLECTION stands.)

Piano

Swing: ♩ = ♩³

F C7 F B♭6 F/C C7 F N.C.

(declaring his love for EMIL while wanting to strangle him)

Reflection (Outside)

5 F C7 F B♭

My old com-pan-ion, My bud-dy, my friend. Who would-a think it, To-

Pno.

Reflection (Outside)

8 B♭ C7 B♭ F C

geth-er a-gain, Like ma-gic. We

Pno.

12. My Old Companion – 2 of 6

2

*(REFLECTION looks at COLLETTE to see if that was enough.
COLLETTE waits with notebook open
for REFLECTION to continue.)*

Chords: C7, F/C, C, F, F, C7, F, Bb, Bb, C7, Bb, F, C

10
8
nev - er could do no wrong.

Pno.

13
8
My old com - pan - ion, In peace and in war, Just when it end - ed, You

Pno.

16
8
come back for more, How tra - gic, We

Pno.

11
12
13
14
15
16
17

4/10/24

*(REFLECTION looks at COLLETTE.
COLLETTE waits with notebook open
for REFLECTION to continue.)*

18 B♭ F C7

Reflection (Outside) 19

8 had been a - part — so long.

Pno.

20 B♭ E♭ A♭ E♭ F7 B♭7 F7

Reflection (Outside) 21 22

8 I am so glad — to know — him.

Emil (EMIL stands.)

(EMIL supports REFLECTION's evasions because otherwise they're both done for.)

It just makes him want to cry.

Pno.

12. My Old Companion – 4 of 6

4

(REFLECTION puts his arm around EMIL.)

B \flat F B \flat 7 E \flat D $^{\circ}$ F B \flat

23 24 25

Reflection (Outside) 8 Waa, waa, waa, I can't say how much I owe him.

Emil 8 I can't say how much. I owe. A

Pno. 8va 3 3 3

C7 N.C. C G/D C7/E F *(REFLECTION and EMIL C7 dance hokily.)*

26 27 28

Reflection (Outside) 8 Lie, lie, lie My old com-pan-ion, A

Emil 8 mil-lion would still be a lie. Lie, lie, lie My old com-pan-ion, A

Pno. 8va 3 3 3

12. My Old Companion – 5 of 6

29 F B♭ B♭ C7 B♭ 5

Reflection (Outside) 8 bro-ther to me, — Is the com-pan-ion No o-ther could be. — My

Emil 8 bro-ther to me, — Is the com-pan-ion No o-ther could be. — My

Pno. (8va) *tr*

32 F C C C7 C

Reflection (Outside) 8 heart knows — That I could go on — and on. —

Emil 8 heart knows — That I could go on — and on. —

Pno. (8va) *tr*

12. My Old Companion – 6 of 6

6

C/B \flat

B \flat

F/C

B \flat 7

F

35

36

Reflection
(Outside)

But you're bu - sy, — So

(8^{va})

Pno.

(REFLECTION and EMIL
look at COLLETTE,
who nods and
closes her notebook.)
N.C.

37

B \flat

B \flat 7

38

F

C7(#5)

F

39

40

Reflection
(Outside)

now you need for us to be —

gone, gone, gone.

Emil

Gone, gone.

Pno.

4/10/24

"FOLLOWING JIMMY VALENTINE"

66.

COLLETTE (CONT'D)

That'll do, boys. Come back tomorrow and sign with Phil.

BLACKOUT.

13

NEW ORLEANS. JEN'S LIVING ROOM. LATER THAT NIGHT.

13

LIGHTS UP ON:

JEN at a table sitting up straight with her eyes closed and her hands on her temples.

ALICE stands in front of JEN, wearing Jen's huntress mask and costume, and a poppy on her lapel.

JEN

(opening her eyes)

Alice! Thanks for dropping in.

ALICE

Any time. How's the case going?

JEN

We know he took a train to Memphis. After that, the trail goes cold.

ALICE

That happens. Sometimes you just have to wait until it gets hot again.

JEN

Waiting isn't easy.

ALICE

No, it's inherently difficult, because we only have so much time. But sometimes the most efficient use of it is to wait. You can practice and get better. Remember the cat.

JEN

(nodding)

She sits motionless for hours as she waits for her prey to emerge. But I'm not a cat!

ALICE

You can learn. You can aspire.

JEN

I'd like to learn more from you. Are there any openings in your precinct?

ALICE

You're going to have to learn more where you are before you can join me here. How are you getting along with the men in your precinct?

JEN

Someone is leaving anonymous notes for me that aren't especially flattering.

ALICE

No dead rats?

JEN

Just notes.

ALICE

Then things are getting better. I'm glad.

JEN

It still isn't easy.

ALICE

I never said it would be.

JEN

I know. I remember your warnings from when you trained me.

ALICE

What else?

JEN

That's all.

ALICE

I'd heard that there was more.

JEN

You heard?

ALICE

You'd be surprised what I hear.

JEN

Then you know I shot someone?

ALICE

Yes. It's the toughest part of the job.

JEN

But this time I felt nothing.

ALICE

Nothing at all?

JEN

... No. I was satisfied. Al, am I a monster?

ALICE

No. Remember the last funeral you attended.

JEN

No. Please. It doesn't matter anymore.

ALICE

It does, or I wouldn't be here. Tell me why.

JEN

I can't.

ALICE

You can. Think. Close your eyes. Tell me about the funeral.

JEN closes her eyes and puts her hands on her temples.

JEN

It was ... yours!

JEN opens her eyes and is alone.

Because the first time I shot a man, I was afraid. And because I was afraid, I'd hesitated for a moment. And because of that moment, *he* shot *you*. And you were dying in my arms, and you -

Looks at the ceiling.

Why did you forgive me, Alice?! ... Not so I could sit here moping.

Standing.

So I could stand up, for you, for all the fallen, and do my job so you'd be proud.

SONG #13 "I WILL RISE" (JEN)

I Will Rise

13

(Jen)

5/24/24

JEN: ... Why did you forgive me, Alice?!
Not so I could sit here moping. So I could stand up,
for you, for all the fallen, and do my job
so you'd be proud.

Music & Lyrics by
JEFF FLASTER

determined $\text{♩} = 76$

Jen

Piano

Jen

Pno.

Jen

Pno.

Jen

Pno.

I believe $\text{♩} = 86$

whole, With burn-ing heart, And yearn-ing soul. We were a

$B\flat$ $E\flat/B\flat$ $B\flat$ $F7$ Dm $B\flat$
 $B\flat$ Gm Dm $B\flat$ $E\flat$ $B\flat$ $F7$ Cm $F7$
 $E\flat$ $B\flat$ F $E\flat$ $B\flat$ $E\flat$ $E\flat\text{maj}9$ F $B\flat$ F

I may be down, But ne-ver
 out. Though I may frown, I ne-ver doubt. I'm torn a-part, But still I'm
 whole, With burn-ing heart, And yearn-ing soul. We were a

13. I Will Rise – 2 of 8

12 Dm Gm Bb Gm Dm

Jen 12 team, 13 But now you're _____ gone. _____ 14 While I've got steam, 15 16

Pno.

17 Gm Bb Eb Bb F Cm Bb/F F

Jen 17 I'll _____ car-ry on. 18 I'm _____ stay-ing in, 19 20 Though I may 21

Pno.

22 Cm F Eb Bb Eb Bb F Bb F

Jen 22 fall, 23 Un - til I win, _____ or lose it all. 24 25 26 And I will 27

Pno.

13. I Will Rise – 3 of 8

28 B♭ A♭ E♭ B♭ F B♭

Jen 28 29 30 31 32

rise, Strong - er — than I've e - ver been be - fore. I will rise,

Pno.

33 B♭ B♭7 E♭ F Dm Gm

Jen 33 34 35 36 37

Sail - ing for an - o - ther dis - tant shore. I will rise, I swear — by the

Pno.

38 E♭ B♭ F N.C. A♭/B♭ A♭ E♭ B♭ F

Jen 38 39 40 41 42 43

light that — was your eyes. I — will — rise. — While — on my

Pno.

13. I Will Rise – 4 of 8

44 Dm 45 Gm 46 B \flat 47 Gm 48 Dm 49 Gm B \flat

Jen
own, I'm my own friend. On me a - lone, I can de -

Pno.

50 E \flat B \flat F Cm B \flat /F F Cm

Jen
pend. I'm — in the dark, But still I see

Pno.

55 F E \flat B \flat 56 E \flat B \flat F B \flat F

Jen
A sin - gle spark — glow — just for me. And I will

Pno.

13. I Will Rise – 5 of 8

60 D \flat D \flat G \flat D \flat A \flat Fm B \flat

Jen 61 62 63 64

rise. I will ne - ver be _____ like the rest.

Pno.

65 B \flat E \flat A \flat E \flat E \flat G7 C C F

Jen 66 67 68 69

I will ne - ver feel _____ se - cond best. I en - dure their

Pno.

70 B \flat F C F E \flat E \flat

Jen 71 72 73 74

laugh - ter _____ their scorn, But ev' - ry mor - ning I wake up re - born. _____

Pno.

Let's go! $\text{♩} = 112$
N.C. E \flat /F

13. I Will Rise – 6 of 8

75 Eb/F Bb/F F N.C. F7 Bb Ab Eb

Jen 76 77 78 79

And I will rise Strong - er than I've

Pno.

80 Bb Eb Ab Bb Bb Bb7 Eb Bb

Jen 81 82 83 84

e - ver been be-fore, I will rise, Sail-ing for an-o - ther dis-tant

Pno.

85 F F Cm Eb Eb/F Bb F

Jen 86 87 88 89

shore. I will rise, I swear by the light that was your eyes, I

Pno.

13. I Will Rise – 7 of 8

90 91 92 93 94

B \flat F B \flat F B \flat E \flat B \flat E \flat B \flat E \flat

Jen will rise. I will rise. By the

Pno.

95 96 97 98 99

A \flat E \flat B \flat E \flat G G7 C

Jen light that was your eyes. And I will rise

Pno.

100 101 102 103 104

B \flat F F C B \flat C C

Jen I will rise,

Pno.

13. I Will Rise – 8 of 8

105 F C F C G 106 G 107 F 108 F C F C 109

Jen

I will rise, _____

Pno.

110 G C/G Dm/F C F/C F/C 111 112 113 114 115

Jen

I _____ will rise! _____

Pno.

116 Fm6 Fm Fm6 C C 117 118 119 120

Jen

Pno.

"FOLLOWING JIMMY VALENTINE"

70.

BLACKOUT.

14

ELMORE. MAIN STREET. SIX WEEKS LATER (5/5/1922). NIGHT.

14

REFLECTION (OUTSIDE) standing in front of his store.

ANNABEL ENTERS.

ANNABEL

Henry, if you called me here to show me another new line of shoes, I swear -

REFLECTION (OUTSIDE)

I'm sorry about that first date, Annabel. I learned my lesson. Please. Come with me.

REFLECTION (OUTSIDE) opens a door, takes ANNABEL's hand, and they climb a flight of stairs.

ANNABEL

Where are we going?

REFLECTION (OUTSIDE)

(opening a door to the roof)

To the stars!

ANNABEL

I've lived here in Elmore all my life, Henry. I can see the stars any night.

REFLECTION (OUTSIDE)

Do you?

ANNABEL

I used to. I'd look up and imagine far-away worlds. Until the day I wondered why I bothered, when I could never go there. I'm just here. Maybe that's my fate and I should just accept it. Maybe the ancients were right, and the stars control our destinies.

REFLECTION (OUTSIDE)

(walking her to a blanket with a picnic basket on it)

I believe we make our own.

ANNABEL

And you want to make your own here?

REFLECTION (OUTSIDE)

Why not?

ANNABEL

Wouldn't you like to try someplace new? I know I would.

REFLECTION (OUTSIDE)

Annabel, if you'd seen what I'd seen, you'd really appreciate what we have here in Elmore.

ANNABEL

(sitting on the blanket next to REFLECTION (OUTSIDE))

Aunt Jen used to say that.

REFLECTION (OUTSIDE)

Aunt Jen?

ANNABEL

Not really an Aunt. She was just a very close friend of Mother's.

REFLECTION (OUTSIDE)

Was?

ANNABEL

Mother and Aunt Jen ... had a falling out. I may never see her again.

REFLECTION (OUTSIDE)

(putting an arm around ANNABEL)

I'm sorry. Oh, I like your perfume.

ANNABEL

Do you? It's called Huntress.

REFLECTION (OUTSIDE)

Huntress?

ANNABEL

It was a gift from Aunt Jen, part of a running joke we had. She thinks of herself as a huntress.

REFLECTION (OUTSIDE)

Oh? What does she hunt? Deer?

ANNABEL

No, thieves. She's a police detective. The last time she visited, I gave her a Diana the Huntress costume to wear for Mardi Gras. ... Henry?

REFLECTION (OUTSIDE)

Sorry, I was ... thinking.

ANNABEL

About?

REFLECTION (OUTSIDE)

Fate.

ANNABEL

You said we make our own.

REFLECTION (OUTSIDE)

Yes. But now I wonder. I see the stars, but I can never reach them, even if I were to spend my life trying. But you are farther away from who I've been than any star I've ever seen. And I *can* reach *you*. I can change my stripes, but not my scars. I should sell my store and move out west.

ANNABEL

Alone?

SONG #14 "WALK ON WITH ME"
(REFLECTION (OUTSIDE), ANNABEL)

Walk On with Me

14

REFLECTION: I can change my stripes,
but not my scars. I should sell my
store and move out west.
ANNABEL: Alone?

(Reflection (Outside), Annabel)
4/10/24

Music & Lyrics by
JEFF FLASTER

Piano

Rock on $\text{♩} = 72$

Chords: A^\flat , E^\flat , B^\flat , $\text{A}^\flat/\text{E}^\flat$, E^\flat

Reflection (Outside)

Chords: A^\flat , E^\flat , B^\flat , A^\flat , B^\flat , $\text{G}7$

8 I've ____ been run - ning ev - e - ry day, ____

Pno.

Reflection (Outside)

Chords: Cm , Gm , E^\flat , A^\flat , $\text{E}^\flat/\text{B}^\flat$, B^\flat

9 No time to waste, 10 no place to stay. 11 12

Pno.

14. Walk On with Me – 2 of 9

2

C7

Fm

Bb

Cm

Bb

13

14

15

16

Reflection
(Outside)

But now I've stopped 'cause I found you.

Pno.

17

Ab

Cm

Gm

Eb

Ab

Bbsus

Bb

18

19

20

Reflection
(Outside)

You want to run. What can I do? _____

Pno.

21

Cm

Bb

Db/Ab

Ab

22

23

24

Reflection
(Outside)

It was my fate _____ to find _____ One of the rest - less kind.

Pno.

14. Walk On with Me – 3 of 9

25 D \flat A \flat F m B \flat m D \flat E \flat 7sus E \flat 7 3

Reflection (Outside) 8 I've got a plan _____ in mind. Hear what I say. _____ Walk

Pno.

29 D \flat A \flat E \flat E \flat 7 D \flat

Reflection (Outside) 8 on with me. _____ Come be my home, _____ 'Cause

Pno.

33 F m A \flat B \flat D \flat F m E \flat

Reflection (Outside) 8 I will not run off a - lone. _____ Come

Pno.

14. Walk On with Me – 4 of 9

4

D \flat

E \flat /D \flat

F m

B \flat m

F m

37

38

39

40

Reflection
(Outside)

8 share my joys, _____ Come share my sor - rows.

Pno.

Reflection
(Outside)

41

B \flat

F m

D \flat m6

A \flat

E \flat

A \flat

E \flat

accel.

42

43

44

45

8

My yes - ter - days, _____

Our

to - mor - rows.

Pno.

46

A \flat

E \flat

B \flat

B \flat 7

A \flat

E \flat

47

48

49

Let's go! $\text{♩} = 86$

Pno.

14. Walk On with Me – 5 of 9

50 $A\flat$ 51 $E\flat$ $B\flat$ $A\flat$ 52 $E\flat$ $B\flat$ $G7$ 5

Annabel

I've been stand - ing per - fect - ly _____ still.

Pno.

54 Cm 55 Gm $E\flat$ $A\flat$ 56 $E\flat$ $B\flat$ $G7$ 57

Annabel

Locked in a tower, high on a hill.

Pno.

58 C 59 Fm 60 $B\flat$ Gm 61 Cm $B\flat$

Annabel

I'm break - ing through, Ex - cept for you. _____

Pno.

14. Walk On with Me – 6 of 9

6 A \flat C \flat G \flat E \flat A \flat B \flat sus B \flat G7

Annabel

62 63 64 65

You think you're slow, But is it true? ____

Pno.

Annabel

66 67 68 69

Is it my fate ____ to find ____ The for-mer-ly rest - less kind? ____

Pno.

Annabel

70 71 72 73

Your plan will do ____ just fine, But I'd change a line. ____

Reflection (Outside)

8

Walk

Pno.

14. Walk On with Me – 7 of 9

7

Annabel

74 D \flat A \flat E \flat D \flat 2

75 76 77

Come run with me. _____ And we will roam. _____ You

Reflection (Outside)

8 on with me, _____ And we will roam. _____ You

Pno.

Annabel

78 F m B \flat D \flat F m A \flat

79 80 81

know I won't run off a - lone. _____ I'll

Reflection (Outside)

8 know I won't run off a - lone. _____ I'll

Pno.

14. Walk On with Me – 8 of 9

8

82 $D\flat$ $E\flat$ $B\flat m$ $F m$

Annabel

share your joys, _____ I'll share your sor - rows.

Reflection (Outside)

share your joys, _____ I'll share your sor - rows.

Pno.

86 $B\flat$ $F m$ $D\flat m6$ $A\flat$ $E\flat$

Annabel

Your yes - ter - days, _____ Our to - mor - rows.

Reflection (Outside)

Your yes - ter - days, _____ Our to - mor - rows.

Pno.

89 *poco rit.*

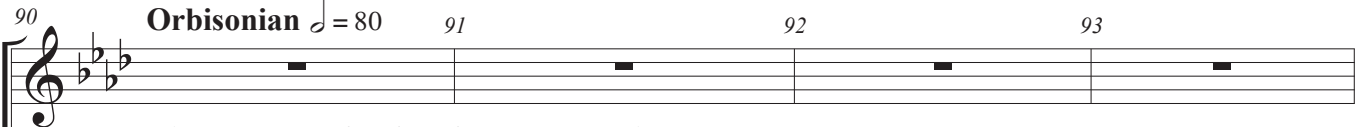
Fm
Orbisonian ♩ = 80

Bbm
91

E♭7sus
92

E♭7
93

Annabel

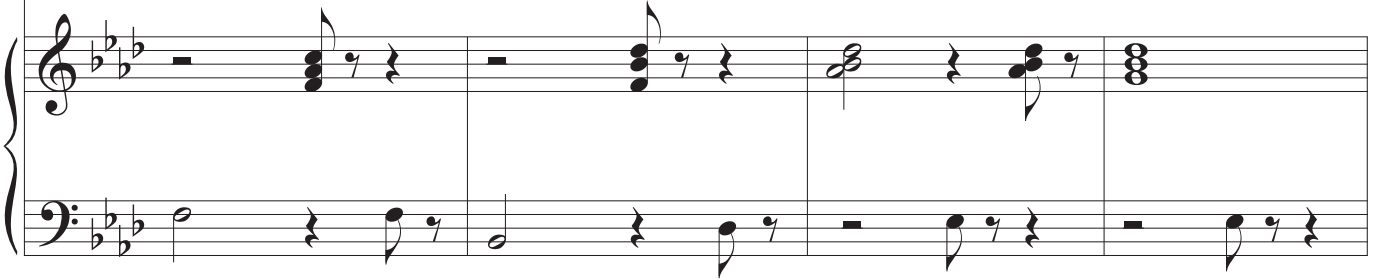


(REFLECTION kneels and presents a ring.)

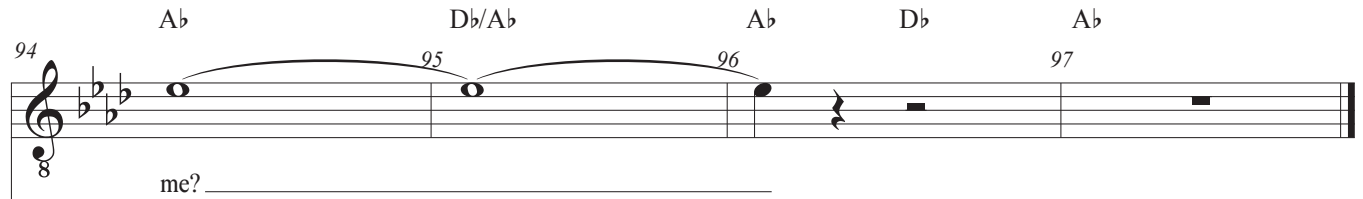
Reflection
(Outside)



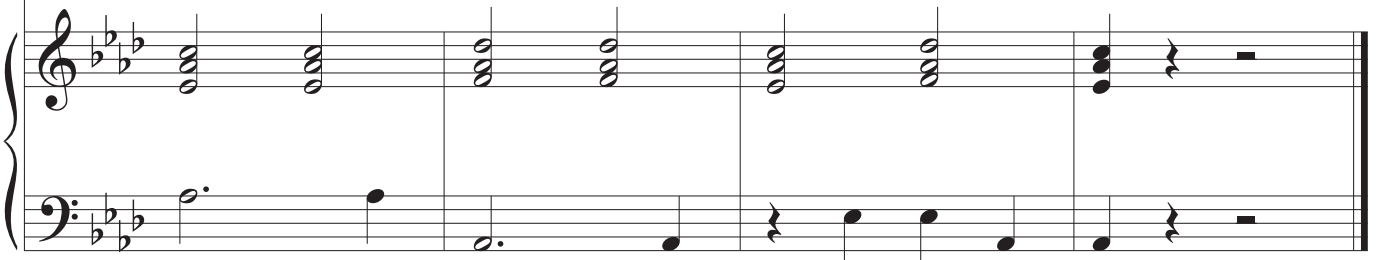
Pno.



Reflection
(Outside)



Pno.



ANNABEL accepts.

They kiss.

BLACKOUT.

15

ELMORE, ARKANSAS. SPEAKEASY. ONE MONTH LATER.

15

DRUNK leans against a table.

JEN ENTERS and approaches DRUNK.

JEN

I'm looking for a man about this tall, snappy dresser, and -

DRUNK

Why, that's me, darlin'!

DRUNK attempts to put his arms around JEN.

JEN

Hands off, pal.

JEN throws DRUNK offstage, and then walks up to the bar.

BARTENDER ENTERS and walks behind the bar.

Pardon me, have you seen -

BARTENDER

This is Club Anonymity, ma'am. No one knows anyone in here.

JEN

Understood.

BARTENDER

You a cop?

JEN

Not in here.

BARTENDER

There ya go. But stick around. You never know who might walk in.

JEN

(slapping a bill on the counter)

Black and tan.

BARTENDER

(pouring from a pitcher)

Coming up.

JEN
Keep the change.

*JEN retreats from the bar into a darker part
of the stage.*

ANNABEL ENTERS.

ANNABEL
(placing a bill on the counter)
Bubbly, please.

*BARTENDER pours ANNABEL's
champagne and EXITS.*

JEN approaches ANNABEL.

JEN
Annabel?

ANNABEL
Aunt Jen!

ANNABEL & JEN
What are you doing here?

Pause.

ANNABEL
I'm celebrating.

*ANNABEL raises a glass to her mouth with
her left hand.*

JEN notices ANNABEL's ring.

JEN
Oh, congratulations!

ANNABEL
Thank you.

JEN
Tom is lucky.

ANNABEL
No, not Tom.

JEN

Oh, thank goodness.

ANNABEL

My fiancée is Henry Spencer. He just came out of nowhere and swept me off my feet, literally.

JEN

Literally?

ANNABEL

I wasn't looking where I was going, and he raced into the street to save me from oncoming traffic.

JEN

Oh, Annabel, you should be more careful.

ANNABEL

I know.

JEN

And what do you mean, he came out of nowhere?

ANNABEL

Oh, Aunt Jen, you sound like my Mom, always afraid of strangers. Henry won Mom over with the success of his shoe store. He won me over with its roof, where he proposed to me under the stars.

JEN

That sounds romantic. You'd almost think he spoke French.

ANNABEL

Oh, but he does. He learned it in the Foreign Legion. He taught me a poem by Victor Hugo: J'entendais près de nous rire les jeunes hommes, mais nous disons: Je me souviens.

JEN

That's *not* how the Hugo goes! I *told* him (gasps)

ANNABEL

Aunt Jen?

COLLETTE ENTERS.

ANNABEL turns, sees COLLETTE, and assumes that JEN's gasp was because of COLLETTE's entrance.

Oh. I ... I think I'll head on home. We've got an early morning tomorrow.

ANNABEL kisses Jen's cheek and walks to COLLETTE.

Mother, Jen is here.

COLLETTE

I see that.

ANNABEL

I'll be going home and turning in.

COLLETTE
(kissing ANNABEL's cheek)

Good night, dear.

ANNABEL

Good night, Mother. Um -

ANNABEL EXITS.

COLLETTE walks to JEN.

COLLETTE

Don't tell me. You're here on a case.

JEN

How did you know?

COLLETTE

If you were here to see *me*, you would have come into the bank office.

JEN

I'm sorry.

COLLETTE

Is it Valentine? Is he here?

JEN

You know I can't talk about it.

COLLETTE

Oh my God. The bank!

JEN

It's alright. I'm here.

COLLETTE

For how long?

JEN

That's up to you. I could leave as soon as I close the case and never come back.

COLLETTE

Please don't.

JEN

But I still don't know if I want to transfer here.

COLLETTE

Doesn't matter.

JEN

Why not?

COLLETTE

Yea, though thou commuteth to the valley of the shadow of death, I will fear no train delay,
if thou catcheth the 5:45 to me.

***SONG #15 "COPINLAND" (COLLETTE,
JEN, DRUNK)***

CopinLand

15

COLLETTE: Yea, though thou commuteth
to the valley of the shadow of death,
I will fear no train delay, if thou catcheth
the 5:45 to me.

(Collette, Jen, Drunk)
3/11/24

Music & Lyrics by
JEFF FLASTER

heartbeat rock ♩ = 90

Collette

Piano

Collette

Pno.

Collette

Pno.

Chords: G, G, N.C., D, G, G7, C, Am7, Am7/D, N.C., G, F, C, G, G

Tempo: 10 gospel ♩ = 112

Lyrics: In the sta-tion of your heart, There's a train that won't de-
I believe
part Til it finds its en-gi - neer, Who can drive but ne-ver
steer. Ev' - ry morn - ing you a -

15. CopinLand – 2 of 12

Collette

14 C G Am E7 Am E7 D7

15 16 17 18

rise in, This train waits for _____ your com-mand. _____

Pno.

Collette

19 G C G7 C Cm6 G/D

20 21 22 23

Set your eyes on your ho - ri - zon Set your

Pno.

Collette

24 D7 G/D C G G F C G

25 26 27 28

course for Co - pin' - Land. On the one side,

Pno.

15. CopinLand – 3 of 12

Collette

29 lush and grow-ing. 30 On the o - ther, 31 bar - ren 32 33

Pno.

Collette

34 sand. 35 You and I can 36 keep it 37 flow - ing. 38

Pno.

G C G Am E7 Am E7

D7 G C G7 C Cm6

15. CopinLand – 4 of 12

39 G/D D7 G/D C G D

Collette 40 41 42 43

All a - board for Co - pin' - Land. All a -
I'll drink to that

Jen

Drunk (staggering in)

All a - board.

Pno.

44 Em/G D7 G D7 G C G D

Collette 45 46 47 48

board for ____ We are bound for ____ Bound for Co - pin' - Land.

Jen

board for ____ We are bound for ____ Bound for Co - pin'

Drunk

Co-pin' - Land. Cop-in' - Land.

Pno.

board for ____ We are bound for ____ Bound for Co - pin' - pin' Land.

15. CopinLand – 5 of 12

Sultry Blues $\text{♩} = 68$

Collette

Jen

Drunk

Pno.

49 *sultry blues* $\text{♩} = 68$

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493

15. CopinLand – 6 of 12

Chords: G G° G D D7 G Gm6 D D° A7sus

55 56 57

Collette

Jen

Drunk

Pno.

8 be - comes a dis - ease, And the

Hmm

8

Chords: A7 A7 D A G7 D G Gm6

58 59 60

Collette

Jen

Drunk

Pno.

8 weeds rise Til they're high-er than the trees.

8

15. CopinLand – 7 of 12

61 **Collette** **Jen** **Drunk** **Pno.**

gospel $\text{♩} = 112$

D **G/D** **D** **N.C.** **D** **Em/G** **G**

So blow your horn. And be re -

All a - board for
I'll drink to that

All a - board for

66 **Collette** **Jen** **Drunk** **Pno.**

G **Am/C** **C** **C** **C** **E♭**

born. We will come through. Both me and you. _____

Co - pin' - Land. _____ Co - pin' - Land _____

Co - pin' - Land. Co - pin' - Land _____

15. CopinLand – 8 of 12

71 Eb G C G D7 Am7 D7

Collette 71 We'll steam on, 72 Hand 73 in 74 hand. 75 To Co - pin' -

Jen All a - board for Co - pin' - Land.

Drunk 8 All a - board for Co - pin' - Land.

Pno.

76 C C G G G

Collette 76 Land. 77 78 79 80 E - ven

Jen E - ven

Drunk 8 (DRUNK passes out.) Co - pin'

Pno.

15. CopinLand – 9 of 12

81 F C G G C G Am E7 Am

Collette
— on a horse who's lop - in', Here you'll find a

Jen
— on a horse who's lop - in', Here you'll find a

Pno.

86 E7 D7 G C G7 C

Collette
place to stand. If you're mop - in' but still

Jen
place to stand. If you're mop - in' but still

Drunk
(DRUNK rises.) (DRUNK passes out.)
8 Find a place to

Pno.

15. CopinLand – 10 of 12

91 Cm6 92 G/D 93 D7 94 G/D C 95 G

Collette
hop - in', Find your way to Co - pin' Land.

Jen
hop - in', Find your way to Co - pin' Land.

Drunk
8 All a -

Pno.

96 G 97 Am/C 98 G/D C 99 D C D7

Collette
All a - board for Co - pin' - Land.

Jen
All a - board for Co - pin' - Land.

Drunk
8 board. Co - pin' - Land All a -

Pno.

15. CopinLand – 11 of 12

Collette

G Am G C D Am7 D G

100 101 102 103 104

All

Jen

All a - board for Co - pin' - Land. All a -

Drunk

board. Co - pin' - Land All a - board.

Pno.

Collette

C6 G G7 C C C C *ad lib*

105 106 107 108 109

a - board, Next stop Co -

Jen

board. home-mm

Drunk

All a - board. home-mm

Pno.

home - mm

home - mm

15. CopinLand – 12 of 12

110 N.C. 111 **gospel** $\text{♩} = 112$ 112 113 114

Collette

pin' Landl _____

Jen

All a - board for Co - pin' - Land. _____

Drunk

All a - board we're bound for Co - pin' - Land. _____

Pno.

8

115 G C6 G C G

Collette

Jen

All - a - board _____ for _____ Co - pin' - Land!

Drunk

8

All a - board for Co - pin' - Land!

Pno.

8

JEN and COLLETTE embrace.

BLACKOUT.

16 ELMORE, ARKANSAS. HOTEL ROOM. THE FOLLOWING MORNING (6/6/1922).16

*REFLECTION (OUTSIDE) lifts his green
checkered bag and walks to the mirror.*

JIMMY (INSIDE)

It's time, Henry, isn't it.

REFLECTION (OUTSIDE)

Yes, Jimmy, it is. ... Emil's invited Shifty to his cafe. I'll give him his shoes there.

JIMMY (INSIDE)

He goes by his real name now--Shelby Shifflin.

REFLECTION (OUTSIDE)

Sheesh. No wonder you called him Shifty.

JIMMY (INSIDE)

I'm ready to go now.

REFLECTION (OUTSIDE)

Hold on for a minute.

JIMMY (INSIDE)

Alright.

REFLECTION (OUTSIDE)

Thank you.

JIMMY (INSIDE)

So what did you want to say?

REFLECTION (OUTSIDE)

Thank you, Jimmy Valentine.

JIMMY (INSIDE)

How can you say that? Without all those years when I was stealing, you could have been a big name in shoes.

REFLECTION (OUTSIDE)

Not as big a name as yours. Jimmy Valentine's a tough act to follow--the headlines, the skywriting.

JIMMY (INSIDE)

Mmm, skywriting.

JIMMY AND REFLECTION

Annabel.

REFLECTION (OUTSIDE)

Thank you most of all for Annabel.

***SONG #16 "EASY DOES IT (REPRISE)"
(REFLECTION (OUTSIDE), JIMMY
(INSIDE))***

Easy Does It (Reprise)

(Reflection (Outside), Jimmy (Inside))

4/10/24

16

JIMMY and REFLECTION: Annabel.

REFLECTION: Thank you most of all for Annabel. *[MUSIC IN]*

Music & Lyrics by
JEFF FLASTER

Chopinesque ♩ = 68

JIMMY: I hope you're very happy together. And now, –

Piano

F C7sus F C A Dm Gm/D C C7 F/C C7

Reflection (Outside)

Jimmy (Inside)

Pno.

F C7sus A Dm E7 Am C

6 7 8 9 10

Ea - sy does it. attaining understanding No, but

Real - ly, was it?

16. Easy Does It (Reprise) – 2 of 4

2 F G7 Cmaj7 Eb Eb7 Ab Bb7

11 12 13 14 15

Reflection (Outside) 8 we got through. But ne-ver tat-tered.

Jimmy (Inside) 8

Pno. Torn.

16 C7 F G/F F G/F F G/F F

17 18 19 20

Reflection (Outside) 8 Ne-ver shat-tered. Al-ways see-ing you.

Jimmy (Inside) 8 Shak-en Al-ways see-ing you.

Pno.

16. Easy Does It (Reprise) – 3 of 4

3

21 C G7sus G7 C G C C

Reflection (Outside)

8 So stitch my soul to - ge - ther,

Pno.

26 G C/G G7 F (points at JIMMY) F (points at himself) G

Reflection (Outside)

8 Though you're tough as lea - ther, Heel, and up - per in - to

Pno.

30 C (opening his arms) G C G7 (They embrace and merge into one person.)

Reflection (Outside)

8 one. In - to one.

Jimmy (Inside)

8 In - to one.

Pno.

4/10/24

16. Easy Does It (Reprise) – 4 of 4

4 G7

N.C.

33

34

Reflection
(Outside)

8

In - to one.

Jimmy
(Inside)

8

In - to one.

Pno.

(JIMMY steps away from the mirror, which then shows only a reflection of the furniture in the hotel room.)

N.C.

35

rit.

36

37

C

Pno.

"FOLLOWING JIMMY VALENTINE"

83.

JIMMY EXITS.

BLACKOUT.

17

ELMORE, ARKANSAS. BANK. MINUTES LATER.

17

*ANNABEL, COLLETTE, and JEN stand
near the vault.*

ANNABEL is wearing a red rose in her hair.

*JIMMY ENTERS, wearing a hat and
carrying his green checkered bag.*

*JIMMY puts down his bag, takes off his hat,
and puts the hat on top of the bag.*

COLLETTE

Jen, allow me to introduce Annabel's fiancée, Henry Spencer. Henry, this is my good friend Detective Jen Price.

JIMMY

Pleased to meet you, Detective Price.

JEN

You look familiar, Mr. ... Spencer, is it?

JIMMY

Oh, I get that a lot.

COLLETTE

Henry, the new vault is finally finished. The bank will open it officially when we return from Little Rock. Isn't it beautiful? It has three steel bolts and a time lock!

JEN

Do you know anything about vaults, Henry?

JIMMY

Of course I do.

JEN

Oh? Do tell.

JIMMY

I ... have a small safe in my store.

COLLETTE

And at the back, all my beautiful new safe-deposit boxes, waiting to be used. I have a lot of orders for these already.

ANNABEL

Looks like they're all being *used* already.

COLLETTE

No, darling, no one wants an open safe-deposit box. I close them for show.

JIMMY

But one is open, ma'am.

COLLETTE

Oh. Thank you, Mr. Spencer. I'll go close it. Excuse me.

*COLLETTE goes to the back of the vault
with a large key ring and begins trying keys.*

ANNABEL

(putting on JIMMY's hat)

Look at me, I'm Henry Spencer!

(affecting a deeper voice)

Pardon me, sir, I wonder if I could interest you in a new pair of wing tips. They're the latest in fashion.

*ANNABEL bends toward Jimmy's suitcase
and begins to pick it up.*

JIMMY

Careful! It's heavy.

ANNABEL

Wow! It sure is.

*ANNABEL overbalances while putting the
suitcase back down, stumbles, and catches
herself against the wheel of the vault door,
causing the wheel to spin and the door to
close, which traps COLLETTE inside.*

Momma?

JIMMY

You'll have to speak up.

ANNABEL

(louder)

Momma!

COLLETTE

(shouting, coming through the door softly)

Annabel!

ANNABEL

What's the combination?

COLLETTE

There isn't one.

ANNABEL

Then how do we get you out?

COLLETTE

Have Phil call Frankie in Little Rock. Frankie can be here in a few hours.

PHIL ENTERS with a notebook and begins searching for Frankie's number.

JIMMY

(to Jen)

She doesn't have that much time.

ANNABEL

(overhearing)

What!?

JIMMY

She has one hour's worth of air. That's all.

ANNABEL

No!!

ANNABEL pounds on the door.

JIMMY gently pulls ANNABEL away from the door.

COLLETTE

What's wrong?

JEN

(to COLLETTE)

Nothing. Everything will be fine. Don't worry. By the way, can you open that vault from the inside?

COLLETTE

No, we need Frankie, from Little Rock. Has Phil called him yet? (beat) I'm feeling a little light-headed.

JEN

(to COLLETTE)

Just sit down and relax. Help will be here before you know it.

COLLETTE shrugs and sits down.

(to JIMMY)

Could we dynamite it open?

JIMMY

(shaking his head)

The Wild West is gone, Detective.

JEN

The Fire Department!

JIMMY

Axes won't cut steel.

JEN

Maybe -

JIMMY

No. There's only one way and you know it.

ANNABEL

Henry?

COLLETTE

Will someone tell me what's going on out there? I can't see you!

JIMMY

(with a thousand-yard stare)

Henri *(first syllable is the opposite of "off", accented second syllable rhymes with "see")*. You should've kept your mask on, buddy. When their mustard gas takes your sight, it's too late. Medic just shook his head. All I can do is spare you the agony. Emil, hold him still. I don't wanna make this worse.

ANNABEL

(shaking JIMMY)

Henry!

JIMMY

Annabel?

ANNABEL

Yes, Henry, it's me, Annabel.

JIMMY

He was my *friend*, Annabel. None of us were saints, but that aerial poison is Hell. Henri deserved better. I gave him the one thing I could, with my rifle.

ANNABEL

You did him a kindness.

JIMMY

That's what Emil said, after ... I was looking at the business end of my pistol. I -

ANNABEL

It's alright. You're here now. The war is over.

JIMMY

But -

ANNABEL

Can you save my mother?

JIMMY

Your mother?

ANNABEL

Aunt Jen, for God's sake, are you just gonna stand there like a statue? Get him a glass of water, will ya?

JEN gets JIMMY a glass of water.

ANNABEL (CONT'D)

(gently, to JIMMY, while JIMMY drinks)

My mother is in the vault. Can you save her?

JIMMY

Oh. Yes. Yes, I can. Give me that rose you're wearing, will you, please?

ANNABEL gives JIMMY the rose and walks back to the safe.

JIMMY takes off his jacket, puts the rose in his vest pocket, and opens up his suitcase.

COLLETTE faints.

ANNABEL

Momma! Henry will get you out! ... Momma? ... Momma!!

JIMMY

She'll be fine. She's only fainted. I have all the time I need. I will save her. Stand back.

JIMMY begins laying out his tools on a table while ANNABEL stares at him.

SONG #17 "SHINE" (COLLETTE, JEN, ANNABEL, JIMMY, PHIL)

Shine

17

(Collette, Jen, Annabel, Jimmy, Phil)

4/10/24

ANNABEL: Momma! Henry will get
you out! ... Momma? ... Momma!!

JIMMY: She'll be fine. She's only fainted.
I have all the time I need. I will save her.
Stand back.

Music & Lyrics by
JEFF FLASTER

(JEN takes her badge out of
her pocket and looks at it.)

agitato ♩ = 120

Jen

Piano

LH

Jen

Pno.

Badge of hon - or, badge of glo -

- ry, I re - mem - ber how you'd shine. Now you tell a diff' - rent sto -

Chords: Eb, Ebsus, Ebmaj7sus, Ab2, Bb, Ab, Ab2, Fm, Cm, Bbsus, Bb, Eb, Gm

17. Shine – 2 of 18

2

(JIMMY begins drilling into the door of the vault.)

Chords: Cm Eb Ab Bb7 Ebmaj7sus Ab2 Bb

Jen: 8 ry. Can the hon-or still be mine? I had want-ed good and e -

Pno.

Chords: Ab Ab2 Fm Cm Bbsus Bb

Jen: 12 - vil. I had want-ed wrong and right. Thought I

Pno.

Chords: Eb Gm Cm Eb Ab Bb7

Jen: 15 knew where I'd be stand - ing, When the time would come to fight.

Pno.

18 *Bbsus* *D \flat* *Losing hope* *G \flat* *D \flat maj7* *B \flat m D \flat G \flat*

Jen. *I was wrong. And the sec-onds tick a - way On my*

Pno.

22 *B* *D \flat 7* *B* *D \flat 7* *A \flat m* *D \flat 7 G \flat* *D \flat /G \flat G \flat*

Jen. *chance to find some o - ther way, But the scales of Jus - tice*

Pno. *marcato*

25 *Bmaj7* *D \flat 7* *G \flat* *B* *D \flat 7*

Jen. *weigh my heart too hea - vy. When my love is free, it's*

Pno.

17. Shine – 4 of 18

4
28

G^bmaj7 B Bm D F[#]m A A D

Jen

my life on the line. _____ I should do my job _____ and

Pno.

31

G D F[#]m Bm Bm7 G D/G D C D7

Jen

make him pay the le-vy, But I'll see her eyes _____ af-ter I have sto - len their

Pno.

35

Gm7 E^bmaj9 A^b E^b B^b E^b A^b A^b6/B^b B^b7

Jen

shine. The one thing that was mine, _____ That

Pno.

38 $E\flat$ $E\flat$ sus $E\flat$ maj7sus $A\flat 2$ $B\flat$ 40

Jen shine.

Jimmy *I think I can*

Like my he - ro at the plate

Pno.

41 $A\flat$ $A\flat 2$ Fm Cm $B\flat$ sus $B\flat$ 43

Jimmy A-against a pit-cher throw-ing fast. I can

Pno.

44 $E\flat$ Gm $E\flat$ Cm Fm $B\flat 7$ 46

Jimmy dis - re - gard my fate. I can for - get a - bout my

Pno.

17. Shine – 6 of 18

6 Jimmy 47 $G\flat$ B *striving for serenity* B/A E/A B E/B A 48 49 50

8 past. Re - mem-ber this mo-ment. Your em'-rald eyes —

Pno. *legato*

51 Jimmy 52 53 54 55 E maj7 A A C#m F#m C#m B7 E A E B

8 shine. Re - mem-ber I love you. This mo-ment, you are mine. This

Pno.

56 Jimmy 57 58 59 B E B6 G#m A F#m E maj7 C#m

8 mo-ment was bor-rowed, But I won't be blue. I'll re -

Pno.

60 61 62 63

Jen

F#m C#m F#m Amaj7 B7 F#m7 But the

Jimmy

8 mem-ber, _____ in De - cem - ber, I had a spring with you. But the

Pno.

64 65 66 67

Jen

G Dmaj7 D6 G C/G Am D7 C G

sec-onds _____ tick a - way Til the bill comes due. I'll have to pay. —

Jimmy

8 sec-onds _____ tick a - way Til the bill comes due. I'll have to pay. — For I've

Pno.

6

17. Shine – 8 of 18

8

Jimmy

68

C G C

69 70

walked the right-eous line, — But it led me back — a - round.

Pno.

71

G C Eb

72 73

I sur - ren - der what I found — For

Pno.

74

Annabel

75 (watching) 76 77

Eb Eb Eb Eb A♭ Eb B♭ E♭maj7sus A♭2 Who

Jimmy

8

one last look at your eyes. How they shine.

Pno.

17. Shine – 9 of 18

Annabel

78 B♭7 E♭ Gm Cm E♭maj7sus A♭ E♭ A♭ 9

are you? I thought I knew. I've want - ed to mar - ry you, On - ly

Pno.

82 B♭/E♭ A♭ Fm A♭ Gm Cm

now I — see a my - ste - ry. I'd thought I knew the score. Though I knew — you had a his - to - ry, I

Pno.

85 A♭ B♭7 F# F#13 F#7 B F#7sus B

now see so much more. — E - ven so, — I

Pno.

87 *determined*

17. Shine – 10 of 18

10

B E/B B G#m D#7sus G#m C#m F#13 F#7

88

89

90

Annabel

still a - dore — you? Be my he - ro, I — im - plore you,

Pno.

91

F#7sus B C#m6 D#7 G#m G#m7 G#m6

92

93

cresc.

94

Annabel

You a-lone — can o - pen up — the door. — Cause

Pno.

cresc.

95 B/F# F#/B B E C#m7/F# B F#/B B E 96 97 98

Annabel I don't care — what else — you are. You'll al-ways be — my guid - ing

Jen Ah — Ah —

Jimmy Ah — Ah —

Pno.

99 G#m G#m7 G#m6 C#7 E E6/F# 100 101 102

Annabel star. Come on and shine — on —

Jen Ah — Shine! —

Jimmy Ah — Ah — Shine! —

Pno.

17. Shine – 12 of 18

12 B F# E Bmaj7sus F# Emaj7

103 104 105

Annabel me! _____ Do you know ____ I

Jen _____

Jimmy *determined* Badge of hon - or badge of glo - ry, I re -

Re - mem - ber ____ this mo -

Pno.

E D#m B E G#m

106 107 108

Annabel still a - dore ____ you? Be my he - ro, I im-plore ____ you

Jen mem-ber how you'd shine. Now you tell a diff'-rent sto-ry, can the hon-or still be mine?

Jimmy - ment, Your em' - rald eyes shine. Re -

Pno.

109 F# Ema7 E 110

Annabel You a - lone can o - pen up _____ the

Jen Want - ed good and e - vil, I had want - ed wrong and right. Thought I

Jimmy mem - ber _____ I love you. This

Pno.

111 D#m B E G#m7 112

Annabel door. Cause

Jen knew where I'd be stand - ing when the time would come to fight.

Jimmy mo - ment, _____ you're mine. Re -

Pno.

17. Shine – 14 of 18

14 B F# B E C#m7/F# B F# B

Annabel 113 I don't care ___ what else ___ you are. 114 You'll al-ways be ___ my 115

Jen Badge of hon - or, badge of glo - ry, I re-mem - ber

Jimmy 8 mem - ber this mo ment. Your ___ eyes

Pno. Badge don't of care ___ or, what else ___ you are mem - ber this mo

E G#m G#m7 G#m6 C#7

Annabel 116 guid - ing star. ___ Come on and 117 118

Jen how you'd shine. ___

Jimmy 8 shine. ___

Pno.

Annabel

119 E 120 E 6/F#

shine _____ on _____

Jen

Shine, _____

Jimmy

8 Shine, _____

Pno.

17. Shine – 16 of 18

16 E^b sus E^b A^b B^b E^b B^b E^b C m F m C F m

121 122 123 124

Annabel me! Come on and shine! Come on and

Collette *(opening her eyes from where she'd fainted)* Come on and shine on me, shine! Come on and

Jen Come on and shine on me, shine!

Phil *(watching and hoping)* Come on and shine on me, — shine! Come on and

Jimmy In this mo-ment you are mine. —

Pno. Come on and shine! Come on and

Come on and shine on me, — shine! Come on and —

17. Shine – 17 of 18

17

Annabel

Collette

Jen

Phil

Jimmy

Pno.

125

126

Bb7

Bb7

shine!

shine!

shine!

shine!

shine!

shine!

If I stay with - in the line, Will I rob you of that

17. Shine – 18 of 18

18

127

F m7/B \flat

128

129

E \flat maj 7

Annabel

Shine!

Collette

Shine!

Jen

shine? _____

Shine!

Phil

8

Shine!

Jimmy

8

How your eyes Shine!

Pno.

shine? _____

Shine!

How your eyes Shine!

JIMMY opens the door.

COLLETTE walks out of the vault.

ANNABEL rushes to COLLETTE and hugs her.

JIMMY puts on his jacket and walks to JEN.

ANNABEL and COLLETTE begin speaking softly to each other, and therefore do not notice the following exchange between JIMMY and JEN.

JIMMY (CONT'D)

I'm ready, Detective. Let's go.

JEN

Guess you're mistaken, Mr. Spencer. Don't believe I recognize you.

JEN walks to COLLETTE and hugs her.

ANNABEL runs to JIMMY and kisses him.

BLACKOUT.

18

LITTLE ROCK, ARKANSAS. EMIL'S CAFE. LATER THAT DAY.

18

LIGHTS UP ON:

*BROOKS, in plain clothes, talking to EMIL
at a table. Perhaps a romance is brewing
there, non?*

*JIMMY and ANNABEL ENTER. JIMMY is
carrying his green checkered bag in one
hand and holding ANNABEL's hand with the
other.*

JIMMY

(putting down his suitcase)

Annabel, there's something I need to tell you.

ANNABEL

No. There isn't.

JIMMY

But my past -

ANNABEL

Is in the past.

JIMMY

But it's still a part of me.

ANNABEL

But it isn't what defines you.

JIMMY

No. I'm Henry Spencer! But before I met you, I was -

ANNABEL

I don't care!

JIMMY

Why not?

SONG #18 "EVERY SONG" (ALL)

Every Song

18

JIMMY: No. I'm Henry Spencer!
But before I met you, I was –
ANNABEL: I don't care!
JIMMY: Why not?

(All)
5/24/24

Music & Lyrics by
JEFF FLASTER

triumphant $\text{♩} = 112$

Annabel

RH

Piano

LH

5

6

7

8

9

Annabel

Pno.

10

11

12

13

Annabel

Pno.

Ev' - ry song you've e - ver sung,

All a larms you've e - ver rung,

Ev' - ry glass of wine, And

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18. Every Song – 2 of 18

Annabel

14 F 15 F 16 C^{sus} 17 F C F C

ev' - ry cup of tea,

Pno.

Annabel

18 F 19 F 20 B^b 21 F F C F

Ev' - ry sun - rise, Ev' - ry moon,

Jimmy

8 Ev' - ry sun - rise, Ev' - ry moon,

Pno.

18. Every Song – 3 of 18

Chords: C F C F B \flat F B \flat F B \flat

22 Annabel Ev' - ry win - ter, 23 24 ev' - ry June, 25

Jimmy 8 Ev' - ry win - ter ev' - ry June,

Pno.

Chords: F F sus C7 F B \flat B \flat F B \flat

26 Annabel Ev - ry crook - ed line, 27 28 29 Has

Jimmy 8 Ev' - ry crook - ed line, Has

Pno.

18. Every Song – 4 of 18

Annabel

Jimmy

Pno.

30 F Bb6 Bb6/C 31 F Bb F 32 G/F G/F C6/D 33

brought you here to me.

brought you here to me.

(JEN and COLLETTE ENTER, holding hands.)

Pno.

34 G Am G C 35 D C6/D D7 36 37

gospel

(BROOKS walks away from EMIL to meet JEN.)
 JEN: Congratulations, *Detective* Brooks. I knew you could do it.
 BROOKS: Thanks to you.

Pno.

38 Cm Bb Cm Gm 39 40 Cm Fm Cm 41

driven

18. Every Song – 5 of 18

JEN: All you, kid. My thanks to *you* for getting me through a tough time.

BROOKS: That was all you, Detective.

JEN: Jen.

Pno.

BROOKS: Really?

JEN: Really.

(*BROOKS embraces JEN.*)

BROOKS: I look forward to working with you, (stuttering) Jen.

Pno.

JEN: Enjoy it while you can. I'm transferring to Elmore.

(*COLLETTE embraces JEN enthusiastically.*)

Excuse me, I'm being attacked by a civilian.

BROOKS: Do you require assistance, Detective?

JEN: No thank you. Good luck in New Orleans.

Pno.

(*BROOKS salutes JEN.*)

JEN returns the salute.

BROOKS walks back to EMIL's table.)

(*JEN and COLLETTE walk to a table.*)

Pno.

18. Every Song – 6 of 18

triumphant ♩ = 112

F F B \flat F F C F C F

58 59 60 61 62

Annabel
Jimmy
Pno.

Ev' - ry walk and Ev' ____ ry run. Ev' ____ ry

Ev' - ry walk and Ev' ____ ry run. Ev' ____ ry

C F B \flat F B \flat F B \flat F B \flat F

63 64 65 66 67

Annabel
Jimmy
Pno.

flow - er, ev' ____ ry gun. Ev ____ ry - one I

flow - er, ev' ____ ry gun. Ev ____ ry - one I

18. Every Song – 7 of 18

68 B♭ B♭ F B♭ F B♭6 B♭6/C F B♭ F B♭ F

Annabel 69 70 71 72

see _____ Has brought you _____ here _____ to me.

Jimmy 8 8 8 8

see _____ Has brought you _____ here _____ to me.

Pno.

73 F 7 B♭ B♭ F 7 B♭ B♭ F B♭

Annabel 74 75 76 77

Ev' - ry high and Ev' - ry _____ low, _____

Jimmy 8 8 8 8

Ev' - ry high, ev' - ry _____ low, _____

Pno.

18. Every Song – 8 of 18

78 F F7 Eb F7 Bb Bb F Bb Eb

Annabel 79 80 81 82

I ____ have seen them come and ____ go. ____ You ____ have

Jimmy 8

I ____ have seen them come and ____ go. ____ You ____ have

Pno.

83 C7 F/C Bb Bb F C F Bb C7 Gm7 F

Annabel 84 85 86 87

found me; this ____ I know. I ____ will hold you

Jimmy 8

found me, this ____ I know. I ____ will hold you

Pno.

18. Every Song – 9 of 18

88 C F B \flat F C F F B \flat

89 90 91 92

Annabel dear - ly. Ev' - ry ri - ver Ev' ____ ry

Jimmy oh ____ so dear - ly. ____ Ev' - ry ri - ver Ev' ____ ry

Pno.

93 F C F C F C F B \flat F B \flat F B \flat

94 95 96 97

Annabel stream, Ev' - ry wor - ry, ev' ____ ry dream.

Jimmy stream, Ev' - ry wor - ry, ev' ____ ry dream.

Pno.

98 F B \flat F 99 B \flat 100 B \flat F B \flat F 102 B \flat 6

Annabel

Jimmy

Pno.

All ___ that you will be _____ Has brought you ___ here

All ___ that you will be _____ Has brought you ___ here

103 B \flat 6/C N.C. 104

Annabel

Jimmy

Pno.

to me.

to me.

Insistent

(EMIL walks away from BROOKS to meet JIMMY.
JIMMY takes two cigars from his jacket pocket.
EMIL reaches for a cigar, but JIMMY pulls it back.)

JIMMY: Ah! I wanna hear you say it.
EMIL: Come on.
JIMMY: Say it.

105 B \flat E \flat F7 E \flat D \flat G \flat A \flat 7 G \flat A \flat G \flat 2

Pno.

(SHIFTY ENTERS, walking on a cane.)

EMIL: Shift -

JIMMY: Shelby! I've got something for you.

108 B \flat m7 E \flat Je me souviens E \flat maj7 B \flat /E \flat E \flat

Jen

109 110

Mm mm

Pno.

SHIFTY: (taking a cigar) Thanks!
JIMMY: Um, ok, but also these.

(JIMMY proffers the shoes he's been carrying since scene 1.)
SHIFTY: (taking the shoes) Wow! I haven't had shoes that fit since -

111 A \flat E \flat C m A \flat A \flat E \flat B \flat

Jen

112 113 114

mm mm

Pno.

18. Every Song – 12 of 18

(SHIFTY embraces JIMMY, and then limps to a table to put on his new shoes.)

Jen

Pno.

115 116 117 118 119 120

ah

Fm7 Fm7/Bb Bb Ebmaj7 Bb/Eb Eb Eb/Bb Bb7 Eb Bb

JIMMY (taking another cigar from his pocket): I always carry a spare, just in case. So?

EMIL: You win, mon ami.

(JIMMY gives EMIL a cigar.)

Pno.

121 122 123

Insistent piano rock

N.C. B E F#7 E F#B B

JIMMY: (pointing his cigar toward BROOKS at EMIL's table) You know she's a detective, doncha?

EMIL: So? I've been good since I got out.

Pno.

124 125 126 127

A/B E B A B E B F# E B

18. Every Song – 13 of 18

(EMIL walks back
to BROOKS.)

(JIMMY returns
to ANNABEL)

amazed ♩ = 112

Pno.

128 129 130

E B Eb7 Abm Eb7

Jimmy

131 132 133 134

Abm Eb7 Abm Db7 Gb

8 Ev' - ry stum - ble led me to you.

Pno.

Jimmy

135 136 137 138

Bm E° G Bm Bm F#7 Bm

8 You're the light that guides my way.

Pno.

18. Every Song – 14 of 18

Jimmy

139 8 G C Em Am F C G C

140 141 142

I can see it shin - ing through you.

Pno.

Jimmy

143 8 F G7 C F Gm7/C

144 145 146

Now at last I'm home _____ to

Pno.

18. Every Song – 15 of 18

147 *F triumphant* 148 *C7* *F* 149 *Bb* *F* 150 *C* *F* *C7* *F* 151 152

Annabel
Ev' - ry sha - dow, Ev' ry beam, Ev - ry wor - ry,

Collette Brooks
Ev' - ry sha - dow, Ev' ry beam, Ev - ry wor - ry,

Jen
Ev' - ry sha - dow, Ev' ry beam, Ev - ry wor - ry,

Jimmy
8 stay. Home — to stay. Through ev' - ry wor - ry, —————

Emil & Shifty
8 Ev' - ry sha - dow, Ev' ry beam, Ev - ry wor - ry,

Pno.
Ev' - ry sha - dow, Ev' ry beam, Ev - ry wor - ry,

Ev' - ry sha - dow, Ev' ry beam, Ev - ry wor - ry,

18. Every Song – 16 of 18

153 154 155 156 157 158

B \flat C7 F F C F B \flat B \flat N.C.

Annabel
Collette Brooks
Jen
Jimmy
Emil & Shifty
Pno.

Ev' - ry dream. All that you will be, _____ Has

Ev' - ry dream. All that you will be, _____ Has

Ev' - ry dream. All that you will be, _____

_____ for ev' - ry dream. _____ will be _____

Ev' - ry dream. All that you will _____

Ev' - ry dream. All that you will be, _____ Has

Ev' - ry dream. All that you will _____

18. Every Song – 17 of 18

N.C. N.C. F C F B \flat 2 B \flat 2 B \flat 2 N.C. N.C.

159 160 161 162 163 164

Annabel
brought you ____ here _____ to me. _____

Collette
Brooks
brought you ____ here _____ to me. _____

Jen
Has brought you ____ here _____

Jimmy
Has brought you ____ here _____

Emil &
Shifty
Has brought you ____ here _____

Pno.
brought you ____ here _____ to me. _____

Has brought you ____ here _____

18. Every Song – 18 of 18

The musical score is for the song "The Sound of Silence" and features six parts: Annabel, Collette Brooks, Jen, Jimmy, Emil & Shifty, and Pno. (Piano). The score is written in G major (one sharp) and 4/4 time. The lyrics are "To me, to me." and are repeated for each vocal part. The piano accompaniment consists of a treble and bass staff. The lyrics are written below the vocal staves, and the piano part is written below the vocal staves. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "To me, to me." and are repeated for each vocal part. The piano accompaniment consists of a treble and bass staff. The lyrics are written below the vocal staves, and the piano part is written below the vocal staves.

"FOLLOWING JIMMY VALENTINE"

92.

The end