



BASED ON THE NETFLIX ORIGINAL SERIES "BEAT BUGS"

CREATED BY

JOSH WAKELY

WRITTEN BY

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PERUSAL

(Workshop Draft)

BROADWAY
— LICENSING —

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ACTOR TRACKS

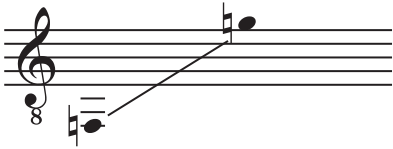
(10 Actors)

1. WALTER (M)
2. JAY (M)
3. CRICK (M or F)
4. KUMI (F)
5. BUZZ (F)
6. MR. MUSTARD (M)
7. PRUDENCE (F)
8. MINERBIRD #1/DORIS/THE QUEEN BEE (F)
9. MINERBIRD #2/POSTMAN BEE/CARPENTER ANT/STAGE MANAGER/JOE COCKEROACH/BILLY SHEARS (M or F)
10. MINERBIRD #3/MR. SUN/MUDWASP/SGT. PEPPER (M)

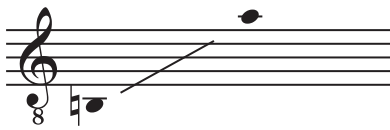
Beat Bugs

Character Vocal Ranges

WALTER



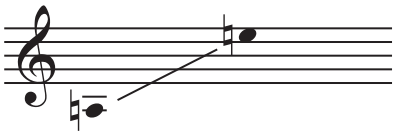
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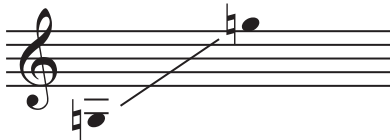
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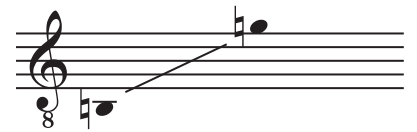
KUMI



BUZZ



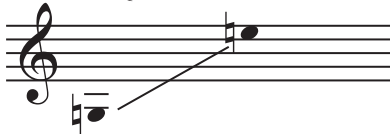
MEAN MR. MUSTARD



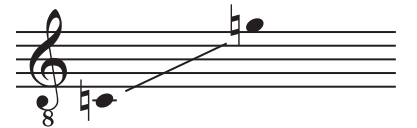
PRUDENCE



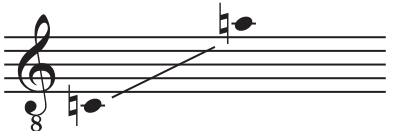
MINERBIRD #1 / DORIS /
THE QUEEN BEE



MINERBIRD #2 / POSTMAN BEE /
CARPENTER ANT /
STAGE MANAGER /
JOE COCKEROACH/ BILLY SHEARS



MINERBIRD #3 / MR. SUN /
MUDWASP / SGT. PEPPER



Beat Bugs: Saving Strawberry Fields Forever
Scenes, Characters, Musical Numbers, and Pages

Scene 1.....	1
Offstage Voices, Mr. Sun, Walter, Buzz, Jay, Crick, Kumi	
#1 Opening: Sun King (Offstage Voices)	
#2 Good Day Sunshine (Jay, Crick)	
#3 Birthday (Walter, Buzz, Jay, Crick, Kumi)	
#4 Strawberry Fields Forever (Walter, Buzz, Crick, Kumi)	
#4A Nowhere Man (Scene Change)	
Scene 2.....	11
Prudence, Mean Mr. Mustard	
#5 Nowhere Man (Prudence)	
Scene 3.....	13
Walter, Buzz, Jay, Crick, Kumi, Miner Birds, Mean Mr. Mustard	
#6 Tomorrow Never Knows (Mean Mr. Mustard, Miner Birds)	
Scene 4.....	19
Band Members, Walter, Buzz, Jay, Crick, Kumi, Sgt. Pepper, Roach, Mudwasp, Postman Bee, Doris, Prudence, Mean Mr. Mustard)	
#7 Sgt. Pepper’s Lonely Hearts Club Band (Band Members, Walter, Sgt. Pepper)	
#8 Come Together (Walter, Buzz, Jay, Crick, Kumi, Townsbugs)	
#9 In My Life (Walter)	
#10 The Word (Sgt. Pepper, Walter)	
Scene 5.....	33
Walter, Buzz, Jay, Crick, Kumi	
#10A When I’m Sixty-Four – Rehearsal (Walter)	
#11 Hello Goodbye/We Can Work It Out (Walter, Buzz, Jay, Crick, Kumi)	

Scene 6.....	40
Mean Mr. Mustard, Miner Birds, Prudence	
#11A Nowhere Man – Reprise (Prudence)	
Scene 7.....	43
Walter, Buzz, Jay, Crick, Kumi, Stage Manager	
#12 Eleanor Rigby (Walter)	
Scene 8.....	48
Walter, Buzz, Jay, Crick, Kumi, Prudence, Mean Mr. Mustard, The Queen-Bee, Joe Cockeroach, Mr. Sun	
#13 Magical Mystery Tour (Walter, Buzz, Jay, Crick, Kumi)	
#14 Lucy in the Sky with Diamonds (Walter, Buzz, Jay, Crick, Kumi)	
#15 Yellow Submarine (Walter, Buzz, Jay, Crick, Kumi)	
#16 Across the Universe (Walter, Buzz, Jay, Crick, Kumi)	
#17 With a Little Help from my Friends (Joe Cockeroach, Prudence, Mean Mr. Mustard, Walter, Buzz, Jay, Crick, Kumi)	
#18 All You Need is Love (Walter, Buzz, Jay, Crick, Kumi, Prudence, Mean Mr. Mustard)	

SCENE 1

THE BACKYARD

(SFX of chirping birds...the sun is just starting to rise.)

#1 OPENING: SUN KING

O.S. VOICES

AH
HERE COMES THE SUN KING
EVERYBODY'S LAUGHING
EVERYBODY'S HAPPY
HERE COMES THE SUN KING

(We see MR. SUN turn and come to life on stage as he oversees the backyard.)

MR. SUN

HELLO, everyone out there.

(beat)

I said, HELLO EVERYONE OUT THERE!...It's so wonderful to see all of you. For those of you who have forgotten what I look like, or if you live in Seattle, I am Mr. Sun! They call me the King of the Garden.

(He pauses to think)

Everyone does look UP to me, so I guess they don't have a choice.

(He laughs)

I know many of you have joined us today to answer that age-old question; How did Strawberry Fields come to be? Now that is a very interesting story. "Imagine" yourself as a tiny bug in a big backyard and well...you'll see.

#2 GOOD DAY SUNSHINE

(Lights come up on CRICK, asleep in his bed. Music builds, then JAY bursts onto the stage with his skateboard.)

JAY

GOOD DAY SUNSHINE
GOOD DAY SUNSHINE
GOOD DAY SUNSHINE

JAY (CONT'D)

I NEED TO LAUGH
AND WHEN THE SUN IS OUT
I'VE GOT SOMETHING I CAN
LAUGH ABOUT

I FEEL GOOD
IN A SPECIAL WAY
I'M IN LOVE AND IT'S A
SUNNY DAY

(looking at CRICK...in a loud whisper)

Crick? Crick? Wake up! Come on, dude.
(CRICK doesn't budge)

(a little louder now)

Crick! Wake up bro. Come on!
(still nothing)

*(JAY tiptoes over to CRICK, bends down MUSIC OUT and screams
into his ear)*

Lawnmower!!!!!!!!!!

(CRICK leaps up from his sleep screaming and running around)

CRICK

Where?! WHERE!?

(realizes, then to JAY)

I hate it when you do that.

*(music back in... CRICK is not amused and just wants to go back to
sleep)*

JAY

I said-
GOOD DAY SUNSHINE

(CRICK groans and puts the pillow over his head)

GOOD DAY SUNSHINE
GOOD DAY SUNSHINE

CRICK

I'M SO TIRED
I HAVEN'T SLEPT A WINK

CRICK (CONT'D)

I'M SO TIRED
MY MIND IN ON THE BLINK

JAY

Come on! We got big plans today - I'm gonna finally do the quadruple kick-flip with a pike twist!

CRICK

Is that even possible?

JAY

Ummmm...

(he kicks up his skateboard)

Not so far, but the day is still young!

WE TAKE A WALK
THE SUN IS SHINING DOWN
BURNS MY FEET
AS THEY TOUCH THE GROUND

CRICK

Jay, I actually have a lot to do today. I have to finish my latest invention for Walter, THE MI-CRICK-PHONE!

JAY

GOOD DAY SUNSHINE

CRICK

Can I get a little help from...

JAY

GOOD DAY SUNSHINE

CRICK

How about that silver hammer...

JAY

GOOD DAY SUNSHINE

I NEED TO LAUGH
AND WHEN THE SUN IS OUT
I'VE GOT SOMETHING I CAN
LAUGH ABOUT

JAY
GOOD DAY SUNSHINE
GOOD DAY SUNSHINE

GOOD DAY SUNSHINE

GOOD DAY SUNSHINE

GOOD DAY SUNSHINE

JAY & CRICK

GOOD DAY SUNSHINE
GOOD DAY SUNSHINE

(They both fall down laughing together)

JAY
That's the Crick I know! Heeyyyyy! You haven't forgotten, have ya?

CRICK
Forgotten what?

JAY
Oh Crick...only something we've known since the first day we've met! Don't you remember what's special about today?

CRICK
Well, I think I know that it's...I think it may be, uh, then again, uh, ummm, I'm not sure.

(KUMI, WALTER and BUZZ barge in with a birthday cake, gifts and other birthday party items)

KUMI, WALTER & BUZZ
HAPPY BIRTHDAY!!!!

#3 BIRTHDAY

KUMI

YOU SAY IT'S YOUR BIRTHDAY

JAY

IT'S MY BIRTHDAY TOO, YEAH

We're Birthday Buddies - remember?!

WALTER

THEY SAY IT'S YOUR BIRTHDAY

JAY & CRICK

WE'RE GONNA HAVE A GOOD TIME

BUZZ

I'M GLAD IT'S YOUR BIRTHDAY

ALL

HAPPY BIRTHDAY TO YOU

WALTER

Oh, my belli-ness this is SO exciting!

KUMI, WALTER & BUZZ

YES, WE'RE GOIN' TO A PARTY, PARTY

YES, WE'RE GOIN' TO A PARTY, PARTY

ALL

YES, WE'RE GOIN' TO A PARTY, PARTY

KUMI & BUZZ

WALTER

I WOULD LIKE YOU TO DANCE

(JAY and CRICK start doing goofy dance moves...they start playing games, blowing out candles...birthday party stuff)

BIRTHDAY

TAKE A

CHA-CHA-CHA-CHANCE

BIRTHDAY

I WOULD LIKE YOU TO DANCE

BIRTHDAY

ALL

OOO DANCE...YEAH!

JAY & CRICK

(to each other)

YOU SAY IT'S YOUR BIRTHDAY
IT'S MY BIRTHDAY TOO, YEAH
THEY SAY IT'S YOUR BIRTHDAY
WE'RE GONNA HAVE A GOOD TIME
I'M GLAD IT'S YOUR BIRTHDAY

ALL

HAPPY BIRTHDAY TO YOU

CRICK

Wow, that was a quick party.

BUZZ

It's over already?

WALTER

Yeah, we were told to keep it under three minutes and thirty seconds.

BUZZ

Why?

JAY

Because we have birthday thingies to do.

KUMI

Oh fun! How about we go on a fantastic adventure!?

CRICK

Good idea! There's a new exhibit at the Museum of Math and Scientific Formulas!

JAY

You have no idea how to be cool, do you?

WALTER

Orrrr...

(he suggests this all the time)

We could perform a medley of my greatest mime acts in a modern interpretation...

ALL

NO!

WALTER

OK. How about a musical! We can practice like this:

(He clears his throat and sings)

The silly slug slithered up the slippery slide.

KUMI

I don't think so.

BUZZ

The plan ish...

(beat)

Do we have a plan?

KUMI

The plan *is*, to go somewhere we have never been before. That's what makes an adventure a *real* adventure.

WALTER

I am not sure my offer of a medley of mime classics has been properly considered.

CRICK

Well...if it's a new adventure that you want, then I may know of just the place. A truly magical place.

WALTER, BUZZ, KUMI & JAY

OOOooooooooooooo.

WALTER

Magical?

CRICK

Yeah-and-and...*Mysterious*. That's right. A magical, mysterious place.

WALTER

Ooooooooo. I wanna go! I WANNA GO!

BUZZ

Where ish it, Crick?

CRICK

Well, I found it one night when I couldn't sleep. I was working on one of my inventions and my crickta-calculations didn't add up, so I went outside for some night air when I saw it...a mystical symbol.

ALL

OOOoooooooooooo.

#4 STRAWBERRY FIELDS FOREVER

CRICK

I followed it down a long and winding road, climbed pass the Mountain of Amazing Marvels, then came to a clearing and...

KUMI

What?!!! WHAT?!!!

CRICK

I had never seen something so amazing and so beautiful. They looked like they went on forever.

WALTER

What were they?

CRICK

Well, come on, I'll show you.

(Through this, the group begins to travel through the backyard. BUZZ now has a safari hat on. CRICK has turned a hairpin into a hiking pole. KUMI and JAY consult KUMI'S digital watch like it's a compass. They look deep into the backyard. WALTER lags behind, a little tired, finally catches up.)

CRICK

LET ME TAKE YOU DOWN
'CAUSE I'M GOIN' TO
STRAWBERRY FIELDS
NOTHING IS REAL
AND NOTHING TO GET HUNG ABOUT
STRAWBERRY FIELDS FOREVER

(they arrive at Strawberry Fields)

KUMI

Crick, this place is magical!

LIVING IS EASY WITH EYES CLOSED
MISUNDERSTANDING ALL YOU SEE
IT'S GETTING HARD TO BE SOMEONE

KUMI (CONT'D)

BUT IT ALL WORKS OUT
IT DOESN'T MATTER MUCH TO ME

ALL

LET ME TAKE YOU DOWN
'CAUSE I'M GOIN' TO
STRAWBERRY FIELDS
NOTHING IS REAL
AND NOTHING TO GET HUNG ABOUT
STRAWBERRY FIELDS FOREVER

BUZZ

Wow! What ish this place?

CRICK

It's called a preserve.

WALTER

I love jam!

CRICK

No...not that kind of preserve.

WALTER

I love jelly, too!

CRICK

No, no. A nature preserve. This is what I wanted to show you. They're called strawberry plants and there's plenty of them.

KUMI

They're so beautiful and colorful-

BUZZ

The colorful-esht!

WALTER

And-the delischioush-est!

ALL

Mmmmm. Strawberry.

BUZZ

NO ONE I THINK IS IN MY TREE

BUZZ (CONT'D)

I MEAN, IT MUST BE HIGH OR LOW

WALTER

I THINK A "NO" WILL MEAN A "YES"
BUT IT'S ALL WRONG
THAT IS, I THINK I DISAGREE

ALL

LET ME TAKE YOU DOWN
'CAUSE I'M GOIN' TO
STRAWBERRY FIELDS
NOTHING IS REAL
AND NOTHING TO GET HUNG ABOUT

STRAWBERRY FIELDS FOREVER
STRAWBERRY FIELDS FOREVER
STRAWBERRY FIELDS FOREVER

#4A NOWHERE MAN (SCENE CHANGE)

SCENE 2

MEAN MR. MUSTARD'S OFFICE

(PRUDENCE...MEAN MR. MUSTARD'S (THE STINK BUG) assistant is in an office answering ringing phones...the name plate on the big desk reads "Mean Mr. Mustard." Music out)

PRUDENCE

Mean Mr. Mustard's Destruction of Happiness Company, Hello-goodbye
(she hangs up)

Mean Mr. Mustard's Destruction of Happiness Company, Hello-goodbye
(she hangs up)...etc...

MEAN MR. MUSTARD

(entering)

Prudence! I've done it! I've done it this time! Ohh, Mom & Dad Stink Bug would be so proud. They knew my hard work would pay off! Everyone said it couldn't be done but *iiiiiiiiii* did it!

PRUDENCE

Did what? Finally figure out how to produce power by gaseous stink?

MEAN MR. MUSTARD

Pull my finger.

(She does and MEAN MR. MUSTARD let's out a stink from his tail.)

MEAN MR. MUSTRAD

(evil laugh)

Hahahahahahahahaha!

(PRUDENCE rolls her eyes)

MEAN MR. MUSTARD (CONT'D)

No. This is about the old lot on the corner of Blue Jay Way and Penny Lane! That's the perfect spot to build my new pollution factory. My old neighborhood! Oh Pru, this is perfect! A perfect spot to seek revenge on all the people who teased me when I was growing up!

PRUDENCE

Wait! That's not a vacant lot! That's a park! Bursting with life, animals and nature...a beautiful refuge for people to go and feel at peace.

MEAN MR. MUSTARD

Ehh. Potato bug – potato bug.
(pronounced 'po-TAY-toe, po-TAH-toe')

PRUDENCE

Sir, the zoning bird will never approve it. The park means too much to the community. It's a huge part of The Queen-Bee's new environmental preservation campaign. You know, "Everybody's Green?" I wouldn't recommend---

MEAN MR. MUSTARD

(interrupting)

Zip it, Pru. The Queen-Bee is too busy making honey for all the wild honey pies. She's not going to care about that silly green campaign. Besides, there's only one green that matters and that's MONEY! And nowhere in the world is someone as gaseous green as me. Nowhere in the world is someone as mean as me.

(MEAN MR. MUSTARD exits while PRUDENCE stays behind and does something)

PRUDENCE

And nowhere in the world is someone as unseen as me.

#5 NOWHERE MAN

HE'S A REAL NOWHERE MAN
SITTING IN HIS NOWHERE LAND
MAKING ALL HIS NOWHERE PLANS FOR NOBODY

NOWHERE MAN PLEASE LISTEN
YOU DON'T KNOW WHAT YOU'RE MISSING
NOWHERE MAN, THE WORLD IS AT YOUR COMMAND

DOESN'T HAVE A POINT OF VIEW
KNOWS NOT WHERE HE'S GOING TO
ISN'T HE A BIT LIKE YOU AND ME?

NOWHERE MAN DON'T WORRY
TAKE YOUR TIME, DON'T HURRY
LEAVE IT ALL TILL SOMEBODY ELSE
LEND YOU A HAND

HE'S AS BLIND AS HE CAN BE
JUST SEES WHAT HE WANTS TO SEE
NOWHERE MAN CAN YOU SEE ME AT ALL

SCENE 3

STRAWBERRY FIELDS

(ALL FIVE BUGS are sitting and/or laying full from eating strawberries. WALTER is the only one standing, still eating and telling his story.)

WALTER

...and I was sweating so much that when I ran out on stage, my squish started sliding, and sliding and sliding, right across the stage till I collected the leading lady! Oh, my belli-ness!

JAY

(being full)

Oh, my belli-ness.

WALTER

I know, right? I slid toward the footlights with her on board and we landed on top of the audience in the front row. I was sure I ruined *everything*...But they stood up and started cheering. They called it "immersive."

KUMI

Great story Walter!

BUZZ

I have a sh'tory too!

KUMI

(dismissively to BUZZ)

That's nice, Buzz.

(to the rest)

I wonder how long, I mean how far the Strawberry Fields go for?

CRICK

By my crick-to-calculations, I'd say they go for...well...forever.

BUZZ

Forever and ever and ever.

(CRICK sees the berry in WALTER'S arms and takes his Crick-to-tape and starts to measure it.)

CRICK

Eh...perhaps, we shouldn't eat too many.

JAY

Why not? Like you said, Crick – they go on forever!

CRICK

(As WALTER eats the strawberry, CRICK stretches the tape across WALTER'S stomach, measuring it instead)

Y-yes, but I didn't factor in Walter's appetite.

(we hear the sound of jackhammers)

WALTER

Uh-oh. What is that?

BUZZ

That's a shcarry shound?

(A flock of three MINER BIRDS, rough characters in yellow hard hats and neon vests, are pecking systematically at the strawberries, bobbing like a jackhammer ripping out plants by the roots.)

KUMI

Oh no – Miner birds! What are they doing here?

MINER BIRD #2

Woooo-weee. Well looky what we got ourselves here.

MINER BIRD #1

Hey. What're you bugs doin' here?

WALTER

Nothin'-nothin'. We were just leaving.

JAY

Wait – why should we leave?

MINER BIRD #1

I reckon you bugs better get outta here, quick-smart-like.

(the birds go back to pecking)

CRICK

Ah, excuse me. Th-there's a small problem.

MINER BIRD #1

Oh yeah? What's the problem?

CRICK

Ah, you see, at your rate of b-berry picking, you will endanger the long-term prospects of-

KUMI

If you keep pulling out the plants, soon there'll be no strawberries left for anybody!

JAY

Yeah, you're wrecking everything.

MINER BIRD #3

(he laughs)

That's the plan. Now bug off!

BUZZ

How rude-ish.

WALTER

I'm going to show you a thing or two, or my name isn't Walter W. Walrus.

(MEAN MR. MUSTARD and PRUDENCE enter through the birds)

MEAN MR. MUSTARD

My friends, my friends. What is this much ado about nothing?

WALTER

Oooo - Shakespeare. I like this guy.

MINER BIRD #1

Mr. Mustard, these bugs are well, buggin' us and they're tryin' to stop us from getting our work done.

MEAN MR. MUSTARD

I see.

JAY

Mr. Mustard? As in Mean Mr. Mustard who sleeps in the park?

WALTER

As in Mean Mr. Mustard who shaves in the dark?

CRICK

As in Mean Mr. Mustard who sleeps in a hole?

MEAN MR. MUSTARD

Ah-ah-ah. I'm fixin' that hole.

KUMI

Your birds are eating all the strawberries and aren't saving any for later.

BUZZ

Who'sh later?

JAY

Later is like, tomorrow, Buzz.

#6 TOMORROW NEVER KNOWS

(the birds all turn their focus menacingly on the BB. THE BIRDS fly into formation ala Sharks in WEST SIDE STORY. The BB & birds circle each other)

MEAN MR. MUSTARD

Ah...Tomorrow and tomorrow and tomorrow, yet tomorrow never knows.

TURN OFF YOUR MIND
RELAX AND FLOAT DOWNSTREAM
IT IS NOT DYING, IT IS NOT DYING

LAY DOWN ALL THOUGHT
SURRENDER TO THE VOID
IT IS SHINNING

MEAN MR. MUSTARD & MINER BIRDS

IT IS SHINNING

MINER BIRD #1

LISTEN TO THE COLOR
OR YOUR DREAMS

MINER BIRDS

IT IS NOT LIVING
IT IS NOT LIVING

(Ballet sequence begins with THE THREE BIRDS- doing a well-choreographed act which incorporates tying the BB together with construction tape...all the while, doing random batama, pirouettes and jettes.)

MINER BIRD #3

THAT YOU MAY SEE
THE MEANING OF WITHIN

MINER BIRDS

IT IS BEING
IT IS BEING

MEAN MR. MUSTARD

Everyone knows Strawberry Fields won't last forever. I'm just speeding up the process for it's a perfect location for my new pollution factory. Can't you smell all the progress! So-

PLAY THE GAME
EXISTANCE TO THE END
OF THE BEGINNING

MEAN MR. MUSTARD & MINER BIRDS

OF THE BEGINNING
OF THE BEGINNING
OF THE BEGINNING

(THE MINER BIRDS grab the tape and fling the BB off stage. The song ends. MUSIC OUT.)

MEAN MR. MUSTARD

Good work, you three.

MINER BIRD #2

Does that mean we're done for the day?

MINER BIRD #1 & MINER BIRD #3

Yeah!

MINER BIRD #2

Ahhh, free as a bird!

MEAN MR. MUSTARD

Fat chance. Now follow me over to the east end. I want to show you where those babbling beaks will be digging next!

MINER BIRDS

Awwwwwwwww. But it looks like it's might rain.

MEAN MR. MUSTARD

I got your forecast right here. Sunny with a chance of thunder and wind!

(MEAN MR. MUSTARD blows his stink in their direction.)

Now get going!

MEAN MR. MUSTARD (CONT'D)

(to PRUDENCE)

Awwwww...don't look so sad. Let me see your smile. Soon, this whole place will be alive and bustling with the smog of progress!

(to MINER BIRDS)

Come on, I didn't get where I am by waitin'.

(MR. MUSTARD & MINER BIRDS exit, leaving PRUDENCE alone and sad.)

Broadway Licensing Perusal
NOT FOR PRODUCTION

SCENE 4

THE TOWN SQUARE

#7 SGT. PEPPER'S LONELY HEARTS CLUB BAND

(The music begins in darkness. ..LIGHT UP on the town square...various bugs mingling... and in walks a group of four, interestingly-dressed performers. Costumes are like nothing anyone has ever seen before.)

BAND MEMBER #1

IT WAS TWENTY YEARS AGO TODAY

BAND MEMBER #2

SERGEANT PEPPER TAUGHT THE BAND TO PLAY

BAND MEMBER #3

THEY'VE BEEN GOIN' IN AND OUT OF STYLE

BAND MEMBER #4

BUT THEY'RE GUARANTEED TO RAISE A SMILE

BAND MEMBER #1

SO, MAY I INTRODUCE TO YOU
THE ACT YOU'VE KNOWN FOR ALL THESE YEARS

ALL FOUR BAND MEMBERS

SERGEANT PEPPER'S LONELY HEARTS CLUB BAND

(the BEAT BUGS hop in, still tied in their construction tape)

WALTER

Oh, my belli-ness! Who is that...?

JAY

Hey Crick, can you find out who they are?

CRICK

Gee, I'd like to but I'm a little tied up at the moment.

ALL FOUR BAND MEMBERS

WE'RE SERGEANT PEPPER'S LONELY HEARTS CLUB BAND
WE HOPE YOU WILL ENJOY THE SHOW

WALTER

They're street performers.

ALL FOUR BAND MEMBERS

SERGEANT PEPPER'S LONELY HEARTS CLUB BAND
SIT BACK AND LET THE EVENING GO

WALTER

(Whispers to the other BB) They do it in the road.

ALL FOUR BAND MEMBERS

SERGEANT PEPPER'S LONELY
SERGEANT PEPPER'S LONELY
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND

(SGT PEPPER enters. He is even more grandly-dressed than his band members.)

SGT. PEPPER

IT'S WONDERFUL TO BE HERE
IT'S CERTAINLY A THRILL
YOU'RE SUCH A LOVELY AUDIENCE

SERGEANT PEPPER & BAND

WE'D LIKE TO TAKE YOU HOME WITH US
WE'D LOVE TO TAKE YOU HOME

WALTER

I DON'T REALLY WANNA STOP THE SHOW
BUT I THOUGHT YOU MIGHT LIKE TO KNOW
THAT —

BAND MEMBER #3

(interrupting WALTER)

THE SINGER'S GONNA SING A SONG
AND WE WANT YOU ALL TO SING ALONG

BAND MEMBER #4

SO, MAY I INTRODUCE TO YOU

ALL BAND MEMBERS

THE ONE AND ONLY BILLY SHEARS

(in walks a bug with all different types and sizes of scissors)

ALL
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND!
BILLY SHEARS!

(BILLY SHEARS picks the right scissors for the job and cuts the bugs free.)

KUMI

Oh, great. Thank you.

CRICK

Yes. Thank you.

SGT. PEPPER

And who might *you* be, my good sir?

WALTER

Um... Walter...?

SGT. PEPPER

The Wondrous Walter? The Wow-tastical Walter? The Whizz-bang Walter, perchance?

WALTER

Well no, just...Walter.

SGT. PEPPER

"Well-no-just-Walter"? What kind of poppycock name for a performer is *that*? Unless...you're not a performer?

WALTER

No, I AM a performer! How did you know?

SGT. PEPPER

I can smell it, my dear bug.

WALTER

Oh...I'm sorry.

(WALTER smells under his own arm)

SGT. PEPPER

(laughing)

No..."the theatre" my dear bug! I can smell the theatre...it must be in your, in your...well, in your-

WALTER

SQUISH! It is in my squish. I come from a long line of performers. My dear Uncle Tusk always used to say-

SGT. PEPPER

Yes. Well that's lovely now isn't it. Ok. Moving on.

DORIS

We've gathered every bug in the garden for the meeting.

CRICK

Great. Thanks Doris. We have something important to tell everyone.

KUMI

Mean Mr. Mustard-

ALL

(all scream)

Ah!

KUMI

Of Mean Mr. Mustards Destruction of Happiness Company-

ALL

(All scream)

Ah!

KUMI

Is building another new pollution factory!

(The towns bugs are unaffected)

CRICK

Don't you get it?! That means no more Strawberry Fields!

(no one cares)

BUZZ

No more banana sh'tands!

(still no reaction)

JAY

No more apple store!

(the crowd freaks out!)

JAY

It will continue to drive away all the plants and trees and animals.

WALTER

Our perfect world, turned into this desolate wasteland! We're all doomed- DOOMED I SAY!

ROACH

(slowly)

Chillax Walter. It can't be that bad. Can it Crick?

CRICK

I-I'm afraid so. No bugs can live in that environment.

ROACH

Speak for yourselves, man. Us roaches can live anywhere, y'know?

CRICK

That's n-not really, um, helping?

KUMI

We need ideas! Lots of ideas or from tomorrow, this is what our home will look like.

(KUMI shows the crowd a picture of a wasteland labeled "DESOLATE WASTELAND" with an arrow.)

MUDWASP

Wot choice 'ave we got? It's not like *we* can stop them, is it?

WALTER

I think we should have a Squish-in!

(sits down to demonstrate)

We'll link arms and sit in the group so they can't POSSIBLY move us!

MUDWASP

They'll just step on us instead! Then it will really be a squish-in.

BUZZ

Exchuse me? I have a-

POSTMAN BEE

I'll just float like a butterfly and sting like me.

KUMI

No. No stinging Mr. Bee.

BUZZ

I...I have an idea-

DORIS

I can spin my web and-

MR. POSTMAN BEE

Yes, and I think my stinger-

CRICK

(Overlapping)

No stingers, no webs, we-

WALTER

(Overlapping)

We should try my Squish-in idea.

JAY

(Overlapping)

There's got to be-

BUZZ

HELLO - WILL YOU LISH'TEN!!!

(They all draw silent and look at BUZZ.)

We must sh'ave Sh'trawberry Fieldsh.

KUMI

Buzz! That's it!

BUZZ

It ish?

JAY

Kumi, we know that.

KUMI

No...make them listen to even the smallest bug. "We must save Strawberry Fields."

WALTER

Yes! By my squishiness. We won't back down.

CRICK

We won't yield.

BUZZ

We must sh'ave Sh'trawberry Fieldsh.

#8 COME TOGETHER

KUMI

WE WON'T BACK DOWN
WE WON'T YIELD
WE MUST SAVE STRAWBERRY FIELDS

ALL FIVE

WE WON'T BACK DOWN
WE WON'T YIELD
WE MUST SAVE STRAWBERRY FIELDS

KUMI

HERE COME OLD FLAT TOP
HE COME GROOVIN' UP SLOWLY
HE GOT JOO-JOO EYEBALLS
HE'S ONE HOLY ROLLER

HE GOT HAIR DOWN TO HIS KNEES
GOT TO BE A JOKER
HE JUST DO AS HE PLEASE

(The BEAT BUGS rouse the TOWNSBUGS who join along)

ALL FIVE

WE WON'T BACK DOWN
WE WON'T YIELD
WE MUST SAVE STRAWBERRY FIELDS

ALL FIVE & TOWNSBUGS

WE WON'T BACK DOWN
WE WON'T YIELD
WE MUST SAVE STRAWBERRY FIELDS

JAY

HE WEAR NO SHOESHINE
HE GOT TOE JAM FOOTBALL
HE GOT MONKEY FINGER
HE SHOOT COCA COLA
HE SAY, "I KNOW YOU. YOU KNOW ME."
ONE THING I CAN TELL YOU IS WE GOT TO BE FREE

COME TOGETHER
RIGHT NOW
OVER ME

ALL

SHOO

WALTER

Ask not what your colony can do for you.

ALL

SHOO

WALTER

But what you can do for your colony.

ALL

SHOO

KUMI

One small hop for bugs.

ALL

SHOO

One giant leap for insect-kind.

KUMI

HE ROLLERCOASTER

CRICK

HE GOT EARLY WARNING

WALTER

HE GOT MUDDY WATER

CRICK

HE ONE MOJO FILTER
HE SAY

ALL

ONE AND ONE AND ONE IS THREE
GOT TO BE GOOD LOOKIN'
'CAUSE HE'S SO HARD TO SEE

ALL (CONT'D)

COME TOGETHER
RIGHT NOW, OVER-

(MUSIC STOPS abruptly--THE PROTESTORS arrive at Strawberry Fields, although this time the fields are barren and torn. There once-inspired march has now let the air out of it and all are dismayed and sad at the sight.)

JAY

What happened?

BUZZ

I think I'm gonna be sh'ad.

WALTER

All the strawberries...

CRICK

Are gone.

KUMI

We're too late.

MEAN MR. MUSTARD

(Enters behind the bugs without them realizing with PRUDENCE.)

It's practically perfect, isn't it. A beautiful disaster.

KUMI

What did you do?

MEAN MR. MUSTARD

Poisoned all the plants in preparation of "the pouring of the pavement!"

BUZZ

That's horrish-ible.

MEAN MR. MUSTARD

I know. How exciting! Aannnnnd, we have just received approval from the Zoning Bird to expand our marvelously mean operations throughout the entire garden, building one big poisonous, pollution plant. A concrete jungle, if you will. Pru?

PRUDENCE

(reluctantly reading from a scroll)

It is hereby ordered by and decreed as follows...blah, blah, blah, pollution plant, blah, blah, blah, irrevocably waived-

MEAN MR. MUSTARD

Blah-blah-blah - I win, you loose.

JAY

You really are as mean as they say you are.

MR. POSTMAN BEE

But, we will have to leave our homes.

DORIS

Our lives.

ALL BEAT BUGS

(sadly)

Our friends.

MEAN MR. MUSTARD

Ummmm.-yeah. Tough termites. Ok. Off ya go. Keep calm and get out.

(MR. MUSTARD and MINER BIRDS begin to move everyone off stage.)

PRUDENCE

Sir, there's just one thing, I was thinking-

MEAN MR. MUSTARD

Zip it, Pru. Look around. Less thinking and more doing for the destruction of happiness is mine!

PRUDENCE

Yes, sir.

(PRUDENCE follows MR. MUSTARD and all off stage. WALTER is alone)

#9 IN MY LIFE

WALTER

THERE ARE PLACES I'LL REMEMBER ALL MY LIFE
THOUGH SOME HAVE CHANGED

WALTER (CONT'D)

SOME FOREVER NOT FOR BETTER
SOME HAVE GONE AND SOME REMAIN

ALL THESE PLACES HAD THEIR MOMENTS

(he looks around and sees one single strawberry)

Good for you...you little tough guy.

SOME ARE DEAD AND SOME ARE LIVING
IN MY LIFE, I'VE LOVED THEM ALL

(music continues...SGT. PEPPER enters)

SGT. PEPPER

Where are your mates?

WALTER

Packing, I guess. What should I do, Sergeant?

SGT. PEPPER

Only you can decide, my dear bug. All I can say is...the road has been my home because...I never had any other.

WALTER

This is our home and I don't want to leave it. Look at the destruction and decay. And soon, the entire backyard is going to look this way. It's hopeless.

(MUSIC OUT)

SGT. PEPPER

Poppycock and rubbish!

WALTER

Ex-squish me?

SGT. PEPPER

Walter, enough of this malarkey! I'm surprised at you, my dear slug.

WALTER

Me?

SGT. PEPPER

Yes, you. Think Walter, think. Think about your friends, your adventures, your community! Are you going to give that all up so easily?

WALTER

No, but—

SGT. PEPPER

I should say not! You know, there are higher authorities who can put an end to this. But you need to get their attention. Show them your voice. All of your voices! All together, now.

WALTER

But, how?

SGT. PEPPER

Come now, my fellow thespian. What's the one thing that makes a bunch of odd-looking, strange creatures come out from the woodwork and gather for reasons unbeknownst to anyone...even themselves.

WALTER

(inspiration)

A musical!

SGT. PEPPER

I like the cut of your jib, sir.

WALTER

Great! So, we will put on a musical! What's our first step?

SGT. PEPPER

Not "we"...you.

WALTER

Me!?!? What are you going to do?

SGT PEPPER

Nothing. I'm a producer.

WALTER

You lost me.

SGT PEPPER

Walter, you already know how to create a musical. I see it in you. You have heart, talent, passion.

WALTER

And you think that's all it takes?

SGT PEPPER

Well...not all. You need one more thing...the most important thing.

WALTER

(can't think of anything)

New headshots?

SGT PEPPER

Since the dawn of time, every show from Shakespeare to Sondheim has had the same underlying current.

10 THE WORD

The most powerful force in this world is not money, greed or corruption. Every performance needs that one special ingredient. Come on now, man...think!

SAY THE WORD AND YOU'LL BE FREE
SAY THE WORD AND BE LIKE ME
SAY THE WORD I'M THINKING OF
HAVE YOU HEARD THE WORD IS LOVE?
IT'S SO FINE, IT'S SUNSHINE
IT'S THE WORD, LOVE

EVERYWHERE I GO I HEAR IT SAID
IN THE GOOD AND BAD BOOKS THAT I HAVE READ

SPREAD THE WORD AND YOU'LL BE FREE
SPREAD THE WORD AND BE LIKE ME
SPREAD THE WORD I'M THINKING OF
HAVE YOU HEARD THE WORD IS LOVE?
IT'S SO FINE, IT'S SUNSHINE
IT'S THE WORD, LOVE

WALTER

Ahhh!!

IN THE BEGINNING, I MISUNDERSTOOD
BUT NOW I'VE GOT IT, THE WORD IS GOOD

WALTER & SGT. PEPPER

SAY THE WORD AND YOU'LL BE FREE
SAY THE WORD AND BE LIKE ME
SAY THE WORD I'M THINKING OF
HAVE YOU HEARD THE WORD IS LOVE?
IT'S SO FINE, IT'S SUNSHINE
IT'S THE WORD, LOVE

WALTER

NOW THAT I KNOW WHAT I FEEL MUST BE RIGHT
I'M HERE TO SHOW EVERYBODY THE LIGHT

WALTER & SGT. PEPPER

GIVE THE WORD A CHANCE TO SAY
THAT THE WORD IS JUST THE WAY
IT'S THE WORD I'M THINKING OF
AND THE ONLY WORD IS LOVE
IT'S SO FINE, IT'S SUNSHINE
IT'S THE WORD, LOVE

SAY THE WORD LOVE
SAY THE WORD LOVE
SAY THE WORD LOVE
SAY THE WORD LOVE

SCENE 5

BACKYARD – REHEARSALS

#10A WHEN I'M SIXTY-FOUR (REHEARSAL)

(Rehearsals are underway for their benefit show...WALTER is the director, JAY is playing his Skateboard-Piano and the other three are trying to learn the dance routine a la the opening of A CHORUS LINE)

WALTER

STEP, KICK, KICK, LEAP, KICK, TOUCH
AGAIN. STEP, KICK, KICK, LEAP, KICK, TOUCH, AGAIN

(WALTER is relentless and wants to do it over and over again...the gang is exhausted)

WALTER

Focus, everyone, focus!

CRICK

Walter! This is the tenth time we've done this routine!

WALTER

I don't think so. It's only number nine.

BUZZ

Number nine?

KUMI

Number nine?

CRICK

Number nine?

WALTER

Yes. Number nine. And we're not gonna stop until we know this thing backwards and forwards!

(to JAY)

Again, music person!

JAY

(whiny and exhausted)

Come on, Walter...I got blisters on my fingers!

KUMI

Walter, don't you think the show is a little too ambitious?

WALTER

It isn't called a "spectacle" for nothing.

CRICK

My Crickta-Review-Amter gives it a b-big thumbs up!

WALTER

There's one section that isn't just right yet. I may need to rewrite it.

BUZZ

I can write it!

WALTER

Buzz, I know I make it look easy- ridiculously easy-

BUZZ

But...I can sh'till try, can't I?

KUMI

Of course! Everyone needs to try!

CRICK

(to BUZZ)

Why not, ah try something simple. Like maybe a n-nursery shyme?

WALTER

Yes - or a cute little dance?

BUZZ

No, no, NO! It hash to be Sh'pectabular and Aweshome! I jusht need to find the right...thing..

WALTER

Ugh. I can't work like this. Ok. Take five everyone.

ALL

Thank you, five.

(WALTER exits)

BUZZ

Hmmm. Sho many wordsh...wordsh and wordsh..

JAY

(stepping out from behind the Skateboard-Piano)

The problem isn't the words...

(no so subtly towards KUMI)

it's that some of the bugs are kicking when they should be ball-changing!

KUMI

Excuse me? I know you don't mean me.

JAY

(sarcastically)

Nooooooooooooooooooooo. Of course not.

CRICK

By my Crick-ulations, this, er, isn't worth fighting about...

KUMI

That does it!

(WALTER re-enters)

WALTER

Hey, hey, hey! What happened?

KUMI

I'm sorry, Walter but this isn't working! Jay and Crick have no idea what it takes to put on a show of this size and importance!

CRICK

What did I do?

KUMI

Jay thinks he's a know-it-all! Remember that time he insisted we try to get a glimpse of Mr. Kite's Circus Benefit when it came to town? We all almost got trampled by a horse.

JAY

It was a mule.

KUMI

It was a horse!

JAY

Mule!

KUMI

Horse!

JAY

Mule!

WALTER

Alright!!! Stop it!! Try to be calm...*like I am.*
(*meant to sound like 'l'chaim'*)

KUMI

Arrrrrrrgh. You're always so contradictory.

#11 HELLO GOODBYE/WE CAN WORK IT OUT

JAY

No, I'm not.

KUMI

Yes, you are.

JAY

No. I'm not!

KUMI

Yes! You! Are!

KUMI

YOU SAY YES
I SAY NO

JAY

YOU SAY STOP
AND I SAY GO GO GO

CRICK

Come on guys, that's enough.

KUMI & JAY

OH NO

WALTER

We don't have time for this.

JAY

YOU SAY GOODBYE

KUMI

AND I SAY HELLO

JAY

TRY TO SEE IT MY WAY
DO I HAVE TO KEEP ON TALKING
TILL I CAN'T GO ON

KUMI

WHILE YOU SEE IT YOUR WAY
RUN THE RISK OF KNOWING
THAT OUR LOVE MAY SOON BE GONE

WALTER/CRICK/BUZZ

WE CAN WORK IT OUT
WE CAN WORK IT OUT

JAY & KUMI

YOU SAY GOODBYE
AND I SAY HELLO

CRICK

THINK OF WHAT YOUR SAYING
YOU CAN GET IT WRONG
AND STILL YOU THINK
THAT IT'S ALRIGHT

WALTER

THINK OF WHAT I'M SAYING
WE CAN WORK IT OUT
AND GET IT STRAIGHT
OR SAY GOODNIGHT

WALTER/CRICK/BUZZ

WE CAN WORK IT OUT

KUMI/JAY

I DON'T KNOW WHY YOU SAY GOODBYE
I SAY HELLO
HELLO, HELLO
I DON'T KNOW WHY YOU SAY GOODBYE
I SAY HELLO

CRICK

LIFE IS VERY SHORT
AND THERE'S NO TIME

CRICK (CONT'D)
FOR FUSSING AND FIGHTING, MY FRIEND

KUMI

(overlapping)

Well he started it!
He said that I couldn't dance
And that--

JAY

No way, this is totally
not my fault. You can't be
blaming this one me--

CRICK & WALTER

I HAVE ALWAYS THOUGHT
THAT IT'S A CRIME

KUMI & JAY

SO, I WILL ASK YOU ONCE AGAIN
I DON'T KNOW WHY YOU SAY GOODBYE
I SAY HELLO

KUMI/JAY

TRY TO SEE IT MY WAY
ONLY TIME WILL TELL
IF I AM RIGHT
OR I AM WRONG

WALTER

Bugs! Listen to yourselves!
(MUSIC OUT)

WALTER

(rubato)

WHILE YOU SEE IT YOUR WAY

CRICK

THERE'S A CHANCE WE MIGHT FALL APART
BEFORE TOO LONG

WALTER

(Slowly pushing KUMI to face JAY)

WE CAN WORK IT OUT

CRICK

(Slowly pushing Jay to face KUMI)

WE CAN WORK IT OUT

KUMI

I'm a big enough bug to apologize. I'm so sorry, Jay.

JAY

Yeah, me too. I shouldn't have made fun of your dancing. You have to be in our musical. It would be no fun without you.

KUMI

Because together, we can do anything.

(They hug)

CRICK

Thank goodness that's over.

WALTER

Can we please get back to rehearsal?

BUZZ

Wordsh- wordsh— wordsh—
(etc...)

SCENE 6

MEAN MR. MUSTARD'S OFFICE

(MEAN MR. MUSTARD and the MINER BIRDS stands around a miniature model of the Garden, all looking down at the little pieces.)

MEAN MR. MUSTARD

Strawberry Fields is now under our control.

MINER BIRD #1

Sir, our horde of birds are at the ready to expand operation into the remaining parts of the backyard.

MEAN MR. MUSTARD

Good, very good. Instruct the stink bug brigade to raise the pollution level to extremely rancid.

MINER BIRD #2

Right away, sir.

MEAN MR. MUSTARD

Oooooo, this is so fun. It gives me that warm feeling right in the black pit of my -
(he passes gas again)

Blah-ahahahahahaha! With the Zoning Bird in our pocket the Garden is powerless to stop us. I will teach every bug, insect and larva to be sorry for making fun of my stink. Making me sit outside the classroom as a child, for making fun of me and calling me names like Squeaky Cheeks, Stinky Dink...Odor Of A Lonely Heart! Well, I will show them my lonely heart. It'll be-

(PRUDENCE enters running with a flyer in her hand.)

PRUDENCE

(out of breath from running)

Sir, you have to see this.

MEAN MR. MUSTARD

Not now Prudence, can't you see I'm in the middle of my maliciously mean monologue?

PRUDENCE

But sir-

MEAN MR. MUSTARD

Zip it, Pru...I'm not finished!

(he returns to his monologue)

It'll be full stink ahead! Blahahahahahaha.

MEAN MR. MUSTARD (CONT'D)

(to PRUDENCE)

Ok, I'm finished.

PRUDENCE

Here.

(PRUDENCE hands MEAN MR. MUSTARD a flyer)

MEAN MR. MUSTARD

(reading)

HELP SAVE STRAWBERRY FIELDS FOREVER come see the BUGSTOCK Musical and Arts Fair? Where did you find this?

PRUDENCE

They're plastered all over. I went down to the road and there was a steady stream of bugs walking toward Penny Lane. Hundreds of them...maybe more. By the time they get to Bugstock they may be half a million strong!

MEAN MR. MUSTARD

Ha! Millions gathering to watch a bunch of animals, beetles and crickets singing on stage--that'll be the day. Well if it's a musical they want, let's give them something truly...majestic!

(He grabs a folded-up black costume from his desk drawer and hands it to PRUDENCE)

Here. Put this on. We will teach those bugs that they have messed with the wrong stink bug, or my name isn't-

MINER BIRD #1

Squeaky cheeks?

MEAN MR. MUSTARD

(As MEAN MR. MUSTARD and MINER BIRDS exiting)

No.

MINER BIRD #2

Tootie & The Blowfish

MEAN MR. MUSTARD

No!

MINER BIRD #3

Vladimir Pootin'

MEAN MR. MUSTARD

NOOOOOOOOOOOOO!

(PRUDENCE is left alone on stage)

#11A NOWHERE MAN (REPRISE)

PRUDENCE

HE'S A REAL NOWHERE MAN
SITTING IN HIS NOWHERE LAND
MAKING ALL HIS NOWHERE PLANS
FOR NOBODY

MEAN MR . MUSTARD

(from offstage)

Prudence!

PRUDENCE

MAKING ALL HIS NOWHRE PLANS
FOR NOBODY

SCENE 7

BACKSTAGE AT STRAWBERRY FIELDS--THE SHOW

WALTER

Alright, alright...settle down, settle down. Now, there are certain pre-show rituals that I do before gracing the stage...

(WALTER stops talking and stares off into the distance. THE BUGS await what he'll say next but he says nothing. Finally--)

BUZZ

Umm...Walter? You okay?

WALTER

(annoyed by the interruption)

I'm getting into my space.

JAY

Your what?

WALTER

(exhausted with such novices)

Ugghh...my space, my space. Every actor needs to get into "their space."

KUMI

Okkaaayyy...so how does one get into their space?

WALTER

You just stare out into space like this and eventually...you know...you're there. In your space.

KUMI, BUZZ, JAY & CRICK

Ohhhh.

(they all stare into space...after some time, a chandelier falls from the truss above the stage...they all jump in startled fear, PRUDENCE in her black cape disguise is seen running away by the audience, but not THE BUGS)

BUZZ

Oh man, that was sh'cary.

KUMI

Hey, isn't that good luck?

WALTER

AHHHHH!!! Don't ever say that in the theatre! That's bad luck!

CRICK

Saying, "Good luck" is bad luck?

WALTER

(interrupting)

SHHHHHH!!!! Stop saying that!!!!

CRICK

It just doesn't make sense that good –

WALTER

(covering his ears)

La, la, la, I can't hear you, I can't hear you...*(ad lib)*

JAY

Okay then, Walter. Since you're so smart. What does it mean when a light breaks right before a performance?

WALTER

Usually means the rigger is union.

KUMI

Be serious!

WALTER

Maybe...it was...no...could it...could it be?

JAY

Could it be what?

WALTER

(whisper)

Eleanor. Rigby.

ALL

(whisper)

Eleanor Rigby?

KUMI

Who's that, a rugby player?

WALTER

No. Eleanor Rigby...The First Ladybug of the American Theatre.

KUMI

I thought that was Helen Hives.

WALTER

No, she was the Queen Bee.

BUZZ

I thought that was Beeeeyonce.

WALTER

No, listen! There are stories passed down from slug to slug since olden days. The legend goes, that throughout her life, Eleanor wanted so badly to be an actor. She was a lonely woman with a lonely job, but in the theatre, she could be surrounded by lots of wonderful people. People...who need people.

BUZZ

Well, that'sh nische. ("nice")

WALTER

Not exactly. You see, her dream never came true. She never made it past that elusive eleventh callback. So now her ghost, if you believe in that kind of thing, haunts musicals all around the world.

JAY

There are some musicals that have haunted me long after the show.

WALTER

...she haunts the theatres hidden behind a mask so no one will see her sad and lonely face ever again.

(WALTER grabs a firefly and lights up his face a la a flashlight telling a ghost story)

#12 ELEANOR RIGBY

WALTER

AHH, LOOK AT ALL THE LONELY PEOPLE
AHH, LOOK AT ALL THE LONELY PEOPLE

ELEANOR RIGBY PICKS UP THE RICE
IN THE CHURCH WHERE A WEDDING HAS BEEN

WALTER (CON'T)

LIVES IN A DREAM

WAITS AT THE WINDOW, WEARING THE FACE
THAT SHE KEEPS IN A JAR BY THE DOOR
WHO IS IT FOR

(WALTER begins to get even spookier, trying to scare his friends)

ALL THE LONELY PEOPLE
WHERE DO THEY ALL COME FROM?
ALL THE LONELY PEOPLE
WHERE DO THEY ALL BELONG?

AHH, LOOK AT ALL THE LONELY PEOPLE
AHH, LOOK AT ALL THE LONELY PEOPLE

STAGE MANAGER

*(flipping on the lights, cutting off the song and completely breaking
the scary mood, all business as Stage Managers usually are)*

Okay, places. Boy, you should see it out there. I've never seen so many bugs. Even bigger than Larva-palooza!

JAY

Ugghhhh. I'm n-not sure I want to do this.

KUMI

It's okay, Jay. I'm right next to you.

WALTER

Okay, group hug.

(They hug)

KUMI

Walter, your squishing my face.

WALTER

Well, you're facing my squish.

*(They all laugh, then gather in a circle and put their hands one on top
of another)*

Anytime at all...

CRICK

All you've got to do is call.

ALL FIVE

And I'll be there!

(raise their hands in a "go team" fashion)

Broadway Licensing Perusal
NOT FOR PRODUCTION

SCENE 8

#13 MAGICAL MYSTERY TOUR

THE PENNY LANE THEATRE

(The music starts as the curtain rises...WALTER holds his microphone like an emcee, CRICK has an electric guitar, JAY has a bass, JAY is at the Skateboard-Piano and KUMI holds a tambourine.)

WALTER

Helllllooooooooooooo, Strawberry Fields! What's up all you "bo-day-squish" butterflies, funky fireflies and invertebrate everywhere.! So fantastic to see all of you come out for such an important cause! Now, for your diversion and delight, let's roll up! Roll up! For the magical mystery tour! Step right this way!

ALL FIVE

ROLL UP
ROLL UP FOR THE MYSTERY TOUR
ROLL UP
ROLL UP FOR THE MYSTERY TOUR

B,J,K,C

ROLL UP

ROLL UP FOR THE MYSTERY TOUR
ROLL UP

ROLL UP FOR THE MYSTERY TOUR

JAY

THE MAGICAL MYSTERY TOUR IS
HOPING TO TAKE YOU AWAY

ALL FIVE

HOPING TO TAKE YOU AWAY

AHHHH
THE MAGICAL MYSTERY TOUR
ROLL UP
THE MAGICAL MYSTER TOUR

THE MAGICAL MYSTERY TOUR
IS HOPING TO TAKE YOU AWAY

WALTER

AND THAT'S AN
INVITATION

TO MAKE A RESERVATION

ALL FIVE (CONT'D)

HOPING TO TAKE YOU AWAY
TAKE YOU TODAY

*(focus shifts to JAY on the keyboard MUSIC SEAMLESSLY
TRANSITIONS TO...)*

#14 LUCY IN THE SKY WITH DIAMONDS

*(KUMI nervously takes center stage dressed as a caterpillar...CRICK
and WALTER are together on one side of the stage)*

CRICK

PICTURE YOURSELF IN A BOAT ON A RIVER
WITH TANGERINE TREES AND MARMALADE SKIES

WALTER

SOMEBODY CALLS YOU, YOU ANSWER QUITE SLOWLY
A GIRL WITH KALEIDOSCOPE EYES

*(KUMI transforms into a beautiful butterfly with theatrical wings,
and glamorous eye makeup.)*

KUMI

CELLOPHANE FLOWERS OF YELLOW AND GREEN
TOWERING OVER YOUR HEAD
LOOK FOR THE GIRL WITH THE SUN IN HER EYES
AND SHE'S GONE

ALL FIVE

LUCY IN THE SKY WITH DIAMONDS
LUCY IN THE SKY WITH DIAMONDS
LUCY IN THE SKY WITH DIAMONDS
AH

JAY

FOLLOW HER DOWN TO A BRIDGE BY A FOUNTAIN
WHERE ROCKING HORSE PEOPLE EAT MARSHMALLOW PIES

BUZZ

EVERYONE SMILES AS YOU DRIFT PAST THE FLOWERS
THAT GROW SO INCREDIBLY HIGH

KUMI

NEWSPAPER TAXIS APPEAR ON THE SHORE
WAITING TO TAKE YOU AWAY
CLIMB IN THE BACK WITH YOUR HEAD IN THE CLOUDS
AND YOU'RE GONE

ALL FIVE

LUCY IN THE SKY WITH DIAMONDS
LUCY IN THE SKY WITH DIAMONDS
LUCY IN THE SKY WITH DIAMONDS

WALTER

Most of us have been busy packing to leave our home. Searching for a totally new place, somewhere we have never been before. But sometimes, a new place is a place you've already been, but this time you're seeing it in a whole new way. My friends and I have been on many wonderful adventures together, but there is one in particular that we would like to take each and every one of you with us!

#15 YELLOW SUBMARINE

CRICK

IN THE TOWN WHERE I WAS BORN
LIVED A MAN WHO SAILED TO SEA
AND HE TOLD US OF HIS LIFE
IN THE LAND OF SUBMARINES

(KUMI, JAY, CRICK and BUZZ take a mouthful of water and collectively spray)

WALTER

SO, WE SAILED UP TO THE SUN
TILL WE FOUND A SEA OF GREEN
AND WE LIVED BENEATH THE WAVES
IN OUR YELLOW SUBMARINE

ALL FIVE

WE ALL LIVE IN A YELLOW SUBMARINE
YELLOW SUBMARINE, YELLOW SUBMARINE
WE ALL LIVE IN A YELLOW SUBMARINE
YELLOW SUBMARINE, YELLOW SUBMARINE

BUZZ

AND OUR FRIENDS ARE ALL ABOARD

JAY
MANY MORE OF THEM LIVE NEXT DOOR

KUMI
AND THE BAND BEGINS TO PLAY

(WALTER plays trombone solo)

ALL FIVE
WE ALL LIVE IN A YELLOW SUBMARINE
YELLOW SUBMARINE, YELLOW SUBMARINE
WE ALL LIVE IN A YELLOW SUBMARINE
YELLOW SUBMARINE, YELLOW SUBMARINE

WALTER
Full speed ahead, my friends! FULL, SPEED AHEAD!

(In the next section, THE BEAT BUGS get the audience to call and response.)

WALTER/BUZZ/CRICK
AS WE LIVE A LIFE OF EASE

KUMI/JAY (WITH AUDIENCE)
(A LIFE OF EASE)

WALTER/BUZZ/CRICK
EVERYONE OF US

KUMI/JAY (WITH AUDIENCE)
(EVERYONE OF US)

WALTER/BUZZ/CRICK
HAS ALL WE NEED

KUMI/JAY (WITH AUDIENCE)
(HAS ALL WE NEED)

WALTER/BUZZ/CRICK
SKY OF BLUE

KUMI/JAY (WITH AUDIENCE)
(SKY OF BLUE)

WALTER/BUZZ/CRICK
AND SEA OF GREEN

KUMI/JAY (WITH AUDIENCE)
(AND SEA OF GREEN)

WALTER/BUZZ/CRICK
IN OUR YELLOW

KUMI/JAY (WITH AUDIENCE)
(IN OUR YELLOW)

WALTER/BUZZ/CRICK
SUBMARINE

KUMI/JAY (WITH AUDIENCE)
(SUBMARINE - HA! HA!)

ALL FIVE (WITH AUDIENCE)
WE ALL LIVE IN A YELLOW SUBMARINE
YELLOW SUBMARINE, YELLOW SUBMARINE
WE ALL LIVE IN A YELLOW SUBMARINE
YELLOW SUBMARINE, YELLOW SUBMARINE

(MEAN MR. MUSTARD bursts on to the stage)

MEAN MR. MUSTARD
Stop - STOP - STTTTTOOOOOPPPPP THE MUSIC! UGH. There's nothing more pitiful than this type of hippie-dippie love in. Blah! Gross.

(addressing the audience with a megaphone)

You all were told to leave. That's it, show's over. Time to leave.

KUMI
Wait you can't, Buzz never got her chance to share her...well, her...well, Buzz? Did you ever find it...you know...your...thing?

MEAN MR. MUSTARD
Nope-nope-nope! No time. Time to-

PRUDENCE
(PRUDENCE dressed in a black cape holding a white mask, enters.)
Zip it, Milton!

MEAN MR. MUSTARD
Prudence, your disguise.

PRUDENCE
Oh Hush! All these people have gathered to hear these bugs and immediately after, they are all leaving. You'll get your chance to have your bulldozers level this entire place.

PRUDENCE (CONT'D)

You've won Milton, you've won. But the least you can do is allow this young child to say what she needs to say. So, until then--put a cork in it.

(turning to BUZZ)

Go ahead, Buzz...do you have something to say?

(BUZZ is nervous, as the spotlight turns onto her.)

KUMI

Go ahead Buzz.

CRICK

Yeah, Buzz, say something.

WALTER

Come on, Buzz. I believe in you.

(BUZZ walks center stage.)

BUZZ

Wordsh...

(beat)

Wordsh...

(beat– BUZZ closes her eyes and begins a capella)

#16 ACROSS THE UNIVERSE

WORDS ARE FLOWING OUT
LIKE ENDLESS RAIN
INTO A PAPER CUP

THEY SLITHER WILDLY
AS THEY SLIP AWAY
ACROSS THE UNIVERSE

(CRICK picks up his guitar and the rest join in)

BUZZ (CONT'D)

POOLS OF SORROW
WAVES OF JOY ARE
DRIFTING THROUGH MY OPENED MIND
POSSESSING AND CARESSING ME

JAI GURU DEVA OM

BUZZ (CONT'D)

NOTHING'S GONNA CHANGE MY WORLD
NOTHING'S GONNA CHANGE MY WORLD

BUZZ

NOTHING'S GONNA CHANGE MY WORLD
NOTHING'S GONNA CHANGE MY WORLD

W,K, J, C
OOOOO
OOOO

SOUNDS OF LAUGHTER
SHADES OF LIFE ARE RINGING
THROUGH MY OPEN EARS
INCITING AND INVITING ME

BUZZ & WALTER

LIMITLESS UNDYING LOVE
WHICH SHINES AROUND ME LIKE
A MILLIONS SUNS AND CALLES ME
ON AND ON
ACROSS THE UNIVERSE

JAI GURU DEVA OM

ALL

NOTHING'S GONNA CHANGE MY WORLD
NOTHING'S GONNA CHANGE MY WORLD
NOTHING'S GONNA CHANGE MY WORLD
NOTHING'S GONNA CHANGE MY WORLD

JAI GURU DEVA
JAI GURU DEVA
JAI GURU DEVA

OMMMMMMMMM

MEAN MR. MUSTARD

What is that?

BUZZ

What ish what?

MEAN MR. MUSTARD

That-that! That thing you were saying. "Jack like choco-full-oh-nuts."

BUZZ

Jai guru deva. It meansh...It meansh...

THE QUEEN-BEE

(offstage)

It means be thankful for your great teachers!

MEAN MR. MUSTARD

Who was that?

WALTER

(screams)

Argh! It's Eleanor Rigby!

(Trumpet fanfare, as they make way for the entrance of THE QUEEN-BEE. She enters passing KUMI and the others.)

KUMI

(gasp)

Your majesty.

(KUMI curtsies and the rest properly acknowledge THE QUEEN-BEE as she dances her way downstage between BUZZ and MEAN MR. MUSTARD.)

THE QUEEN-BEE

My dear child, that was beautiful...and so touching. How did you think of that?

BUZZ

I jusht, I jusht lish'tened to my friendsh and I thought of everything they have taught me. Oh and...well, how important they are to me.

(beat... as BUZZ looks at the others)

I guessh I learned that, no matter where we make our home, whether it'sh here or sh'omeplace elshe, what makesh it home ish the love you sh'urround yourshelf with.

(She turns to MEAN MR. MUSTARD, sadly but sweetly)

Sh'o, Mr. Mushtard, it'sh ok if you take our garden, becaushe ash long as my friendsh are with me, nothing'sh gonna change my world.

THE QUEEN-BEE

Such wise words, from such a young bug. You know Buzz, there are many out there who could learn a thing or two from youngsters such as yourself.

(she turns to MEAN MR. MUSTARD)

And as for you, Squeaky Cheeks

MEAN MR. MUSTARD

Oh, please your highness. Have mercy on me. I was misguided. Yeah. I was wayward and lonely. I played to many video games as a kid. Yeah - that's it!

THE QUEEN-BEE

I should banish you from the garden, forever.

MEAN MR. MUSTARD

No, please! Anything but that!

BUZZ

Mrsh. Queen Bee...I have a better idea.

(She motions to THE QUEEN-BEE to bend down)

THE QUEEN-BEE

Uh-huh....Uh-huh...Oh my! Yes. Yes, I think so indeed.

(She stands...BUZZ smiles)

Mr. Mustard, in light of your destruction of Strawberry Fields, I hereby decree and blah-blah-blah that you shall work to repair our lovely preserve and transform it into an all-organic, green certified, co-op farm for the community. Strawberry Fields shall be restored for all to enjoy!

ALL

Hooray!!!!

MEAN MR. MUSTARD

Well, I guess I can give peas a chance.

THE QUEEN-BEE

Bugs, I was so inspired when I heard about your musical, that I have a special treat for you. I have brought a dear friend to your show and he asked if he could come up and sing a song with you. Would that be ok?

THE BEAT BUGS

Yeah, sure, or course *(ad lib. etc)*

THE QUEEN-BEE

Ladies and gentleman...I am proud to introduce to you, my dear friend...JOE COCKEROACH!!!!

#17 WITH A LITTLE HELP FROM MY FRIENDS

(THE BEAT BUGS start screaming, so excited and run to their instruments. JOE COCKEROACH, enters the stage long hair and in a tie-dye shirt V-neck shirt and white pants.)

JOE COCKEROACH

WHAT WOULD YOU DO

JOE COCKEROACH (CONT'D)

IF I SANG OUT OF TUNE
WOULD YOU STAND UP
AND WALK OUT ON ME

LEND ME YOUR EAR
AND I'LL AND I'LL SING YOU A SONG
AND I'LL TRY NOT TO SING OUT OF KEY

BUGS

OH, I GET BY WITH A LITTLE HELP
FROM MY FRIENDS

MM, I GET HIGH WITH A LITTLE HELP
FROM MY FRIENDS

MM, GONNA TRY WITH A LITTLE HELP
FROM MY FRIENDS

JOE

ALL I NEED IS MY BUDDIES

I SAID I'M GONNA GET HIGH

OHHH OHHH

PRUDENCE

WHAT DO I DO WHEN MY LOVE IS AWAY?

MEAN MR. MUSTARD

DOES IT WORRY YOU TO BE ALONE

PRUDENCE

HOW DO I FEEL AT THE END OF THE DAY

MEAN MR. MUSTARD

ARE YOU SAD BECAUSE YOU'RE ON YOUR OWN?

ALL

NO, I GET BY WITH A LITTLE HELP
FROM MY FRIENDS
MM, I GET HIGH WITH A LITTLE HELP
FROM MY FRIENDS
MM, GONNA TRY WITH A LITTLE HELP
FROM MY FRIENDS

DO YOU NEED ANYBODY?
I NEED SOMEBODY TO LOVE
COULD IT BE ANYBODY?

I WANT SOMEBODY TO LOVE

ALL (CONT'D)

OH, I GET BY WITH A LITTLE HELP
FROM MY FRIENDS
MM, GONNA TRY WITH A LITTLE HELP
FROM MY FRIENDS
OH, I GET HIGH WITH A LITTLE HELP
FROM MY FRIENDS
YES, I GET BY WITH A LITTLE HELP FROM MY FRIENDS
WITH A LITTLE HELP FROM MY FRIENDS

(We see MR. SUN turn and come to life on stage as he over sees the backyard.)

MR. SUN

And that's how Strawberry Fields was saved, and became the beautiful place we all know and love today.

Mean Mr. Mustard and Prudence fell in love and had many little stink bugs running around the farm.

The Miner Birds were so inspired, they went on to change their name and start a band...The Yardbirds. It's catchy, right?

And the bugs? Well, the bugs they kept their homes, saved their community and had many more adventures.

#18 ALL YOU NEED IS LOVE

All because they learned one very important lesson. Right, Walter?

WALTER

That's right Mr. Sun.

ALL

LOVE, LOVE, LOVE
LOVE, LOVE, LOVE
LOVE, LOVE, LOVE

BUZZ

THERE'S NOTHING YOU CAN DO THAT CAN'T BE DONE

WALTER

NOTHING YOU CAN SING THAT CAN'T BE SUNG

JAY

NOTHING YOU CAN SAY
BUT YOU CAN LEARN HOW TO PLAY THE GAME
IT'S EASY

MEAN MR. MUSTARD

THERE'S NOTHING YOU CAN MAKE THAT CAN'T BE MADE

PRUDENCE

NO ONE YOU CAN SAVE THAT CAN'T BE SAVED

KUMI

NOTHING YOU CAN DO
BUT YOU CAN LEARN HOW TO BE YOU IN TIME

MEAN MR. MUSTARD, PRUDENCE & KUMI

IT'S EASY

ALL

ALL YOU NEED IS LOVE
ALL YOU NEED IS LOVE
ALL YOU NEED IS LOVE, LOVE
LOVE IS ALL YOU NEED

WALTER

Thanks, Sgt. Pepper!

LOVE, LOVE, LOVE
LOVE, LOVE, LOVE
LOVE, LOVE, LOVE

WALTER

THERE'S NOTHING YOU CAN KNOW THAT ISN'T KNOWN

BUZZ

NOTHING YOU CAN SEE THAT ISN'T SHOWN

JAY

NOWHERE YOU CAN BE
THAT ISN'T WHERE YOU'RE MEANT TO BE

WALTER, BUZZ & JAY

IT'S EASY

ALL

ALL YOU NEED IS LOVE
ALL YOU NEED IS LOVE
ALL YOU NEED IS LOVE, LOVE
LOVE IS ALL YOU NEED

ALL YOU NEED IS LOVE

WALTER

All together, now!

ALL

ALL YOU NEED IS LOVE

WALTER

Everybody!

ALL

ALL YOU NEED IS LOVE, LOVE
LOVE IS ALL YOU NEED

LOVE IS ALL YOU NEED
THAT IS ALL YOU NEED
THAT IS ALL YOU NEED
THAT IS ALL YOU NEED
THAT IS ALL YOU NEED

ALL YOU NEED IS LOVE!

END OF MUSICAL



**"SAVING STRAWBERRY
FIELDS FOREVER"**

**BASED ON THE NETFLIX ORIGINAL SERIES "BEAT BUGS"
CREATED BY
JOSH WAKELY**

**WRITTEN BY
SEAN CERONE & DAVID ABBINANTI**

SCORE SAMPLE

BROADWAY
— LICENSING —

Broadway Licensing Perusal

NOT FOR PRODUCTION

Opening: Sun King

From BEAT BUGS: Saving Strawberry Fields Forever

(SFX of chirping birds...the sun starts to rise)

Words and Music by
John Lennon & Paul McCartney
arr. David Abbinanti

Andante ♩ = 75

Piano

mp E

Detailed description: This block contains the first four measures of the piano accompaniment. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a quarter note equal to 75 beats per minute. The dynamic is mezzo-piano (mp). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. A chord of E major is indicated above the first measure.

Pno.

F#m E

Detailed description: This block contains measures 5 through 8 of the piano accompaniment. Measure 5 starts with a treble clef and a key signature change to two sharps (F#, C#). The dynamic remains mezzo-piano (mp). A triplet of eighth notes is marked with a '3' above it in measure 6. The right hand has a more active melodic line with sixteenth and eighth notes, while the left hand continues with a steady bass line. Chords of F# minor and E major are indicated above the first and third measures of this block.

Vox. 1

f O.S. FEMALE: Ah. Here comes the

mp

Vox. 2

f O.S. MALE: Ah. Here comes the

mp

Detailed description: This block contains the vocal entries for the first two vocalists. Both parts begin with a forte (f) dynamic and a vocalization 'Ah.' followed by the lyrics 'Here comes the'. The female part (Vox. 1) is on a higher pitch than the male part (Vox. 2). The dynamic changes to mezzo-piano (mp) for the final two notes of each line. The lyrics are: 'Ah. Here comes the'.

Pno.

f F/G C CMaj7

mp

Ped.

Detailed description: This block contains measures 9 through 12 of the piano accompaniment. Measure 9 starts with a forte (f) dynamic and a key signature change to C major. The dynamic changes to mezzo-piano (mp) in measure 10. The right hand has a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Chords of F/G, C major, and C major 7 are indicated above the first, second, and third measures of this block. A pedaling instruction (Ped.) is present at the end of the block.

13

Vox. 1
Sun King. Ooh. Ooh.

Vox. 2
Sun King. Ev - 'ry - bod - y's laugh - ing.

Pno.
sim.
Gm7 A7 F D

17

Vox. 1
Ooh. Ooh. Here comes the

Vox. 2
Ev - 'ry - bod - y's hap - py. Here comes the

Pno.
F D C CMaj7

21

Vox. 1
Sun King.

Vox. 2
Sun King.

Pno.
Cm7 F

(The SUN KING enters)

Nowhere Man

From BEAT BUGS: Saving Strawberry Fields Forever

WARN
MEAN MR. MUSTARD: "Zip it, Pru."

Words and Music by
John Lennon & Paul McCartney
arr. David Abbinanti

CUE
PRUDENCE: "And nowhere in the world
is someone as unseen as me."

Piano

The piano introduction consists of four measures. The first measure has a treble clef with a whole note chord of F#m and a bass clef with a whole note chord of F#m. The second measure has a treble clef with a whole note chord of Am and a bass clef with a whole note chord of Am. The third measure has a treble clef with a whole note chord of E and a bass clef with a whole note chord of E. The fourth measure has a treble clef with a whole note chord of E and a bass clef with a whole note chord of E.

Vox. 1

5 **PRUDENCE:**

He's a real no - where man,

Pno.

The vocal line starts at measure 5 with a treble clef and a whole note chord of F#m. The lyrics are "He's a real no - where man,". The piano accompaniment has a treble clef with a whole note chord of F#m and a bass clef with a whole note chord of F#m. The second measure has a treble clef with a whole note chord of Am and a bass clef with a whole note chord of Am. The third measure has a treble clef with a whole note chord of B and a bass clef with a whole note chord of B.

Vox. 1

7 sit - ting in his no - where land, ma - king all his

Pno.

The vocal line starts at measure 7 with a treble clef and a whole note chord of F#m. The lyrics are "sit - ting in his no - where land, ma - king all his". The piano accompaniment has a treble clef with a whole note chord of A and a bass clef with a whole note chord of A. The second measure has a treble clef with a whole note chord of E and a bass clef with a whole note chord of E. The third measure has a treble clef with a whole note chord of F#m/A and a bass clef with a whole note chord of F#m. The fourth measure has a treble clef with a whole note chord of F#m and a bass clef with a whole note chord of F#m.

Vox. 1

10

no - where plans for no - bo - dy. No - where man, — please

Pno.

Am E G#m

Vox. 1

14

lis - ten. You don't know — what you're mis - sin'. No - where man,

Pno.

A G#m A

Vox. 1

17

the world — is at your com - mand.

Pno.

G#m F#m F#m7 B7

The image shows a musical score for the song 'Nowhere Man'. It consists of three systems of music. Each system has a vocal line (Vox. 1) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#). The first system starts at measure 10 and ends at measure 13. The second system starts at measure 14 and ends at measure 16. The third system starts at measure 17 and ends at measure 20. The lyrics are: 'no - where plans for no - bo - dy. No - where man, — please', 'lis - ten. You don't know — what you're mis - sin'. No - where man,', and 'the world — is at your com - mand.'. The piano accompaniment includes chord markings: Am, E, G#m, A, G#m, A, G#m, F#m, F#m7, and B7. A large watermark 'Broadway Licensing Perusal NOT FOR PRODUCTION' is overlaid diagonally across the page.

21

Vox. 1

Does - n't have _ a point of view. Knows not where he's

Pno.

E B A

24

Vox. 1

go - ing to. _ Is - n't he _ a bit _

Pno.

E F#m/A

26

Vox. 1

_ like you and me? _ No - where man,

Pno.

A m E

29

Vox. 1

_ don't wor - ry. Take your time, _ don't

Pno.

G#m A G#m

Sgt. Pepper's Lonely Hearts Club Band

From BEAT BUGS: Saving Strawberry Fields Forever

WARN
MEAN MR. MUSTARD: "I got your forecast right here..."

Words and Music by
 John Lennon & Paul McCartney
 arr. David Abbinanti

CUE
MEAN MR. MUSTARD: "Come on, I didn't get where I am by waitin'."

BAND MEMBER #1:

Vocals 1

Piano

f F7 Ab7 Eb

It was

Vox. 1

Pno.

BAND MEMBER #2: **BAND MEMBER #3:** **BAND MEMBER #4:**

twen-ty years a-go, to-day, Ser-geant Pep-per tuaght the band to play. They'vebeen go-ing in and out of style but they're

Eb F Ab Eb Eb F

Vox. 1

Pno.

BAND MEMBER #1:

gua-ran-teeed to raise a smile. So may I in-tro-duce to you, the act you've known for all these years -

Ab Eb F7 Ab7

ALL BAND MEMBERS:

Vox. 1

8 Ser - geant Pep - per's Lone - ly Hearts Club Band.

Pno.

11 Eb7 Ab A dim Eb

(the BEAT BUGS hop in, still tied in their construction tape)

WALTER: "Oh, my belli-ness! Who is that...?"

JAY: "Hey Crick, can you find out who they are?"

CRICK: "Gee, I'd like to but I'm a little tied up at the moment."

Pno.

13 Ab7 Db7 Ab7 Bb7

BAND MEMBERS:

Vox. 1

17 We're Ser-geant Pep-er's Lone - ly Hearts Club Band. We hope you will en-joy the show.

BAND MEMBERS:

Vox. 2

8 We're Ser-geant Pep-er's Lone - ly Hearts Club Band. We hope you will en-joy the show.

Pno.

17 Eb5 Gb Ab7 Eb5 Ab7

WALTER: "They're street performers."

21

Vox. 1

Ser - geant Pep - er's Lone - ly Hearts Club Band. Sit

Vox. 2

Ser - geant Pep - er's Lone - ly Hearts Club Band. Sit

Pno.

E \flat 7 Eb5 G \flat A \flat 7 E \flat

WALTER:
"They do it in the road."

24

Vox. 1

back and let the eve - ning go. Ser - geant Pep - er's Lone - ly, Ser -

Vox. 2

back and let the eve - ning go. Ser - geant Pep - er's Lone - ly, Ser -

Pno.

F7 B \flat 5 A \flat 7 E \flat 7

Hello Goodbye/We Can Work It Out

From BEAT BUGS: Saving Strawberry Fields Forever

WARN

KUMI: "...we all almost got trampled by a horse."

Words and Music by

John Lennon & Paul McCartney

CUE

KUMI: "Arrrrggghhhh. You're always so contradictory."

VAMP

JAY: "No, I'm not."

KUMI: "Yes, you are."

JAY: "No, I'm not!" [GO ON]

KUMI: "YES! YOU! ARE!"

Bright pop (♩ = c. 115)

Piano

p
G (gradually getting louder)

f

Detailed description: This block shows the piano introduction for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music starts with a piano (*p*) dynamic and a G chord in the bass. The melody in the treble clef consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2. The dynamic gradually increases to forte (*f*) by the end of the system.

Vox. 1

f KUMI:

You say, "yes." I say, "no."

Pno.

C6 G

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff with a dynamic of forte (*f*). The lyrics are "You say, 'yes.'" followed by a breath mark and "I say, 'no.'" followed by another breath mark. The piano accompaniment consists of two staves: a treble clef staff with a C6 chord in the first measure and a G chord in the second measure, and a bass clef staff with a simple bass line. The piano part has a dynamic of forte (*f*).

Vox. 2

f JAY:

You say, "stop," and I say, "go, go, go."

Pno.

D7 *sim.* Em

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line is on a treble clef staff with a dynamic of forte (*f*). The lyrics are "You say, 'stop,'" followed by a breath mark and "and I say, 'go, go, go.'" followed by another breath mark. The piano accompaniment consists of two staves: a treble clef staff with a D7 chord in the first measure and an Em chord in the second measure, and a bass clef staff with a simple bass line. The piano part has a dynamic of *sim.* (sustained).

KUMI:
Oh, no.

JAY:
Oh, no.

Piano accompaniment with chords: D7, Em, D7.

Vox. 1: And I say, "Hel-lo."

Vox. 2: You say, "good-bye." Try to see it my way, do I have to keep on talk-ing

Piano accompaniment with chords: G/D, D7, C/D, G, Gsus4 G, Gsus4.

KUMI:
While you see it your way, run the risk of know - ing that our

Vox. 2: till I can't go on?

Piano accompaniment with chords: F, G, G, Gsus4 G, Gsus4.

17

BUZZ: **KUMI:**

Vox. 1
love may soon be gone. We can work it out. We can work it out. — You say, "good-bye." And

Vox. 2
8 **WALTER & CRICK:** **JAY:**
We can work it out. We can work it out. — You say, "good-bye." And

Pno.
17 F G C G C D D7

21

Vox. 1
I say, "Hel-lo." —

Vox. 2
8 **CRICK:**
I say, "Hel-lo." — Think of what you're say - ing. You can get it wrong and still you

Pno.
21 C/D G Gsus4 G Gsus4

24

WALTER:

Vox. 2
8 think that it's — all right. Think of what I'm say - ing. —

Pno.
24 F G G Gsus4 G

Vox. 1 **KUMI:**
I don't know

Vox. 2 **BUZZ:** We can work it out.
WALTER & CRICK:
JAY: I don't know

We can work it out and get it straight or say good - night. — We can work it out.

Pno.

Gsus4 F G C G

Vox. 1 I don't know

Vox. 2 I don't know

why you say, "good-bye, I say, "Hel-lo." — Hel-lo, — Hel-lo. — I don't know

why you say, "good-bye, I say, "Hel-lo." — Hel-lo, — Hel-lo. — I don't know

Pno.

C Eb6 G G/F# Em Em/D

Vox. 1
why you say, — "good - bye," I say, "Hel - lo." —

Vox. 2
8 why you say, — "good - bye, I say, "Hel - lo." — Life is ver - y short,

Pno.
32 C Eb6 G D7/F# Em mp Ped.

Vox. 2
8 and there's no time for fuss - ing and

Pno.
35 Em/D C B

Vox. 2
8 fight - ing, my friend. I have al - ways thought

Pno.
38 Em Em/D Em/C Em/B Em mf

(JAY and KUMI argue) **mf** CRICK: WALTER:

41

Vox. 1

Vox. 2

Pno.

Em/D C B D

that it's a crime. I don't know I don't know

44

Vox. 1

Vox. 2

Pno.

C9 Eb6 Eb7 Ab Absus4Ab Absus4

why you say, "good-bye," I say, "Hel-lo." Try to see it my way, do I have to keep on talk-ing

47

Vox. 1

Vox. 2

Pno.

WALTER: "Bugs! Listen to yourselves!"

till I can't go on? till I can't go on?

Gb Ab

Rubato
mp **WALTER:** **CRICK:**

Vox. 2

49 8

While you see it your way, There's a chance that we might fall a -

Pno.

49 *mp* A \flat

Molto rubato
mp **BUZZ:**

Vox. 1

51

We can work it out. We can work it out.

CRICK:
WALTER:

Vox. 2

8

part be - fore too long. We can work it out. We can work it out. _____

Pno.

51 G \flat A \flat D \flat 9 A \flat D \flat 9 E \flat

Light & sweet

54

3 3

Pno.

A \flat D \flat 6 A \flat

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