

HIGH FIDELITY

A MUSICAL COMEDY BY

Amanda Green, Tom Kitt,
and David Lindsay-Abaire

BASED ON THE NOVEL BY NICK HORNBY
AND THE TOUCHSTONE PICTURES FILM

HIGH SCHOOL EDITION

SHOW PERUSAL

BROADWAY
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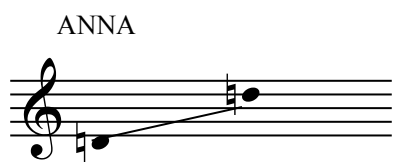
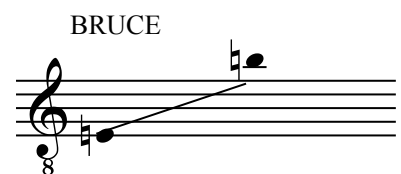
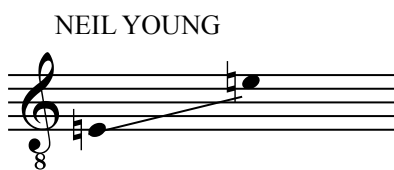
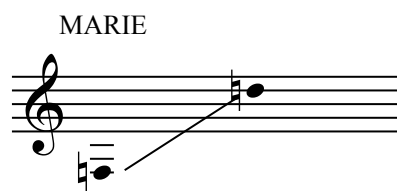
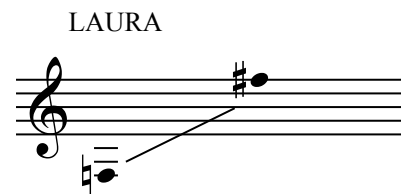
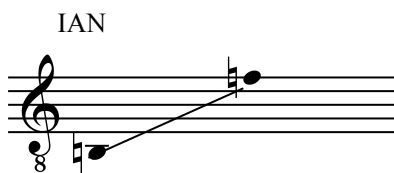
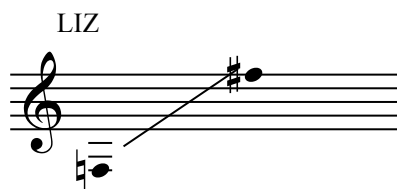
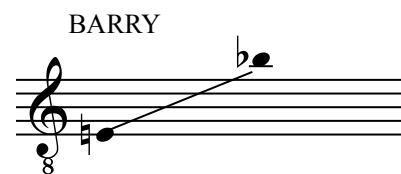
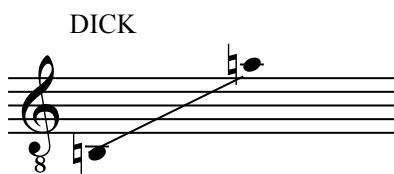
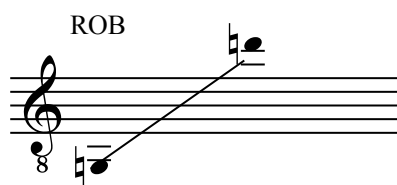
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High Fidelity (HS Edition)

Vocal Ranges



High Fidelity: High School Edition
Scenes, Characters, Musical Numbers, and Pages

ACT I

Overture.....	1
#1 Overture (Orchestra)	
Scene 1.....	1
Rob, Dick, Barry, Hipster, Guy With Mohawk, Futon Guy, Customers	
#1A This Is Called A Cassette (Orchestra)	
#1B My Life In Vinyl (Orchestra)	
#2 The Last Real Record Store (Rob, Dick, Barry, Hipster, Guy With Mohawk, Futon Guy, Pale Young Men, Customers)	
Scene 2.....	11
Rob, Laura, Alison, Penny, Charlie, Sarah, Jackie	
#3 Desert Island Top Five Break-Ups (Rob, Alison, Penny, Charlie, Sarah, Jackie)	
#3A Desert Island All-Time Top 5 Breakups – Playoff (Orchestra)	
Scene 3.....	20
Rob, Barry, Dick, Futon Guy, Guy With Mohawk, TMPMITW Anna, Liz, Middle-Aged Guy, Backup Singers	
#3B The Mother Lode (Orchestra)	
#4 It's No Problem (Dick)	
#4A What Came First? (Orchestra)	
#5 She Goes (Liz, Rob, Backup Singers)	
#6 Ian's Here (Orchestra)	
Scene 4.....	33
Ian, Laura, Chanter, Droners, Rob	
(#6 Ian's Here cont'd.) (Ian, Laura)	

Scene 5.....	36
Rob, Laura, Alison, Penny, Charlie, Sarah, Ian	

#7 Number 5 With A Bullet (Laura, Alison, Penny, Charlie, Sarah, Ian)

Scene 6.....	43
Rob, Dick, Barry, Marie, Liz, Laura, TMPMITW, Roadie, Sound Man, Backup Singer	

#7A Ladies And Gentlemen...Marie LaSalle (Orchestra)

#8 Ready To Settle (Marie, Backup Singer)

#8A These Things Happen (Orchestra)

#8B Crunch (Orchestra)

#9 Terrible Things (Marie)

Scene 7.....	55
Rob, Dick, Barry, Anna, Laura, Marie, Pale Young Men, Futon Guy, Guy With Mohawk, Hipster, Ensemble	

#10 The Last Real Record Store On Earth—Reprise (Rob, Dick, Barry,
Pale Young Men)

#11 Nine Percent Chance Of Your Love (Rob, Barry, Dick, Futon Guy,
Guy With Mohawk, Hipster, Ensemble)

ACT II

Scene 1.....	66
Rob, Marie, Laura, Ian	

#12 Entr' Acte (Orchestra)

#13 I Got With Someone Who Got With Lyle Lovett (Rob)

#14 I Got With Someone Who Handled Kurt Cobain's Intervention
(Laura)

#14A Morning. Morning. Morning. Morning. (Orchestra)

#15 I Got With Someone—Reprise (Rob, Laura)

Scene 2.....	73
Rob, Neil Young, Alison, Penny, Charlie, Sarah, Liz, Laura, Ian	

#16 Exit Sign (Neil Young, Rob)

#16A Crunch Part 2 (Orchestra)

#17 Cryin' In The Rain (Rob, Alison, Penny, Charlie, Sarah)

Scene 3.....	79
Rob, Barry, Dick, Anna, TMPMITW, Ian, Hipster, Customers	
#18 Conflict Resolution (Rob, Barry, Dick, Hipster, Ensemble)	
Scene 4.....	88
Rob, Bruce Springsteen, Laura, Alison, Penny, Charlie, Sarah	
#19 Goodbye and Good Luck (Rob, Bruce)	
#19A Goodbye and Good Luck – Playoff (Orchestra)	
Scene 5.....	95
Rob, Barry, Dick, Anna, Liz, TMPMITW	
#20 It's No Problem – Reprise (Dick, Anna)	
#20A It's No Problem – Reprise – Playoff (Orchestra)	
#20B Funeral Transition (Orchestra)	
Scene 6.....	102
Ron, Laura, Dick, Barry, Anna, Liz, Ian, Mourners, The Skids	
#21 Ian's Eulogy (Ian)	
#22 Laura, Laura (Rob)	
#23 Saturday Night Girl (The Skids)	
Scene 7.....	111
Rob, Dick, Barry, Liz, Laura, Guy With Mohawk, TMPMITW, Ensemble	
#24 Turn The World Off And Turn You On (Barry, TMPMITW, Guy With Mohawk, Laura, Rob)	
#25 Bows (Orchestra with Full Company)	

ACT I

#1 OVERTURE

SCENE 1

(Lights up on ROB at his stereo. He's wearing headphones. Sensing the audience, he turns around, takes off the headphones, and addresses them...)

#1A THIS IS CALLED A CASSETTE

ROB

(holds up tape)

This, in case you don't know, is called a cassette. And yes, they still exist. I've used them pretty much my whole life to make mixtapes. Very old school, I know. This one happens to be for Laura. I'm sorta in the doghouse with her, so...

But you don't really need to know about that. What you do need to know is that...

#1B MY LIFE IN VINYL

...the making of a great mixtape, like breaking up, is hard to do. You gotta kick off with a killer song, to grab attention. Then you gotta take it up a notch. But you don't wanna overdo it, so then you gotta cool it off a notch with something soulful.

Also, you can't have two tracks by the same artist side by side, unless you've done the whole thing in pairs and... Anyway, there are a lot of rules. I still haven't mastered them all yet, but...I'll figure it out eventually.

(and now the intros)

Rob Gordon here. These are my records, currently organized, not alphabetically, not chronologically, but...wait for it...

#2 THE LAST REAL RECORD STORE

...autobiographically. Yup, the order in which they were purchased. So way over there is middle school. That section is college. And this wall here is Laura. My life in vinyl.

(Re: room)

I've got everything I need here.

I'VE GOT MY DAILY CROSSWORD AND THERE'S COFFEE IN THE POT

ROB (CON'T)

I'VE GOT CABLE AND A GIRLFRIEND WHO IS ANGRY BUT SHE'S HOT
I'VE GOT RECORDS THAT IT'S TAKEN ME A LIFETIME TO COLLECT
AND I PLAY THEM ON A SYSTEM THAT IS GIVEN MAD RESPECT

AND IF MY LIFE'S NOT PERFECT
IF I'M ANXIOUS BORED OR SAD
WELL TODAY MAY BE LESS CRAPPY
WITH WHOLE CHUNKS OF NOT SO BAD

AND I WOULDN'T CHANGE A THING ABOUT IT!
NO—I WOULDN'T WANT TO CHANGE A THING!
IN A WORLD THAT'S UNRELIABLE
THESE ARE ROCKS ON WHICH TO CLING

NOTHING'S GREAT AND NOTHING'S NEW
BUT "NOTHING" HAS ITS WORTH
MEET THE REAL GO-GETTER
WITH THE THRIFT STORE SWEATER
AND THE LAST REAL RECORD STORE ON EARTH

*(An explosion of lights and music as the set transforms into the
record store. A few CUSTOMERS mill about the store, flipping
through record bins.)*

This is my store, Championship Vinyl—strategically situated in a neighborhood that
attracts the bare minimum of window shoppers.

I GET BY, RELYING ON THE
FREAKS WHO CAN'T SURVIVE

HIPSTER

Yo!

FUTON GUY

Rob.

GUY WITH MOHAWK

Wassup?

ROB

WITHOUT THEIR JAPANESE IMPORT
OR THEIR ZAPPA FORTY-FIVE

HIPSTER

Yo!

FUTON GUY

Rob.

GUY WITH MOHAWK

Wassup?

ROB

THEY'RE REALLY KIND OF SAD
HELL, I'D BE MAKING FUN OF THEM
IF IT WEREN'T FOR THE FACT
I'M REALLY ONE OF THEM

ROB

YES, IF YOU'RE INTO VINYL
WE'VE GOT EV'RYTHING ESSENTIAL

ALL

AH-AH-AH

ROB

I'M SITTING ON A BUSINESS
THAT HAS ZERO GROWTH POTENTIAL

ALL

AND I WOULDN'T CHANGE A THING ABOUT IT!
A TO K RACK, L TO Z
IT'S DARK AND DINGY, NEVER CROWDED
ALL A RECORD STORE SHOULD BE

ROB

"FOR THE SERIOUS COLLECTOR
WHO KNOWS A RECORD'S WORTH"
NEED A VINTAGE DECCA?
STEP INTO MY MECCA

ROB & ALL

IT'S THE LAST REAL RECORD STORE ON EARTH!

*(DICK, a forlorn but sweet discophile, stands behind the counter,
singing along to the music inside his headphones.)*

DICK

EVER SINCE I LOST
CONTROL

IT'S A HIROSHIMA
OF THE SOUL

EVER SINCE WE'VE BEEN
APART

IT'S A HIROSHIMA!
OF MY HEART

ROB

(to the audience)

That's Dick. He works for me.

He's listened to every record
in this store.

Twice.

ROB

What are you listening to, Dick?

DICK

Oh, uh, it's the new Vivisection album I told you about. Never released here. Japanese import only. Wanna listen?

ROB

Oh that's okay. You don't have to—no, really, I don't need to--

(But DICK yanks the headphones out of the stereo system, gloomy music fills the store. The PALE YOUNG MEN respond.)

(ROB tries to smile, and gives DICK the thumbs up. Then pin-spot on DICK as the song plays, he sings his inner thoughts.)

MEN & WOMEN

HIROSHIMA OF MY HEART...
HIROSHIMA OF MY HEART...
HIROSHIMA OF MY HEART...

DICK

I WANT TO FIND A LOVE
A LOVE TO CALL MY OWN
BUT I'M TOO WEIRD
AND SHY
I GUESS I'LL DIE ALONE

ROB

That's nice, Dick. Cheery.

(DICK smiles proudly)

(The front door is thrown open, and BARRY, a loud-mouthed music snob, enters accompanied by loud thrasher music.)

BARRY

Top five worst duets of all time!

ROB

Barry, you're late.

BARRY

Number one! "Islands in the Stream," Dolly and Kenny; Two! "Say Say Say," Paul and Jacko; Three! "Unforgettable," Natalie Cole and her dead old man; Four! "Endless Love," Diana Ross and Lionel Richie; and at the back of the pack, as usual, Peabo Bryson and take-your-pick, that guy is a duet slut, he'll sing with anyone!

ROB

It's two o'clock Barry!

BARRY

Yeah, sorry, I stopped to get you a box of...

(checks box)

...seven doughnuts.

ROB

(to audience)

WHAT CAN I DO?

THEY CAME AS TEMPS

BUT THEN THEY STARTED SHOWING UP HERE EV'RY DAY

IT'S BEEN FOUR YEARS

THEY JUST WON'T LEAVE

THEY'VE NEVER EVEN ASKED ME FOR A RAISE IN PAY

AND AS I GAZE ACROSS THIS FILTHY SPACE

I SEE INSANITY IN EV'RY FACE

SOME DAYS I THINK I SHOULD JUST TORCH THE PLACE

BUT THEN I THINK, WHERE WOULD I GO?

FIND GUYS WHO PRIZE THE THINGS I KNOW?

BARRY

IT SMELLS LIKE CRAP--

ALL

BUT EVEN SO...

I WOULDN'T CHANGE A THING ABOUT IT

'CAUSE MOST OTHER STORES ARE CRAP

BUYING MUSIC SHOULDN'T BE LIKE

BUYING KHAKIS AT THE GAP

PALE YOUNG MEN / OFFSTAGE MEN
DON'T FALL INTO THE GAP

ROB, DICK & BARRY
WE'RE THE EXPERTS HERE ON EV'RYTHING
THAT'S ANYTHING OF WORTH

ALL
IF YOU HATE MASS MARKET
BRING YOUR BUTT AND PARK IT
AT THE LAST REAL RECORD STORE ON EARTH

BARRY & DICK
(David Byrne / Devo / robot dance)
THIS AIN'T NO TOWER

ALL
THIS AIN'T NO TOWER!

BARRY & DICK
THIS AIN'T NO COCONUTS

ALL
THIS AIN'T NO COCONUTS!

BARRY
And this ain't no soulless sanitized corporate Third Reich Walmart!

ROB
All right, Barry.

BARRY
Frickin' Walmarts, man! They're sucking the blood of the little guys!

ROB
Turth to power, man.
(silence)

MY RENT CHECK BOUNCED

BARRY
I LIVE AT HOME

DICK
STAYED UP 'TIL 4 WATCHING MARY TYLER MOORE

MY GIRL HOLDS OUT

ROB

MY GIRL INFLATES

BARRY

I THINK I HOOKED UP ONCE, BUT I'M NOT SURE

DICK

THE THINGS I HOPE FOR
SEEM SO FAR AWAY

ALL

SO FAR AWAY

DICK

I'M

ALL (EXCEPT FOR DICK)

NOT TOO BRILLIANT
ON THE DAY-TO-DAY

ALL (+DICK)

WHAT'S THE DAY TODAY?

BARRY

THAT'S WHY I COME
MONDAY THROUGH SATURDAY —

ALL

AND I WOULDN'T CHANGE A THING ABOUT IT
MY WHOLE WORLD'S INSIDE THIS DOOR

ALL (NO ROB)

WHERE WOULD I GO, WHAT WOULD I DO WITHOUT IT?
THIS IS ALL I'M LIVING FOR

ALL

FOR THE SERIOUS COLLECTOR
FOR THE SERIOUS COLLECTOR

ALL (NO DICK OR BARRY)

ALL
LA LA LA
KNOWS

ROB
WHO
KNOWS

ALL (CON'T)

WOO-HOO HOO HOO

ROB (CON'T)

A RECORD'S
WORTH

ROB

IF YOU HATE MASS MARKET
BRING YOUR BUTT AND PARK IT

ALL (NO BARRY)

IT'S THE

ALL

BEST – THAT'S FINAL
FIND THE FINEST VINYL
AT THE LAST REAL RECORD STORE –

*(the CUSTOMERS file out over the following--repeating in a
round)*

ROB

WE'VE GOT BLUES AND SOUL AND R&B
WE'VE GOT BLUES AND SOUL AND R&B

ROB

WE'VE GOT
BLUES AND SOUL
AND R&B

BARRY

SKA, PUNK AND
NEW WAVE

ROB

WE'VE GOT
BLUES AND SOUL
AND R&B

BARRY

SKA, PUNK AND
NEW WAVE

DICK

HIP HOP, ROCK AND
POP

WE'VE GOT
BLUES AND SOUL
AND R&B

SKA, PUNK AND
NEW WAVE

HIP HOP, ROCK AND
POP

ALL 3

AND THE ONLY THING THAT WE DON'T HAVE IS...
CUSTOMERS WHO SHOP!

HIPSTER

Yo!

FUTON GUY

Rob.

GUY WITH MOHAWK

Wassup?

ROB

(to DICK and BARRY)

Great day, guys. We made...

(checks total on register)

Nothing.

I ALWAYS DREAMED SOMEDAY
I'D HAVE THIS WONDERFUL CAREER
I WENT WHERE THE MUSIC TOOK ME
AND OH GOD, IT TOOK ME HERE

ROB

AND THEY'LL
WRITE IT ON MY
TOMBSTONE
RIGHT BESIDE MY DATE OF BIRTH

ALL

OOH
OOH OOH
OOH OOH

ROB

PART TIME LONER
WENT FROM CLERK TO OWNER
OF THE LAST REAL RECORD STORE ON EARTH!

ROB

LAST REAL RECORD
STORE ON EARTH!
LAST REAL RECORD STORE
STORE ON EARTH

BARRY, DICK & ALL
WOULDN'T CHANGE A
THING ABOUT IT

GONNA GET UP ON THE
ROOF AND SHOUT IT!
BUT WILL IT HOLD US ALL?
I DOUBT IT

ROB

AND

ALL

I

ROB, BARRY & DICK

I WOULDN'T CHANGE A THING

ALL
WOULDN'T CHANGE A, WOULDN'T CHANGE A

ROB, BARRY & DICK
I WOULDN'T CHANGE A THING
THING

ALL
WOULDN'T CHANGE A
THING

ALL
WOULDN'T CHANGE A, WOULDN'T CHANGE A

ROB, BARRY & DICK
I WOULDN'T CHANGE A THING
THING

ALL
WOULDN'T CHANGE A
THING

ALL
WOULDN'T CHANGE A THING
WOULDN'T CHANGE A, WOULDN'T CHANGE A

SCENE 2

(As the opening number ends, Rob's apartment appears, and ROB lands on his couch.)

ROB

This is my living room. More records. Couch I've had since college...

(LAURA enters. She's packing up her things over the following. She's frazzled and apologetic, but determined.)

ROB

That's my girlfriend Laura. We met four years ago when I was deejaying at the Billy Club. She requested I play Art Garfunkel's "Bright Eyes," which, in case you don't know, will clear a dance floor in three seconds flat. But I played it anyway — because...well, because I wanted her to like me.

LAURA

(holds something up)

I'm gonna take these if that's okay.

ROB

That's fine.

(back to audience)

She's a lawyer, if you can believe it. Laura worked for Legal Aid when she moved in here, but she took a corporate job last month, so she's all conflicted about selling out. I, however, was relieved that one of us can actually pay the rent.

LAURA

I'm almost done here, Rob.

ROB

She just told me she's leaving me. I haven't figured out if it's a threat, or she really means it, so I should probably...

(to LAURA)

Excuse me. You don't need to do this, Laura. It was just a fight.

LAURA

Just another fight, you mean. That's all we've been doing lately. And for the record, last night's was especially ugly, I thought.

(Re: something on a shelf)

I'm not gonna take this. Do you want it?

ROB

Not really.

LAURA

Me either. Where did this come from?

ROB

I don't know. It was here when I moved in.

LAURA

Right.

(stops, looks around, a bit overwhelmed, awkward)

I don't really know what I'm doing.

ROB

You don't have to go, you know. You can stay until whenever.

LAURA

No, we've done the hard part. I should...

ROB

Stay the night at least.

LAURA

I can't, Rob.

ROB

Come on, what are you — We love each other. Don't we?

LAURA

Well that's not really the issue, is it?

ROB

Not really the issue? What else is there?

LAURA

(back to business)

The recycling goes out on Tuesday — I left a note for you on the fridge. And I changed the cat box, not that you'd notice.

ROB

We have a cat?

LAURA

Stop it, Rob. This is serious.

ROB

I know it is.

LAURA

I'm not gonna take the mixtapes, if that's okay.

ROB

But I made those for you. They're full of great bootlegs and Belle & Sebastian and Stereolab.

LAURA

Yeah, I don't know those people. But thank you.

ROB

(to audience)

I suddenly have a million questions. Is this definite or just a break? Is she doing this because of last night's argument, or because I missed her birthday again? Is she still pissed I smuggled White Castle into her dad's ICU room? Where is she going exactly, and will she miss me at all?

(beat)

ROB (CON'T)

But I don't really want those questions answered. So instead I ask—

(turns back to LAURA)

Is it because of my job?

LAURA

Your job?

ROB

(to audience)

Where did that come from? Of course it's not about my job.

LAURA

(tender, sympathetic, takes his hands)

Of course it's not about your job. Why would you ask me that?

ROB

(to audience)

Because I felt sorry for myself and wanted a little cheap affection.

(back to LAURA)

I don't know, I just wondered.

LAURA

Is that what you think? I'm leaving because you're not fancy enough for me? Gimme some credit, please.

(back to packing)

LAURA (CON'T)

I'm leaving because it's time I sorted myself out, and I don't think I can do that here.

ROB

Sure you can, just tell me what to do to make you happy.

LAURA

Nothing. Make yourself happy.

ROB

Oh, I see, and why am I not happy?

LAURA

I don't know. I just know you used to be. And you seemed to like me. And your life. And you talked about the future. And you don't anymore. And I don't know why.

(gathers up her things)

Goodbye, Rob.

(She goes. ROB looks after her, devastated...)

#3 DESERT ISLAND TOP FIVE BREAK-UPS
--

ROB

OH GOD HOW DID IT COME TO THIS?
OH LAURA, LAURA WHAT DID I MISS?
DID YOU REALLY JUST WALK OUT THE DOOR?
CAN IT BE THAT YOU DON'T LOVE ME ANYMORE?

BET YOU THINK I'M GONNA PANIC
GET ALL SAD AND WEIRD AND MANIC
BUT IF YOU WANT TO SEE ME SUFFER MORE
THEN YOU SHOULD HAVE GOT TO ME BEFORE
OH LAURA LAURA...I PITY YOU
'CAUSE I'VE HAD A LIFE OF HEARTBREAK YOU CAN NEVER LIVE UP TO

(to AUDIENCE)

My Desert Island All-Time Top Five Break-Ups – in chronological order. Number one – Alison Ashworth – Sixth Grade Crush!

(ALISON, his first love, appears)

ALISON

"Betrayal on the playground."

ROB

Two-timer!

(next)

Two – Penny Hardwick – High School Sweetheart!

(PENNY, high school sweetheart, appears.)

PENNY

“Mixed messages the basement!”

ROB

Ouch!

(next)

Three – Charlie Nicholson – College Girlfriend!

(CHARLIE, sexy, enters)

CHARLIE

“Out of his league.”

ROB

And out of my life.

(next)

Four – Sarah Kendrew – Rebound Girl!

(SARAH, listless, enters)

SARAH

“He turned me gay!”

ROB

You’re welcome!

(next)

And number five – Jackie Allen!

(JACKIE, Jersey girl, enters)

JACKIE

What happened between me and Robbie is pretty much unspeakable. But I can say that I wrecked him so utterly and entirely that he was left a shattered and quivering mess. Isn’t that right, honey?

ROB

Do you notice anything in particular about the list Laura?

THE EX-GIRLFRIENDS

YEAH DO YOU?

ROB

THESE WERE THE ONES THAT TORE MY HEART OUT
THESE WERE THE ONES THAT ATE ME ALIVE
YOU MIGHT SQUEEZE INTO THE TOP TEN, LAURA

THE EX-GIRLFRIENDS

BUT YOU'RE NOWHERE NEAR THE TOP FIVE!

ROB

THESE WERE THE GIRLS WHO GOT IN EARLY
SCARRED ME FOR LIFE, I HAVE NO DOUBT

ROB

BUT YOU'RE TOO LATE NOW
YOU DON'T RATE THAT
KIND OF HURT, THAT KIND
OF CLOUT

THE EX-GIRLFRIENDS

BUT YOU'RE TOO LATE
YOU DON'T RATE
AAAHH THAT KIND
OF CLOUT

OH LAURA, LAURA
YOU'LL BE MISSED
BUT SWEET SWEET LAURA
YOU

ROB & THE EX-GIRLFRIENDS

YOU DON'T EVEN MAKE THE LIST

THE EX-GIRLFRIENDS

THIS IS NOTHING PERSONAL, PLEASE
DON'T KICK YOURSELF OR WONDER WHY

ROB

THE SIMPLE FACT IS THAT WE'RE TOO OLD LAURA
TO REALLY MAKE EACH OTHER CRY

ROB

THOSE DAYS ARE GONE
AND I'M THANKFUL
WE CAN SKIP THE DRAMA
AND THE PAIN
HERE TAKE MY CAR,
THERE'S A TANKFUL
I WON'T LOSE MYSELF

THE EX-GIRLFRIENDS

THOSE DAYS ARE GONE

SKIP THE DRAMA

HERE

AAAAH

ROB
(CON'T)
OR GO INSANE!
OH, LAURA
HAS YOUR LOVE DIED?
'CAUSE IF YOU LEAVE ME
LAURA I...

THE EX-GIRLFRIENDS
(CON'T)
OR GO INSANE
LAURA

NO!
NO! AAAH!

ROB
CAN SMOKE INSIDE

GIRLS
CAN SMOKE INSIDE

ROB
'CAUSE LOSING YOU IS LIKE HAVING NO CASH
IT'S LIKE HAVING A COLD IN THE MIDDLE OF SUMMER
LOSING YOU IS A SOLD-OUT MOVIE
NO BIG DEAL, JUST KIND OF A BUMMER

ROB & GIRLS
IT'S/YOU'RE A PIZZA DREAM
AN ICE CREAM HEADACHE
THAT YOU KNOW WILL SOON BE GONE

ROB
FIVE MINUTES OF PAIN
THEN YOU MOVE ON...

GIRLS

MOVE ON

MOVE ON

YOU MOVE ON

ALISON
So you see, you're not really offering him anything...

ALISON & SARAH
...new here!

CHARLIE, PENNY & SARAH
If you wanna force your way onto the list, Laura...

ALL GIRLS
You'll have to do a lot better than this!

ROB

SO BYE BYE LAURA
NICE TRY LAURA
YOU CAME FAR LAURA
CLOSE BUT NO CIGAR

GIRLS

BYE BYE
NICE TRY
CAME FAR
CLOSE BUT NO CIGAR

ROB

YOU CAN'T SHAME ME LIKE ALISON
OR BLAME ME LIKE PENNY
OR DISRUPT MY LIFE LIKE JACKIE
OR CRUSH ME LIKE CHARLIE

ROB

AND I'M STRONGER THAN
WHEN SARAH LEFT!
GLOOMY, SURE, BUT NOT
BEREFT!

GIRLS

YEAH
YEAH
YEAH
YEAH

AND THOUGH I SEE A
TREND HERE
I AM NOWHERE NEAR THE
END HERE
YOU DO NOT REPRESENT
MY

THOUGH I SEE A
TREND HERE
NOWHERE NEAR THE
END HERE
YOU DON'T REPRESENT

ROB & GIRLS

LAST BEST CHANCE
AT A MEANINGFUL RELATIONSHIP
AND LET ME GIVE YOU ONE LAST TIP!

(LAURA suddenly rushes back into the apartment and across the room)

LAURA

Hey. I forgot my toiletry bag.
(goes to get it)

ROB

Laura listen, we're being stupid. Let's just order in tonight and sort this out.

LAURA

(she stops and looks at him)
Take care of yourself, Rob.
(And she goes. Pause.)

ROB

MY DESERT ISLAND ALL-TIME TOP FIVE BREAK-UPS
MY FIVE-STAR HUMILIATIONS, SOUL QUAKING SHAKE-UPS
OH LAURA, LAURA, YOU'LL BE MISSED
BUT SWEET SWEET LAURA, YOU

ROB & GIRLS

YOU, YOU, YOU, YOU

ROB

DON'T EVEN MAKE THE LIST

<p>#3A DESERT ISLAND ALL-TIME TOP 5 BREAKUPS (PLAYOFF)</p>

SCENE 3

(Championship Vinyl. FUTON GUY is putting a sign on the bulletin board. BARRY notices and is not happy about it.)

BARRY

Whadaya think you're doing?

GUY WITH MOHAWK

What? Nothing. What.

FUTON GUY

I'm selling my futon.

BARRY

Well don't block my sign, dumb-ass.

FUTON GUY

(reads it)

"Young gunslingers wanted..."

BARRY

...wanted to start band. That's right.

FUTON GUY

This thing has been up here for three years.

BARRY

So?

FUTON GUY

So you don't even play an instrument.

BARRY

Hey, you know what? Shove your futon! Get outta my store.

FUTON GUY

(getting ejected)

Hey! It's not even your store!

(BARRY tosses him. TMPMITW, the record store equivalent of a Trekkie, turns to ROB.)

TMPMITW

You know, I had a band once. Well, it wasn't a band so much as a barbershop quartet.

ROB

(doesn't want to talk to this guy)

That sounds great.

TMPMITW

Yeah, we called ourselves Harmonic Disturbance. We did Zeppelin covers exclusively. It was pretty rockin'. Mother made t-shirts, and my dad sang first tenor, but then he burst a vocal chord, so we had to disband. That was a real bring-down.

ROB

(to the AUDIENCE)

We don't actually know his name. We simply refer to him as *T-M-P-M-I-T-W*—"The Most Pathetic Man in the World."

TMPMITW

Do you happen to still be in possession of that original "God Save the Queen" by the Sex Pistols?

ROB

It's not for sale.

TMPMITW

No, I know it's not for sale. Obviously it's not for sale, I mean, why would you ever part with a piece of vinyl so singular and magnificent? I was simply requesting a mere glance at its awesome splendor.

ROB

I swear, his is how he talks. Every Thursday right around this time he asks to see something from this...

(holds up case)

#3B THE MOTHER LODGE

—the mother lode. A collection of incredibly rare 45s I've been amassing since 7th grade. Look...original Otis Reddings, Elvis Presleys, James Browns, Jerry Lee Lewises, and on and on. These 45s are as close as I've ever come to an actual achievement.

(ROB holds up the 45 to TMPMITW.)

ROB (CON'T)

You can look, but don't touch.

(Meanwhile, DICK is moving a tall stack of CDs when a young woman, ANNA, comes up behind him.)

ANNA

Excuse me, I was wondering —

(DICK is startled and the CDs go everywhere.)

ANNA
Oh, gosh

DICK
Whoa...

BARRY

Nice one, Dick.

ANNA

I'm sorry.

DICK

Oh, hey, that's cool. Really, I was just alphabetizing. But I can, um, start over. I'm pretty good at it — the um, alphabetizing, so — it shouldn't take long.

ANNA

Do you have the blues?

DICK

Sometimes. They call it seasonal affective disorder, which is, um —

(suddenly realizes)

Oh, you mean — Over there next to ska. Sorry.

ANNA

Thanks.

(ANNA smiles a little, amused by him. She heads over to the blues section. Dick goes about picking up the CDs.)

(A MIDDLE-AGED GUY walks in and approaches the counter)

MIDDLE-AGED GUY

Excuse me, I'm looking for a record for my daughter's birthday. "My Heart Will Go On" by Celine Dion. Do you have it?

BARRY

Oh yeah. We got it.

MIDDLE-AGED GUY

Great. Can I have it then?

BARRY

No, you can't.

MIDDLE-AGED GUY

Why not?

BARRY

Because it's sentimental tacky crap, that's why not. Do we look like the kind of store that sells "My Heart Will Go On"? Go to the mall.

MIDDLE-AGED GUY

What's your problem?

BARRY

Do you even know your daughter?! There is no way she likes that song. Oh-oh, is she in a coma?

MIDDLE-AGED GUY

Okay, buddy. I didn't know it was Pick On the Middle-Aged Square Guy Day. My apologies. I'll be on my way.

BARRY

B'bye.

(The CUSTOMER heads for the door, but then turns back to BARRY—)

MIDDLE-AGED GUY

BITE ME!

(— and storms out. BARRY looks at ROB and smiles.)

ROB

Nice, Barry. Really, top-notch. But you know you can't keep chasing customers out of here!

BARRY

Are you defending that douche? Come on, Rob, you're going soft in your old age.

(ROB is seething)

BARRY

I'm gonna tell you something for your own good, pal: that is the ugliest sweater I've ever seen. It's like an Unemployed Uncle sweater. Unemployed Uncle with a MUSTACHE sweater! I can't believe Laura allows herself to be seen in public with the likes of you. I don't know what kinda voodoo you worked on that girl, but someone needs to shake her out of it.

(ROB springs on BARRY, grabbing him by the lapels and slamming him up against the wall.)

DICK

Hey, guys... Hey.

ROB

Will you shut up? Will you?

BARRY

You're a maniac!

DICK

Hey. Break it up.

(ROB runs out of steam and drops BARRY. BARRY pats down his jacket.)

BARRY

I swear dude, if you tore this thing—it's vintage—and I'll sock your nose. You'll pay big!

(BARRY storms out of the store. There's a long uncomfortable silence as DICK stares over at ROB.)

DICK

Um, are you all right?

ROB

Yeah. Look Dick, Laura and I broke up. She's gone. So if you ever see Barry again maybe you can tell him that.

DICK

You want *me* to tell Barry about it?

ROB

Yeah, would you? That would be great.

DICK

Sure, of course.

#4 IT'S NO PROBLEM

IT'S NO PROBLEM
NO PROBLEM ROB — YOU'RE ON
I'LL TELL HIM WHEN I SEE HIM NEXT
"ROB SAYS TO TELL YOU — LAURA'S GONE"
MY SCHEDULE'S PRETTY OPEN
SO I'VE GOT SOME TIME TODAY
PLUS I'VE GOT SOME OTHER STUFF
TO TELL HIM ANYWAY
SO I'LL TELL HIM WHEN I TELL HIM ALL THE OTHER STUFF
OR — I COULD EVEN CALL
SO IT'S NO PROBLEM, NO PROBLEM AT ALL

ROB

All right, Dick —

(But DICK barrels on, singing. ANNA wanders over and listens, amused, smitten.)

DICK

IT'S NO PROBLEM
I'LL SEE HIM LATER AT A GIG
I'LL PROB'LY TELL HIM YOUR NEWS FIRST
'CAUSE MY NEWS ISN'T BIG
JUST TO TELL HIM
THAT THIS WOMAN'S GOING TO SING
SO I'LL BRING IT UP BEFORE
A GOOD NEWS / BAD NEWS KIND OF THING
I MEAN BAD NEWS / GOOD NEWS
'CAUSE HE THINKS THE SINGER'S GREAT
NOT THAT LAURA ISN'T TOO
NO! WHAT I MEANT TO SAY — NO WAIT
BARRY REALLY LIKES YOU BOTH
HE TOLD ME SO LAST FALL
SO IT'S NO PROBLEM, IT'S NO PROBLEM, IT'S NO PROBLEM, ROB,
A-A-A-A-AT —

ROB

(interrupting)

Great, Dick. Glad you got it covered.

DICK

It's no problem, Rob. At all.

ANNA

(approaches DICK)

Um, could I get a little advice about these CDs?

(They lock eyes. DICK is taken aback.)

DICK

Oh, um, sure. Yeah. Of course.

#4A WHAT CAME FIRST?

(ANNA smiles. ROB turns to the audience and asks...)

ROB

What came first? The music or the misery? People worry about kids playing with toy guns or watching violent videos, but nobody worries about kids listening to thousands – literally thousands – of songs about heartbreak, rejection and loss. Did I listen to pop music because I was miserable, or was I miserable because I listened to pop music?

(The door is suddenly thrown open, and the lights change. LIZ is here.)

LIZ

I'm not gonna pick sides, Rob. I'm friends with you both.

ROB

(to audience)

My friend – Liz. She shows up whenever I break up with a girl and need a little sympathy.

LIZ

(Re: bag)

I come bearing Danish.

ROB

Finally, a woman who understands me.

LIZ

Okay, what'd you do to her?

ROB

(Beat – a bit surprised/relieved)

She didn't tell you?

LIZ

No, she's being noble.

ROB

I used to love that about her.

LIZ

I'm gonna find out, you know.

ROB

There's nothing to find out. Laura took a wrecking ball to me. What more do you need to know. I'm rubble.

LIZ

(Trying to be sympathetic)

Aww...

ROB

And I'm trying not to blame you, Liz, but I have to say it's a little hard right now.

LIZ

(beat)

I'm sorry?

ROB

Well if you hadn't introduced us none of this would've happened.

LIZ

(stops, fed up)

You know what's interesting?

#5 SHE GOES

The way you blame everyone but yourself. Has it ever occurred to you that you might be the problem?

ROB

(Beat – turns to audience)

You know, I have to admit, that particular thought has never, in fact, actually occurred to me. Odd, right?

(Back to LIZ)

ROB (CON'T)

Uh, you're not here to make me feel worse, Liz, you're here to be helpful, bring me pastry, wipe my tears.

LIZ

NO OFFENSE BUT YOU WERE LUCKY TO GET HER

ROB

No—none taken.

LIZ

I LIKE YOU BOTH THE SAME – WELL HER A BIT BETTER
Okay, a LOT better.
YOUR MACHO ACT CAN'T HIDE THE FACT YOU ADORE HER
NOW SHE'S GONE LIKE ALL THE OTHERS BEFORE HER

ROB

Okay, it's happened a couple times.

LIZ

NO, 15-20 – THAT'S A FEW
IT'S GETTING' OLD – AND SO ARE YOU

ROB

Geez, Liz, you're hardly one to talk. How many disastrous relationships have you had?

LIZ

I RELIED ON YOUR SUCCESS TO DIRECT ME
DID YOU EVER ONCE THINK HOW THIS WOULD AFFECT ME?

ROB

Affect you?

LIZ

I'M A WRECK AND WHAT THE HECK WILL YOU DO NOW?
GO TO SCORES AND TIP A STRIPPER OR TWO NOW?

ROB

You don't know how it works with guys today.

LIZ

I DON'T KNOW HOW IT WORKS TODAY
BUT FOR YOU IT ONLY WORKS ONE WAY
YOU MEET SOMEONE
YOU MOVE IN TOGETHER
SHE GOES

LIZ (CON'T)

YOU MEET SOMEONE
YOU MOVE IN TOGETHER
SHE GOES
THE GIRLS MAY CHANGE IN FACE AND NAME
BUT ONE THING ALWAYS STAYS THE SAME
AS SURE AS A BABY CRIES AND THE RIVER FLOWS
SHE GOES

ROB

I'm down, Liz! And you're kicking me! You're kicking me while I'm down!

LIZ

Tough love is good for you, honey.

ROB

I prefer the Danish!

LIZ

ROB I'M TALKING TO YOU
AS A FRIEND NOW

I COULD SAY THAT IT'S NOT YOU
BUT WHY PRETEND NOW?

YOU KNOW YOU SHOULDN'T
FEEL THE SLIGHTEST
COMPUNCTION

IF YOU SUFFER FROM SOME
DOWN-BELOW-THERE
DYSFUNCTION

BACKUPS

ALWAYS BEEN YOUR
FRIEND

AH OOP

HONEY WHY PRETEND?
AH OO

OH NO
WEE OOP!

WOOO!

ROB

Come on, Liz.

IT'S BEEN REALLY HARD ON ME
SO HAVE A LITTLE SYMPATHY

*(Now everyone in the store is singing and dancing along in a big
Aretha-like number.)*

LIZ

YOU MEET SOMEONE
YOU MOVE IN

BACKUPS

SHOOP
OOP

LIZ (CON'T)

TOGETHER
SHE GOES

REPEAT THIS, HON
YOU MOVE IN TOGETHER
SHE GOES
IT MAY
START OUT BUTTERFLIES
AND BOWS
BUT ONCE THE BLUSH IS OFF
THE ROSE
AND THE GIRL FIN'LLY
FIGURES OUT THAT
YOU'LL NEVER PROPOSE

SHE GOES!

I'VE STOOD BY WITH
ALL THE OTHERS
SMILED AWAY LIKE
SALLY STRUTHERS
PATIENT AND SUPPORTIVE
NOW YOU FIN'LLY GOT
A WINNER
DID YOU EVEN COOK
HER DINNER?
THE ANSWER'S NO
I'M GUESSIN AND I'M
FULL ON PMS'IN'

AAAAAAAAAAH

MEET SOMEONE
YOU MOVE IN
TOGETHER
SHE GOES

REPEAT THIS, SON
YOU MOVE IN TOGETHER
SHE GOES

I CAN'T
FAULT YOU FOR CONSISTENCY

BACKUPS (CON'T)

YEAH

YEAH SHE GO-WOES
REPEAT

THE GIRL JUST GO-OH-OES
YEAH
OOH

OOH
AH

NO NO!

YEAH SHE GO-OH-OES

ALL THE OTHERS

SALLY STRUTHERS
PATIENT, SUPPORTIVE

SHOOP

WEE
OOH

AH SHE'S FULL ON
PMS'IN'
AH YOU

SHOOP
OOP
YEAH

YEAH SHE GO-WOES
REPEAT

GO-OH-OES
YEAH
OOH

LIZ (CON'T)
HEAVEN KNOWS

BACKUPS (CON'T)
HEAVEN KNOWS

LIZ

I LOVE YOU, MAN
YOU KNOW I DO
BUT IF I WERE HER
I'D DUMP YOU, TOO

LIZ
'CAUSE YOU
MEET
SOMEONE YOU
MOVE IN TOGETHER
A SWEET SOMEONE AND
LIGHT AS A FEATHER,
MISTREAT SOMEONE AND
CHANGE LIKE THE
WEATHER

BACKUPS

MEET

MOVE IN TOGETHER
SWEET
LIGHT AS A FEATHER
MISTREAT
CHANGE LIKE THE
WEATHER

ROB

Shut up, Liz! Man...that is cold.

LIZ

(*silence – then...*)
I'm just saying.
(*Beat*)

LIZ
AND SHE GOES

BACKUPS

YEAH SHE GOES
ALWAYS GOES
THE GIRL JUST
GO-OH-OES!

(*everything goes back to how it was*)

LIZ

And for what it's worth, it's *your* side. I'm on *your* side.

(*beat*)

After all...I don't think much of this Ian guy.

(*Silence. ROB is stunned. A spotlight hits him.*)

ROB

WHAT IAN GUY?!

#6 IAN'S HERE

(Lights out on him, and up on...)

Broadway Licensing Perusal
NOT FOR PRODUCTION

SCENE 4

(Sitar music. Glissando. Gong crash.)

CHANTER

Eh! Yay ah yay yah ya – yay

DRONERS

Oo – ee, oo – ee, oo – ee, oo – ee

Oo – ee, oo – ee, oo – ee, oo – ee

Oo – ee, oo – ee, oo – ee, oo – ee

(IAN's apartment appears. IAN is a slightly older new-age guy with a ponytail. He's prepared a Middle Eastern dinner. He sits across from LAURA.)

IAN

SMELL THE INCENSE IN THE AIR
THE CABBAGE AND MULLED WINE
THROW AWAY ALL WORLDLY CARES
TONIGHT IS YOURS AND MINE

THOUGH I HAVEN'T KNOWN YOU LONG
IN THE PRESENT PARADIGM
IN OUR PAST LIVES WE'VE CONNECTED
YOU AND I THROUGHOUT ALL TIME

MAYBE YOU WERE DESDEMONA
AND I YOUR BLACK MARAUDER
MAYBE YOU WERE HELEN KELLER
AND I WAS THE WATER

LAURA

I feel strange, Ian.

IAN

It's the sage fumes. They'll wear off.

LAURA

No, I meant being here. But I knew if I stayed with Liz, Rob would just track me down.

IAN

You don't have to explain yourself. You needed comfort, and I'm happy to provide it.

(offers her dish)

Banana pakora?

LAURA

I beg your pardon?

IAN

IAN'S HERE
TO OFFER A SAFE HAVEN
WHERE YOU CAN BE YOURSELF
UNSHACKLED AND UNSHAVEN

YOU WILL FIND NO JUDGMENT HERE
AND NO TALK OF WRONG OR RIGHT
JUST A BEACON IN THE HARBOR
A GENTLE GUIDING LIGHT

SO CLOSE YOUR EYES— IS THAT LAND YOU'RE SEEIN'?
YES IT IS— AND ON THAT LAND IS IAN.

*(starting softly and getting louder, trying to maintain the mood,
despite a ringing cell phone)*

IAN'S HERE
IAN'S HERE
HAVE NO FEAR
IAN'S

Dang it!

LAURA

(pulls out her cell phone)

I am so sorry. It's Rob again. I should maybe—

IAN

Don't, Laura. You've pulled the pin, now be brave enough to toss the grenade.

LAURA

The grenade?

IAN

Sometimes a relationship needs to be blown up, just to see what's left over, and whether things can be put back together again.

LAURA

Is that what you are? A hand grenade?

IAN

Is that what you need me to be?

LAURA

(beat)

Maybe it is.

(puts phone away)

Where did you learn all this?

IAN

MY METHODS ARE PARTLY EUROPEAN
PARTLY EASTERN
AND MOSTLY
JUST PURE IAN
IAN'S HERE

IAN & LAURA

IAN'S HERE

(as they walk off together...)

IAN

MI NEE SOM DE DOM MI NEE HA REE DOM

LAURA

MA MA SAY MA MA SAH MA MA KUH SA

(As they leave, ROB enters from the wings...)

IAN

MI NEE SOM DE DOM MI NEE HA REE DOM
MEE NEE MEET ME IN THE KITCHEN WIT DE SARI ON
MI NEE SOM DE DOM MI NEE HA REE DOM
MINI HAIRY DOM, MINI CAR-EE DOM

SCENE 5

(Lights up in ROB's apartment. He sits up in bed, sheets held clenched up to his chin. He's a wreck as he talks to us.)

ROB

Ian is an interventionist. He used to live upstairs from us. He did Kurt Cobain's intervention. He moved out about six weeks ago. I never liked him then, and I really hate him now.

#7 NUMBER 5 WITH A BULLET

(LAURA appears, bathed in ethereal light. She looks like she did when ROB first met her: leather jacket, pink spiky hair.)

ROB

Laura?

LAURA

The Ghost of Laura Past, actually.

ROB

You look amazing.

LAURA

I know.

ROB

What are you doing here?

LAURA

Come on, Rob. I don't get a spot on your Top Five Desert Island Break-Up List?

ROB

No. You're wasting your time here.

LAURA

So what else is new?

I WAS FEELING BAD FOR YOU
'CAUSE I LEFT YOU WITH A BROKEN HEART
BUT NOW YOU'VE REALLY PISSSED ME OFF
AND YOU KNOW THAT THAT'S NOT SMART

DID YOU THINK YOU WERE GONNA GET OFF SCOT-FREE?

LAURA (CONT'D)

DON'T YOU KNOW THERE'S NO GETTING OVER ME?
MM

YOU THINK THIS BREAK-UP WON'T AFFECT YOU
IF YOU JUST REFUSE TO LET IT?
AND THERE'S NO NEED TO SWEAT IT?
WELL I'VE COME TO CLAIM MY SPOT
AND I'M NOT LEAVING 'TIL I GET IT!

I WILL BE
NUMBER FIVE WITH A BULLET
YOU'LL NEVER GET RID OF ME
SLEEP AND YOUR PEACE OF MIND
THEY'RE A MEMORY
YEAH
NUMBER FIVE WITH A BULLET
CLIMBING UP THE CHART
NUMBER FIVE WITH A BULLET

LAURA & EX-GIRLFRIENDS

TO YOUR HEART

EX-GIRLFRIENDS

TO YOUR HEART...
TO YOUR HEART...

(EX-GIRLFRIENDS surround him dramatically, singing...)

ROB

(Re: girls)

Hey, what are they — ?

EX-GIRLFRIENDS

Hi, Rob.

ROB

What is this?

LAURA

Tell him, girls.

ALISON

Laura's one of us now.

PENNY

She deserves a spot.

ROB

No! There's no room!

CHARLIE

Sure there is.

SARAH

She can stand next to me.

ROB

(fear coming into his eyes now)

Sarah, don't!

EX-GIRLFRIENDS

YOU MET AND IT WAS WONDERFUL
NO DRAMA AND NO PAIN
SHE WAS SMART AND SEXY
SWEET AND HOT

LAURA

AND NOT INSANE
YOU WERE THE HANDSOME DJ
I WORKED FOR LEGAL AID
WE REALLY CLICKED TOGETHER

EX-GIRLFRIENDS

OH YEAH, YOU REALLY HAD IT MADE

LAURA

BUT YOU ALWAYS HAD ONE FOOT OUT THE DOOR, DIDN'T YOU?
JUST IN CASE THERE MIGHT BE SOMETHING MORE

EX-GIRLFRIENDS

AND NOW SHE'S GONE
MOVED UP, MOVED ON
LEFT YOU IN THE DUST
LEFT YOU FILLED WITH LONGING
AND A THICK AND ACHING LUST

LAURA

WELL YOU CAN BLOCK THE TRUTH OUT FOR A WHILE
RUN, BUT YOU CAN'T HIDE

LAURA

BUT WHEN YOU THINK OF ME
WITH ANOTHER GUY
DON'T YOU WANNA
DIE INSIDE

I WILL BE
NUMBER FIVE WITH A
BULLET
LIKE A TAPE THAT'S ON REWIND

PLAYING IN YOUR HEAD
MESSIN' WITH YOUR MIND
YEAH, YEAH, YEAH I WILL BE
NUMBER FIVE WITH A
BULLET
A SHARP AND THROBBING
PAIN
LODGED THERE LIKE A BULLET
IN YOUR BRAIN

EX-GIRLFRIENDS

OOH

DON'T YOU WANNA
DIE INSIDE
BUM BUM BUM

NUMBER FIVE WITH A
BULLET

OOH
PLAYING IN YOUR HEAD
MESSIN' WITH YOUR MIND

NUMBER FIVE WITH A
BULLET
A SHARP AND THROBBING
PAIN

IN YOUR BRAIN
IN YOUR BRAIN
IN YOUR BRAIN
IN YOUR BRAIN

LAURA

YOU'RE ON A CYCLE THAT NEVER CEASES
YOU GET DUMPED AND FALL TO PIECES
YOU WERE HOPING FOR A REVERSAL
BUT THAT PAIN WAS JUST A DRESS REHEARSAL!

LAURA & EX-GIRLFRIENDS

YEAH! YEAH! YEAH!

ROB

All right, that's enough! Get out, Laura! 'Cause you're never gonna top these women!
Or dethrone them! Or whatever it is you think you're—!

JACKIE

(interrupts, breaking down a little)

I can't do this. Rob...I'm sorry...I can't...

ROB

(worried now)

Uhh...hold on there, Jackie—

JACKIE

(turns on him)

My name's not Jackie, it's Janice! But you don't remember that because I was nothing more than a drunken one-night stand in Weehawken!

(apologetically to LAURA)

I meant nothing to him. He just stuck me on that list to keep you off.

ROB

Hey, don't minimize what we shared!

LAURA

(pityingly)

Oh Rob.

LAURA

NUMBER FIVE WITH A
BULLET
SEE YOUR MEMORY'S A BLUR
AND THAT LIST DON'T MEAN
NOTHING
WITHOUT ME

YEAH

NUMBER FIVE WITH A BULLET

CLIMBING UP THE CHART
NUMBER FIVE WITH A BULLET
TO YOUR HEART

(LAURA moves in to take JACKIE's place.)

ROB

Wait! What's going on?

EX-GIRLFRIENDS

NUMBER FIVE WITH A
BULLET
SEE YOUR MEMORY'S A BLUR
OOH

WITHOUT HER!

NUMBER FIVE
WITH A BULLET
CLIMBING UP THE CHART

TO YOUR HEART

EX-GIRLFRIENDS

NUMBER FIVE WITH A
BULLET

LAURA & EX-GIRLFRIENDS

TO YOUR HEART

EX-GIRLFRIENDS

NUMBER FIVE WITH A BULLET TO YOUR HEART

LAURA

It's time, Rob.

EX-GIRLFRIENDS

NUMBER FIVE WITH A
BULLET

LAURA & EX-GIRLFRIENDS

TO YOUR HEART
HUH

(We hear sitar music. IAN, on his bed, rises up through the floor in nightmare fashion.)

ROB

What is he doing here?!

(Bollywood dance break with IAN and ROB's EX-GIRLFRIENDS.)

ROB

Laura what is this?

LAURA

It's a Shiva Rob.

(Dance Break)

IAN

Come on!

EX-GIRLFRIENDS

Ooh

IAN

Hey!

EX-GIRLFRIENDS

Hey!

IAN

Yeah!

EX-GIRLFRIENDS

Yeah!

ROB

Laura?! You cut that out right now!

LAURA
NUMBER FIVE WITH A
BULLET

EX-GIRLFRIENDS
NUMBER FIVE WITH A
BULLET

LAURA (CON'T)
OH

EX-GIRLFRIENDS(CON'T)

AND SHE'S CLIMBING
UP THE CHART!

IAN
CAN YOU FEEL MY HUNGRY KISS?

LAURA
I'VE MADE OUT A THOUSAND
TIMES
BUT NOTHING CAN TOUCH
THIS!

EX-GIRLFRIENDS
OOH

OOH

Touch this!

IAN

AAAH!

LAURA

LAURA
NUMBER FIVE WITH A
BULLET
OH

EX-GIRLFRIENDS
NUMBER FIVE WITH A
BULLET

AND SHE'S CLIMBING
UP THE CHART!

(À la Scrooge)
Stop! Show me no more!

ROB

(everything screeches to a stop)

ROB

Congratulations, Laura! You made it.

LAURA & EX-GIRLFRIENDS
NUMBER FIVE WITH A BULLET
AND THAT BULLET'S HEADING STRAIGHT
TO YOUR HEART!! YEAH!

*(LAURA, IAN, and the bed disappear into the fiery bowels of hell.
The GIRLS vanish, and ROB wakes up on his bedroom floor.)*

SCENE 6

(From the nightmare, ROB staggers directly into the smoky club. We hear a soundcheck in process as we transition. Spent, distraught, ROB makes his way to the bar. He plunks down next to TMPMITW and does a couple shots over the following...)

ROADIE

(testing mic)

Check—check—check.

SOUND MAN

That's good. And can I hear the backup vocal?

ROADIE

Check-check.

SOUND MAN

That's fine.

ROADIE

(to the BAR PATRONS)

To the owner of a 1974 Gremlin—license plate “I heart my cat”—you left your lights on, and your dignity is missing.

TMPMITW

(rushes out the door)

Aw geez, that's my car.

ROADIE

(to others)

We'll be starting in about two minutes.

(ROB, a little drunk, has just dialed LAURA's number again.)

ROB

Hey Laura, it's me again. Look, I just wanted you to know that what you've done to me is reprehensible and unconscionable and I will never get over this.

(beat)

But let's work it out.

(beat)

ROB (CON'T)

This is Rob by the way.

*(He hangs up. BARRY and DICK enter the club, and see ROB.
He's a mess.)*

DICK
Whoa...

BARRY
Yikes!

ROB

(sees them)

Oh no...

BARRY

Hey, buddy. You okay? Dick told me about your old lady. Tough break.

(Long uncomfortable hug.)

You want my opinion?

ROB

I'd rather swallow glass.

BARRY

She's just pulled a Jefferson. Movin' on up – to the big league? In with the new – out with the aimless. Laura's just molting, buddy, don't take it personally.

DICK

Plus she's probably freaked out about her dad.

BARRY

No, it has nothing to do with Death-Bed McPapi. That guy's been dying for the past four years.

ROB

He has acute angina, Barry.

BARRY

He better have a cute angina, 'cause his legs are disgusting.

ROB

I just found out she's living with someone else.

#7A LADIES AND GENTLEMEN...MARIE LASALLE

DICK
No way! Wow, that's awful.
That doesn't sound like
Laura at all.

BARRY
Oh, bummer. That is really quick.
What did you do to that poor
girl?

BACKUP SINGER

Ladies and gentlemen – Marie LaSalle.

(MARIE takes her place onstage)

MARIE

(into the mic)

Hey, anyone out there got a broken heart?

ROB

Dammit!

BARRY

Right here! My buddy Rob!

ROB

Barry, don't!

MARIE

What's her name, son?

BARRY

Laura!

ROB

Barry!

MARIE

Well which is it, Laura or Barry?

ROB

(sighs – resigned)

Laura, her name is Laura.

MARIE

Well I feel you, friend. As some of you may know, up until three weeks ago I was dating a relatively famous person. Not really famous, but...Lyle Lovett famous, let's say. Though I should point out that the injunction prevents me from saying that it was, in fact, Lyle Lovett.

(smiles slyly)

Anyway, I dedicate this song to my new friend with the broken heart, who knows exactly how I feel.

#8 READY TO SETTLE

GRABBED THE MOON, FULL OF HOPE

MARIE (CON'T)

FELL TO EARTH WITHOUT ROPE
HEART AS HEAVY AS A STONE
BEEN BETRAYED, BEEN ABUSED
SPIRIT FLAYED, AND EGO BRUISED
EV'RYBODY DIES ALONE

I ALWAYS KNEW BEFORE HE FLEW
HE WAS TOO GOOD FOR ME
NOW I'M HERE WITH YOU
HOW MORE DIFFERENT COULD YOU BE?
YOU'RE JUST LIKE ME, ALONE AND SAD
AND IN THIS LIGHT, YOU DON'T LOOK SO BAD

I'VE HAD THE BEST, NOW I NEED A REST
JUST SOMEONE WHO'LL DO
AND I'M READY TO SETTLE FOR YOU

ROB

Man — I like her.

BARRY

Me too. That girl has got to be a cutter.

MARIE

THIS FEELING LIKE A CANCER GROWS
FEEL THE ROT BETWEEN MY TOES

MARIE & BACKUP SINGER

WHY TAKE ANOTHER BREATH?
FOR NOW I SEE THAT ALL LIFE BRINGS
IS A STRING OF DISAPPOINTING THINGS
AND IN THE END COLD DEATH
WE'RE BOTH AWARE THIS LOVE WE SHARE
CAN'T EVEN FILL A ROOM
AND SO WE TALK TOO LOUD
TO DROWN OUT THE DESP'RATE GLOOM

MARIE

MY HEART IS DEAD

A HOLLOW BONE

I'M FILLED WITH DREAD
I'LL END

BACKUP SINGER

HEART IS DEAD

HOLLOW BONE

MARIE (CON'T)

UP ALONE
I'LL MOVE IN MY STUFF
ACT LIKE IT'S ENOUGH

I'M PAST THIRTY-TWO

AND I'M READY
TO SETTLE FOR YOU
SEE THE HAPPY PEOPLE
LAUGHING
THEY'RE ALL DEAF AND
BLIND
WHY SHOULD WE GO ON
SEARCHING
FOR SOMETHING WE WON'T
FIND?

WHY SHOULD WE PRETEND
WE'RE HAPPY TOO?

BACKUP SINGER (CON'T)

UP ALONE

PAST THIRTY TWO

TO SETTLE FOR YOU

BLIND AND
DEAF

THERE'S NO HOPE

YOU KNOW WE'RE NOT.

MARIE & BACKUP SINGER

I'D RATHER JUST STAY HOME AND SULK WITH YOU!
YOU'RE JUST LIKE ME, ALONE AND SAD
AND IN THE DARK, YOU DON'T LOOK SO BAD

MARIE

IT'S NICE TO KNOW
THAT YOU'LL NEVER GO:
'CAUSE IF NOT ME, THEN WHO?

AND I'M READY
TO SETTLE
FOR YOU
READY TO SETTLE FOR
YOU
READY TO SETTLE
FOR YOU

BACKUP SINGER

IF NOT ME, THEN WHO?

TO SETTLE
READY TO SETTLE FOR
YOU
READY TO SETTLE FOR
YOU
FOR YOU

(Sparks between ROB and MARIE. Applause.)

MARIE

Thank you. Thanks everyone. Thanks, Bob. For those of you interested in having Marie LaSalle in your very own home, I am for sale at a very reasonable price.

(Holds up a couple CDs. Light shift. DICK and BARRY rush over to MARIE. She's very polite with them.)

DICK

So, that was, um, really,
really...great.

BARRY

Really awesome.

MARIE

Oh, thanks.

DICK

I like the part about the heart
being like a hollow bone

BARRY

Did you really date
Lyle Lovett?

#8A THESE THINGS HAPPEN

(Lights change and they continue talking in silence animatedly while ROB addresses the audience.)

ROB

By the end of that song two things have occurred. One—I suddenly miss Laura with an unbridled passion. And two—I have fallen in love with Marie LaSalle. These things happen. To men at least. Or to this particular man. And I have no idea why.

(MARIE steps forward – the lights change back.)

DICK

Luckily, the cream cleared up the rash.

BARRY

So we're good to go.

MARIE

(to ROB)

I just figured out where I recognized you from.

BARRY

Is it a Twisted Sister video? Because that's probably Dee Snyder you're thinking of. Rob gets that all the time.

ROB

Barry –

DICK

Hey, Corn Nuts.

(DICK and BARRY take off)

MARIE

You used to DJ at the Billy Club, right? I used to go to hear you spin. You were unbelievable.

ROB

Oh, thanks. Thank you.

MARIE

So, are you still doing that or – ?

ROB

No, I own a record store. Championship Vinyl?

MARIE

Oh yeah? You should sell my CD.

ROB

Maybe I will. We like to support local talent.

MARIE

Really?

ROB

No, not at all. But I'll make an exception.

(They smile at each other. Suddenly, LIZ storms in with an exercise ball, her eyes ablaze.)

ROB

Hi, Liz.

LIZ

Hi, Rob.

(beat)

YOU PATHETIC BAG OF TRASH!

(Silence. And just as suddenly, LIZ spins around and marches out.)

LIZ

(Mutters as she goes)

Hey, Barry.

BARRY

Hey...

(A spotlight hits ROB. He addresses us.)

ROB

I bet you're wondering why I'm a bag of trash, you wouldn't be the first. I suspect that Laura finally broke down and told Liz what happened. It was inevitable, I guess.

(Sighs – this is hard.)

Okay, before we do this, I need you to do me a favor. Just take a minute and think about the top five worst things that you have done to your partner.

(he waits)

Don't dress things up or try to explain them, just live with them for a moment.

(beat)

Especially if your partner doesn't know about them.

(beat)

Got 'em? Good. Now remember that, and try not to judge me too harshly.

(Lights up on LIZ and LAURA at Crunch. They're both on exercise balls.)

#8B CRUNCH

LIZ

But I liked you guys together. And Rob was good for you. He gave you an interest in something other than work. You were more fun around him, and calmer, and a nicer person.

ROB

Liz may not have used these exact words, but it's what I like to imagine she said.

LIZ

He obviously did something to you –

LAURA

I told you, I have no interest in turning you against him. It wouldn't be fair.

LIZ

Do you think Rob would be this restrained if the roles were reversed?

ROB

I wouldn't. She knows I wouldn't.

LIZ

If you don't wanna tell me what he did, then I'm gonna have to assume that you share some responsibility. And if you do, then I have to say, shacking up with that crackpot in the patchouli –

LAURA

You barely know Ian.

LIZ

– is kinda beneath you, Laura. I mean, Rob may have his faults, but he's a good guy underneath it all –

LAURA

I know he is.

LIZ

– and walking out on him is pretty shabby, regardless of what he may or may not have done.

LAURA

(finally)

He hooked up with somebody else.

(silence)

LIZ

What?

ROB

It's true, I hooked up with someone else.

LAURA

While I was in the hospital.

ROB

While she was in the hospital.

LAURA

Getting an appendectomy.

LIZ

No!

ROB

Yes. While she was getting her appendix removed —

LAURA

He was fooling around with some random girl.

ROB

To make matters worse, I borrowed a large sum of money.

LAURA

Four grand or so.

ROB

And I have not, as of yet, repaid her any of it.

LIZ

That pathetic...

ROB

Yes, I am a pathetic bag of trash.

LIZ

That's shocking. That. Is. Shocking.

ROB & LAURA

I know.

LIZ

That's it.

(Stands up, enraged.)

LAURA

No, Liz no! No, come back, Liz! You'll never get a cab with that thing.

(But LIZ is up and gone. Lights out on LAURA.)

ROB

(still to audience)

Which leads us to...

(back to scene and MARIE)

We like to support local talent.

MARIE

Really?

ROB

No, not at all. But I'll make an exception.

(Lights back up in club. LIZ storms in with an exercise ball, her eyes ablaze.)

ROB

Hi, Liz.

LIZ

Hi, Rob.

(beat)

YOU PATHETIC BAG OF TRASH!

(Silence. And just as suddenly, LIZ spins around and marches out.)

LIZ

(mutters as she goes)

Hey, Barry.

BARRY

Hey...

ROB

(turns to MARIE, humiliated)

Wow, this is suddenly very awkward.

MARIE

Friend of yours?

ROB

No, I have no idea who that was.

MARIE

(amused)

Uh-huh.

ROB

Anyway, you should come down to the store.

#9 TERRIBLE THINGS

MARIE

Okay.

ROB

You're not gonna, are you.

MARIE

We'll see. I've got another song to...

ROB

Right.

MARIE

Nice meeting you though.

ROB

Indeed.

(ROB watches as MARIE saunters back to the mic. She sings as we transition into the next scene.)

MARIE

TERRIBLE THINGS. TERRIBLE THINGS
I TRUST YOU WITH MY HEART
AND LOOK WHAT PAIN IT BRINGS

WHAT MAKES YOU DO SUCH
TERRIBLE TERRIBLE THINGS?

SCENE 7

(ROB addresses the audience during the song, as the set changes into...Championship Vinyl. It's gray and rainy outside.)

ROB

Okay, first of all: the money. Laura had it and I didn't, and she wanted to give it to me. I've never been able to pay her back because...I've never been able to.

(beat)

Then the apendectomy. I didn't know she was getting her appendix removed. I didn't know because she was at her parents' when the pains came on, and they rushed her to the hospital, and it all happened very quickly. And...yeah...she was at her parents' because we had been fighting about a bunch of stupid stuff, and she said she needed a break.

(beat)

So I didn't know about the appendix until it was over, but when I found out I of course got right over there, and pitched in, and after awhile she came back to the apartment. And things were better.

(beat)

But then...

(this is hard for him)

Here's what happened. The night before Laura left we were in the middle of a perfectly fine dinner, and for some reason I made this slightly inappropriate crack about how I had fooled around when our relationship was on pause. I don't know why I said it, I just did, and she said, "What are you talking about? When was our relationship on pause?" And I was like, "We were fighting, and you said you needed a break." And she said, "Are you talking about that weekend I went to my parents' and my appendix burst?" And then I didn't say anything for a very long time, and she burst into tears, and threw a plate, and...that pretty much brings us up to date.

(ANNA approaches ROB)

ANNA

Do you have any soul?

(No response. ANNA just blinks at him waiting for a response.)

ROB

Back row, right next to the blues.

(ANNA heads over to the soul section. DICK, concerned, rushes over to BARRY.)

DICK

Why didn't she ask me for help?

BARRY

Perhaps it was your stench. What did you splash on this morning, Dick?

DICK

It's, um, Brut.

(The GUYS are all in a funk. We hear a sad reprise of "Last Real Record Store.")

<p>#10 THE LAST REAL RECORD STORE ON EARTH (REPRISE)</p>

BARRY

I'VE GOT NO BAND

DICK

I'VE GOT NO GUTS

ROB

I'VE GOT NO SOUL
AND I'M A BAG OF TRASH AS WELL

BARRY

I'LL NEVER PLAY

DICK

I'LL NEVER DATE

BARRY

WHY EVEN TRY?

DICK

I WANT TO CRY

ROB

WILL SHE COME BACK?

ROB, DICK & BARRY

THERE'S NOT A SNOWBALL'S CHANCE IN HELL

PALE YOUNG MEN

(hearing their cue, they jump in cheery)

AND I WOULDN'T CHANGE A THING ABOUT IT
A TO K RACK L TO Z

ALL THREE

Aw, come on! Shut it, you pinheads! Not today, guys!

(LAURA marches in while this is going on.)

LAURA

Hey! HEY! Hey.

ALL

(messy, ad lib)

Hey... Hi. Hey Laura. Yo. Hello. etc.

LAURA

Are you trying to get me fired? Is that your punishment? Because if it is, it's pretty immature, Rob.

ROB

Laura. What a nice surprise, you popping by like this.

LAURA

(waving slips of paper at him)

Fifteen messages! "Buddy Rich called." "Keith Moon." "Mickey Dolenz"! You're not funny, Rob.

ROB

Not like Ian, you mean. I bet that guy's a laugh and a half.

LAURA

(beat)

Don't even.

ROB

What? You're living with the guy —

LAURA

I'm not "living with the guy."

ROB

— which I had to find out on my own, by the way.

LAURA

I'm just staying with him for a few days until I figure out what I'm doing.

ROB

Oh.

(beat)

So you're not, like, together then?

LAURA

I mean...not *officially*. Not yet.

ROB

Not yet. Okay. *(beat)* So you haven't definitely decided to dump me?

LAURA

Oh, for the love of--

ROB

There's still a chance we might get back together?

LAURA

I don't know.

ROB

Well, if you don't know, there's a chance, right? I mean, it would be like if someone was in the hospital and he was seriously ill and the doctor said, I don't know if this patient's got a chance of survival or not, that doesn't mean the patient's definitely going to die, now does it? It means he might live. Even if it's only a remote possibility.

LAURA

Rob, you're making my head hurt.

ROB

I just want to know where I stand. What chance we have of getting --

LAURA

I don't know what chance we have!

ROB

If you could tell me roughly...

LAURA

(finally gives up)

All right, we have a nine percent chance of getting back together.

ROB

Nine?

LAURA

Nine.

ROB

Nine. Okay.

(beat)

LAURA

Now...are you gonna stop calling my office?

ROB

Yeah.

LAURA

Okay.

ROB

Okay.

LAURA

Goodbye.

ROB

Goodbye.

(LAURA exits. ROB, amazed, starts to feel happy again.)

#11 NINE PERCENT CHANCE OF YOUR LOVE

ROB

WHY AM I FEELING SO GOOD?
WHY AM I FEELING SO HIGH?
LIKE I COULD REACH FOR THE SKY
AND NOTHING'S GONNA BRING ME DOWN?
'CAUSE YOU PAVED THE WAY FOR ROMANCE
WHEN YOU SAID WE STILL HAD A CHANCE
I'M A NEW MAN TODAY AND I SAY

ROB (CON'T)

HEY! HEY
HEY! HEY! HEY

I'VE GOT A NINE PERCENT CHANCE OF YOUR LOVE
A NINE PERCENT CHANCE OF YOUR LOVE
NINE PERCENT OF THE TIME
IT'S ME YOU'RE THINKING OF
MY FOOT'S IN THE DOOR,
AND IF YOU'RE KEEPING SCORE —
I ONLY NEED NINETY-ONE MORE

I'M BACK ON MY GAME NOW
AND FIT AS A FIDDLE
'CAUSE YOU CAN'T DENY THAT
YOU WANT ME A LITTLE
I'M BACK IN THE DRIVER'S SEAT
OR AT LEAST IN THE CAR
I'M BACK ON THE ROAD
TO WHERE YOU ARE

I'VE GOT A NINE PERCENT CHANCE OF YOUR LOVE
A NINE PERCENT CHANCE OF YOUR LOVE
AND I'M PRETTY SURE
IT'S JUST A MATTER OF WHEN
MY CHANCES GO UP TO TEN

(GUY WITH MOHAWK rips BARRY's sign off the bulletin board and then approaches.)

GUY WITH MOHAWK

Young gunslingers wanted to start band. You put this up?

BARRY

Yeah.

GUY WITH MOHAWK

What kinda stuff you into?

(DICK rises up out of the stack like a gopher coming out of its hole. He listens, amazed.)

BARRY

Mostly experimental, but with a pop sensibility.

GUY WITH MOHAWK

That sounds great. We don't have any gigs yet, but we get together to jam on Tuesday nights if you're interested.

BARRY

All right.

GUY WITH MOHAWK

What do you play anyway?

BARRY

Nothin'.

GUY WITH MOHAWK

(beat)

Cool. I'll call ya.

(GUY WITH MOHAWK walks out, flipping BARRY the "Rock-On" sign as he exits. BARRY turns out suddenly and sings.)

BARRY

I'M GONNA LAY IT ALL ON THE LINE
GET OUT FROM UNDER THIS BUSHEL AND SHINE
I'VE GOT MUSIC TO MAKE
AND FINALLY IT WILL BE HEARD

I'VE BEEN HIDING MYSELF – THAT WAS WRONG
THE WORLD'S DONE WITHOUT ME FOR FAR TOO LONG
HEY, COLDPLAY – GET OUT OF MY WAY
HEY! HEY!
HEY! HEY! HEY!

I'VE GOT A ONE PERCENT CHANCE OF SUCCESS
A ONE PERCENT CHANCE, MAYBE LESS
I WILL BE KNOWN
AS HIS ROYAL ROCK HIGHNESS

FACING THE ODDS AT A HUNDRED TO ONE
BUT THAT'S STILL BETTER THAN NONE

ROB & BARRY

SOMETIMES ALL YOU NEED IS
A SLIVER OF HOPE 'N'
YOU MAY JUST SUCCEED
OR AT LEAST THE DOOR'S OPEN

ROB & BARRY (CON'T)

WHAT ONCE SEEMED IMPOSSIBLE
IS THERE IN YOUR REACH
YOU'RE RIDING THE WAVE
OR AT LEAST ON THE BEACH

ROB

I COULD WIN BACK HER HEART

BARRY

I COULD MAKE THE CHICKS DANCE
I'VE GOT A ONE PERCENT –

ROB

A NINE PERCENT CHANCE

(ANNA sidles up to DICK shyly)

ANNA

My name's Anna by the way.

DICK

Oh, okay.

ANNA

We weren't officially introduced.

DICK

No, I know. Um, I'm Dick.

ANNA

Hi, Dick.

(She smiles, and goes back to browsing. DICK turns out and sings.)

DICK

I'M GONNA FIND OUT HER LAST NAME
AND FIND OUT IF SHE FEELS THE SAME
I'LL ASK HER OUT
AND GET TO SEE WHAT'S IN HER HEART
THERE'S NOT MUCH HOPE I CAN WIN IT
BUT THE GAME HAS BEGUN – AND LOOK WHO'S IN IT
WHO KNOWS? – SHE MIGHT GO

DICK (CON'T)

Yeah, maybe if I was the last man on Earth.

(DICK stops for just a moment to figure out that math, and then...)

THERE'S A POINT OH!
OH! OH! OH! OH!
OH! OH! OH!
ONE PERCENT CHANCE SHE'LL SAY YES
AROUND ONE IN A BILLION I GUESS
I'M APPROACHING INFINITY AND HAPPINESS
WE COULD GO ON A DATE
IT COULD BE ANY DAY
I'M ONLY LIGHT YEARS AWAY

DICK

I'M GONNA ASK ANNA OUT

BARRY

I'M GONNA ROCK THE WORLD

ROB

SHE HASN'T GOT WITH HIM YET
THAT'S WHAT
SHE SAID

ENSEMBLE

SHE SAID

GUY WITH MOHAWK

ENSEMBLE

MAYBE THERE IS A GOD

OOH

FUTON GUY

MAYBE I'VE GOT A PRAY'R

OOH

HIPSTER

MAYBE OH MAYBE ELVIS

AAH

ALL

ISN'T DEAD!

ROB, BARRY & DICK

SOMETIMES ALL YOU NEED IS
A SLIVER OF HOPE 'N'

BARRY & DICK

YOU MAY JUST SUCCEED
OR AT LEAST THE DOOR'S OPEN
WHAT ONCE SEEMED IMPOSSIBLE
IS THERE IN YOUR REACH
YOU'RE RIDING THE WAVE
OR AT LEAST ON THE BEACH

ROB

IF I'VE GOT A CHANCE

BARRY

AND I'VE GOT A CHANCE

DICK

THEN I'VE GOT A CHANCE

ROB, BARRY & DICK

HEY

HEY

HEY

HEY

ROB

HEY

I'VE GOT A NINE PERCENT
CHANCE OF YOUR LOVE

A NINE PERCENT CHANCE
OF YOUR LOVE

NINE PERCENT OF THE TIME
IT'S ME
YOU'RE THINKING OF

YOU SAY THAT IT'S HOPELESS
BUT I SAY THAT'S BULL
MY CUP RUNNETH OVER
WELL, IT'S

ENSEMBLE

HEY

HEY

HEY

HEY

ENSEMBLE

HEY

NINE PERCENT CHANCE
OF HER LOVE!

NINE PERCENT CHANCE
OF HER LOVE!

YOU'RE THINKING OF

AH

ROB (CON'T)
NINE PERCENT FULL
AND THAT'S A FINE
PERCENT CHANCE

ENSEMBLE (CON'T)
NINE PERCENT FULL

FINE PERCENT CHANCE

(MARIE enters the store and looks around)

ROB
A NINE PERCENT CHANCE

ENSEMBLE
NINE PERCENT CHANCE

OF YOUR LOVE

LOVE!

I feel great!

ROB

ENSEMBLE

OF YOUR LOVE!

ROB

So great in fact—

ENSEMBLE

OOH OOH OOH

ROB

I go out and hook up with Marie LaSalle!

ALL

OF YOUR LOVE

(ROB walks off with MARIE as the lights fade.)

END OF ACT I

ACT II
SCENE 1

#12 ENTR'ACTE

(Lights up on ROB's apartment. He sits up in bed, next to MARIE LASALLE. She's asleep. He makes sure she's asleep and then he speaks to us, whispering so as not to wake her.)

ROB

I know what you're thinking. How does he do it? The guy's surly, he's broke, he hangs out with the musical moron twins, and yet he gets to go home with Marie LaSalle.

(he shrugs smugly)

#13 I GOT WITH SOMEONE
(WHO GOT WITH LYLE LOVETT)

HOW DID THE DEED GO DOWN?
HOW DID IT COME TO BE?
WHY SHOULD THIS GREAT BOUNTY FALL
TO A REGULAR JOE LIKE ME?
I TALKED ABOUT MY BROKEN HEART
I CRIED LIKE SOME PATHETIC SLOB
IT WAS LOW AND IT WAS DESPERATE
BUT IT SURE AS HELL DID THE JOB

'CAUSE I GOT WITH SOMEONE
WHO GOT WITH LYLE LOVETT
YES I GOT WITH SOMEONE
WHO GOT WITH LYLE LOVETT

I CAN'T BELIEVE
HOW MUCH MY LIFE HAS IMPROVED
I'M HANGIN' WITH A ROCK STAR
WELL – A ROCK STAR ONCE REMOVED

YES I GOT WITH SOMEONE
WHO GOT WITH LYLE LOVETT
YES I LOVE IT THAT
MY **LADY** GOT WITH LYLE

THERE WE WERE JUST
A-CHATTIN' 'BOUT OUR EXES
NOW I'M A HIT WITH A GIRL WHO HIT

ROB (CON'T)

THE COOLEST GUY IN TEXAS
MAYBE LYLE AND ME
WILL BE BUDDIES SOMEDAY
AND HE CAN SEND SOME MORE
CRAZY EXES MY WAY! HEY

I GOT WITH SOMEONE
WHO GOT WITH LYLE LOVETT
AND IF I HAD A BOSS
I'D SAY TAKE THIS JOB AND SHOVE IT

I WAS KIND OF NERVOUS
'CAUSE IT'S BEEN A WHILE
BUT IF SHE WEREN'T STILL DEPRESSED
I'D BET YOU'D SEE A SMILE

YES, I GOT WITH SOMEONE
WHO GOT WITH LYLE LOVETT

...who got with Julia Roberts
...who starred with Campbell Scott
...who did a film with Kyra Sedgwick
...who married Kevin Bacon!
Hey!

I GOT WITH SOMEONE
WHO GOT WITH LYLE LOVETT
AND I LOVE IT THAT MY LADY
IS A GAL ALL GUYS WOULD COVET

YES I LOVE IT THAT MY LADY GOT WITH LYLE
YEE-HAW

(Lights out on him, and up on IAN's apartment. LAURA sits in bed next to IAN. She makes sure he's asleep and then sings.)

<p>#14 I GOT WITH SOMEONE (WHO HANDLED KURT COBAIN'S INTERVENTION)</p>
--

LAURA

I GOT WITH SOMEONE
WHO HANDLED KURT COBAIN'S INTERVENTION
HE TAUGHT ME ALL THESE BUDDHIST CHANTS
AND HE'S REALLY GOOD AT FRENCHIN'

LAURA (CON'T)

HE'S VIBRANT AND CREATIVE
AND MAKES SALADS THAT HAVE FLOWERS!
HE SLATHERS ME IN OILS
AND MASSAGES ME FOR HOURS
...AND HOURS...AND HOURS

HE'S CARING AND SUPPORTIVE
AND GIVES ME HIS FULL ATTENTION
I GOT WITH SOMEONE
WHO HANDLED A DEAD ROCK STAR'S INTERVENTION

FINALLY – A GROWN-UP WHO ALWAYS PAYS HIS BILLS
HE'S GOT INSURANCE, SELF-ASSURANCE, MARKETABLE SKILLS
HE'S NOT LIKE ALL THE OTHERS
ONLY ONE THING ON THE BRAIN
BUT IF I HAD MY DRUTHERS
I'D HAVE GOT WITH...KURT COBAIN

I GOT WITH SOMEONE
WHO HANDLED KURT COBAIN'S INTERVENTION
A FACT WHICH ALL TOO OFTEN
HE'S ALL TOO GLAD TO MENTION
AND WHAT IS THERE TO BRAG ABOUT?
I WOULDN'T GO AND SHOUT IT
'CAUSE IT REALLY DIDN'T GO SO WELL
WHEN YOU THINK ABOUT IT

BUT I WON'T THINK ABOUT IT
OR WHY MY JAW KEEPS CLENCHIN'
OR THE FACT WHEN HE MASSAGES ME
I FEEL THIS MOUNTING TENSION

I GOT WITH SOMEONE WHO HANDLED
KURT COBAIN'S INTERVENTION

(Lights up on both apartments. MARIE and IAN wake up.)

#14A MORNING. MORNING. MORNING. MORNING

IAN

Morning.

LAURA

Morning.

MARIE

Morning.

ROB

Morning.

ROB

You wanna grab some
brunch?

IAN

Grab some brunch?

MARIE

Actually, I have brunch plans.

ROB

You do?

IAN

The Leaf and Lentil has those dynamite bulgur wheat pancakes.

(Lights out on IAN and LAURA)

MARIE

I just got a call. Lyle lifted the injunction. And he wants to see me.

ROB

But...what about last night?

MARIE

(getting dressed)

Oh, come on, Bob. We were caught up in the moment and we wanted to forget our exes.
No sense in a broken heart getting in the way of a good time, right?

ROB

(beat)

Right.

(Lights switch to IAN's apartment. He's getting dressed.)

LAURA

Actually, Ian...I'd kill for a slab of bacon.

IAN

(chuckles)

That's exactly what you'd be doing – slaughtering some poor sow jacked up on
hormones. Have you seen this PETA pamphlet?

(hands her one)

LAURA

(opens pamphlet)

Oh look – pictures.

IAN

I'm gonna call Tofu Connection and reserve the straw mat in the corner.

(heads off)

LAURA

Oh...okay.

(lights up on both apartments)

ROB

I don't suppose I could come along? Just to...meet Lyle?

MARIE

(little laugh)

Yeah, right.

(MARIE takes off. LAURA and ROB are left alone)

#15 I GOT WITH SOMEONE (REPRISE)

ROB

I GOT WITH SOME-
-ONE
WHO SLEPT WITH LYLE LOVETT

I GOT WITH SOME-
-ONE
WHO ANY GUY WOULD COVET

LAURA

I GOT WITH SOMEONE
WHO HANDLED KURT
COBAIN'S INTERVENTION

I GOT WITH SOMEONE

LAURA (CON'T)

AS HE'S ALL TOO GLAD
TO MENTION

ROB

I'LL NEVER MAKE HER LINER NOTES

LAURA

I HATE THE THINGS HE COOKS

BOTH

I GOT WITH SOMEONE
WHO WAS PERFECT ON THE BOOKS

ROB

WE GOT ALONG SO BRILLIANTLY
THEN HAD NOTHING TO SAY

LAURA

WHO NEEDS A MASSAGE
MORE THAN TWO HOURS IN A DAY?

BOTH

JUST WHO IS THIS PERSON
THAT I GOT WITH ANYWAY?

LAURA

GOD I'M SO CONFUSED

ROB

OH GOD I FEEL SO USED
SURELY THERE'S A BETTER

LAURA

SAFER

BOTH

WARMER PLACE TO BE
I GOT WITH SOMEONE...YIPPEE

(LAURA goes. ROB, left alone, addresses the audiences.)

ROB

Okay, here they are. The top five things I miss about Laura. One: her sense of humor. Very dry, but also surprisingly perverse. Two: she's got character. She's loyal and honest, and if she's having a bad day, she doesn't take it out on other people. That's character. Three: I miss her smell. It's a mystery of human chemistry, but some people, as far as your senses are concerned just...feel like home. Four: I really dig how she walks around. It's like she doesn't care how she looks or what she projects, and it's not that she doesn't care, it's just...she's not affected, I guess. And that gives her grace. Five: she does this thing when she can't get to sleep, she kinda half-moans and then rubs her feet together an equal number of times. It just kills me.

(beat)

ROB (CON'T)

And six, if you'll indulge me — she eats like a man. Burgers, beer, chicken wings, you name it. And she doesn't believe in napkins. I love that about her.

(can't help going on)

Also, she used to call me at work just to talk, even though we saw each other all the time. And seven, or eight, I guess it's eight — she hardly swears ever. Everyone else I know has a terrible potty mouth, but Laura has a real respect for the English language, and I admire that.

(getting away from him now)

ROB (CON'T)

Nine — I'm sorry but — nine — her Tetris addiction. Which she tries to hide from me. If I walk into the room and she's at the computer, she immediately switches to this other screen with some legal document on it. But I know what she's doing, and it's cute — and I hate that word, but that's what it is. Ten — she smirks in her sleep. I don't know what she's dreaming about, but it makes me wish I was with her. Anyway, those are the top five things I currently miss about her.

SCENE 2

ROB

And now I do what I always do when I get in one of these moods.

#16 EXIT SIGN

I put on Neil Young's "Exit Sign."

NEIL YOUNG

I PASSED A TOLL BOOTH
I CHIPPED MY OLD TOOTH
I'VE BEEN A-LOOKIN' FOR THE EXIT SIGN...

ROB

I hate that song. Because it always
reminds me of Alison Ashworth,
and that rainy day under the middle
school bleachers when I caught her
making out with Kevin Bannister.

NEIL YOUNG

NA NA NA NA NA
NA NA NA NA NA
NA NA NA NA NA
NA NA NA

ALISON

(appears)

I needed a change, Rob. We were in a rut.

ROB

Which always brings me to that
drizzly day on the soccer field when
Clark Thompson told me he bagged
Penny Hardwick, who wouldn't
even let me cop a feel when
we were dating.

NEIL YOUNG

NA NA NA NA NA
NA NA NA NA NA
NA NA NA NA NA
NA NA NA

PENNY

(appears.)

Clark was nice.

ROB

Which then reminds me of
standing outside
Charlie Nicholson's apartment
in a downpour locking eyes with
the dreaded Marco as he lowered
the shade.

NEIL YOUNG

NA NA NA
NA NA
NA NA NA

CHARLIE

(appears)

I'm sorry he called the cops, Rob.

NEIL YOUNG

...I'M STILL A LOOKIN' FOR THE EXIT SIGN...

ROB

And that of course leads me to
Sarah Kendrew telling me she was
a lesbian at a rainy outdoor concert.

NEIL YOUNG

NA NA NA NA NA

NA NA NA NA NA

SARAH

(appears)

It was the Indigo Girls, Rob. You
should've seen it coming.

NEIL YOUNG

NA NA NA NA NA

NA NA NA

ROB

What's wrong with me? Seriously, what happened? Why am I doomed to be left?
Doomed to be rejected? And why is it always raining?

ROB & NEIL YOUNG

...I KEEP A-LOOKIN' FOR THE EXIT SIGN

NEIL YOUNG

AND IT'S EIGHT O' NINE

ROB

I need answers. So I call Laura. Many times. Way too many times. And she never picks
up.

#16A CRUNCH PART 2

(Lights up suddenly on ROB and LIZ at Crunch. LIZ exercises.)

LIZ

You have got to stop calling her, Rob! You're really upsetting her! And him.

ROB

I don't care about him.

LIZ

Well you should. Because all you're doing is forming a little unit. Them against you. Before you started all this psychotic madness, there was no unit. There was just three people in a mess. But now they've got something in common. It's no wonder they're together.

ROB

They're together?

LIZ

Yes, and it's your fault!

ROB

But she said they *weren't* together! Not *officially*! Not *yet*!

LIZ

Yet, Rob! YET! The implication being she was bound to get around to it eventually.

ROB

That's not the implication at all! If you said to me "I haven't seen Evil Dead 2 yet," you're obviously not desperate to see it, otherwise you would've gone already!

LIZ

But we're not talking about me taking in some stupid zombie flick! We're talking about Laura dating that jackass!

ROB

You don't happen to have Ian's address, do you?

LIZ

(beat)

Don't.

ROB

Don't what?

LIZ

(off his look)

Please, Rob. I know how you get.

ROB

What do you mean how I get?

(LIZ vanishes. ROB is outside IAN's apartment in the pouring rain. The EX-GIRLFRIENDS are also here.)

#17 CRYIN' IN THE RAIN

ROB

(into a cell phone)

LAURA

ANSWER THE PHONE, ANSWER THE PHONE
THIS ONE TIME WON'T YOU
ANSWER THE STUPID PHONE

LAURA

(answering)

Hello?

ROB

Oh hi. It's me. Rob.

LAURA

Rob, where are you?

ROB

Listen Laura, I just want
to say —

LAURA

I can't really talk right now.

ROB

(interrupting)

I THINK YOU'RE RUNNING
YOU'RE RUNNING SCARED, LITTLE GIRL
FROM THE SHARP POINT EACH RELATIONSHIP HITS
SO YOU FEEL THE NEED TO BLOW IT TO BITS
BUT SOON, YOU'RE GONNA WAKE AND SEE
YOU CAN RUN, LITTLE CHILD, BUT YOU'LL NEVER BE FREE
NO YOU'LL NEVER BE FREE...NO NO NO!
HAVE YOUR FUN, LITTLE CHILD — DON'T YOU WORRY 'BOUT ME

IAN

Is that him?

LAURA

Ian —

IAN

Laura, he needs you to hang up.

ROB
OH GOD
DON'T LEAVE ME
CRYIN'
IN THE RAIN
I'M ALWAYS
CRYIN' IN THE RAIN
GOD I HATE
CRYIN'
IN THE RAIN

EX-GIRLFRIENDS

CRYIN'

CRYIN' IN THE RAIN

CRYIN'
CRYIN' IN THE RAIN

LAURA

Is that you outside?

ROB

I SEE YOU THROUGH THE WINDOW
LOOKING SO DRAWN AND PALE
OH HOW CAN YOU STAND TO BE MANHANDLED
BY THAT STEVEN SEAGAL PONYTAIL?

ROB
YOU
NEEDED TO EXPERIMENT AND
MORON FIT THE BILL
BUT HE
DOESN'T LOVE YOU
AND HE'LL NEVER
UNDERSTAND YOU LIKE I WILL

LIKE I
WILL

EX-GIRLFRIENDS

NEEDED
MORON

DOESN'T LOVE YOU

-AH
LIKE I

WILL

YOU CAN RUN, LITTLE CHILD

OOH

RUN

BUT YOU'LL NEVER BE
FREE
NO YOU'LL NEVER BE FREE

OOH

NO

NO NO
NO

AH

HAVE YOUR FUN, LITTLE CHILD

FUN

ROB (CON'T)

DON'T YOU WORRY 'BOUT
ME
DON'T YOU WORRY 'BOUT ME

NO, NO

NO

EX-GIRLFRIENDS (CON'T)

AH

NO

NO

ROB

Hello? Hello?

ROB

LAURA
DON'T LEAVE ME
CRYIN'
IN THE RAIN
I'M ALWAYS
CRYIN' IN THE RAIN
GOD I HATE
CRYIN'
IN THE RAIN
LAURA

EX-GIRLFRIENDS

CRYIN'

CRYIN' IN THE RAIN

CRYIN'
CRYIN' IN THE RAIN

(he collapses in tears onto the wet pavement)

SCENE 3

(ROB moves from the misery of “Cryin’ In The Rain” to Championship Vinyl. He’s being badgered by BARRY. ROB is in a foul mood.)

BARRY

I am offering you an opportunity of a lifetime.

ROB

By letting your band perform in the store?

BARRY

No need to thank me.

ROB

It’s not gonna happen, Barry.

BARRY

It’ll bring in a new crowd.

ROB

I don’t care.

BARRY

Wow, this whole time I thought not having customers was a bad thing – not, like, a business strategy.

ROB

You’re funny.

BARRY

Come on man, we can make it a thing. Ya’ know every Saturday night. You can DJ again. Dick can...run a lemonade stand or something.

ROB

Seriously, are you still talking?

BARRY

I’ll just let the band know you’re mulling it over.

ROB

I’m not mulling it over.

BARRY

You think about it, and get back to me.

ROB

No.

BARRY

I'll let you sleep on it.

ROB

Barry –

(But DICK enters with a mop, and BARRY is onto his next victim...)

BARRY

Hey Dick, guess who I saw on my lunch break?

DICK

Your dietician?

BARRY

You know that's Thursdays, smart-ass. It was your girlfriend, and you might be interested to know that I followed her into another record store.

DICK

Um, she's not my girlfriend. And more to the point, why were you, um, following her?

BARRY

I had to...it was Coconuts. She was buying a CD at Coconuts.

DICK

It's not against the law, Barry.

BARRY

Dude, it was John Tesh. She was buying a copy of John frickin' Tesh!

(Stunned silence. DICK looks as if someone just told him he has cancer.)

DICK

That's not true. You take it back.

BARRY

I'm sorry, man. I wish I wasn't the one to have to tell you.

DICK

You're lying! You just want me to be unhappy like you! Just because your band sucks —

BARRY

My band doesn't suck! We're just finding our voice! And that tape was just a jam session! I should never have let you listen to it!

DICK

You're a jerk, Barry!

TMPMITW

Yes, he is mean. You know what he said to me yesterday?

DICK & BARRY

Shut up, T-M-P-M-I-T-W!

*(The door opens, and ANNA enters with a bag from Coconuts.
DICK looks like he's going to cry.)*

ANNA

Hey.

GUYS

Hey.

DICK

Um, what's in the bag?

ANNA

Oh, sorry. Your competition, I know. But I got it for you.

(pulls out John Tesh CD)

Do you know him? John Tesh? I think he's pretty great. Live at Red Rocks?

(off their blank look)

He used to be on Entertainment Tonight. With Mary Hart?

(more blank looks)

Since you showed me the music you like, I thought...

(awkward silence)

Something wrong?

(BARRY looks to DICK, who is clearly torn.)

DICK

Um, we don't...we don't want that. That CD.

ANNA

Oh.

DICK

It's not really...um, our taste.

ANNA

Right. Okay.

DICK

Sorry.

ANNA

(feels a little foolish now)

Whatever. No worries. I've got the receipt.

DICK

Oh, that's good then. It's always smart to save receipts.

ANNA

Right. Well I should go bring this back then.

(She puts the CD back in the bag, and heads for the door. They watch her go. She stops in the doorway and turns back.)

You could've just taken it and said thank you, Dick.

(She goes. Silence.)

BARRY

Whoa. Talk about dodging a bullet.

DICK

(tries to smile)

Yeah, big time.

(The door opens again. DICK turns expectantly. Is ANNA back? But no, it's IAN who swaggers in. ROB darkens. Gunfighter eyes. IAN approaches him.)

ROB

Can I help you?

IAN

Hello, Rob. Remember me? Ian?

(no response)

I thought maybe we should talk. Sort things out?

(ROB is disoriented/angry. DICK and BARRY's ears perk up.)

ROB

What things?

IAN

Ten phone calls a night, hanging around outside my house...

ROB

I've stopped all that now.

IAN

You were there this morning.

(moves in closer)

Usually this kind of obsessive acting out signifies a bigger problem. I can help if you'd like. Conflict resolution is my job.

ROB

There's nothing to resolve.

IAN

(smiles)

That's exactly what Kurt Cobain said.

(to BARRY)

I handled his intervention.

BARRY

Oh yeah? How'd that work out for ya?

(IAN's smile cracks just a little. He turns back to ROB)

IAN

Look, I know better than anyone how special Laura is. But I'd like to believe that if she decided she didn't want to see me anymore, I'd respect her decision. Know what I'm saying, Robbo?

ROB

Yeah.

(The bell on the door jingles as a CUSTOMER enters.)

IAN

So shall we leave it at that then?

(ROB glares, sure of himself, righteous. Slasher guitar music kicks in à la "Barracuda" or "Welcome to the Jungle." ROB advances menacingly toward IAN.)

#18 CONFLICT RESOLUTION

ROB
AAH

DICK
Don't do it Rob!

ROB

(to IAN)

LEAVE TOWN! LEAVE THE COUNTRY
LITTLE GIRL YOU'RE GONNA FEEL MY RAGE!
YOU'RE GONNA LOOK BACK AT TEN PHONE CALLS A NIGHT
LIKE YOU WERE LIVING IN THE

ROB
GOLDEN AGE

IAN
Aaaaaah

ROB

YOU'LL BE HOME TO THE MAGGOTS AND FLEAS
I'M GOING TO BRING YOU TO YOUR
SHA-NA-NA-NA-NA-NA KNEES
KNEES
YOUR SHA-NA-NA-NA-NA-NA KNEES

(BLACKOUT. Lights up. CUT TO FANTASY #2.)

IAN

Know what I'm saying, Robbo?

ROB

Yeah.

(The bell on the door jingles as a CUSTOMER enters.)

IAN

So shall we leave it at that then?

ROB, BARRY & DICK

HERE'S OUR CONFLICT RESOLUTION
TIME FOR THE FINAL SOLUTION

DICK

GONNA PUNISH YOUR DOUGHY WHITE BODY
WITH A TASTE OF MY

ALL

HAI KARATE

BARRY
YOU'VE BREATHED YOUR LAST BREATH CHUMP!

ROB
RESOLVE THIS CONFLICT

ROB, BARRY & DICK
GARBAGE DUMP!

(ROB picks up record cart and is about to smash IAN with it...BLACKOUT. Lights up. CUT TO FANTASY #3)

IAN
Know what I'm saying, Robbo?

ROB
Yeah.

(The bell on the door jingles as a CUSTOMER enters.)

IAN
So shall we leave it at that then?

ROB
How 'bout we leave it at this?

(ROB shoots IAN)

ROB
I'M SO TIRED OF HEARING YOUR MOUTH RUN
POPPED A CAP ON YOUR ASS, NOW YOU'RE DONE SON

BARRY
ATTENTION SHOPPERS! THERE'S BLOOD ON THE FLO'

DICK
WE GOT A ONE EIGHT SEVEN ON AISLE FO'

ROB
NOW YOU KNOW HOW MUCH YOUR LIFE IS WORTH
THIS WAS YOUR

ROB, BARRY & DICK
LAST REAL RECORD STORE ON EARTH

ROB, BARRY & DICK

EARTH

EARTH

EARTH

ROB

YOU BETTER HOPE
IT'S BETTER

PATHETIC REBOUND

CHUMP

YEAH YEAH YEAH

I WILL BE LAUGHIN' AT YOUR
GRAVE

GOT
MY BEEP *BEEP DOWN
AND A MAGNUM OF

ROB, BARRY & DICK

KRIS

ROB

I'M GONNA *BEEP YOU IN THE
*BEEP
WITH MY MOTHER-LOVIN'
*BEEP

AIN'T FUNNY NO MORE
YOU AIN'T LAUGHIN' AT THIS

I'LL LEAVE YOU HERE TO LIE
IN THIS FILTHY DITCH

HIPSTER
WHA'

WHA'

WHA'

ENSEMBLE

IT'S A BETTER PLACE YOU'VE
GONE TO
I PRAY THE LORD YOUR SOUL
TO SAVE

WHILE
YOU REST UP THERE IN
HEAVEN

I'LL BE LAUGHIN' AT YOUR
GRAVE

LAUGHIN' AT YOUR
GRAVE

ENSEMBLE

YEAH YEAH LAUGHIN' AT
YOUR GRAVE
AAAY

YEAH
PRAY THE LORD YOUR
SOUL TO SAVE

LAUGHIN', LAUGHIN',
LAUGHIN'
AT YOUR GRAVE!

ROB (CON'T)

SUCKER HAD TO DIE
PAYBACK'S A *BEEP

(BLACKOUT. Lights up. CUT BACK TO REALITY.)

IAN

Know what I'm saying, Robbo?

ROB

Yeah.

(The bell on the door jingles as a CUSTOMER enters.)

IAN

So shall we leave it at that then?

ROB

(Beat – lame.)

Yeah. Fine.

IAN

Terrific. This is a great first step, Rob. If you wanna talk some more, gimme a call.
(beat)

Just not when Laura's there.

(IAN hands him his card, and walks out. ROB looks spent. The GUYS actually feel bad for him. The store drifts off, and ROB's apartment comes on as ROB addresses the AUDIENCE...)

SCENE 4

ROB

You know the worst part? That hozer might have a point. I should just forget her. The trouble is, I haven't forgotten a girl since seventh grade. I don't think I know how.

(ROB collapses onto his sofa and clicks on a Bruce Springsteen video for comfort.)

ROB

I bet you never had these problems. Did ya, Bruce?

BRUCE

(On video; to a cheering crowd)

Is there anybody alive tonight?

ROB

(to the audience)

Oh man, the Boss.

BRUCE

(On video; to a cheering crowd)

Is there anybody alive?!

#19 GOODBYE AND GOOD LUCK

ROB

WHY CAN'T I BE LIKE THE BOSS?
'CAUSE BEING LIKE ME IS NO FUN
WHY WAS I DOOMED TO BE LEFT?
WHY WASN'T I BORN TO RUN?
WHY CAN'T I LET LOOSE OF THIS HEAVY LOAD
OF RAGE AND OF PAIN?
WHY CAN'T I BE FROM THUNDER ROAD
AND NOT FROM PUDDING HILL LANE?

WITH MY GIRL ON STAGE THERE SMILING ACROSS?
EVEN FOR ONE NIGHT
WHY CAN'T I BE LIKE THE BOSS?
WHOA WHOA WHOA WHOA WHOA
WHY CAN'T I BE LIKE THE BOSS?
WHOA WHOA WHOA WHOA WHOA
WHY CAN'T I BE LIKE THE

BRUCE

Why can't you, Rob?

ROB

What?

BRUCE

Why can't you be like me?

ROB

Boss?!

BRUCE

Please, call me Mr. Springsteen. You know, with your Top Five Break-Ups – why don't you get in touch with them.

ROB

Why would I?

BRUCE

Well, it's like in "Bobby Jean"?

ROB

Where you call the girl up but she's left town, and you're pissed off that you didn't know about it?

BRUCE

Right, 'cause I wanted to say goodbye and that I missed her, and to wish her good luck. "Closure." Same with your Top Five:

BRUCE

WHY DON'T YOU CALL THEM LIKE THE GHOSTS
THAT ROAM THE MAIN STREET OF THE STEEL TOWN
WHERE THE PLANT'S BEEN CLOSED
SINCE VETERAN'S DAY

ROB

What plant?

BRUCE

YOU'RE A LOST SOUL DROWNING
IN THE MEM'RIES THAT HAUNT YOU
ALL THOSE PRETTY BARE FEET RUNNING INTO THE NIGHT
SEE THEM RUNNING AWAY

ROB

But what would I say?

BRUCE

JUST TELL 'EM HOW YOU ARE
AND ASK 'EM HOW THEY ARE
THEN LOOK INTO THEIR EYES
AND TALK WITHOUT MAKING A SOUND
YOU CAN FORGIVE THEM FOR MESSIN' AROUND
AND THEY CAN FORGIVE YOU FOR MESSIN' AROUND
YEAH YOU CAN FORGIVE THEM FOR MESSIN' AROUND
AND THEY CAN FORGIVE YOU FOR MESSIN' AROUND

THINK HOW GOOD YOU'LL BE FEELING THEN
SHINING LIKE THE CHROME ON YOUR BIKE
ALL REVVED UP AND READY TO START AGAIN
LAUGHING AS YOU'RE THINKING BACK TO WHEN
LOVE WAS SOMETHING YOU DIDN'T LIKE
SO BOTTLED UP WITH PAIN YOU MIGHT EXPLODE
SO IF YOU WANT TO BE LIFTED OF YOUR HEAVY LOAD
SAY GOODBYE AND GOOD LUCK TO YOUR TOP FIVE BREAK-UPS
AND MOVE ON DOWN THE ROAD

ROB

Say what?

BRUCE

SAY GOODBYE AND GOOD LUCK TO YOUR TOP FIVE BREAK-UPS
AND MOVE ON DOWN THE ROAD

ROB

ALISON WHO DITCHED ME
AFTER THREE DAYS IN THE PARK?

BRUCE

Call her!

ROB

PENNY WHO WOULDN'T LET ME COP A FEEL
THEN HOOKED UP WITH THAT LOWLIFE CLARK?

BRUCE

Cold!

ROB

CHARLIE WHO WAS TOO MUCH FOR MY HEART TO DEFEND
SARAH WHO WAS SAFE, BUT THEN TURNED GAY IN THE END

BRUCE

C'mon!

ROB & BRUCE

LAURA WHO MADE ME (YOU)
THE MESS THAT I AM (YOU ARE) TODAY

BRUCE

SAY GOODBYE AND GOOD LUCK TO YOUR TOP FIVE BREAK-UPS
AND MOVE ON DOWN THE ROAD

(music vamps softly underneath)

ROB

Thanks Mr. Springsteen!

BRUCE

Hey! Why don't you call me the Boss?

ROB

Wow.

BRUCE

Now go do it to it!

(Four phones ring and the ex-girlfriends appear. Music out.)

ALISON

Hello?

PENNY

(À la Dwayne on "What's Happening")

Hey-HEY-hey.

CHARLIE

Pronto?

SARAH

Yo.

(music in)

ROB

WELL HEY THERE I JUST CALLED TO SAY HELLO
AND WISH YOU WELL AND THAT
I CHERISH THOSE TIMES WE SHARED
DESPITE WHAT YOU DID

ALISON

Who is this?

ROB

THOUGH YOU WOULDN'T EVEN LET ME
NEAR YOUR CHEST
THEN GAVE IT UP FOR CLARK
LET'S PUT THE PAST TO REST
HEY! YOU WERE ONLY A KID

PENNY

How'd you get this number?

ROB

SURE I WAS NAIVE THEN
MY-HEART-ON-MY-SLEEVE THEN
AND I NEVER QUITE GOT MY FEET
BACK ON THE GROUND

CHARLIE

There's my call-waiting!

SARAH

I'm gay.

ROB

BUT GIRL I FORGIVE YOU FOR MESSIN' AROUND
AND I HOPE YOU FORGIVE ME FOR MESSIN' AROUND
JUST KNOW I FORGIVE YOU FOR MESSIN' AROUND
AND I PRAY YOU FORGIVE ME FOR MESSIN' AROUND

LAURA

(Interrupting – genuine concern for him)

Rob, this is getting crazy. I am really worried about you.

ROB

Well don't be. It's why I'm calling. I'm ready to say goodbye, and good luck, and I'll miss you.

LAURA

(Beat – a pang of hurt)

Oh. Really?

ROB

Yeah, it's better for me to let go. So I can be happy again. Like you said.

LAURA

(tries to not sound hurt)

Like I said?

ROB

Yeah, I can finally see what you were talking about. This is better for both of us.

LAURA

(not believing it)

Right. Okay.

ROB

Well, I'll see you around.

LAURA

Rob—

ROB

(correcting himself)

Sorry. No. Won't see you around, I mean. Won't see you around. Bye, Laura.

(He hangs up. LAURA is gone.)

ROB

NOW I'M FEELIN' CLEAN AND NEW AND FRESH
SHINING LIKE THE CHROME ON MY BIKE

BRUCE

Schwinn!

ROB

ALL REVVED UP AND READY TO START AGAIN

BRUCE

YEAH—YOU'RE LAUGHIN' AS YOU'RE THINKIN' BACK TO WHEN
LOVE WAS SOMETHIN' YOU DIDN'T LIKE

ROB

I PUT AN END TO THAT OLD EPISODE

ROB & BRUCE

AND IF YOU WANT TO BE LIFTED OF YOUR HEAVY LOAD
SAY GOODBYE AND GOOD LUCK TO MY (YOUR) TOP FIVE BREAK-UPS
AND MOVE ON DOWN THE ROAD
SAY GOODBYE AND GOOD LUCK TO MY (YOUR) TOP FIVE BREAK-UPS

BRUCE

CIAO AND ADIÓS TO YOUR TOP FIVE BREAK-UPS

ROB & BRUCE

SO LONG AND SAYONARA
TO THAT OLD PAIN AND SORRA

ROB

I'M MOVIN' ON DOWN

BRUCE

YOU WON'T STICK AROUND

ROB

I'M MOVIN' ON DOWN

ROB & BRUCE

THE ROAD

#19A GOODBYE AND GOOD LUCK PLAYOFF

SCENE 5

(Championship Vinyl. It's the end of another day. ROB is energized, renewed, ready to start life again.)

ROB

So listen, Roscoe's has that Austrian girl band playing tonight if you're interested.

BARRY

Viener-Viener?

ROB

Remember that blonde on the sousaphone? She was into me. And I'm ready to get back up on the horse. Primed for a night out. Whadaya say? A few beers, some old-school Ms. Pac-Man?

BARRY

I can't. I got some lyrics to hammer out.

ROB

(beat)
Lyrics?

BARRY

Yeah, the band's got an audition for a gig coming up.

ROB

You don't have an audition.

BARRY

What are you, jealous?

ROB

No.

BARRY

You had your chance, buddy. You didn't wanna book us in here, so screw you. We're going to the Banh Mi Saigon.

ROB

You're auditioning to perform in a Vietnamese sub shop?

BARRY

What'd you think, I was gonna stick around here the rest of my life? You people are dead weight.

ROB

But Friday is club night. That's what we do.

BARRY

Well I'm busy.

(as DICK enters)

Take the Dickster instead.

DICK

Actually, I have plans. With Anna.

BARRY

Holy crap-balls!

DICK

She's invited me to a concert.

BARRY

I thought we were clear on this, Dick.

DICK

We're seeing John Tesh.

BARRY

(Beat – genuine concern)

What's wrong, buddy? Did she do something to you? Is it mind control? She's not a Scientologist, is she?

ROB

Shut up, Barry.

BARRY

No, he needs to know! We have nothing in common with this girl!

#20 IT'S NO PROBLEM (REPRISE)

DICK

IT'S NO PROBLEM
SO SHE DOESN'T LIKE THE CLASH
AND SHE LIKES "ACHY BREAKY HEART"
AND THINKS ITS SONG BY JOHNNY CASH

BARRY

Words fail.

DICK

SHE'S REALLY INTO LEARNING STUFF
SO IT SHOULD BE OKAY
BUT IF SHE WEREN'T, I'D STILL LIKE HER ANYWAY
'CAUSE SHE'S PRETTY AND REAL NICE
AND SMART AND NOT TOO SHORT
AND ALSO NOT TOO TALL

SO IT'S NO PROBLEM...NO PROBLEM AT ALL
IT'S NO PROBLEM
THOUGH OUR TASTES MAY DISAGREE
SHE MAY NOT LIKE THE THINGS I LIKE
BUT SHE SAYS SHE LIKES ME

(ANNA enters, unseen by DICK, and listens to him sing.)

AND HER LAUGHING
IS MY FAV'RITE SOUND BY FAR
I'M THINKING
IT'S NOT WHAT YOU LIKE THAT COUNTS
BUT WHO YOU ARE
WHEN IT COMES TO FAVORITE BEATLE
MINE IS GEORGE

ANNA

AND MINE IS PAUL

DICK

BUT IT'S NO PROBLEM

ANNA

IT'S NO PROBLEM...

DICK & ANNA

IT'S NO PROBLEM
AT ALL

(DICK grabs his coat and holds the door open for ANNA. They walk off as their theme music blasts dramatically.)

#20A IT'S NO PROBLEM (REPRISE) PLAYOFF

BARRY

(After a stunned beat)

Wow, that makes absolutely no sense.

BARRY (CON'T)

(Beat.)

Well, I'm off to buy a rhyming dictionary! Wish me luck!

(BARRY takes off, leaving ROB alone with TMPMITW. ROB begins to close down the store over the following...)

TMPMITW

Well, the little ones are finally leaving the nest, eh? Flying off to new horizons. While you and I are left among the dusty bins of long-forgotten folkies and punks.

ROB

You gotta go.

TMPMITW

If I had a nickel for every time I heard that...

ROB

Seriously, I'm closing up.

TMPMITW

Very well, if you would just do me the pleasure of ringing up this Marie LaSalle compact disc then I will take my leave of you.

ROB

Consider it a gift.

TMPMITW

You're thinking about your lady-friend aren't you?

ROB

No, I'm not.

TMPMITW

You know, I loved a girl once. It didn't work out for me either. You and I, we're like kindred spirits.

(big smile)

Well, goodnight.

(sings as he goes)

You're just like me. Alone and sad...

(And he goes. ROB turns to the AUDIENCE.)

ROB

The Most Pathetic Man in the World has just called me his kindred spirit. I am disturbed to my very core. And this moment immediately becomes one of my all-time top five low points, the other four of which temporarily escape me.

(Suddenly the shop door is thrown open, and LIZ comes marching in like she always does.)

ROB

(sure he'll be called an asshole again)

Aw, geez, Liz, please don't. I'm not in the mood to —

LIZ

Laura's dad died.

ROB

(beat — stunned)

What?

LIZ

They thought he was doing better, but apparently he wasn't, so... And Laura's a mess, I just talked to her.

ROB

Wow. Okay.

LIZ

So...just giving you the heads up. In case you wanted to, I don't know, call her or something.

ROB

(beat)

Yeah, that might be a little awkward.

LIZ

Awkward.

ROB

Yeah, since we're...not together at all. I wouldn't want to...you know. I would feel weird.

LIZ

Well, we wouldn't want you to feel weird.

ROB

(knows where this is going)

Okay...

LIZ

He didn't die to inconvenience you, you know.

ROB

Shut up, Liz.

LIZ

If you don't want to be there for Laura, that's your business, but I am telling you right now, I'm done with this. I'm not holding your hand anymore, Rob.

ROB

Is that a promise?

LIZ

(getting really pissed now)

I swear to God, you act like everyone is a supporting actor in your life story. This is about Laura, not you. Not everything is about you.

ROB

That's not fair.

LIZ

Oh?

ROB

And don't you dare say "Oh" like that. I am not the bad guy, Liz. I'm not. Not all the time, at least.

LIZ

Rob—

ROB

No, I can either stick up for myself, or I can believe everything you say about me and end up hating myself every minute of the day. And maybe you think I should, but that's not much of a life, is it? I can't go on apologizing my whole life.

LIZ

(beat)

I think just the once would do.

(Silence. And then LIZ goes. ROB looks after her.)

#20B FUNERAL TRANSITION

(And then, left utterly alone, he grabs his keys and heads out, the grate closing as the set changes.)

Broadway Licensing Perusal
NOT FOR PRODUCTION

SCENE 6

(The set shifts to the garden of an apartment somewhere in the Village. Through the french doors, MOURNERS move about the post-funeral reception inside. DICK, BARRY, and ANNA have stepped outside for some air.)

BARRY

Wow, that was a downer.

DICK

It was a funeral, Barry.

BARRY

Still...

(suddenly)

Top five songs about death—a Laura's dad tribute list.

DICK

(looks around nervously)

Oh, um, I don't know if that's really appropriate...

BARRY

"Leader of the Pack." The guy deep-sixes it on his motorcycle and dies, right?

DICK

Seriously, Barry, this is kinda...

BARRY

"Tell Laura I Love Her." The mom could've sung it at the service. It would've brought the house down.

DICK

(finding it hard to resist the game)

That's true, but...

BARRY

"Cemetery Polka," Tom Waits. "Dead Shrimp Blues."

DICK

There's always, um, "Dead" by the Pixies.

BARRY

There ya go!

DICK

And “Fly on the Windscreen” by Depeche Mode.

BARRY

“Not Dark Yet” – Bob Dylan!

ANNA

(whispers)

What about “Wreck of the Edmund Fitzgerald” by Gordon Lightfoot?

(The GUYS turn to her as one, expressionless.)

BARRY

(mutters)

That is so good it should’ve been mine. Ya little hustler.

(DICK and BARRY ad lib praise to ANNA. LIZ sees BARRY and approaches.)

ANNA

Yeah. That’s right!

LIZ

Hey, guys.

DICK, BARRY & ANNA

(back to funeral mode)

Hey...

BARRY

(Re: reception inside)

Bummer, huh?

LIZ

Yeah. Big time.

BARRY

(awkward beat)

So, hey, this probably isn’t the best time to ask, but did you get a chance to listen to that tape of my band I gave you or...

DICK

Barry...

BARRY

What? I’m just asking.

LIZ

I did, actually. And it was really great.

BARRY

Yeah? And could you hear the German influence?

LIZ

Absolutely.

BARRY

You should come hear us play some time.

LIZ

Definitely. I'd love that.

BARRY

Great. Great...

(Awkward pause. LAURA steps outside, needing a break from the condolences. LIZ sees her.)

LIZ

Well, I'm gonna...

(motions to LAURA)

BARRY

Okay. I'll be here.

(LIZ smiles sheepishly, and heads over to LAURA. DICK and ANNA stare at BARRY, a little dumbstruck.)

BARRY

(off their look)

What?

DICK

Nothing.

(IAN steps outside, looking for LAURA)

IAN

Oh good, you're here.

LAURA

Yeah, I just wanted to get some air, so —

IAN

(to everyone out there)

Hey folks – if I could have everyone’s attention, I’d like to say a few words.

LAURA

Oh Ian, you really don’t have to –

IAN

No, it’s okay. I want to. Since there wasn’t an available slot for me to speak at the memorial service.

(back to crowd)

If everyone could join hands please...

BARRY

(whispers to DICK)

Wow, dinner and a show. How sweet is this?

#21 IAN’S EULOGY

(People are confused, and awkwardly gather in a circle. LAURA seems especially uncomfortable.)

IAN

It is so hard to speak of a man I’ve never met. And yet I am compelled to do so. The passing of Kenneth affects us all in a profound way.

LAURA

(politely)

If you don’t mind – Ken. Nobody called him Kenneth. His name was Ken.

(ROB steps out into the garden, unnoticed. He’s wearing a suit, and looks incredibly uncomfortable. He stands back, watching.)

IAN

There is an old Italian proverb that goes... “At the end of the game, the king and the pawn go back in the same box.” How true that is.

(lets that sink in)

And I think it’s something Laura’s father would have agreed with. Though, as I mentioned, I myself never met him. But perhaps I will, in another lifetime.

IAN

SO LET’S SAY OUR FAREWELL NOW
AS HE GOES TO HIS NEXT STATION
AND WISH HIM SWIFT AND BLESSED
PAIN-FREE REINCARNATION

(chants in growing intensity)

IAN (CON'T)

AHHHHHHHHHHHHHHHHHH

AHHHHHHHHHHHHHHHHHH

AHHHHHHHHHHHHHH

LAURA

(Cries out, piercing his chanting)

Ahhhhhhhhhhh!

(LAURA rushes to the other end of the garden. There's an awkward silence. No one is sure what to do, least of all IAN. And then BARRY turns to him.)

BARRY

Wow, you're really good at this.

LIZ

(to everyone out here)

Okay, Laura needs a little space. If everyone could just...

(ROB steps into the shadows as the guests quickly head back inside.)

IAN

(is about to head over to LAURA)

I think maybe I should –

LIZ

No, you've done so much already.

IAN

You think so?

LIZ

(She means it)

Really. She just needs a little time alone right now.

(LIZ takes IAN by the arm and leads him back inside. She's about to go over and take care of LAURA, when she spots ROB. He motions for her to go inside. LIZ smiles, nods, and heads in, closing the doors behind her. After a pause, ROB approaches...)

LAURA

You made it.

ROB

I've been here the whole time actually, I was just—

LAURA

Hiding, I know, I saw you.

ROB

I wasn't hiding, I was just...giving you your space.

LAURA

Glad someone is.

ROB

I'm sorry about your dad, Laura.

LAURA

He really liked you, you know. My dad. Ever since you gave him that *Pippin* album.

ROB

He warned me about you.

LAURA

You're funny.

ROB

I wasn't being funny. He really warned me about you.

LAURA

He'd be happy you were here. I appreciate your showing up.

ROB

Of course.

LAURA

(beat)

Nice suit.

ROB

Oh, thanks.

LAURA

How's the cat?

ROB

What cat? ...Kidding. She's fine. She misses you.

LAURA

He.

ROB

Right, he. He misses you.

LAURA

Well, I miss him too.

(this hangs in the air)

ROB

I hope this isn't too weird, but...

(Hands her a check from his pocket.)

This is the money I owe you. I know it's a little late but — And it has nothing to do with anything else. Obviously it doesn't solve the twenty other things between us, I know that, but I did owe you the money, and I didn't know when I was gonna see you again so...

LAURA

Where did you get four thousand dollars?

ROB

I sold my 45s to TMPMITW.

LAURA

What are you talking about?

ROB

The mother lode. The Otis Redding originals. The Elvis, the Sex Pistols...

LAURA

I don't want you to get rid of the stuff you love, Rob.

ROB

No, I've put a lot of thought into this, Laura, which I don't generally do. Usually I just do what my gut tells me to. But the fact is I've been following my gut since I was fourteen, and I've come to the conclusion that my guts have crap for brains.

LAURA

Nice.

#22 LAURA, LAURA

ROB

(simply and soulfully)

I MADE A LIST OF EV'RYTHING
THAT'S GONE ON BETWEEN YOU AND ME
AND EVEN AN IDIOT LIKE ME COULD SEE
NO MATTER HOW YOU ADD IT UP
WHEN YOU READ THE BOTTOM LINE
THE FAULT WAS USUALLY MINE

THE STUPID THINGS I'VE SAID AND DONE
IF I COULD CHANGE JUST EVEN ONE
THE THING I'D SAY WOULD BE:
LAURA, LAURA...I'M SO SORRY

IT'S BECOME MY TRADE IN STOCK
TO ALWAYS JUMP FROM ROCK TO ROCK
CHASING FANTASIES THAT DON'T COME THROUGH
THOUGHT I WAS HAPPY JUST TO COAST
BUT IT'S ME WHO NEEDED YOU THE MOST
OF COURSE THAT'S SOMETHING I COULD NEVER OWN UP TO

I WANT TO LOOK YOU IN THE FACE TO SAY
WHAT I NEVER HAD THE GRACE TO SAY
WHEN YOU WERE STILL WITH ME:
LAURA, LAURA...I'M SO SORRY.

FOR EV'RYTHING YOU'RE GOING THROUGH
AND EV'RYTHING I CAN'T UNDO
PLEASE ACCEPT THIS SMALL APOLOGY

OH LAURA, LAURA
SWEET, SWEET LAURA
LAURA, LAURA
FOR LETTING YOU DOWN
FOR LETTING YOU GO
I'M SO SORRY

(ROB takes her hand gently, and gives it a little squeeze. Then he heads out. LAURA is left alone. And we transition to...)

#23 SATURDAY NIGHT GIRL

THE SKIDS

(in drunken, reckless unison)

WIF MY SAT'ADAY NOIGHT GIRL
SHE'LL ALWAYS TREAT ME ROIGHT!
WIF MY SAT'ADAY NOIGHT GIRL
EV'RY NOIGHT WILL BE
SAT'ADAY NOIGHT
OI! OI! OI
SAT'ADAY NOIGHT
OI! OI! OI
SAT'ADAY NOIGHT!
OI! OI! OI
SAT'ADAY NOIGHT
OI! OI! OI
SAT'ADAY NOIGHT

SCENE 7

(Championship Vinyl. It's after-hours. Music blares. Party lights. ROB is spinning records and totally in his element. Everyone is here and having a great time. As the music dies down, ROB grabs the mic.)

ROB

Thank you! That was that was some old-school punk with the Skids' "Saturday Night Girl."

(The CROWD whoops it up.)

I just wanted to thank everybody for coming out to the first night of Championship After-Dark. As pathetic as the turnout is, it's still twice as many people as we've ever had in this place at one time. We're gonna try to continue this tradition every Saturday night, so if you have any friends, please tell them. Also a big shout-out to my friend Liz for printing up the invitations.

(Holds up postcards.)

And to Dick, for providing the lemonade.

DICK

(Topsy)

It's spiked!

ROB

And so are you.

DICK

Woohoo!

ROB

And now for the bad news. I have to introduce Barry's band.

BARRY

Up yours, Rob!

ROB

Ladies and gentlemen, fresh from their horribly botched audition at the Banh Mi Saigon, where they are now banned for life, against my better judgment, I give you...Sonic Death Monkey.

LIZ

Yeah!

(Scattered claps. BARRY, in a black robe, takes the stage ominously. His band includes the GUY WITH MOHAWK and TMPMITW, also in robes.)

BARRY

A tone poem:

#24 TURN THE WORLD OFF (AND TURN YOU ON)

ROB

Oh, no.

BARRY

(spoken, with music)

WHERE'S THE "OFF" SWITCH, MOTHER?

"OFF" – AS IN THE ABSENCE OF "ON"

"OFF" – AS IN THE ABSENCE OF SOUND

ABSENCE OF LIGHT, ABSENCE OF PAIN,

NAY, ABSENCE OF YOU!

SOMEONE'S GONE OFF WITH THE OFF

AND UNTIL DEATH

THERE IS. NO. OFF.

SHALL YE GO TO THE WOLVES OF NIGHT, MY LOVE.

AND GIVE THEM THINE TENDER FLESH?

LOUDER, FASTER, FUNNIER, DEADLIER, MORE, MORE

CHOICES UPON CHOICES

LIKE BODIES UPON BODIES,

LITTER THE LANDSCAPE OF OUR LIVES

BAYING INSANITIES, INANITIES,

THEIR STEELY JAWS BLISTERING HOWLS OF PROFANITIES

AND I-JUST-WANT-TO-I-JUST-WANT-TO...

TURN THE WORLD OFF

(The robes are ripped off. Underneath are hipster suits. BARRY launches into a smooth soulful song)

BARRY

AND TURN YOU

ON BABY

I JUST WANNA

TURN THE WORLD OFF

AND TURN YOU

MOHAWK GUY & TMPMITW

ON BABY

I JUST WANNA

TURN THE WORLD OFF

BARRY (CON'T)

ON! YEAH, YEAH, YEAH

**MOHAWK GUY &
TMPMITW (CON'T)**

ON! YEAH, YEAH, YEAH

(Much to ROB's disbelief, BARRY is now singing like Marvin Gaye, Al Green, and Barry White all rolled into one. Everyone cheers.)

BARRY

UNPLUG THE PHONE AND ALL THAT WE OWN
COME LIE HERE NEXT TO ME – OH YEAH
TRY A DIFFERENT BRAND OF HAPPINESS
THAN THEY'RE SELLING ON TV
UH UH-HUH
YOU DON'T EVEN NEED THE CLOTHES THAT YOU'RE IN
FOR THE VACATION WE'RE ABOUT TO BEGIN
HONEY LET'S GO TRAVELIN'
AND VISIT EVERY INCH OF YOUR SKIN
'CAUSE BABY BABY BABY
I JUST WANNA

BARRY

TURN THE WORLD OFF
AND TURN YOU
ON
BABY

GIVE YOU ALL THE LOVE
YOU'RE WORTHY OF
IN A LOVIN' MARATHON

SO LET'S STAY HOME SUGAR
AND LET OUR FRIENDS
TALK ABOUT US
AND JUST FOR ONE NIGHT
LET THE WORLD TURN
WITHOUT US
LET'S TURN THE WORLDOFF
BABY
I WANNA TURN YOU ON

MOHAWK GUY & TMPMITW

TURN THE WORLD OFF
ON

I WANNA TURN YOU ON
TURN YOU ON
GIVE YOU ALL THE LOVE
YOU'RE WORTHY OF
IN A LOVIN' MARATHON,
LOVIN' MARATHON

AND LET OUR FRIENDS
TALK ABOUT US

LET THE WORLD TURN
WITHOUT US

I WANNA TURN YOU ON

BARRY

Ladies and gentlemen— On my right, suffering from a chronic case of bad-hair-day, I give you Klepto-Boy. And to my left, he's 38 and just moved out of his parents' basement— giving up his crown as The Most Pathetic Man in the World—I give you, Donald Kleinman...of Harmonic Disturbance.

(Applause. ROB turns to the audience.)

ROB

I've started to make a tape in my head for Laura. Full of stuff she'd like. Full of stuff that'd make her happy. For the first time, I can sorta see how that's done. And of course she's not around to reap the benefits. Which, I guess, is exactly what I deserve.

(LAURA appears beside him)

LAURA

Hey.

ROB

Oh, hi. Hey. Wow, you're— What are you doing here?

LAURA

(Holds up postcard)

Rob, you sent me like twenty of these things.

ROB

Still, I didn't think you'd show.

LAURA

You look good. You look—

ROB

(Cutting her off)

Don't say it.

LAURA

Well you do...you look happy.

ROB

Well yeah, now I do, but you should've seen me ten minutes ago, "She's not gonna show, Liz. She hates me and she's not gonna show."

LAURA

Liz knew I was coming, I told her yesterday.

ROB

Huh, she neglected to mention that.

LAURA

She's evil.

ROB

Yes, apparently she is.

LAURA

(Takes in the event, impressed)

So you arranged all this yourself then. I'm impressed.

ROB

I'm trying, Laura.

LAURA

It's nice to see.

(Re: the performance)

And Barry, huh?

ROB

Yeah.

LAURA

You weakened.

ROB

So did you. I hope.

(awkward beat)

You have weakened, haven't you? A little bit maybe? I mean, you're here, so... Or maybe you were just in the neighborhood and in need of some Art Garfunkel. Which we don't have by the way. But I can get it, if that's what you want. Whatever you want, Laura, I swear. Even if it's Art Garfunkel.

LAURA

Rob?

ROB

Yeah? I'm gonna shut up now.

LAURA

I MADE THIS LIST OF ALL YOUR FAULTS

LAURA (CON'T)

IT WAS QUITE DETAILED AND LENGTHY TOO
AND WHEN I READ IT THROUGH...I MISSED YOU
YOU'RE LIKE A CLASSIC EAGLES SONG
YOU JUST CAN'T HELP BUT SING ALONG
EVEN THOUGH IT SOMETIMES GETS ANNOYING TOO

ROB

Thank you?

LAURA

I JUST KNOW I WANT TO BE
WHEREVER I CAN WAKE AND SEE
YOU THERE NEXT TO ME

ROB

OH LAURA, LAURA

LAURA

THAT IS— IF YOU'RE FREE?

ROB

I'M PRETTY SURE I'M FREE...

LAURA

I WANT TO COME HOME

ENSEMBLE

OOH

ROB

OH LAURA COME HOME

ENSEMBLE

OOH

ROB & LAURA

BE WITH ME

ENSEMBLE

AAH

BARRY

AWW

BABY BABY BABY

I JUST WANNA

TURN THE

WORLD OFF

MOHAWK & TMPMITW

TURN THE

WORLD OFF

ENSEMBLE

TURN IT OFF

TURN IT OFF

OH

AND TURN YOU

HOO

(ROB and LAURA kiss passionately.)

BARRY
(CON'T)
ON

GONNA TAKE
CONTROL AND ROCK
YOUR SOUL
SEND YOU SMILIN'
TOWARDS THE
DAWN

'CAUSE THERE'S
NOTHING I
CAN BUY

AND
NO HIGH COULD
MEA-
-SURE
WITH HEARING YOU
SIGH
AND
SHUDDER WITH
PLEASURE
I JUST WANNA
TURN THE WORLD OFF

LIZ
I JUST WANNA TURN THE
WORLD OFF

BARRY
I JUST WANNA
TURN THE WORLD
OFF

MOHAWK & TMPMITW
(CON'T)
ON

I'M GONNA
TURN YOU ON
TURN YOU ON

AW
SMILIN' TOWARDS
THE DAWN

NO HIGH COULD
MEASURE

SHUDDER
WITH PLEASURE

MOHAWK & TMPMITW
I'M JUST GONNA
TURN THE WORLD
OFF

ENSEMBLE
(CON'T)

TURN YOU ON
I'M GONNA
TURN YOU ON
TURN YOU ON

ROCK YOUR SOUL

SMILIN' TOWARDS
THE DAWN

HOO

SIGH

HOO OOH!

TURN THE
WORLD

ENSEMBLE

OFF
TURN THE
WORLD

ENSEMBLE
OFF

TURN THE
WORLD OFF

(BARRY and LIZ kiss.)

BARRY

AND TURN YOU...
SWEET, SWEET LADY...

ALL

ON

ROB

That was Sonic Death Monkey! Good night!

BARRY

And Shalom!

(The CROWD goes nuts as the lights go out.)

#25 BOWS

FULL COMPANY

I'M GONNA TURN THE WORLD OFF
AND TURN YOU ON!

ROB

YOU TURN ME ON

FULL COMPANY

I'M GONNA TURN THE WORLD OFF
AND TURN YOU ON

LAURA

BABY YOU JUST KEEP ON TURNIN' ME ON

**LIZ, ANNA, DICK,
ROB & IAN**
I'M GONNA TURN
THE WORLD OFF

**MARIE, PENNY,
HIPSTER & MOHAWK**

TURN IT OFF
AND TURN YOU ON

**LIZ, ANNA, DICK,
ROB, LAURA & IAN**
I'M GONNA
TURN
THE WORLD

BARRY
I'M GONNA
TURN YOU
TURN YOU
TURN YOU

**MARIE, PENNY,
HIPSTER & MOHAWK**

TURN IT OFF

**LIZ, ANNA, DICK,
ROB, LAURA & IAN
(CON'T)
OFF**

**I'M GONNA
TURN
THE WORLD**

OFF

**I'M GONNA
TURN
THE WORLD**

OFF

**BARRY
(CON'T)
TURN YOU ON**

**I'M GONNA
TURN YOU
TURN YOU
TURN YOU
TURN YOU ON**

**I'M GONNA
TURN YOU
TURN YOU
TURN YOU
TURN YOU ON**

**MARIE, PENNY,
HIPSTER & MOHAWK
(CON'T)
AND TURN YOU ON**

TURN IT OFF

AND TURN YOU ON

TURN IT OFF

AND TURN YOU ON

ALL COUPLES

I'M GONNA

FULL COMPANY

TURN THE WORLD OFF

ROB

AND TURN YOU

LAURA

AND TURN YOU

FULL COMPANY

ON

END OF PLAY

Broadway Licensing Perusal

NOT FOR PRODUCTION

HIGH FIDELITY

A MUSICAL COMEDY BY
Amanda Green, Tom Kitt,
and David Lindsay-Abaire

BASED ON THE NOVEL BY NICK HORNBY
AND THE TOUCHSTONE PICTURES FILM

HIGH SCHOOL EDITION

SCORE SAMPLE

BROADWAY
— LICENSING —

10/09/19

Broadway Licensing Perusal

NOT FOR PRODUCTION

THE LAST REAL RECORD STORE

2

CUE:

ROB: ...autobiographical. [GO]

Music by
TOM KITTLyrics by
AMANDA GREENOrchestrated by
TOM KITT/ALEX LACAMOIRE

ROB: Yup, the order in which they were purchased. So way over there
is middle school. That section is college. And this wall here is
Laura. My life in vinyl. (*re: room*) I've got everything I need here.

Driving rock ♩ = 136

Play 4x

ROB:

8 Gtr 2 (Ac) Solo (simile) I've

mf

D \flat /A \flat A \flat B \flat m/A \flat A \flat

1

2

8 got my dai - ly cross - word, and there's cof - fee in the pot. I've got

A \flat 2 A \flat E \flat sus E \flat D \flat (add4) D \flat

3

4

5

8 ca - ble and a girl - friend who is an - gry but she's hot. I've got

A \flat 2 A \flat E \flat sus E \flat D \flat 2 D \flat

6

7

8

8 re - cords that it's tak - en me a life - time _____ to col - lect, and I

Kbd 2:
Warm Pad *p*

Db/A^b A^b E^bsus E^b

9 10


8 play them on a sys - tem that is giv - en mad res - pect! And

f + Gtr 1 (Elec)

G^b Db(add4) D^b Db2 D^b

11 12

13 8 if my life's not per - fect, if I'm anx - ious bored or sad, _____ well, to -

Open
mf Cm
Kbd 2 (Organ); Gtr 2 (Ac) w/Cym 

Fm

Bs

14 15 16

8 day may be less crap-py with whole chunks of 'not - so - bad!' And I

w/ Gtr 2 strums

Bbm

tutti rhythm

Ebsus Ab/C Db(add9) Ab

17 18 19 20

21

8 (Kbd 2 out) would-n't change a thing a - bout it! No I would-n't want to change a thing! In a

Gtr 2 strum *ad lib.*

Gtr 1 *mf* Dbsus2 Dr: HH *♩*s

Ab(add9) Dbsus2 Eb7sus Absus2 /G

Bs; Kick (sparser)

22 23 24

8 world that's un - re - li - a - ble, these are rocks on which to cling.

+ Kbd 2

Fm(add 9) Fm (*a little more delicately*) Bb7sus Bb Bb/F Ab/C

25 26 27 28

8 Noth - ing's great and noth - ing's new, but "noth - ing" has its worth. Meet the

Str, Kbd 2

mp

Dbsus2 Cm7 Vcl Fm7

29 30 31 32

DESERT ISLAND ALL-TIME TOP 5 BREAKUPS

3

CUE:

LAURA: I don't know. I just know you used to be. And you seemed to like me. And your life. And you talked about the future. And you don't anymore. And I don't know why.
(Gathers up her things) Goodbye, Rob.
(SHE goes. ROB looks after her, devastated...)

Music by
TOM KITT

Lyrics by
AMANDA GREEN

Orchestrated by
TOM KITT/ALEX LACAMOIRE

[MUSIC]

Freely; colla voce

ROB:

Oh, God, how did it come to this? Oh, Lau - ra, Lau - ra, what did I miss? Did you

Solo

PNO *p*

w/ pedal

1 2 3

real - ly just walk out the door? Can it be that you don't love me an - y - more?

Str

+ Gtr 2

mf *mp* *f*

+ Gtr 2, Bs, Cym

4 5 6 7

Bet you think I'm gon - na pan - ic, get all sad and weird and manic... but

mf

8 9

Tenderly ♩ = 104 *accel. poco a poco*

8 if you want to see me suf-fer more, then you should have got to me be-fore. Oh,

Vln
w/Gtr 2 (Gtr 1 out)
+Kbd 2: Organ sustain chords + Cym roll

p *mp* *mf*

mp (PLAY)

10 11 12 13

Bs w/ Bs

♩ = 112 *rit.* *rall.*

8 Lau - ra, Lau - ra, I pi - ty you, 'cause I've

f + Gtr 1 strums
Gtr 2 arps
(Kbd 2 out) *a niente*

+ Kbd 2

14 15 16 17

8 had a life of heart - break you can nev - er live up

w/ Kbd 2, Bs, Dr

Gtr 2 only F#m7(add4) (PLAY) *p*

18 19 20

ROB: My Desert Island All-Time Top Five Breakups - in chronological order. Number one - Alison Ashworth - Sixth Grade Crush!
ALISON: Betrayal on the Playground.
ROB: Two-timer!

21

Driving rock ♩ = 156

to.

fp (downstrokes)

w/ Kbd 2, Gtr 1, Bs

f

E (no3rd)
(Dr out)

22 23 24

ROB: Two - Penny Hardwick - High School Sweetheart!
PENNY: Mixed messages in the Basement!
ROB: Ouch! Three - Charlie Nicholson - College Girlfriend!
CHARLIE: Out of Your League.
ROB: And out of my life.

Gtr 1, 2
Bs sustain E cont'd.

2 2

TACET

25 26 27 28

ROB: Four - Sarah Kendrew - Rebound Girl!
SARAH: He Turned Me Gay!
ROB: You're welcome! And number five - Jackie Allen.

Bs
w/ Dr

2

29 30

V.S.

CUE:

MARIE: Though I should point out that the injunction prevents me from saying that it was, in fact, Lyle Lovett.

[MUSIC]

Music by
TOM KITT

Lyrics by
AMANDA GREEN

Orchestrated by
TOM KITT/ALEX LACAMOIRE

MARIE: Anyway, I dedicate this song to my new friend with the broken heart...who knows exactly how I feel.

Indigo Girls Folk ♩ = 75

Reed, Trumpet TACET

KBD 1 TACET till m. 36

Gtr 1: Ac (solo)

1

2

3

4

5

MARIE

Grabbed the moon full of hope, fell to earth with-out rope; heart as hea-vy as — a

6

7

stone. Been be-trayed, been a-bused, spir-it flayed, and e - go bruised;

8

9

10

eve - ry - bod - y dies _____ a - lone. I al - ways knew be - fore he flew he was

+ Vlc

p

+ Gtr 2: Ac (strum)

simile fingerstyle

G m7

+ Bs

mp

11 12 13

— too good for me. Now I'm here with you, how more dif - ferent could you be? You're

Solo

Csus C G m7 F/A F/Bb Csus4-3

14 15 16

17

just like me, _____ a - lone and sad, _____ and in _____ this light you don't

mp

Gtr 2

mp

F maj7 F F maj7 F G m6 G m9 G m6 G m9 F maj9/A A 7

+ Dr: RC

18 19

look so — bad. — I've had the best, now I need a — rest, — just

some - one who'll do. — And I'm rea-dy — to set-tle for you.

ROB: Man - I like her. **BARRY:** Me too. That girl has got to be a cutter.

This

+ Vln

Gtr 1 *sim.*

B♭maj7 Gm7(♭5) F/C G

B♭6 B♭maj9 C7sus C7 F A m/E

B♭maj9/D C7 F A m/E B♭maj9/D C7

Dr: HH, K (w/ Tamb on '4' every 2nd bar)

3

CRYING IN THE RAIN

17

CUE:

(Guitars play on retuned instruments)

Segue from #16A

Music by
TOM KITTLyrics by
AMANDA GREENOrchestrated by
TOM KITT/ALEX LACAMOIRE

[Lightning, Thunder, Rain pours on ROB]

Allegro Dramatico ♩ = 148

ROB

Lau-ra! _____

PIANO *p* w/ Gtr 1, Timp roll, trem Vcl & Bs

ff + Kbd 2: Str F m

violento

ff

1 **2** **3**

+ Crash

Vcl, Bs

(in the clear)

LAURA: (answering) Hello?**ROB:** Oh, Hi. It's me. Rob.**LAURA:** Rob, where are you?**ROB:** (overlapping) Listen Laura, I just want to say --**LAURA:** I can't really talk right now.**[GO ON]**

An-swer the phone, an-swer the phone! This one time won't you an-swer the stu-pid phone!

f Vln, Flt, Tpt, Kbd 2

w/ Gtrs

f E^bm9

5 **6** **7** **8**

w/ Vcl, Bs 8vb, Kbd 2, Timp

E^bm E^bm9 E^bm B^b(no3rd)

9

With urgency

I think you're run-ning! You're run-ning scared, lit-tle girl! From the sharp point each re-la-tion-ship hits, so you

Vln (trem)

TACET *mp* Eb(no3rd) *mf* N C *mp* Eb(no3rd) *mf* Dr: lite tom fill

Gtr 1, Bs, Vcl (trem), HH

Dr: Tom, K

10 11 12

feel the need to blow it to bits! But soon, you're gon-na wake and see,

Vln, Vcl 8vb, Bs 15mb

Str *mf*

Gtr 1 *mf*

fz *fz* *mf*

Dr: lite tom fill

PLAY Bb7(no3rd) + Kbd 2: Rhodes

Abm7

13 14 15 16

17

Rock, Half-Time Feel

You can run, lit-tle child, but you'll nev-er be free. No, you'll nev-er be free, no, no, no!

w/ Gtrs

f Ebm

Abm7

Cb(no3rd) Dbsus 2

Bs

18 19 20

IAN: Is that him?

LAURA: Ian—

IAN: Laura, he needs you to hang up. [GO]

Have your fun lit-tle child, don't you wor-ry 'bout me. Oh, God! Don't leave me

Ebm

Abm7

Dr

21 22 23 24

25

In 2

8 cry - in' in the rain! I'm al ways cry - in' in the rain! God I hate

EX-GIRLFRIENDS

Cry - in' Cry - in' in the rain!

Gtr 2
f
+ Kbd 2 \circ 's

Gtr 1: arp's
f Cbsus2 Gb Cbsus2 Gb

Bs, Dr: half-time feel (Sn on '3')

26 27 28

LAURA: Is that you outside?

8 cry - in' in the rain! I

Cry - in', cry - in' in the rain!

Gtr 1

Cbsus2 Gb/Bb Abm7

29 30 31 32

CUE:

ROB: No, I've put a lot of thought into this, Laura, which I don't generally do. Usually I just do what my gut tells me to. But the fact is I've been following my gut since I was fourteen, and I've come to the conclusion that my guts have crap for brains.

LAURA: Nice.

Music by
TOM KITTLyrics by
AMANDA GREENOrchestrated by
TOM KITT/ALEX LACAMOIRE

[MUSIC]

Hns, Gtrs, Dr TACET

Gently, flowing $\text{♩} = 128$

Solo

PNO *p*

1 2

3 4 5 6

7 8 9 10

I made a list ____ of ev' - ry - thing that's gone on ____ be - tween you and me and

e - ven ____ an id - i - ot ____ like me ____ could see ____

no mat-ter how ____ you add it up when you read ____ the bot-tom line the

Measures 11-14: The vocal line (treble clef, 8/8 time) contains the lyrics. The piano accompaniment (grand staff) features a steady eighth-note melody in the right hand and sustained chords in the left hand.

fault was ____ u - su - al - ly ____ mine ____

Measures 15-18: The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note melody and sustained chords.

the stu-pid things ____ I've said and done if I could change ____ just e - ven one the

Measures 19-22: The vocal line continues with the lyrics. The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking in measure 19. The melody and chords continue.

thing I'd say would be

Measures 23-26: The vocal line concludes with the lyrics. The piano accompaniment continues with the eighth-note melody and sustained chords.

27

8 Lau - ra, Lau - ra I'm so

Measures 27-30: The vocal line begins with a half note 'Lau' on a whole note 'ra', followed by another half note 'Lau' on a whole note 'ra'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

28

29

30

8 sor - - - - ry.

Measures 31-34: The vocal line continues with a half note 'sor' on a whole note, followed by a half note 'ry.' on a whole note. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

31

32

33

34

V.S.

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