

Check

- Fire Curtain Completely Out
- Header Out
- Pre-Set Downstage/with Rifle

:15 minutes prior to house opening

Fight Call

Black Out Check

:30 minutes prior to show start

READY TO OPEN THE HOUSE

LX 5

SOUND Zero

And then Open the House

HOUSE RADIO:

**House is yours;
we are ready to
open.**

**“Page 15
minute call”**

:17 minutes to start

**“Page 5 minute
call – crew to
headset and
places**

:7 minutes to start

**HOUSE RADIO:
5 Minutes to
places; check in**

HEADSET CHECK

- **Matthew / Cameron**
- **Lindsey (ASM)**
- **Christian (ASM)**
- **Raquell (PA)**
- **Keeps (Light board operator)**
- **Kyle (A2)**

Cameron Cox Stage Management

SHOW NOTES!

When actors in place / guns released.

**“Standby LX, Sound, and Kirsten
And then Warning Scrim Up and Restore”**

Cameron Cox Stage Management

Cameron Cox Stage Management

Kirsten
LX 6 *(House to Half)*
Sound .5

WHEN READY/SEND KIRSTEN



LX 7

WHEN KIRSTEN Almost in Place

STANDBY SCRIM
ARE ACTORS IN PLACE?
Clears on LX Cues

LX 8

KIRSTEN EXITS ~~+~~ TAKES HOUSE OUT

LX 9

HOUSE OUT COMPLETE

 NOTE START TIME 

SCRIM OUT
SOUND 1

Blackout Complete



SCRIM IN

ACTORS IN PLACE (WATCH IR)

LX 10

AF 10.1, 10/2

SCRIM BACK IN COMPLETE

Cameron Cox Stage Management

The First Act

MATT

It starts...the episode starts with Bart getting letters saying: "I'm going to kill you Bart".

JENNY

...Right...'I'm going to kill you Bart' ...because doesn't Lisa, doesn't she have a pen pal or something?

MARIA

oh

MATT

No, that's something – uh – yes – she has a pen pal and that's like a that's an other yes it starts with she has a pen

JENNY

she has a pen pal from someone in some Asian country

MATT

Yes like a repressed country or something and uh Bart is like uh thinks that's – is making fun of her

JENNY

Something like that and then he gets a letter

MATT

Right right he gets the letter and it says written in what appears to be blood like: I'm going to kill you Bart

JENNY

But that's not how it starts-starts it starts – they're on the couch, Bart and Lisa and they're

MATT

Oh

JENNY

They're watching tv, right?

MATT

That is right. Yes. They are watching

JENNY/MATT

Itchy and Scratchy

MARIA

Oh...

JENNY

And it's ...some Itchy and Scratchy episode

MARIA

Is that...that's the cartoon show they watch, right? It's

JENNY

It's incredibly violent

MATT

It's shockingly violent. And they think it's hilarious.

MARIA

Because they always die, right? They always die --

JENNY

The cat always dies. The cat always gets it really violently

MARIA

Somebody always gets chopped up to bits

JENNY

That's the cat. Itchy. Or is it Scratchy? Wait --

MATT

Itchy is the cunning mouse who always kills Scratchy who is the cat. And Bart and Lisa always think it's completely hilarious, it's disturbing, it's awesome

MARIA

I think. Yeah. I think I saw that the first time I saw that I thought oh...that's going too far.

MATT

It's absolutely going too far. It's so brilliant.

JENNY

So I remember that they're watching the episode and something...

MATT

They're watching it – and it's incredibly violent -- and Lisa is totally cracking up and Bart isn't

JENNY

Yes yes yes that's right, right? And Lisa is saying, like, that's really funny Bart why aren't you laughing or something and Bart is full of gloom because he's depressed because someone is trying to kill him...

MATT

And then the doorbell rings and it's the mail

JENNY

Yes. And that's when Lisa gets the pen-pal letter

MATT

And Bart, yes, that's when Bart gets another death threat and like no one, like everyone's really blasé about it and at one point he's like – and everything is shot like Cape Fear so like there are like all these smash cuts where its just like: Dunnnnnngh – where like they start on a start on a shot and then sort of widen out in this way that Cape Fear like

MARIA

The second Cape Fear

MATT

The second the DeNiro so it's like it'll be he'll open a letter and suddenly it'll be like a smash cut on a letter like "I'm going to kill you Bart!" Oiiiiing! and then like widen **out** and at one point he's got all of the letters on the kitchen table and it's an overhead shot, all of these letters written in blood and it's like whomp whomp – well yeah that's the sound from the Cape Fear soundtrack that's the – whomp whomp whomp

JENNY

Oh, yeah: whomp whomp whomp whomp...

MATT MARIA JENNY

Whomp whomp whomp –

JENNY MATT

Whomp

MARIA

(simultaneously)

Wom – no.

JENNY MATT MARIA

whomp whomp whomp whomp, whomp whomp whomp whomp

(Matt does a little conductoristic 'it goes here' gesture_

wom wom wom –

MATT

And **so** it's that, it's that and it's all of them sitting around the kitchen table and it's like 'die Bart die I'm going to kill you Bart dah dah dah dah' and then's like one written in pen and he's like this one is written in pen and Homer's like oh I wrote that one because when *(laughs tumultuously.)* when when ah Bart 'oh I wrote that one because for that time when Bart tattooed this on my butt' and he like pulls down his pants and his butt is tattooed with the word 'wide load'

Laughter

and the whole family is like 'ahhhh!' and starts laughing laughing for like a really weirdly long time, Marge, Lisa, and the baby are just like: ha ha ha ha ha

....it's very....I just thought it was funny that they would just take a break from the episode to laugh at Homer, anyway...

JENNY

There's a court case

MATT

Right. Right right right: the court case. But before the court case. At the end of that sequence. You see uh a ketchup bottle spurting 'die Bart die' onto a letter it's a reveal and it's Sideshow Bob

MARIA

Sideshow Bob...

JENNY

Right. Played by Kelsey Grammer

LX 14

MATT

And then he tastes – yeah, played by Kelsey Grammer and then he tastes

MARIA

Isn't Sideshow Bob the one with *(Her hands twirl briefly to indicate cascades of springy dreadlocks.)* the hair

MATT

The hair. Yes. Sideshow Bob is

JENNY

A clown

MATT

A clown gone wrong. Very very wrong.

MARIA

Okay but I thought. Mr. Burns. And a fish? A fish with three eyeballs?

MATT

(Takes a microsecond to process this.)

Blinky? No. No. That's a whole other episode.

JENNY

Mr. Burns runs the nuclear power plant.

MARIA

No I know that, but I thought – oh nevermind.

MATT

You're thinking of the episode where the nuclear power plant is polluting the Springfield river. But Burns doesn't try to kill him. Not in that episode.

MARIA

"Ex-cellent", right?

She flutters her fingers uncertainly.

MATT

"Ex-cellent"

He tents his expertly.

JENNY

And so he's writing letters. Sideshow Bob is writing letters. In ketchup.

MATT

And then he tastes the ketchup right before we go to a commercial -- ewily

(Tasting it.)

Mhhhhh

And then...

JENNY

And then he's on the stand.

MATT

Well there's a brief montage of him working out I remember there's a montage of him doing -- all these menacing shots of him lifting weights and then...aerobic calisthenics: *(Mincing sprightly voice)* "one and two and three and..." and that's that's when we see the tattoos.

JENNY

Wait what are the tattoos?

6

MATT

There are, there are some tattoos cause you see shots of him in prison doing um oh yeah because he only has three fingers, because the Simpsons characters only have three fingers

JENNY

Wait, is it really only three?

MARIA

Yeah that seems

MATT

Plus thumbs.

MARIA

Oh...okay.

JENNY

That's so weird I didn't know that. But that's ignorance for you right.

MATT

So because he only has three fingers you see the tattoos and they say:
L-u-v and h – like...

JENNY

Oh that's from the um

MATT

From

JENNY

From Do The Right Thing

MATT

No no it's from Do The Right Thing is also stealing from...

SAM

Night /of the Hunter.

MATT

Night of the Hunter

JENNY

Oh

MATT

Night of the Hunter he has, the villain has love and hate

JENNY

Oh

MATT

Tattooed on his hand

SAM

Who's also Robert Mitchum

MATT

Who's also Robert Mitchum who plays Cape Fear who plays De Niro's character
in the original Cape Fear

SAM

“There’s only two things in this world, love, and hate”

MATT

Yeah well Sideshow Bob has love and hate but it’s l-u-v with an umlaut and I don’t know how they do hate but its some weird they do some weird phonetic thing with the ‘a’ to make it read love and hate.

JENNY

And then we go right in after you see after that montage then you see it’s Sideshow Bob in court

MATT

Yes

JENNY

And he’s charming everyone in court...oh and doesn’t he, doesn’t Sideshow Bob have die Bart die tattooed on his chest and isn’t she there a lady who’s like, isn’t she like: you have die Bart die and he’s like no, that’s German it says die Bart die

MATT

Die Bart die

Colleen laughs.

LX 16 (AF 16.1)

8

MATT

And then the woman the woman in the jury box says anyone who knows German can’t be a can’t

JENNY

Oh that’s right: anyone who knows German --

MATT

Anyone who knows German has to be a very nice man

Laughter.

JENNY

Anyone who speaks German, right

MATT

Anyone who speaks German

MARIA

Couldn't be

MATT

Couldn't be a bad man

Laughter.

JENNY

The Bart the. It's so awesome.

MATT

And then the prosecutor – that's a common Simpson's character the smarmy like Prosecutor "what are your feelings about Bart Simpson?"

MARIA

(She doesn't.)

Oh that guy right I think I remember that guy

LX 18

MATT

Aaaaaah, is it not true that you repeatedly threatened to kill Bart Simpson "Bart Simpson, that spirited little scamp" – and then you know all the lighting gets dark – "who twice foiled my evil schemes and sent me to this urine soaked hell-hole..." "we take exception to urine soaked hell hole – we prefer pee soaked stink hole" and **Sideshow** Bob is like "cheerfully withdrawn"

LX 20

SOUND 1.5

Sound Bed Out

Laughter.

SAM

(More of a whisper.)

Heyhey –

His head is turned, looking into the woods around them.

They stop. Everyone is alert, listening acutely.

Colleen is frozen, listening.

There is a very long pause.

SAM

It's **nothing**. It's nothing. I thought I heard something.

LX 22

He quotes, but does not do the voice:

SOUND 2

Sound Bed Restore

"Bart **Simpson**, that spirited little scamp"

MATT

Um...Right. Yes.

SAM

“Hellhole”

MATT

(Super distracted.)

Right. And then – right. Yes, so that’s that’s pretty much it and then so he’s free. After that.

JENNY

Sideshow Bob is free. And he’s walking...

MATT

and uh...

And then it’s him walking out of the courtroom

MATT

It’s him walking out of the courtroom. Yes.

JENNY

Right, like: parolled.

MATT

So he’s free and and *(Ah ha it comes to him.)* the Simpsons find out because they go to the movies and and it’s again a spoof of a scene in Cape Fear like they all go to the movies and Sideshow Bob is sitting in front of them with a cigar

MARIA

Mh hm

MATT

Smoking a cigar and like laughing: hah hah hah

MARIA

The only thing I can remember about that whole movie Juliet Lewis like sucks Robert DeNiro’s fingers in a gross way and then he bit Ileana Douglas’s face, right?

JENNY

Right.

MARIA

Bit Ileana Douglas' face off that's all I remember.

JENNY

No no he kills the dog. Does he bite the lady's face?

MATT

He bites her face hard. But in front of Sideshow Bob, Homer is sitting with like an even bigger cigar laughing and laughing even louder and going "Hoh!" and Sideshow Bob is like 'oh now really that's just inappropriate' and that's and Bart and uh Bart says uh: 'it's you you're threatening to kill me!'

And Sideshow Bob says.....What does he say do you remember what he says what the dialogue is?

MARIA

...no.

MATT

"It's you!" Bart says "you're the one who keeps sending me threatening letters", um... and Sideshow Bob says
oh god wait a minute – uh – oh there's some I remember I remember it's like...there's some thing where Sideshow Bob keeps meaning to say something dreadful but he says it's some linguistic thing where he says it wrong "I'm –" – oh, god it's really hard to

JENNY

That sounds totally familiar

MATT

they say something along the lines of "You...stay away from our son!" and Sideshow Bob retorts like "I..." oh this is torture I know this is really funny...

There's a blankish sort of pause.

MATT

Oh!

MARIA

Oh did you get it?

**House Radio:
Hold Late Seating
for a few minutes**

MATT

No. No but I just remembered well the whole first act is – who’s sending letters so at one point Lisa is like: I know who did it and she calls up Moe the Bartender because she figures it must be Moe taking revenge for all the prank calls that Bart has been making and she calls the bar and Moe answers ‘Moe’s Tavern’, and she’s like Moe, we know its you and cut it out and Moe’s like, ‘on my goodness, alright’, and he goes in the back and there’s an enormous like crowd of pandas all hanging hiding out in the back because he’s been smuggling pandas from China they’re all playing poker at these little tables and he’s like: *(Voice.)* “Okay guys the gigs up get out of here andele andele” and all these pandas run out of Moe’s bar, **like, trailing** poker chips...

SOUND 2.5

Sound Bed Out

JENNY

Oh right. Right.

MARIA

And isn’t there something where –

SAM

(A driving whistle)

Ssssssst.

LX 24

Sam’s hand is raised. His head is cocked. They all immediately fall silent, listening and watching him intently.

They listen.

Sam reaches behind him and pulls out a rifle.

Matt pulls out a revolver and beams the flashlight through the forest offstage. Maria and Jenny have pulled out revolvers; Maria has a more powerful flashlight which she also runs through the darkness. Jenny has also pulled out a bowie knife and is placing it on the ground near her.

Colleen is up and on her haunches. Absolutely taut, moving not a muscle. Eyes wild, flicking everywhere.

SOUND 3

Twig Snap

Matt whispers: ‘deer’ and Sam shakes his head.

They’re all frozen, listening, only the light is moving.

SAM

Come out!

GIBSON

I'm alright!

SAM

Come out!

GIBSON

I'm alright!

SAM

Get out here!

GIBSON

If I was going to blow you away -- [I would have done it already]

Gibson appears onstage, hands raised. He has a well worn backpack and new looking hiking boots, a new looking windbreaker.

Sam stays standing with the rifle.

SAM

(Efficiently.)

Shut up.

Matt moves forward and slowly pats Gibson down, removing his pack and handing it to Jenny.

Jenny goes through it slowly while Maria, standing now, also covers Gibson with her revolver and flashlight.

Matt immediately finds and removes a pistol from the inside of Gibson's windbreaker. He continues to pat him down.

Jenny removes a knife kit almost immediately, and a very new atlas of the United States -- which she sets aside -- then packets of camping food, a portable water purifier, several rolls of toilet paper, clothes, and at the bottom a few books and journals. She replaces everything in order retaining only the knives and the atlas.

She picks up the Atlas and looks through it, turning the pages carefully

JENNY
Road Atlas

Sam whistles, and looks through it briefly,

15

MATT
For where?

SAM
Whole country.

Matt comes over to look while retaining a loose gun trained on Gibson, Maria also still hold a gun on him.

Gibson is watching them with acute interest and manfully disguised anxiety.

There is a moment, an exchange of glances, and then, with a lingering near-reluctance, it is returned to him

Jenny passes the pack back to Matt who passes it back to Gibson although he retains the pistol. Gibson stows the atlas back in the pack.

MATT
Thank you. Where are you coming from?

GIBSON
Framingham.

MATT
Framingham, that's...

GIBSON
Massachusetts.

JENNY
What part of the state?

MATT

It's near Holliston right?

GIBSON

Yeah, nearish. It's in the Eastern part of the state, near I-90.

SAM

How did you come down?

GIBSON

I took – well I went over to Boston first.

SAM/JENNY

How is Boston?

GIBSON

Boston is a mess.

JENNY

How bad is it?

GIBSON

Yeah.

It's really bad.

JENNY

I have a sister

GIBSON

I didn't see any women, I'm sorry. I just. I got there, I got out of there.

SAM

And then which way.

GIBSON

I went down 24 to Brockton. I was hearing rumors about a barricade around Bridgewater so I cut over to 95 and took that down to Providence. Providence was deserted, weirdly, not even a lot of bodies, maybe there was some kind of evacuation? I don't know.

MARIA

I think they were hit early. So maybe the government cleared people out.

GIBSON

Maybe. I guess. It was eerie, I got out of there in a hurry, I thought I should head for Stamford, I skirted up –

MATT

My wife was in Stamford. On business. She'd just checked herself into the hospital there when the city was put under quarantine.

GIBSON

I didn't actually go into Stamford, it was burned through, but there were definitely people in the area and it seemed okay.

MATT

Yea high. Fair haired

SAM

Wait wait, let's do this let's do this properly okay. I think it's important to do this properly.

MARIA

Right

MATT

Right. Okay right

They all take a moment to locate notebooks; Sam pulls a little spiral bound out of his short pocket, Gibson digs into his pack, pulls out a school composition notebook with pages paperclipped towards the back.

(To Maria.) Do you want to start?

MARIA

Don't you?

MATT

No I'd rather. Uh. Give it a minute. You go.

MARIA

Mkay. Alright:

H. Harrison. Maureen Harrison. Don Harrison. 64, 65.

Microbeat – meaning Gibson's notebook.

You're not going to open that?

GIBSON

I've got a really good memory.

Microbeat of Maria Doubt.

Trust me. I really do.

MARIA

Holmes. Mel Holmes – that's a woman. 38.

K. Tim Kapner, Lisa Kapner

And they have two sons: Paul, he's 5. And Noah, 7.

Is it alright if I just look?

GIBSON

Yeah.

He hands the notebook over, she turns to the paperclipped section, scans a page, turns over scans another page, flips forward a few pages, looks, hands it back.

MARIA

Okay. Thank you. I just had to, you know.

GIBSON

Of course.

MARIA

Um... L. Milia Larkin 14

W. Miriam Westabrook 36

and then this is kind of crazy because she was in California.

SAM

That's not crazy. People got out of California.

MARIA

It's crazy but she's my best friend since college.

Celia Campinelli.

GIBSON

Yeah. No. I'm sorry.

House Radio
Late Seating
Clear

Cameron Cox Stage Management

MATT

Do you want to?

JENNY

You can. Go ahead.

MATT

D. DePaul.

Elizabeth DePaul 32

Cameron DePaul 38

E. Arden Edwards 22

I. Ingrassia. Lou Ingrassia, 39.

Jack Ingrassia 12

Stewart Ingrassia 6

Tabby Ingrassia 8 months.

L. Sarah Lewis 39.

(They pause to see if that one landed.)

Erik Shanker 40

Timothy Wald 42

Gibson, who has been listening acutely, looks up.

GIBSON

No. Sorry.

MATT

Yup. Jenny?

JENNY

May.

She concentrates for a moment:

B. Butler.

Angela Butler, 71

Sharon Butler 46. This is Boston.

Richard Butler 52

C. Cohen.

Miriele Cohen 17

Nina Cohen 19

Raul Cohen 15

G. Garber. Mark Garber 37

Casey Martin 39

Rolo Martinez 50

GIBSON

Wait a minute. Casey Martin.

JENNY

Casey Martin?

GIBSON

I've got a Casey Martin.

JENNY

He's got brown hair almost 6 feet

GIBSON

Brown hair, tall, yes.

He's looking in the book, flipping pages a bit.

JENNY

Glasses

GIBSON

(From memory, still finding the exact spot.)

Yes glasses

JENNY

Glasses and um

She gestures around her own face, increasingly excited.

brown eyes?!

GIBSON

Glasses I don't know about the eyes.

JENNY

Lean. He's got a lean build.

GIBSON

Uh huh.

Gibson finds the page.

Bethesda.

JENNY

He's in Bethesda?

GIBSON

No, he's from Bethesda. Before that briefly D.C. and Scranton for college and before that Belmont. A "tiny tiny town in Maine".

JENNY

Oh. Fuck.

Okay.

Okay, that's not him.

GIBSON

He was working for Johns Hopkins Hospital in records administration.

JENNY

Yeah that's, that's really not him.

GIBSON

Sorry.

JENNY

I haven't talked to the guy in over a year, anyway, I don't even know why he's on my list. Um...

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Do I have more?

That was my

That was my ten right? Or do I ...

MATT

I wasn't counting it

GIBSON

I can do more.

She counts off swiftly on her fingers.

JENNY

Oh, no. I have one more. Charlie Barnard. 69. My crazy uncle. Shlumpy. Weird. I know you don't have him.

A pause.

GIBSON

No. Sorry.

JENNY

Sam?

SAM

H. Linda Hopkins 52

S. Ginny – or Virginia – Scott 60

He stops, Gibson waits for more

GIBSON

That's it?

SAM

I come from a small **town**. I know about everybody else.

Gibson nods.

JENNY

Oh, and we're also looking

She looks at Maria and they both glance into the forest

MARIA

We're also looking for a:

(In a carrying voice.)

Berca Wright. 12.

(Colleen sobs.)

You don't have her.

GIBSON

(His eyes flick toward Colleen.)

Oh...no.

MARIA

(Low.)

I know.

(Loud.)

Thank you.

LX 30

LX 32

GIBSON

(Not a real question.)

Alright, so you're doing **10**?

Everyone scrambles to get their notebooks open.

MARIA

Isn't it 10?

GIBSON

Seems like, last week or so, people are knocking it back to 8. Mine are:

E. Evans. Peter Evans 70

Estelle Evans 48

Richard Kahn 35 Sorry, that's K. Kahn. Richard.

L Jon Llewellyn. 37

S. Nolan Scott 36

MARIA

Okay wait, wait just a second.

Let me just – I've got to write out a new book. I didn't leave enough room for the S's.

Okay, no.

GIBSON

Suarez. Lilia Suarez 38.

Petra Suarez Evans 2

Cynthia Warner 52

Francis Warner 22

Noah Warner 27

TURN PAGE FAST 

They flip back and forth in their notebooks.

MATT

No. **Sorry.**

SOUND 4

Sound Bed Restore

JENNY

No. Sorry.

MARIA

(Shaking her head.)

Uh uh.

SAM

No. I'm sorry.

A slight pause.

MATT

Hungry?

GIBSON

No, I'm alright.

SAM

Beer?

GIBSON

Yes. That would be great. Thanks.

SAM

I'll get it.

He steps offstage into the shrubbery.

There is another pause.

MARIA

How long have you been moving?

GIBSON

About a month and a half. I've been stopping here and, uh, stopping there. Mainly I've just been going.

Little beat.

What about you?

JENNY

I've been here for about week. I'm from Baltimore. I left eleven weeks ago. I was in Wilmington for a while 'til about a month ago and then, I was really on the move for just about three weeks.

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MATT

I got here 4 days ago. I was in New York. Then at my mother-in-law's cabin in the Catskills. I had to get out of there two weeks ago.

(pg. 28)

MARIA

I live here. Or, I lived here. Or no, I live here. Right, (*she gestures with deliberate vagueness.*) over there.

SAM

Stream cooled.

GIBSON

Oooh nice. Nice. Thank you.

SAM

Pleasure..

You came down to Stamford on 95.

GIBSON

No I cut over to 84 after Richmond --
you heard that the Millstone plant went up too?

MATT

Millstone? What's that is that...

GIBSON

Nuclear, yeah, at Waterford.

MARIA

Where is that.

GIBSON

On the coast, near Mystic.

MARIA

Wait I don't know where -- I just know the **movie title** that's --

LX 34

GIBSON

Northeast corner, right near the border with Rhode Island.

MARIA

So that's -- uh uh -- how many miles from here?

GIBSON

Well well over a hundred fifty/ it's –

JENNY

So that's fine right?

GIBSON

170something. 177? 78? I can check my Atlas.

JENNY

You weren't there.

GIBSON

No, no. I met a couple groups coming from there.

JENNY

They were there when it went up?

GIBSON

They were just scared. They were 20 miles away when it happened but they ran into some people coming from the area who were in rough shape.

JENNY

But that's fine.

LX 36

MATT

It depends on the weather. On the wind.

JENNY

No but over one fifty?

MATT

I heard 10. I heard 20. I heard 50. I heard 50 miles but only for a few days. I heard 50 miles but only for a few months. I heard a hundred, for a hundred million years. I mean. I just stay away. When I know how to stay away.

GIBSON

(Looking at Atlas.)

186.

MATT

Waterford we're fine. There are other plants lots closer. Well, there are.

SAM

(Steering it away.)

Then you cut over to 84.

GIBSON

I cut over to 84; there are barricades on 84 from just east of Hartford until I don't know, I cut the whole scene a really wide berth

MARIA

I heard that Pennsylvania, that all of Pennsylvania. I heard that Illinois

JENNY

I don't think that's true. I think that's just a crazy rumor. I do.

SAM

There are a lot of crazy rumors. And then from 84?

MARIA

I heard that there are hundreds. Hundreds of plants. I didn't even know that.

JENNY

No. That's definitely not true.

MARIA

Plants all over. Plants you don't even know where they are there are so many.

JENNY

There's like a dozen. In the whole country? At the most. Like a dozen. Twenty at the most.

MARIA

I heard hundreds.

MATT

The plants are in the East part. Mainly.

There's a pause.

JENNY

It's not like it was sudden. There were weeks and weeks and weeks where it was pretty clear -- they had weeks and weeks and weeks to plan for this.

MATT

I think there was a lot of pressure, though. To keep the plants going, to keep the grid up, they were so worried about the grid going down and everyone freaking.

GIBSON

On the news there was this one guy who was saying, they no longer have the personnel, in a lot of places, that you can't just shut them down and walk away you have to have all of these people, hundreds of trained people, meticulously stow the uh, material away and uh, that they may have waited too long. Until too many of those people were sick.

JENNY

I didn't see this. When was this.

GIBSON

It was local. It was one of the last broadcasts before everyone started to go off the air.

There is a beat.

MATT

People are not competent. Can I just say that? People, are not competent.

There is a long, long pause.

30

MARIA

I ran into a guy in the Wal Mart. We were talking about duct tape – there isn't any left at the Wal Mart, of course, and I never got any before because I thought, well, really, what's the use, and now I'm sorry because it's handy and I hate going into houses, I'm not good with the stink, so we were talking about where would still have it – he had a really good suggestion which is the janitorial areas at schools – and anyway we were talking about duct tape, and he had a cousin who worked at a nuclear power plant, Oyster Creek it's near Asbury Park and he said

JENNY

Where is that. Where is Asbury Park. How many miles from here.

Gibson is reaching for his Atlas.

MATT

It's around a hundred.

JENNY

A hundred.

MATT

Indian Point is actually a lot closer.

JENNY

How much closer.

MARIA

About 30.

There is a pause.

SAM

What did he say? The guy. You ran into him at the Wal Mart and he said.

MARIA

He said that they're that what happens is that when the plant operators take the plant offline that the cooling pools, which is where, you know

LX 38

MATT

Right.

MARIA

That that whole system continues to operate and that the radioactivity, the rods, are fine, basically, for as long as there's electrical power to the plant. They just sit there, it's fine. And that when the power goes out there are massive generators, and they continue to power the plant and the cooling pools for, weeks. But then they run out of fuel.

And the electricity stopped, and the fires started and everyone is really, distracted, and he realizes, he gradually realizes, you know I don't think anyone is thinking about this. And the weeks are kind of...ticking away.

JENNY

The fires were before.

MATT

The fires. No. The fires were after.

JENNY

The fires started before the grid went down.

MATT

The big fires. The crazy explosions. Those were after.

JENNY

Not where I was.

SAM

It depended on where you were.

MATT

Babe.

JENNY

Yeah I'm just. All right. Before. After. Before. (To Maria:) I'm sorry, he realizes.

MARIA

He uh...yeah.

There's a small pause.

He's thinking about it.

So he decides, well, okay. It's on me.

So he formulates this plan, where he's going to stock up on fuel and he's going to go to the plant and find the generator shed, and he says the shed is going to be locked, because when people are panicking they aren't thinking they just lock. I'm going to have to break it open. I'll bring a crowbar I'll pry the fuck out of it I'll bust the shed open, and I'll refuel the generators, and that's, that's what I'll do, right, for months, that will be my task, this is what I will dedicate myself to, to refueling those massive generators. Until finally the generators will break down, because things always break down, but at that point...

I guess at that point it's different? The radioactivity has...settled? Or, like, the worst of it has bubbled away? He was excited, it wasn't clear.

MATT

It's still radioactive. It's still just as radioactive. For, like, a hundred thousand years it's still, just as radioactive.

MARIA

Yes but I think he thought it would be, the gasses wouldn't build up or whatever there wouldn't be this issue of explosions or plumes, anyway

Sound 4.2

JENNY

But he knew what he was talking about, right? He knew.

MARIA

Yeah but did he? His cousin worked in the guardbox at the gate. I mean, he had these terms.

And what he told me – what he told me, was that he had gone to do it, he had, he was living fifteen miles away so he sets out he walks it it takes him a day and a half because of a – anyway he walks it and he's there, he's at a gas station a mile from the main entrance. It's an utterly gorgeous day and he's siphoning off one of the tanks. He has containers. He has a dolly, or – what are those things, where it's a couple of planks, basically, on wheels like this (she indicates dimension.) and usually it has strips of carpeting on it?

33

SAM

(Helpfully.)

Yeah that's a dolly.

MARIA

Okay yes, so he has a dolly. He's got containers of gasoline. He's determined, he's set and ready to go. And then he has a, a. A **flash**? A very vivid -- just like how you picture something, a waking fantasy.

And he can see himself, at the front gate of the plant. And there's reactor A, right above him.

And he doesn't look at it he presses on and up the little service roadway and he's at the shed, the the service shed and so he, yes, he's totally picturing himself busting at the lock, until he busts it open. And he this shed is vast, and shadowy, and at the end of it this hulking generator. And he's maneuvering the dolly inside when he realizes, that there's no noise, in the shed, these big machines and it's so quiet. He lowers the dolly. He steps inside. There's the generator. He touches it: it's cold, dead. Too late.

And his heart is pounding. And he has a flutter in his stomach which he thought what is this, is this adrenaline? And he thinks: probably not. And this ache, starting up in his head.

JENNY

Wait this is how you know? Is that the first? Headache?

MARIA

This is what he. This is just what he said. He's got an ache. And the stomach.

LX 40

And he leaves the shed and the reactor is right there, right above him, half in the sun light.

And now he gets the first wave of nausea and. He discovers he's shitting his pants.

And.

This is weird.

He doesn't want the reactor to get to watch him die.

So he starts off, back down the road. And he's thinking, all I want is to get around that curve up there. So I'm out of sight. Feets, just carry me that far. Feets don't fail me now.

34

LX 42

And this is the point where he **snaps** out of it. He's standing at the station, with his dolly, and, gas canisters, and he looks up the roadway leading to the plant.

And he knows he can't do it. He drops the siphon. He walks away.

He said: it's not knowing, that's the problem.

He said: I think I can handle anything, if I know what it is

I just can't manage the dread.

Bit of pause.

And then we talked about duct tape.

I have a box of it. You're welcome to some if you want.

GIBSON PUTS BEER DOWN

LX 43

Sound 4.4

TURN PAGE FAST 

GIBSON

(Very creepy.)

O I'll stay away alright. I'll stay **away**...forever.

LX 44

He has lunged from his seat in a very dramatic gesture.

Ghastly moment. Jenny manages to pull out her gun. Gibson sees it. They lock eyes for an instant, and then he realizes what's happened.

GIBSON

That's the line! It's: Oh I'll stay away from your **son/ alright**

LX 46

35

MATT

(Relief.)

Oh

GIBSON

Stay away forever.

Laughter.

MARIA

(The line)

Oh

MATT

Yes. Yes. Yeah it's, I knew it was –

MARIA

(To Jenny.)

Thank God, right?

JENNY

I was going to blow you away, I swear to God.
"I'll stay away forever"

MATT

Right. Right

SAM

They're in the movie theater

GIBSON

Marge says: you're an awful man – this is after he turns around and they, they're
gasping and Bart says/ it's you

MATT

(Simultaneously.)

It's you

GIBSON

You're the one who's been trying to kill me and Marge says: you're an awful
man, stay away from my son
and he says: Oh I'll stay away from your son alright. I'll stay away...Forever.

MATT

Yes. Yes.

GIBSON

Which freaks Homer out.

MATT

(Laughter, thigh slapping.)

Yes.

GIBSON

And then Sideshow Bob says oh no, sorry, sorry, that's no good, and he's frustrated, and he walks off.

JENNY

Awesome.

MATT

Yes. That is it.

MARIA

(To Gibson.)

That's great. That's so great.

JENNY

Can you do that with the rest of the episode?

MARIA

Oh yes.

GIBSON

I can't I can't I really wish I could.

JENNY

No you underestimate yourself, that was brilliant.

MARIA

That was so good.

GIBSON

I've actually never watched an episode of The Simpsons. Not all the way through. That bit comes from an ex girlfriend, she was a Simpsons fiend, she

used to have this thing this little routine— like you'd say listen would you mind not...drumming your fingers like that and she'd say oh I'll stop drumming my fingers alright, I'll stop drumming them forever.

**Warning – 5
minutes to end of
Act 1**

JENNY

Huh

GIBSON

Completely annoying. She's the one you really need, seriously, she knows all of them, she was always quoting from them.

There's that bit of a pause again.

MATT

I'm Matt by the way.

GIBSON

Gibson.

JENNY

Jenny.

MARIA

Maria.

SAM

Sam.

Maria is looking off into the woods to see if she can see Colleen.

GIBSON

You were in the middle of the episode.

MATT

We were. We were in the middle, of the episode...

JENNY

Where were we?

GIBSON

Pandas.

38

MATT

Pandas, right. The Pandas.

MARIA

And Moe was shoeing them away 'andeale andele'

JENNY

That was so much earlier we were actually

SAM

Movie theater.

MARIA

Right we were in the movie theater

MATT

I'll stay away from your son alright, I'll stay away Forever.

MARIA

So good.

JENNY

And then he goes off

MATT

He goes off and then next...

JENNY

They're on a houseboat, right? On –

MATT

They're on a houseboat.

JENNY

Or is it Cape Fear? In the cartoon?

MATT

Terror Lake.

JENNY

Right! And there are piranhas.

MATT

There are piranhas.

JENNY

And he's running, right? From the piranhas? He's running and...

MATT

Yes...yes...he is running – okay yes Sideshow Bob gets on the boat, and he cuts the line -- and he’s going to – um – he’s got a machete and ...

JENNY

Oh

MATT

So he takes Bart, he takes Bart out of the hold, onto the deck, and Bart like (*Finds it.*) runs away and he runs to like the back deck and he looks over the railing and there are crocodiles

JENNY

Oh right, the crocodiles.

MATT

And the crocodiles are snapping up at him and Bart says: (*Intake of breath, and then:*) ‘oh no!’ and so he runs to the front of the boat and there are piranhas and he says: (*Intake of breath, and then:*) ‘oh no!’ and he runs to the back again and there’s all these crocodiles and he’s like: : (*Intake of breath, and then:*) ‘oh...right.’

They all laugh at this.

JENNY

But wait we’re forgetting...I think there’s a cactus...before...

MATT

The road trip. When they’re driving to Terror Lake –

MARIA (*She remembers this one!*)

They drive – they drive through a cactus patch! They drive through a cactus patch! Right?!

MATT

Right, right right right! Homer’s like: ‘hey everybody – want to drive through that cactus patch?’ and they’re like: ‘yay!’ While Sideshow Bob is hanging on underneath the car: “Ouch! Ouch! Ouch!”

40

The three of them laugh merrily, Matt most of all.

That’s right, they drive through a cactus field singing Gilbert and Sullivan “three little something something school girls we!” “Three Little Maids from School are we! Something something something something! They’re singing Gilbert and Sullivan

STANDBY

Scene Change

Time Sign In

#13 (Boarder) In

Scrim Out

Gate IN

And then Time Sign

Out AND GAS

LIGHTS IN

Standby Sound

JENNY

Because, yes, at the end

MATT

Because at the end, at the very end, Sideshow Bob performs HMS Pinafore. The entire, the entire Gilbert and Sullivan opera.

JENNY

and at some point, at some point him and Bart are doing a duet together.

MARIA

(She's getting a very dim transmission.)

'nope never...'

(Half sung.) 'nope never never never...'

MATT

Yeah, it's like:

MARIA

"No never?"

MATT

Yeah, "no never" and Bart's like "what never?" "What no never?" "no never!" "no never?" "no never!" and he's like, uh, *(Singing.)* sailors never never never get sick at sea!

GIBSON

I'm never never sick at sea! "What, never?" "No, never!" "What, never?"

"Well, hardly ever!"

He's hardly ever sick at sea!"

MATT

Aha! Yes.

MARIA

Nice.

MATT

An aficionado eh?

GIBSON

Worse than that, I'm afraid: I belong to a small amateur society.

JENNY

Does that mean you can do School Girls?

GIBSON

I have played Pooh-Bah in The Mikado, **twice.**

LX 48

MATT

Let's hear it!

GIBSON

You certain? Because the terrible truth is, you really only have to ask me once:

MARIA

Yes!

MATT

Hit me.

SAM

Bring it! **(SAM X US @ SL OF COUCH)**

LX 49

42

**Line Set #13
(BOARDER) IN**

Time Sign In

US Change

ONCE LIGHT OFF SCRIM/ CLEAR TO FLY

GIBSON

Three little maids from school are we
Pert as a school-girl well can be
Filled to the brim with girlish glee
Three little maids from school
Everything is a source of fun

He does the little orchestral bit.

Nobody's safe, for we care for none

Ditto.

Life is a joke that's just begun

Ditto.

TURN PAGE FAST

(pg. 43)

Three little maids from school

LX 49.5

Three little maids who, all **unwary**
Come from a ladies' seminary
Freed from its genius tutelary

SCRIM OUT

Three little maiaiiiiiiiiiiiiiiiiids from school! **X**

Colleen has crept back, and watches from the margin of the woods

LX 50
SOUND 5
GATE IN

CONFIRM GATE HAS LANDED / GIBSON IN CHAIR

LX 100
Time Sign Out
Gas Lights In
Sound 5.5

SCENE CHANGE COMPLETED

QUINCY
Ach.

GIBSON
Ach?

She lets her purse drop to the ground.

QUINCY
Such a day!

GIBSON
Yeah?

QUINCY
SUCH a day. You're just going to sit there, you aren't going to...come to...greet me...or

GIBSON
That's dogs. Sometimes children.

COLLEEN
Jenny I can see the plug.

Jenny emerges from backstage.

Cameron Cox Stage Management

JENNY

Oh I thought I (*Sees the plug.*) oh alright. Do you want to go on, or...?

COLLEEN

Gibson is that where we set the chair?

GIBSON

Yup.

Sam has drifted out from offstage.

SAM

That's the spot.

COLLEEN

Maybe closer.

GIBSON

You're not getting the (*He indicates light flickering on his face.*)

JENNY

Not really.

COLLEEN

Yeah. We just don't have enough candles.

SAM

I can rig it up for more easy.

COLLEEN

Not currently in the budget. Okay....

GIBSON

Richard's, I saw one of their tv scenes, you get the color also, it looks great, I got one of their guys a couple drinks after and he said they have this blue – cellophane plastic, this clear blue cellophane plastic over it so

JENNY

Yeah...

46

GIBSON

That wrap, remember? For food.

COLLEEN

Yeah very hard to come by.

MATT

Oh! A mirror, right? In the back? Behind.

SAM

Right. Nice.

COLLEEN

Well worth trying.

SAM

There's one above the sink in the bathroom I can de-install.

MATT

We're gonna need to break it.

SAM

Yah.

GIBSON

Won't Lewis – that's his name, right?

JENNY

Lewis.

GIBSON

Won't he kick up a fuss?

COLLEEN

For what he's taking from us in percentage, I think we get a crummy mirror.

Okay let's get this marked closer.

GIBSON

That gym was great.

COLLEEN

Roof caved in.

GIBSON

I know but. There isn't anything closer to the center?

JENNY

Not apparently.

GIBSON

I'm just surprised. We've been through here a lot.

MARIA

Colleen this should be a bigger foot motion, yes?

She pantomimes the stomping.

COLLEEN

Yeah it can be huge.

MATT

As long as you retract your foot fully, each time.

COLLEEN

Yeah all the way back, all the way forward. And Matt that second blank pause can actually be that moment/ longer.

MATT

Longer. I know I know. Can we

MARIA

Yeah can we just run through the FBI scene again

COLLEEN

Oh no. Absolutely not. We've got to get the commercials in gear.

MARIA

But we've got to work on the episode the episode is so creaky.

COLLEEN

Absolutely. Tonight. Tonight we work on the episode.

MARIA

Okay but at this moment, I feel like it's more efficient, while it's in my head --

MATT

I'd actually I'd really love to go around again with my yelp of terror. I thought of a perfection.

JENNY

**“Standby FBI
Table Pick Up
SR”**

And the transition sucked. We have to work on the transition anyway.

QUINCY

The transition really did suck.

COLLEEN

Jesus Hell. Alright fine.

MARIA

From the beginning? That would be so great.

COLLEEN

Fine! But we've got to get it set it up in two seconds!

MARIA

Thank you.

COLLEEN

Two seconds!

As they de-assemble the living room:

JENNY

You know what has got to be more of a thing also: Sideshow Bob. The houseboat.

MARIA

Absolutely.

COLLEEN

Right. I know. Of course. Right.

JENNY

Now its just sort of: here I am clambering up the side of this houseboat, here I am shaking my fist, ah there's thunder, now I think I'll go inside it could just be much much more, you know, a thing

GIBSON

I would be more than happy for it to be more of a thing

MATT

Well it's the timing. Right now, it's all over the map.

GIBSON

Well we've never really set it.

JENNY

Yeah there's a lot of opportunity there.

COLLEEN

In our copious free time. Sam did you have a chance to adjust the padding on the rakes?

SAM

Yeah it should be a more comfortable thwack now.

GIBSON

Thank you Sam.

COLLEEN

Places!

And...

An FBI office. An agent speaks to Homer.

Another agent lounges nearby.

FIRST AGENT

My name is Agent Seacrest Mr. Simpson, Agent Seacrest FBI Witness Protection Program.

HOMER

Uh huh.

50

FIRST AGENT

Mr. Simpson your family no longer needs to fear Sideshow Bob --

HOMER

Uh huh.

FIRST AGENT

We are relocating you to a houseboat, on Terror River.

He yanks down on a display screen – a map of Terror River and the adjacent scary surroundings is displayed.

HOMER

Aah!

FIRST AGENT

And you'll have a new identity.

HOMER

Woo hoo! O.J Simpson! O.J. Simpson!

FIRST AGENT

That identity is in use. From now on, Mr. Simpson, you will be: Mr. Thompson.

HOMER

Oooh.

FIRST AGENT

Do you understand that? That's your new identity: Mr. Thompson.

HOMER

Got it.

FIRST AGENT

Homer Simpson no longer exists - you're Mr. Thompson now.

HOMER

Got it.

FIRST AGENT

Excellent. Let's just practice this a moment shall we? How are you, Mr. Thompson?

HOMER

(Blink. Blink.)

FIRST AGENT

Now that's you, remember. You're Mr. Thompson now.

HOMER

Right. Right. Got it.

FIRST AGENT

Good. Let's just run through that one more time.

Good Morning! Mr. Thompson. How are you today, Mr. Thompson.

HOMER

FIRST AGENT

So when I say Mr. Thompson, you respond, as Mr. Thompson.

HOMER

Sure.

FIRST AGENT

Certain you're clear on this?

HOMER

Piece of cake.

FIRST AGENT

Really?

HOMER

Sure thing.

FIRST AGENT

Mr. Thompson!

HOMER

(Blank.)

SECOND AGENT

Okay look, I'm going to call you "Mr. Thompson" and when I say "Mr. Thompson" I'm going to press on your foot and when I press on your foot and say "Mr. Thompson" you say hello, okay?

HOMER

Fire away.

SECOND AGENT

Well Hello There Mr. Thompson *(Press.)*, Mr. Thompson *(Press.)* hello *(Press.)* Mr. Thompson, *(Press.)* Mr. Thompson Hi.

In frustration he stamps on Homer's feet a few times.

Homer leans over, speaks surreptitiously to first agent.

HOMER

I think he's talking to you.

COLLEEN

(Perfunctory.)

Great.

MATT

Hey, can we just –

COLLEEN

In no universe. Onto the commercial! Go go go!

A living room is re-assembled.

As it is assembled the cast sings Hectic Day:

COLLEEN (Kate)

When its been a hectic day -- the cars the rush your crazy boss

When all you want to say is: stop the world and let me off

When all you need is one sweet smiling face to see you through

Brush off your shoes walk through the door your home is here for you

Your home is here for you...

53

Gibson, in an armchair, is watching a tv which is facing away from us – he is holding a remote and is switching channels; a faint flickering plays across his face.

Quincy enters wearing an office suit, blouse, the heels, the leather purse, the earrings.

QUINCY

Ach.

GIBSON

Ach?

She lets her purse drop to the ground.

QUINCY

Such a day!

GIBSON

Yeah?

QUINCY

SUCH a day. You're just going to – sit there, you aren't going to...come to...greet me...or

GIBSON

That's dogs. Sometimes children.
Come on over here.

QUINCY

All the way over there? Really?

GIBSON

C'mere.

QUINCY

Hmmmm.

*She makes a show of walking all the way over
there and plopping into his lap.*

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GIBSON

Better?

QUINCY

A little. You aren't going to turn the sound up?

GIBSON

It's got to prove it's worthy.

QUINCY

Do you know what I want?

GIBSON

You want me.

QUINCY

No, no not you.

GIBSON

Are you sure?

QUINCY

Positive. It's been SUCH a day do you know what I want?

GIBSON

You want a bath.

QUINCY

So badly. Traffic was nutsballs.

She slides off and wanders offstage.

Sound 6

Viz Matt Pour Water

The fluorescents at work are driving me crazy. **(Visual Matt Pours Water)**

Sound of water.

You want to know the big news?

55

GIBSON

What?

QUINCY

Someone is stealing lunches out of the refrigerator

GIBSON

Someone is what?

QUINCY

Stealing lunches! From the refrigerator!

She returns in a bathrobe. Maybe there is a bit of leg.

That's low, right?

GIBSON

Very low. Lunches which are properly marked.

QUINCY

Yes. With a sharpie. In big (*Gesture.*) lettering. Last Friday they took Raul's leftover Chinese: sweet 'n' sour pork, pineapple fried rice. And his Fritos.

GIBSON

And this was all in a bag

QUINCY

He knows the moment he lifts it up before he even opens it

JENNY

With his name on it in Sharpie

QUINCY

Oh fuck me. With his name on it. *(Restarting:)* And his Fritos.

GIBSON

And this was all in a bag

QUINCY

With his name on it! In sharpie! He knows the moment he lifts it up before he even opens it: why is this so light. Monday Leslie's pizza pocket, Tuesday Robbie's quarter pounder **with** cheese, and

Sound 7
Crash

From offstage, the sound of a breakage. Everyone freezes, head swivels in that direction. Gibson has fumbled his gun out from a pocket. A long tense beat.

COLLEEN

Sam?

SAM

(From off.)
Yah.

COLLEEN

That the mirror?

He emerges, with a large shard of mirror.

SAM

Sorry 'bout that folks. Towel's gone, didn't want to risk a blanket.

Gibson tries to replace the gun surreptitiously.

Do you want to keep going or shall we try this out?

COLLEEN

No no let's take a look.

SAM

I'll need to install it but just to get a sense. **VISUAL MIRROR IN TV**

LX 106

He carefully slides the glass into the tv case. The flickering light is brighter.

GIBSON

Nice.

COLLEEN

Gibson sit back so we can get you in position...Sam that is an improvement. A definite definite improvement.

MARIA

Hurrah Sam!

MATT

Hello.

MARIA

Hurrah Matt!

COLLEEN

Excellent. No time for joy. Gibson you were, no, Quincy.

QUINCY

I was...oh. Um:

GIBSON

And.

QUINCY

And. *(Takes a moment to re-orient.)* **And Michi** brought in a homemade chocolate cake for the office, you know, so moist, thick fudge frosting, and she took a piece, and I came in right as she was putting it out and I had a piece

Sound 8

Viz Water Restarts

QUINCY

And Michael had a slice but 20 minutes later – 20 minutes later! – it was all gone.

All gone.

All in one day. You know what I mean?

GIBSON

Right.

QUINCY

All in one day. Nobody can eat all of that. This isn't someone who can't be

bothered to go out. They're just taking it.

GIBSON

They're taking it just to take it.

QUINCY

Right? One of us is a predator.

A little pause.

GIBSON

You don't pack a lunch.

QUINCY

No, I eat out. (*Dreamily.*) I love Prêt a Manger. Their sandwiches are so cute, they're so tidily cut and packaged. I like the roast beef with arugula and parm, I also like the turkey club sandwich, the blt; it's cold outside, snow outside, but I'm tucked into the corner of the Pret cozy as can be with my perfect compact triangle of chicken salad and a hot chocolate and **all the rest** of the place just, gabbling, behind me.

Sound 8.5

Water Stop

The water stops, then after a moment starts up again.

Hang on, I'm going to add the bath salts, before the tub is done filling. And maybe some bath oil.

She goes offstage.

Oh it's all steamy in here.

Hang on...

Sound of person lowering herself in bath.

Oh...Oh...Oh...yummy.

Sound 9

Viz Splashes

GIBSON

(Amused.)

Nice bath?

QUINCY

(Dreamy.)

Really nice bath.

GIBSON

You want me to bring you a glass of Chablis?

QUINCY

Mmmmh.

Sound of mild splashing.

Gibson turns out towards the audience lightly:

GIBSON

Or mineral water, if you want a mineral water, with a squeeze of lemon in it, or lime. Or I could get you a grape Fanta. Or one of those Italian sodas you like. Or a cran-raspberry juice. Or a Diet Coke.

QUINCY

With ice?

To the audience, proudly.

GIBSON

Of course with ice. Why not with ice? The freezer is chock full of ice.

QUINCY

Sounds dreamy. I'll just have a Chablis. Or no, a Diet Coke. No, a Chablis. God it's been a long day.

GIBSON

Sure thing.

How's the bath?

QUINCY

Delicious. Rejuvenating. I feel like a Brand New Woman.

A pause.

60

GIBSON

(Out front.)

Yeah?

COLLEEN

Yeah. *(Considering beat.)* Yeah. *(Professional:)* That's effective. Quincy emerges from backstage.

QUINCY

It's good, right?

GIBSON

Yeah nice work, Jenny.

COLLEEN

It works.

JENNY

It's that fine line between tantalization and torture.

GIBSON

Why Chablis? Do we really have to be those kind of people?

JENNY

People respond well to Chablis.

GIBSON

I think people are forgetting the taste. And the ethos. They've reverted to pure sound pleasure: Chablis.

COLLEEN

It's an innocent wine. People like the innocence.

MARIA

Also, isn't Chablis one of those wines which was out of fashion but actually it's quite good?

GIBSON

No. Common misconception but, no. Quincy, really, do you want to be a Chablis drinker?

QUINCY

Seriously Gibson? At this point, all I care about my imaginary alcohol, is that it is aged.

COLLEEN

Gibson I was a Chablis drinker. Like many people, a proud proud Chablis drinker. *(Calling offstage.)* Hey what was up with the water?

MATT

Sorry. Sorry. My bad.

COLLEEN

Do you need more water back there?

MATT

(Coming onstage.)

I misarranged my buckets. I have a system. *(To Quincy.)* Sorry babe.

*Quincy shrugs, ignores him.
Colleen charges backstage, Matt follows.*

MARIA

Call the plumber!

GIBSON

What about Shiraz. That sounds fun too: Shiiiraaaaz!

LX 108

X DS

JENNY

Shiraz makes a lot of people slightly nervous because they don't remember if they drank it or not and if they liked it or not or even if it was red or white. The point of a Commercial is to create a reality which is welcoming, not challenging.

GIBSON

Yeah but what about that whole, I feel like we're failing to exploit, you know, in commercials, it's not just about feeling cozy, and bounty, there was that whole other thing commercials used to do, like, there always used to be that question of identity. Like, it's not just what is the desire, it's who has the desire. I think people are ready for Status again.

JENNY

You're joking.

GIBSON

In baby steps. I think people are ready for Status.

JENNY

Do you know what would be great, if we could get that smell. That bath salt smell.

QUINCY

Oh I hate that smell.

JENNY

If we melted some and heated them up in a pan?

QUINCY

We'll be stuck with that smell all night.

JENNY

If we just get a hit of it at the beginning.

QUINCY

I hate that smell. I'm not alone. Sam, you hate that bath salt smell, right?

SAM

What?

QUINCY

That bath salt smell, when the tub is filling with bath salts.

SAM

Are we doing that smell?

MATT

Wait, what? Because there's a lot going on back here already.

QUINCY

Baths salts, bubble bath, that chemical odor.

SAM

I like that smell.

MARIA

Where are the Diet Cokes? Does anyone know?

JENNY

I heard someone trucked them all to Denver.

COLLEEN

(From backstage.)

Do not relax. We'll have this resolved in a tick.

MARIA

I heard that too but that's a crazy rumor, right?

SAM

There's definitely a lot of trucking going on to Denver.

MARIA

But all of the Diet Cokes? There must have been so many Diet Cokes in circulation. Millions. I know a guy in Wichita who has a stash of Diet Cokes and do you know what he's selling them for? Lithium batteries. 2 a can. That's nuts. Can you imagine? I'd wait until winter and then I'd have it over ice. That pop

sound, the sparkly fizz. “ahhhh”.

GIBSON

Well if you figure. If you figure:

MARIA

Oh no.

GIBSON

If you figure population 300 million. Let's say half of that is women. 150 million. Let's say of that, like, 30 million are under 10. So that's 120 million...which is hard, let's say 50 million are under 10 or over 70 leaving 100 million women and let's pretend only half of them drink Diet Coke. 50 million, and let's pretend that they only have 2 a week 100 million and let's pretend that there's only 2 weeks worth in circulation so there should be at any given Before moment 200 million Diet Cokes around in shops and warehouses and then there's an After population of a million tops

JENNY

Less than that.

MATT

No one knows.

JENNY

It has to have been far less than that, just, percentagewise.

MARIA

It's not evenly distributed.

JENNY

And we lose half again as many afterwards. Those first few years. Half again as many.

MARIA

No.

JENNY

If not more.

MATT

No-one knows.

GIBSON

Let's say a million just to say and let's say half of which is women let's say a half million so for each remaining woman 400 Diet Cokes which is

QUINCY

Which actually isn't

JENNY

Over 7 years.

GIBSON

that's –

SAM

Figure half of them went up in the fires anyway.

65

MARIA

I was drinking a lot of them. I had them in the stream behind my place. It was hot. That summer.

QUINCY

And a lot of women aren't drinking them at all.

SAM

Men are drinking them too though. Men like the diet coke too.

JENNY

Gay men.

SAM

Now hey there.

JENNY

It's just a fact that gay men drink more diet coke than straight men

GIBSON

Two thousand one hundred something...

MATT

My uncle the big fat butcher, guzzled diet coke. By the 2-liter.

JENNY

Your uncle the big fat gay butcher.

MATT

Oh. Lame.

He returns.

GIBSON

Every 7 days. More or less, so. Once a week.

MARIA

I drank way more than that, when I could get hold of them. But I haven't had one for...3 years?

JENNY

Everyone was drinking it at first because of the water. People were going through soda whatever it was.

66

GIBSON

So actually that's, yeah. That's not so much.

MATT

(Calling from backstage.)

So they might just be gone.

MARIA

They might just be gone.

QUINCY

Except for the guy in Wichita.

JENNY

And a stash in Denver.

Colleen emerges, followed by Matt.

COLLEEN

Assuming that any of these numbers are even vaguely meaningful.

GIBSON

Right.

COLLEEN

All right we're going to move on to Chart Hits. Hey Gib (This is a big deal.) the candles.

GIBSON

Oh right, right, sorry.

He leans over and blows carefully into the tv, the light diminishes, extinguishes.

QUINCY

You know it's just as well because that stuff was going to kill you.

MARIA

No no no.

QUINCY

Don't worry I'm not going to lecture anybody, it's gone now, but that was a very scary sweetener.

67

GIBSON

Hey can we go a little easier on the steam?

MATT

It's a bit much?

COLLEEN

Yeah how much are you using?

LX 112

VIZ Candles Out

MATT

That was half a stick. But the eraser is still loaded, it's good for a few more sessions.

GIBSON

It takes me back to my substitute teacher days.

COLLEEN

Go easy on it. We've only got 6 boxes and there's a fire in Heretic Homer.

GIBSON

Wait, Heretic Homer, we don't really want Heretic Homer do we?

COLLEEN

We're negotiating for it.

QUINCY

We're negotiating for it? With Primetime Players?

MATT

Not with Primetime Players with/ The Reruns

MARIA

Reruns

QUINCY

No no, I know, the Reruns, when was that decided?

GIBSON

Wait that wasn't what we decided. Heretic Homer is a wildly inaccurate show.

COLLEEN

No, we did –

JENNY

We did, Gibson.

COLLEEN

you [Quincy] were at the Landing and what you [Gibson] don't remember --

QUINCY

Alright wait yes. Yes. We can't –

GIBSON

What don't I remember? I was there.

QUINCY

Okay obviously we can't decide every decision by quorum, but I think we should decide on a category of decision which is decided by quorum. And I think repertoire should fall within that category of decision.

COLLEEN *(To Quincy. Perfunctory.)*

Right. Yes. Right. *(To Gibson.)* What you don't remember is that yes, we all agreed that Heretic Homer is a shitty show, but, a) we may be able to improve it. Matt has a line.

GIBSON

A line

COLLEEN

and b) Springfield Files is an even shittier show

GIBSON

But Springfield Files was a great show. People remember loving that episode.

COLLEEN

Back in the day. Yes. Our version sucks you know it does. If we don't play it we lose it anyway and every single time we do play it we diminish our reputation.

GIBSON

If we trade it we don't have a single show in our repertoire with Mr. Burns, which, this is not about me playing him it's the character, they really love him, someone is going to remember, someone is going to come forward.

COLLEEN

Yes. Obviously. Eventually. Look Gib, we went through all this, we decided.

JENNY

We/did

GIBSON

We decided

JENNY

we did. We had to make a decision on it they were going to offer Heretic to Richard's

GIBSON

We decided.

MARIA

Yes.

GIBSON

Was I peeing? I don't remember this.

COLLEEN

You were in the room.

GIBSON

Was I drinking? I. Don't. Remember. This.

JENNY

I think you were angry. Maybe you weren't listening.

GIBSON

Yeah but was I

MARIA

You were drinking, maybe you **were drunk.** [Well all right. We were all drunk.

Moment while he processes this.

20 CT

GIBSON

I don't. I really don't.

Do you know what this is, do you know what this is, this is brain damage.

MARIA

(This is exact and absolute.)

Oh, no. Don't go there.

70

GIBSON

Of course it is. Deposits. Ruptures. Plumes. Seepage.

MATT

Gibson./ No. Really.

SAM

Gib

JENNY

Gibson we're not going there.

GIBSON

We don't even know North Carolina every time it rains

MATT

Gibson put a lid on it.

MARIA

Gibson, please. Please please please.

GIBSON

(Continues over.)

West Vermont -- no one knows what happened to those people no one knows

what caused that hundreds of miles from anything everything a-okay then skin peeling off

MATT SAM

Okay. No. Gibson

GIBSON

no-go-zones marked off with blocks of spray painted concrete and...electrical tape...that doesn't mean anything no-one knows what's really going on tanks with what in them, what and underground everyone's guessing /no one knows the boundaries or what's creeping and what's in the water or what's we don't even know what's been seeping all this time from wherever through shale or any or

COLLEEN

Yeah...okay...

71

JENNY

Gibson! Shut the fuck!

QUINCY MARIA

/No. Gibson. Jesus. Gibson please. Please please please.

GIBSON

We're breathing, we're drinking, we're eating, it's all broken open, you know it has.

COLLEEN

Shut up. Gibson. Shut up.

MATT

Really. Really.

SAM

Gibson.

Sam clasps Gibson hard, then clamps his hands on Gibson's skull, touches his forehead to Gibson's. It's a half embrace, half restraint, Gibson might be sobbing, doesn't have to be, Sam might touch his forehead to Gibson's, it's an unusual social interaction, like something we haven't quite seen before, half comforting, half hostile, weirdly intimate, not sexual; what makes it unusual is that everyone else seems to take it for granted and isn't uncomfortable.

LX 116

SAM

We're not going to talk about that.

There is a small recombobulating pause.

GIBSON

It's just that, I don't remember us coming to a decision. I remember the discussion. I remember... chiming in. I don't remember any moment when it was settled. It really was settled?

COLLEEN

Yes.

GIBSON

I don't remember that.

Pause.

JENNY

I think you were angry. I think you were drinking, I think you weren't listening.

GIBSON

Yeah but.

SAM

You were drinking. It wasn't a great batch, either.

MARIA

It was my batch. I'm gonna own up. It was terrible. I had a headache the whole next day.

COLLEEN

(To Gibson.)

Right?

GIBSON

Right.

Right.

COLLEEN

Okay?

GIBSON

Right.

A Pause.

What was the line?

It takes Matt a moment.

73

MATT

It's a good one:

"and what if we've picked the wrong religion? Every week we're just making God madder and madder".

GIBSON

Yeah, that's good. That's a great line. The Beruns don't have that right?

MATT

Right.

GIBSON

But that's it? Just one line.

JENNY

We decided, Gibson. We really did.

MATT

People are going to bring other lines forward. That's one people remember.

GIBSON

They didn't for them.

COLLEEN

We've got a better circuit, I really think we do. If the lines are out there, they will come to us. I have every faith.

GIBSON

Jenny shall we discuss **the booth**?

LX 117

Jenny and Maria glance at each other.

Sam clocks it.

SAM

The booth?

(pg. 71)

JENNY

Gibson that was a private conversation.

GIBSON

I never pretended to be anything but lying there with my eyes closed resting.

MATT

This is what about the booth.

COLLEEN

Jenny?

JENNY

Something. Which I (*Glance at Gibson.*) have not brought to the attention of the group because it's serious and I'm not positive

MARIA

But you're pretty positive

JENNY

But I'm pretty positive that I don't know how much longer we can go on buying lines.

QUINCY/MATT

What, really Jenny, that's. No.

COLLEEN

That's not on the table. We rely on the booth.

JENNY

You aren't dealing with people. People are making anything up and when I tell them no, thanks, it's starting to get ugly.

COLLEEN

But you've had that. People making things up, people getting angry.

SAM

You get that all the time.

JENNY

I've gotten people who are hungry, and desperate. I've gotten people who are crazy. But after the show last week in Pond Creek a man came up to me, I do remember him vaguely, and he said you used my line. I said no... he said you used my line and you never paid me for it I said I can assure you, no, he said "Calm thyself, Bartron, and tell us now where the magic space crystals which can save the galaxy are hidden" I gave you that line, you said you didn't want it, and now you're using it, pay up. I said that can't have been the line you offered me. I said look -- we found the day, we found the line I wrote down -- I said look, that's the line, that's your signature, that's not the line in the show He said what is this book, what is it, it's pen on paper that doesn't mean anything, you rewrote the page, you forged my signature, you stole my line and I want my payment. And he knew, he knew it wasn't his line, he was lying to my face and he knew I knew he was lying.

This guy was bold. Lately people are bold, and that's new. X

LX 117.5

MATT

But we can't, not, if we if we stop buying lines, then we're going to lose out to shows which keep buying lines --

GIBSON

What if we restricted it just, to brokers, to people we have trusted relationships with.

MATT

But those guys...I don't know about those guys...they say they haven't got anything, you trade a show to Richards, suddenly they just 'happen' to have an entire scene. The best lines we get we get from people we don't know. People who walk right up to the booth.

MARIA

I got that person who wrote for Saturday Night Live.

QUINCY

Oh I remember that.

MATT

Yeah it was good, we bought it right?

MARIA

It was that whole chunk of Heart of Bartness plus some lines for Lisa the Vegetarian. And he said he had a really good piece of Much Apu About Nothing but he was the one, he said he'd have to join up, he said we'd have to

take him with us.

I don't know what happened to him. Maybe he went to Richard's.

GIBSON

They're not taking people on now are they?

JENNY

Sometimes. They're also kicking people out.

MATT

Pond Creek. Pond Creek has never been great, right? We take Pond Creek off the route. Maybe we add Sulphur and Helena before we cross into Kansas. I know that's not great business, and it sucks for the horses, but they'd love to have us.

JENNY

It's not just Pond Creek. Muskogee has always been cool but two weeks ago

GIBSON

(Automatically.)

3 weeks ago.

JENNY

(With a dismissive gesture.)

3 weeks ago. I didn't like the feeling.

MARIA/QUINCY

Right. No.

MATT

Look our episodes are getting pretty good, we're putting together a rather accurate show

QUINCY

Richard's is having the same problem too, I bet.

JENNY

Maybe their security detail is better than ours.

SAM

Right here sweetheart.

JENNY

Honey you do a great job but you're just hiring people town to town, Richard's

has 6 guys on permanently.

GIBSON

Richard's can only be in one place at a time. We don't have to be Richard's. We don't need 23 shows.

MATT

They've got 27 now.
That's news.

MARIA

27? Whose did they buy?

COLLEEN

Thursday Night.

MARIA

(This is a bummer.)

Oh

JENNY

Those guys were losers anyway.

MARIA

You know...I've heard..

MATT

No. I know what you're going to say and that's definitely a rumor.

GIBSON

We don't need 27 shows. There's room for more than Richard's Couch.

COLLEEN

Let's not kid ourselves.

If Richard's has a strong enough security detail, they keep buying lines.

They keep buying lines they assemble superior shows.

Our shows look shitty in comparison. We lose audience. We lose more audience. Until we're selling our repertoire to Richard's show by show by show. Thursday Night held out as long as they could. I think a lot of those guys went into the Shakespeares and some of them just sold themselves outright.

There's a kind of a pause.

QUINCY

I hear Richard's has a stash of lithiums, and ten of those super powerful camping flashlights, and they're going to do a dusk to dark showing of A Streetcar Named Marge, with a spotlight finale at the end.

A bit of a pause.

JENNY

They can't keep that up for long.

MARIA

Long enough though, right?

MATT

It still kills me they've got Streetcar.

A pause.

QUINCY

Our Commercials are excellent.

MARIA

Our commercials are great.

COLLEEN

They are great. They are excellent. We don't need the booth, for the commercials. Alright. Alright. Keeping it together. Moving on. There's only a few more hours of daylight and we have yet to run Chart Hits all the way through.

MATT

Chart Hits: *(Random 'Mexican' accent.)* Let's do eet!

MARIA

Chart hits!

COLLEEN

Sam, Matt, you got the car?

SAM

Rock 'n' Roll!

MATT

Booyah!

JENNY

(On the fly.)

Costumes no costumes?

COLLEEN

Absolutely costumes

QUINCY

Goodness

JENNY

Costumes/ it shall be.

GIBSON

Has anyone seen my glasses? *(Finds them.)* Oh

As people are getting into position:

MARIA

Wait but wait, is Toxic in or out what did we decide?

COLLEEN

In for the moment.

MARIA

In.

GIBSON

It is a piece of music which does not play well with others

COLLEEN

But I want it

GIBSON

But she wants it, so it's in for another go around.

*They get in position for the commercial,
wheeling the front half of a convertible
(Oklahoma license plate) onto the stage.*

GIBSON

1 2 3 4

MEN

Bum bum bum bum Bum bum bum bum

WOMEN

LX 118

VIZ TABLE ENTER

Cameron Cox Stage Management

Zoom Zoom Zoom!

COLLEEN SAM

Driving through the American West!

WOMEN

Zoom Zoom Zoom!

MARIA GIBSON

Driving through the American East!

WOMEN

Zoom Zoom Zoom!

QUINCY MATT

Driving through the American South!

MARIA JENNY GIBSON

South West

COLLEEN SAM MATT

South East

MEN

Across the Plains

WOMEN

Along the Coasts

MEN

Straddling the Borders –

ALL

with the radio **ON!**

SAM

Pump up the volume!

ALL

Pump up the volume!

MANY

LX 120

Crank up the tuuuuuuunes!

Gibson

Livin La Vida Loca Instrumentation

Matt

She's into superstitions

Black cats and voodoo dolls

I feel a premonition

That girl's gonna make me fall

Sam

She'll make you take your clothes off and go dancing in the rain

She'll make you live her crazy life, but she'll take away your pain

Like a bullet to your brain

Come on!

All

Upside, inside out

She's livin' la vida loca

She'll push and pull you down

Livin' la vida loca

Livin' la vida loca

Livin' la vida loca

Livin' la vida loca

Gibson/et al

[Toxic instrumentals]

Colleen

With a taste of your lips, I'm on a ride

You're toxic, I'm slippin' under
With a taste of a poison paradise
I'm addicted to you
Don't you know that you're toxic?
And I love what you do
Don't you know that you're toxic?

LX 122

MARIA STRIKE POSE IN THE DOOR WAY

Maria

I want you to know
That I'm happy for you
I wish nothing, but
The best for you both
Does she speak eloquently?
And would she have your baby?
I'm sure she'd make a really excellent mother
It's not fair, to deny me
Of the cross I bear that you gave to me

LX 124

Viz Gibson 1st Step on table

'You, you, you oughta **know**

Gibson

You are my fire
The one desire
Believe when I say
I want it that way
Tell me why
Ain't nothing but a heartache
Tell me why
Ain't nothing but a mistake
Tell me why

I never wanna hear you say

I want it that way

Jenny

I'm gonna run right to

To the edge with you

Where we can both fall far in love

I'm on the edge [The Edge] of glory [of glory]

And I'm hangin' on a moment of truth

I'm on the edge [The Edge] of glory [of glory]

And I'm hangin' on a moment with you

I'm on the edge

The edge, the edge, the edge

The edge, the edge, the edge

I'm on the edge of glory

And I'm hangin' on a moment with you

I'm on the edge with you

**“Standby
Thompsons
Change”**

QUINCY

and I park the car but

(and I'm parking the car)

I don't put on the brake and

you zip up your jacket and

my fingers start to shake

I AM ON THE VERGE OF LAUGHING

AND MAYBE I AM A FOOL

Where we say

Goodbye)

Yes now I know

That I've got

to say

goodbye
(To everything we are
It's the end of everything)
And I keep my cool
And I do not cry

~~(It's the end of everything
Yes it's the end of everything)
And you close the door and
I drive away and
I keep my hands steady
I didn't ask you to stay~~

now I'm on the highway and
I roll the top down
Storm lashes my face
As I speed from this town
I'm wet with the rain
I'm all drenched with tears
My body's been shaking
For what feels like a hundred years

This is the part
where I say
Goodbye
(To everything it's
The end of everything
Yes I know that
I've got to say goodbye)
(To everything it's
the end of everything)

ending with:

ALL
The

ALL
Thomp –

ALL
sons!

Duh Duh Duh Duh Duh Duh Duh Duh – Duh Duh Duh Dah!

JENNY/MARGE

It's Cape Terror kids, our new home!

And that was not enough time for the quickchange. Obviously.

Obviously. As she is half Marge and half showgirl.

It's the wig, do I need to be in the last number?

COLLEEN

You do....

84

JENNY

Can this thing just be plopped? *(To Maria.)* if you can get the housecoat...

MARIA

Right, and so just [before]

JENNY

Yeah, because it's just. It's a hand issue. I don't have enough hands.

COLLEEN

Okay so you can be her wig hands, everyone else?

SAM

Me, but that's just because I zagged, when I should have been zigging. I have the time.

QUINCY

(Quincy was barely involved, actually.)

Yeah I'm fine.

COLLEEN

Gib?

GIBSON

(From beneath the car.)

Yeah?

COLLEEN

You had enough time to get under there?

GIBSON

Yeah, did anyone see me?

COLLEEN

I wasn't looking. I'll keep an eye on it next time.

There is a thunk. Gibson crawls out from beneath the car, he is in full Sideshow Bob gear.

85

GIBSON

Hey, what if he has engine oil, on his face. Just a big blot of engine oil.

JENNY

Yeah.

GIBSON

Like on the nose and (gesturing.) over.

SAM

On the eye area, like a black eye

QUINCY

Like one of those dogs.

COLLEEN

If you can get it [on in time]—

GIBSON

There's time. We could use I don't know what.

COLLEEN

Was that your thunk? Coming down? That wasn't your thunk.

GIBSON

That was my thunk.

COLLEEN

There's got to be more of a thunk.

GIBSON

I don't know how much more of a thunk I can with my bare body.

COLLEEN

If there's a board underneath it maybe

MATT

Or a sheet of metal. No.

SAM

A hollow board? A piece of one of those doors.

MATT

Yeah but when [are we going to get that under there].

SAM

You know I think I saw some in a stash of lumber in the back.

He goes in search.

MATT

This is a whole other moving part. I just want to register that.

COLLEEN

It has to be a thing, that moment, it has to be more of a thing.

GIBSON

So what do you think blot here, blot there.

COLLEEN

Yeah that could be kind of great.

MARIA

You need something black but with that reddish sheen, like, viscous but also

QUINCY

But it's a cartoon I think even just, mud, something black and solid.

MARIA

But it can't look like mud it's got to look like engine oil. So it's not just that he's dirty but it's that thing like, all during the journey, he's clinging to the underbelly of the car, hot engine oil, in his face uh but he holds on, he perseveres. Like that's

what makes him scary.

QUINCY

I just think, something on a person's face is funny. I think it's better if it's not realistic I think that's just distracting.

COLLEEN

Okay this is that discussion.

QUINCY

This is a cartoon. That's what we're doing. A cartoon. You keep trying to turn it into a Drama.

87

MARIA

I'm not trying to turn it into a Drama Quincy I'm trying to create a...richer sense of reality and that's part of what makes it funny; things are funniest when they're true. *(To everyone.)* Right?

She gets no playback.

QUINCY

I just think, if we're giving everything motivations, then where's the power, where's the joy. No motivation, no consequence, that's the point of a cartoon. Where else do we get to experience that, nowhere.

MARIA

I'm just saying I think we have a chance to like, to like, engage at the same time with, like...larger. ...are we just entertaining them? We have an opportunity here to provide...meaning.

QUINCY

Meaning is everywhere. We get Meaning for free, whether we like it or not. Meaningless Entertainment, on the other hand, is actually really hard. Look if you don't like what we're trying to do why don't you go somewhere commensurate with your matchless aesthetic. Go to one of the Dramas. I heard that blonde in The West Wing, the one on the Tulsa circuit, is pretty sick. Maybe they'll take you in there. It's not like you're really pulling your weight here anyway.

There is a truly awful pause.

GIBSON

Quincy. Jesus Christ.

House Radio:
Coming up on
end of act: hold
seating – warning
gun fire in theater

Maria walks offstage.

MATT
Babe.

QUINCY
What?

Sam wanders out innocently from backstage with the lumber.

SAM
I think I got it.

88

Weird beat. Colleen pulls it together.

COLLEEN
Alright we're going to keep it moving. Gib, can you get back in there? Under. Gib.

GIBSON
Yes. Yeah. Right on it.

COLLEEN
Sideshow Bob, everyone. Sideshow Bob, ah, emerging.

SAM
Let me just slide this.

COLLEEN
And are the rakes in position?

JENNY
Yup.

Gibson gets into position then with an audible thunk

COLLEEN
Excellent. I heard that.

89

JENNY COLLEEN QUINCY
Wah Wah Wah Wah
Wah Wah Wah Wah
Wa Wa Wa

LX 128

SIDESHOW X DS

(pg. 87)

LX 129 Gibson X US

LX 130

**Standby
Gunfire, Maria
Assist SL, and
Intermission

RAIL SCRIM IN
FAST**

GIBSON

At last, Bart Simpson, at last! While you and your family cozy yourselves away in this houseboat; while you play cards, while you drink hot cocoa, I shall be lurking here, on the river bank, like a crocodile – only with much better skin, and a superlative singing voice – and come nightfall -- X

he steps forward, raising his hand to shake his fist...

(Alas, although he does not see it, he is just about to step on a rake)

And then is distracted by something at the back of the auditorium.

Show's not 'til tomorrow gentlemen.

Colleen turns and faces the audience, speaking to someone at the back of the auditorium.

COLLEEN

What's going on here?

GIBSON

It's fine, Colleen, it's fine -- (Out) something we can help you with?

Matt has emerged on one side, Jenny and Quincy on the other.

COLLEEN

If you don't have any business here, which you do not,

MATT

Colleen/ shut it.

JENNY

Colleen!

90

COLLEEN

I strongly suggest, gentlemen --

Sound 11

Gun prep

Jenny and Matt have moved forward.

The sound, from the back of the house, of weapons being taken off safeties

Motherfuckers

GIBSON

I think you'll find –

COLLEEN

Motherfuckers!!!

Gibson clamps his hand over her mouth.

GIBSON

I think you'll find pretty much anything which would be of interest in the back of our wagon. Maria?

From offstage: no file.

Maria?

There is an excruciating period of time before Maria deigns to emerge from backstage, then sees.

You have the key, right?

MARIA

(Half frozen, half a whisper.)

Yes.

91

GIBSON

Can you just bring it out?

VISUAL MARIA TURN TO EXIT, TAKE 1 STEP

Sound 12

Gun Shot

She turns to go. A shot rings out from the back.

Maria falls.

Jenny and Matt de-restrain Colleen who reaches again for her gun, fires it, it's jammed

COLLEEN

Shit!

She drops to try to unjam it.

VISUAL COLLEEN STAND, LIFTED BY QUINCY

Sound 12.5

Gun Shot

(pg. 89)

GIBSON
Go go go go go!

LX 132
SOUND 13
SCRIM IN

VISUAL SAM IN PLACE US W/ COLLEEN

LX 140
INTERMISSION

ACTORS CLEAR. /SCRIM IN

 NOTE END TIME

“Chorus to Places”
LX 141

:07 Minutes Left to Top of Act 3

- Confirm Time Sign Changes and Flown Out to Mid Spike
- Fences Out
- Gas Lights to Lower Spike
- Pre-Set On Stage

Radio to house 5 minutes

:5 minutes left to top of Act 3

“PLACES”/Load Chorus

Two Minutes left to top of Act 3/HRISTIAN GIVES US A CLEAR
XHM GIVES US A CLEAR

HEADSET CHECK

- Matthew / Cameron
- Lindsey (ASM)
- Christian (ASM)
- Raquell (PA)
- Keeps (Light board operator)

Cameron Cox Stage Management

- Kyle (A2)

Chorus in Place

Actors in Place

STANDBY:

Scrim Out Slow, Banner 3 In to Low Spike, Time Sign Out together, Banners 2 and 4 In, Banners 1 and 5 In, Gas Lights Out in 3 jerks on three calls. LX reminder I will need completes.

Cameron Cox Stage Management

Wait for STANDBY from SL/RAIL

LX 142
House to Half

ONCE CLEAR FROM LOBBY STAGE MANAGEMENT AND PLACES
CONFIRMED

LX 144
Sound 13.5
Actors Enter
House to Out
(AF LX 146)

LX 142 Complete

NOTE START TIME

Wait for Clear from ASM

Actors Sing

GIVE CAST TIME TO ENTER / BREATHE

LX 300

HEAR THE VOCALS

BULLARD UNDER DECK

SCRIM OUT

ACTORS AT 1/2 point (Clear give to you by ASM)

TURN PAGE FAST

Banner 3 IN

Time Sign Out

LX 304

SCRIM 1.5 feet from complete. (PAST TIME SIGN)

Banners 2/4 IN

LX 305

Banner almost complete (SEE FACE)

Banners 1/5 IN

LX 306

AF 310

Banner almost complete (SEE FACES)

LX 311

Gas Lights Lit

Gas Lights UP

FIRST PULL

Gas Lights UP

SECOND PULL

Gas Lights to Spike

THIRD PULL

LX 312

DREW CALLAHAN Drum Hit

4 Na Nas

LX 313

Start of Siren Noises

CHORUS OF THE SHADES OF SPRINGFIELD

There is a humming, and a musical set of syllables and sounds.

They create a highly musicalized version of an ambulance siren, then a version of a civil alert siren

Meanwhile some musical urgent something underneath

Meanwhile there is a choreography, and a dance.

LX 314

PAUSE IN BLOCKING/ HIGH NOTE

1

EDNA KRABAPPEL (Elle)

The call came on the radio
and then the siren blared
And one by one all over Springfield
lights in windows flared

The music continues to intensify and change.

As characters take shape they do so as individuals, not as cartoon characters, there is no trace of voice or gesture from the original series

93

CHORUS

The call came on the radio
Chief Piggum grabbed his cap
Apu said use these buckets

APU (Vanessa)

There will be no charge **for that. (TROY AT CENTER)**

LX 317

FOR TROY

TROY MCLURE (Dave)

Good-good-good-good evening, I'm Troy McClure, you may know me.

EDNA PLUS APU

And Willy grabbed his rake

WILLY (Drew C)

I shook it with a mighty curse

EDNA APU & WILLY.

Ms Krabappel grabbed her bullhorn,
and Thelma grabbed her purse

TROY MCLURE (Dave)

I'm here to report an incident at the Springfield Nucyalur [sic] Power Tower

ALL BUT FLANDERS. (All but Sylvie)

Ned Flanders seized his cross

FLANDERS (Sylvie)

Because God is always handy

APU (Vanessa)

now that APU's back was turned **Nelson**

LX 319

ALL BUT NELSON (All but Dylan)

grabbed the candy

NELSON [a half rap] (Dylan)

Yes I grabbed the candy and I jammed it in my mouth

And I ran whooping to the yelling and the crowd was moving south that crowd
was surging to the end of town where walls of flame rose through the air

ALL

And we **all ran** over there

We ran towards the sirens blare

LX 320

EDNA KRABAPPEL (Elle)

The smoke is streaming through the night

and through the night a glare

ALL

We heard a boom was there a bomb
Mayor Quimby raised his hands for calm
Moe passed round pitchers of Chablis

EDNA KRABAPPEL (Elle)

And no one shouted flee,

ALL

Yes no one thought to flee

EDNA KRABAPPEL (Elle)

No, no one thought to flee

ALL

Waaa Waaa Waaa Waaa

TROY MCLURE (Dave)

-- what's that Kent? I'm receiving a **report** from the site...

LX 322

95

NELSON (Dylan)

(A rap.)

I said its only a fire the flames were cracking like bones I turned the corner rising
over our homes the tower is broke no joke broken, smokin', I can't stop lookin'
and catch a whiff of that smell that's not humans cookin'? I said fellahs, ladies,
follow after me -- there's people in there, there's employee we **gotta** --

LX 324

Viz on Scatter

ALL

Run we gotta run we gotta --

EDNA KRABAPPEL (Elle)

Above the smoke there is a moon

TROY MCLURE (Dave)

Reports from the site confirm that enigmatic Power Plant owner, M Burns, is
inside the building --

ALL

Gotta run we gotta run we gotta

EDNA & WOMEN. (Elle, Sylvie, Nadija, Sophia, Laura, Vanessa)

Behind the flame a million stars

NELSON (Dylan)

Feets don't fail me feets don't fail me fuh-fuh-fuh feets don't fail me
(don't fail me feets!)

EDNA & WOMEN (Elle, Sylvie, Nadija, Sophia, Laura, Vanessa)

The parking lot there's bodies strewn

TROY MCLURE (Dave)

Remain calm. Stay where you are.

EDNA & WOMEN. (Elle, Sylvie, Nadija, Sophia, Laura, Vanessa)

Survivors struggle to their cars

TROY MCLURE (Dave)

There is no reason to evacuate.

NELSON (Dylan)

Feets don't fail me fuh-feets don't fail me fuh-feets don't fail me now! No no no
no don't fail me now!

ALL

And we just can't get there fast enough smoke whippin through the air make me
gasp and stuff where the towers were are two pillars of light and I hear the
screams in the night and I'm stopped in my tracks just like Lot's wife

TROY MCLURE (Dave)

Ka ka ka Kent you're breaking up Kent,

you're breaking,

Kent you're

breaking

ALL. (DYLAN STARTS SOLO)

The darkness blooms with a radiant bright I know in my soul this the crazy life
(upside inside out) I see you through the smoke

(-uh-)

(the sky is devil red) you

reach for me but I'm broke

(-uh-),

(the world is made of flame)

I twist and turn

and choke

96

LX 325 Viz Nelson
(DYLAN) turn DS

TURN PAGE FAST

(pg. 97)

(-uh-)
this is the vida loca, we are living the **vida loca**
(A melded ambulance-siren.)

LX 327 visual book handed to Crabapple

Hee-ah Hee-ah Hee-ah Hee-ah.

MORE

No one thought to flee no no-one knew to flee
No one knew to flee no no-one knew to flee

Edna Krabappel has, with ceremony, opened a book. We may recognize it as Lenny's notebook, from Act 1.

EDNA KRABAPPEL (Elle). (BREAKDOWN)

(Half spoken half sung.)

Lisa Marie Kapner, Quentin Louis Pease, Tavonda Ellis-Frazier, Georgia Ann Devris, Martin McKnight Levin, Susannah Sara Quinn, Cecilia Calerdon, Michael Scott Nguyen

TROY MCLURE (Dave)

(Half-spoken.)

You you you you you may know me
You may have known me

EDNA KRABAPPEL at al.

Huda Nizar Al-Zahawi, Jennifer Halloway, Alberto John DiRossi, Chai Samantha Wei

TROY MCLURE (Dave)

Maybe you knew me **Now there's no knowing me!**

LX 327.2 viz Troys (Daves) Death

CHORUS

Liz Owens, Bran Ostrowski, Roger Emerys, Juan Raul Murillo
Pete Aaronson, Joan Guzman, Sky Brady, Grace Yamamoto

Standby Bart to Mid, Midstage to Mid and then Midstage Restore, Standby Clear from Deck.

NAMES until it's a rushing overload of overlapping names each contending seriously to be heard

Daria Dabrowski, Tamara Cavannah, Rebecca Bellamy, Darius James Baugh
Anthony Romanos, Hunter Horace Wright, Constance Delia Meyer, Rudolpho DeGroot Anglea Rudenko, Young Martinez-Nam, Petra Komisarchik,



Melody Hasan
Toby Harrold Wilson, Lydia Caryl Fekete, Kyle Samuel Perrin, Jonathan Stuart
Rey
DREW ALWAYS SAYS THESE TWO REALLY CLEARLY
Neha Chowdhury, Anita Deborah Brown,

CHORUS

Muriel Ethel Friedman, Adam Lodge
Dewan, Sharon Mimi Healey, Kenji Cavanaugh, Richard Dini, Zichashvili, Torri
Harvey Law

LX 328 Symbol /
Fist Music

EDNA (Elle). ♦
No one knew to flee

WOMEN
Only one family

ADD MEN
Only one family

LX 330 Viz Bart(Actor)
Lands Center
AF 332

BART (Maria/Morgan)
Mom! Dad! Lisa! Maggie! THIS way!

ALL
Runs towards their destiny
On a dark and savage journey
Runs from catastrophe
To their final agony

BART TO MID

The Simpsons
The the the the the the Simpsons

1...2...3...4...5...6...7...8
1...2...3...4...5...6...7...8

MIDSTAGE (OUT)

Boat
LX 333

PIANO STARTS 20TH CENTURY FOX THEME



Cameron Cox Stage Management

LISA (Colleen/Kate)

I know I know

MARGE (Jenny/JoAnn)

There's a storm coming,

LISA (Colleen/Kate)

I know I know

MARGE AND LISA. (Colleen/Kate and Jenny/JoAnn)

There's a storm coming

I knooooooow

I knooooooow. **(TING)**

LX 340

10

MARGE and LISA (Colleen/Critchfield and Jenny/Birt)

If we could only return to Springfield

Night was bright as day

Street lights shone on every corner

Lamps glowed in each cafe

The movie theater tickled

With every story known

You long to speak to someone

You pick up the telephone

The air is filled with music

The streets are filled with laughter

And when you want to eat something

You open the refrigerador [sic]

But if we had a telephone

It could only ring and ring

There's no one there to answer

Streets are filled with nothing

We want to go back to Springfield

To glide through all those days

Each crowd a pack of stories

Each heart a signal blaze

Springfield, Springfield

Springfield, **Spring**field

LX 345

HOMER. (Gibson/Case)
You ladies with your fussing
Everything will be just fine
We'll play cards and drink hot
cocoa, have a real good time

LX 345.1
Sound 14

We'll pretend there is no river
We'll pretend there is no night
We'll drop the **shades** ignore the storm
It will be alright **X**
Yes it will be alright
Everything will be alright **X**

LX 346

They all go inside except for Bart who sings:

BART. (Maria/Morgan)
The sky's a churning muddy green
The river now is black. **X**
The world is filled with lightning.
Oh we're never going back
I know

LX 346.1
Sound 15

From inside:

HOMER (Nick/Gibson)
Bart!

BART (Autumn/Maria)
Coming Dad.

LX 347

There is no going back.**X**

(EXIT BART). – Note the first drum cues visqueen

LX 350

Whaaa Whaaaa Whaaaa Whaaaa **VIZ HAND**

Crack of lightning.



CHORUS

Whaaa Whaaaa Whaaaa
whomp whom whomp whomp whomp whomp
Whaaaa- whaaaaa wahhh
whomp whomp whomp whomp whomp whomp
Whaaaa- whaaaaa wahhh

LX 352

VIZ BURNS JUMP FENCE

103

CHORUS

And now the setting of the day
Is hidden from us by the storm
We will not see the end of night
We will not see the morning light

104

CHORUS

The river rages through the night
The darkness rages toward the sea
The ocean storms and sprays ahead
And **now he** laughs and shakes his head

LX 354 viz Mask Off

[VAMP HERE]

CHORUS

And day will never end this night
No day will never end this night

WA WA WA

LX 356
This cue might blind you
(AF 356.4)

WA WA WA. **PIANO PLAYER (Dave) HITS CENTER**

Piano business.

Piano Starts/ First Note Of Piano

LX 400

ITCHY & SCRATCHY MEDLEY. (Quincy/Virden and Matt/Trevino)

Two little darling lads are we
Charming disarming full of glee
Frolicsome as such sprites can be...

LX 402 (BUMP)
AF 404

Everyone's going to be **sad ...** √ **X**



Three little lads who all unwary
Worried a family – are we scary?
Come let us all be extra merry

105

LX 406 (BUMP)

Note this bump is a pose- not musical

AF 410

BURNS (Sam/Bullard)

(A low rasp, not sung:)

Everyone's going to be sad X

ITCHY & SCRATCHY (Quincy/Virden and Matt/Trevino)

Things are going to tuuuurn out bad!

MR. BURNS (Sam/Bullard)

Itchy. Scratchy – whichever one you are

He signals I&S to remove the gag from Bart.

Bart Simpson. After so many years.

BART (Maria/Morgan)

Mr. Burns. Looks like the cat dragged you in.

MR. BURNS. (Sam/Bullard)

You're looking as fresh as a daisy;
life has been kind to you, a pity;
the world has so much to teach us, and
it's my responsibility and
yes I will confess it, my pleasure,
to see that you are educated

BART (Maria/Morgan)

Sucks for you I'm such a bad student

MR. BURNS (Sam/Bullard)

I feel I can motivate you to learn;
Our first teacher is our loving family.

BART (Maria/Morgan)

(Bluffing.)

Loving family? Ha! Homer there is a small time drunk, my sister is the most annoying
nerd on the planet and mom

106

BART (Maria/Morgan)

God love her, ya gotta love 'er but that blue hair, the nagging, well good riddance to them all, that's what I say, I'm better off without them, it's time I was my own man.

MR. BURNS (Sam/Bullard)

You'll be alone Bart Simpson, soon enough.

BART (Maria/Morgan)

The beef you have is with me Mr. Burns why don't you just let my family go now

MR. BURNS (Sam/Bullard)

Let them go you say. Let them go where? Out into the storm? That would hardly be kind. I slipped the rope as I plunged from the dock: we're mid stream now, in the middle of a **raging** river; if the crocodiles don't eat them the piranhas will and if the piranhas won't the current will dash them into a thousand pieces on the rocks no, much better if we remain inside **tonight**; we'll play cards, and drink hot **cocoa**.

LX 415

LX 416

LX 420

LX 425 for singing

AF 495 2 CT

BART (Maria/Morgan)

M. Burns you'd better back away
You'd better toss those schemes aside
Cause you're messin' with a Simpson
A man of fury and of pride!

Bart struggles against his bonds.

Bart busts out singing:

LISA (Colleen/Critchfield)

(Singing.)

That's right you're messing with The Simpsons!

BART (Maria/Morgan)

Cowabunga! Way to bust a gag, Lis!

LISA (Colleen/Critchfield)

Mind over Matter, lil'bro. Watch and learn.

Abruptly and with total brio they turn their heads towards Burns and sing with defiant vigor:

BART & LISA (Maria/Morgan and Colleen/Critchfield)

That's right you're messing with The Simpsons!

We're a United Family

Yes you've provoked the wrath of Simpsons!

If you've got half a brain you'll flee.

LISA (Colleen/Critchfield)

You're gonna go from dreams of glory!

To the gutter and the skids

BART (Maria/Morgan)

There's a chance you coulda done it too...

TOGETHER. (Maria/Morgan and Colleen/Critchfield)

If it weren't for these darn

LX 500

AF 505

I&S have moved behind them, with one violent motion, Bart is gagged.

LISA. (Colleen/Critchfield)

O!

MR. BURNS. (Sam/Bullard)

Rebel Simpsons: I've come over all chills.

108

LISA. (Colleen/Critchfield)

Now you look here, Mr. Burns! –

MR. BURNS. (Sam/Bullard)

A spitfire! Ex-cellent. You have the same

Antic spirit as your loveable scamp

brother I adore a little spitfire.

Just take a look at these wee enchanting

fistacuffs such a fierce determined wadge

of digits why, I could just eat them

LX 515

(pg. 106)

Now take a gander at these babies here –
appetizing, no? No? You don't think so?
Oh -- I see you are distracted by my
tattoos: of course you are, they are very
interesting tattoos indeed for they
tell a very important story: the
story of the left hand and the right hand:
the story of the world: now pay very
close attention little children, watch and learn:

This is all, of course, enacted.

Right here we have Mr. L-O-V-E,

love. Proud and sassy just as pleased as punch
But then along comes ol' H-A-T-E
hate, surly and sour as the day is long
and there's an eyeballin' and a snarlin'
And now there is a battle royale but
not to worry Love is a mighty mixer
and Love is a winnin' alright Love is –
oh but no, no, tell me it isn't so
Love isn't a winnin' no longer Love
is a strainin' Love is a strugglin'

109

I&S. (Matt/Trevino and Quincy/Virden)

No no say it aint so!

BURNS (Sam/Bullard)

Chirrin it's so! Love
is down! Down for the count!

BURNS AND I & S. (Sam/Bullard, Matt/Trevino and Quincy/Virden)

10! 9! 8! 7!

BURNS (Sam/Bullard)

Is that an eyelash I see flutterin' there?
No! Love is out cold!

I&S (Matt/Trevino and Quincy/Virden)

6! 5!

BURNS (Sam/Bullard)

O wake up

Love, wake up -- Little Children, Ladies and

Gentlemen (*This is to the audience.*) we got to rouse Love in time

We've got to make such a Clatterin' and

a Callin' we got to wake Love up!

We got to make a clappin' and whoopin!

Oh wake Love up folks, wake Love up!

BURNS AND I & S (Sam/Bullard, Matt/Trevino and Quincy/Virden)

4! 3!

BURNS (Sam/Bullard)

O louder little children louder still!

Bang your hands together!

I&S (Matt/Trevino and Quincy/Virden)

2!

BURNS (Sam/Bullard)

I see Love

Stirrin! I see Love fixin' to rise but

Will Love rise in time?! O shout to the roof

Ladies! Gentlemen throw your caps in the

air! And children, little children, beat your
hands together pound them as hard and as
fast as ever you can and yell! Yell for
Love, little children yell for Love –

BURNS AND I & S (Sam/Bullard, Matt/Trevino and Quincy/Virden)

1!

BURNS (Sam/Bullard)

...And...

up Love springs! Just in the nick of time and beats ol' H-A-T-E handily!

Reassuring, isn't it. So you see,

Little Lisa Simpson, I bring you love,

Love triumphant, love captivating love

Intoxicating, delectable, love

just so gosh darn yummy, here, have a taste: X

LX 525

Homers Sings

TURN PAGE FAST

*Burns is about to slip his finger under Lisa's gag as she murchs in panic.
Homer busts his gag. Brave, very optimistic:*

HOMER (Gibson/Case)

(Singing.)

Just remember Little Lisa
Everything will be alright
Hope will always triumph
Day will always follow night
Everything will be alright
Everything will be al --

LX 530

**Viz Homers
Neck Snap** (AF
530.1)

111

BURNS (Sam/Bullard)

You heard your daddy, pumpkin' every *(3 syllables on the every)*
little thing is gonna be just fine. How
where was I? Oh that's right. I was singing:

*(Maybe he takes a brief: mi mi mi mi mi mi
moment to warm up.)*

Baby, there's no use
In bawling

*He has pulled Marge towards him, as if for a
dance.*

A guy like me
Should wear a warning

*He breaks her neck, drops the body back towards
I or S.*

LX 535

Viz Marge Dies
(AF 535.1)

I'm dangerous. **X**

You're fallin'

*Over the course of this next verse he slowly slips
his thumb into Lisa's mouth.*

ITCHY & SCRATCHY (Matt/Trevino and Quincy/Virden)

There's no escape, I can't wait

BURNS (Sam/Bullard)

You need a hit babe I'll give you it

ITCHY & SCRATCHY (Matt/Trevino and Quincy/Virden)

He's dangerous, I'm lovin' it

BURNS (Sam/Bullard)

Do you feel me now

ITCHY & SCRATCHY (Matt/Trevino and Quincy/Virden)

He's toxic you're slipping under

BURNS (Sam/Bullard)

Just one taste of my poison paradise

ITCHY & SCRATCHY (Matt/Trevino and Quincy/Virden)

O you love what he does tho it's so very toxic...

LX 540
Viz Lisa's Death

LX 545

MAGGIE

Gurgle/Cry.

As Burns turns towards Bart he hears a baby's cry, or gurgle, from the houseboat: Maggie. With a meaningful look towards Bart, who is contained by Itchy and Scratchy, Burns saunters back into the houseboat, which closes up behind him.

LX 547
Sound 16
AN 554/1

EXIT BURNS

LX 548
Strum on Guitar

EDNA KRABAPPEL (Eille Collura)

When love first falls upon his knee

His mother heals him with a kiss
and this is how love comes to learn
hurt is succeeded by a bliss



*From the houseboat we hear the sound of a
baby
crying, or laughing,
the sound terminates abruptly*

But hate knows every single wound
Leaves a scar that lasts forever
Hate knows that every story ends

LX 549

**Anticipate
Visqueen**

On a dark and **raging** river
Hate knows every story ends
On a dark and raging river...

EDNA & CHORUS (Elle Collura and Chorus – TBD)

And now the sky is filled with stars
The moon floats high the moon floats high
You cannot see them for the storm
The stars and moon are safe and warm

the birds are shaken from the trees
their nests are torn and blown away
they try to rise they try to fly
the wind fills in their wings they die

LX 550

**Maggie's Death
Neck Break**

AF 551

ON SOUND CUE OF NECK BREAK

EDNA KRABAPPEL (Elle Collura)
wings ripped apart by wind they die

BURNS (Sam/Bullard)

Your family can't help you any longer
Steady, don't even think of trying to jump
the crocodiles and piranhas will have
to wait, just until I've finished with you

Now take a good last look at all of it.
Have you seen everything there is to see?

LX 560

**For Bart
Singing**

Then you'll want to make your final goodbyes. **√ FOR SONG**

113

114

(pg. 111)

BART (Maria/Morgan)

I stand on the deck
I don't feel the boat sway
My heart's already gone my
Soul's already slipped away

This is my final hour
In the heart of a storm
No peace in my heart
Nothing warm

This is the moment

When we say
Goodbye
The whole world and I
The whole world and I
And I keep my cool
And I do not cry
I only want
to say
goodbye
To everything

It's the end of everything. NEXT MUSIC

The woods are ablaze
lightening cracks in the sky
smoke full of ashes and
thunder on high,

I'm wet with the rain
I'm drenched with my tears
I've been alive for
What feels like a hundred years

This is the part where I say goodbye
This is my final lullabye

Everyone I love has gone
I'll have joined them, by the dawn
Yes I'll have vanished, by the **dawn**

LX 562

**For Tempo
Change**

LX 564

For Interruption

115

11

If a musicality has been happening (humming, crooning etc.) it ceases abruptly when Burns speaks.

BURNS (Sam/Bullard)

Wonderful! I love a poignant warble.
You may think me soft; it is a foible.

He runs a menacing finger just almost touching the surface of Bart's skin.

This has been a sweet reverie, under
A dewy sky, but the dream is over
Wakey wakey Bart Simpson: time to die

BART (Maria/Morgan)

(Sings: Empty. Broken.)

Do you want me to kneel? Or stand. Or sit.

BURNS (Sam/Bullard)

Now is this the famous Simpson's Spirit?

It's in there somewhere – how I fear it! Boys: ♦

Although you might refuse to believe that a gentleman with my feminine propensities my sweet sweet temper my love of babies amenities candies is gonna mash your skull open slide your eyeballs out of the sockets and gulp 'em down neat I'm going to enjoy the taste of your face and your defeat.

Nothin'? A shame. You're sadly lacking **zest**

Let's make this interesting:

BURNS (Sam/Bullard)

do your best.

BART (Maria/Morgan)

However you want. Let's just get it done.

HOMER (Gibson/Case)

(Singing.)

You have to hope when hope is senseless son

BURNS (Sam/Bullard)

Certain you're ready? No last minute plea?

BART (Maria/Morgan)

Bring it. Hit me

LX 570

**Burns takes
sword**

HOMER (Gibson/Case)

(Singing.)

You've got to breathe, when breath is useless

MARGE (Colleen/Birt)

(Singing.)

You've got to love when love is gone

LISA (Colleen/ Critchfield)

(Singing.)

You've got to carry on, Bart

ALL

You've got to carry on!

Burns jabs his sword straight at Bart who instinctively raises his to block it.

BURNS (Sam/Bullard)

Bart Simpson: trust you to bungle dying

118

Bart looks at his raised sword with irritation.

BART (Maria/Morgan)

That was a reflex. I wasn't trying.

LISA (Colleen/ Critchfield)

(Singing.)

You've got to keep your eyes open, when all you can see is shit

SHADE CHORUS

(Singing.)

Never surrender the world, never turn from it.

BART (Maria/Morgan)

You just startled me -- I'm ready to die!

Burns laughs.

BURNS (Sam/Bullard)

Dear boy, your savage pose says that's a lie.

Bart looks down at himself, his fighting posture.

BART. (Maria/Morgan)

I'm going to prove myself (Shouting at Chorus:) stop the music!

LX 572

TURN PAGE FAST 

(pg. 114)

This moment you own it better not let it go you've only taken two shots do not miss your chance don't blow this opportunity to end my lifetime

Come on Bart get yourself into place face the long goodbye the final sigh sayonara suckers cold cruel world toodleoo

119

Opens his eyes. Spoken.

LX 574

Burns, snap to it, let's see what you can do. **X**

Burns laughs merrily, hands the sword to Itchy, and begins to deglove in a slow and sinister fashion one finger at a time as:

BURNS (Sam/Bullard)

(With a bum bum bum bum variant underneath.)

I'm not going to strain to dispatch you there's no escape hatch for you this boat is spinning on a river in a world that's wrong your family gone the forest on fire there's no life to aspire to no air no earth that won't expire you and if you could learn to hope again to conquer dread – *(Spoken.)* yes that's right, Ghost Simpsons, I'm not deaf, I've been perfectly aware of your off key musical maunderings from the beginning –

BART (Maria/Morgan)

Ghost Simpsons?

BURNS. (Sam/Bullard)

(Continuing.)

it wouldn't Matter Little Bartlet you'd still be just as dead dead dead!

BART

(He can't see them.)

LX 590

Mom? Dad?

GHOST SIMPSONS:

HOMER

Nothing protects us son, nothing holds us nothing leads us on but we tumble ahead anyway we scrape we bleed we bite you're going to fight and **fight** --

LX 595

TURN PAGE FAST

(pg. 115)

ITCHY & SCRATCHY (Matt/Trevino and Quincy/Virden)

Fight and fight and fight and fight and fight!

120

BURNS (Sam/Bullard)

Itchy! Scratchy!

GHOST SIMPSONS

Fight and fight and fight and fight and fight! X

LX 605

Bart sings.

BART (Maria/Morgan)

There's no one looking after me
Just shadows and their history
There's nothing for me up ahead
The river curves and then I'm dead
But I believe that I'm going to stick around
For another second or two
Because I've never done
What I've been told
And Burns you don't want me to
I believe that I'm gonna stick around
For another second or two
Gonna make a little trouble
(To the family)

Gonna cause a hullabaloo!

LX 610

*Bart takes a fighting stance with fists raised
This rouses great enthusiasm in the chorus.*

121

Burns throws back his head and laughs.

BURNS

Another second another second
Or two there is nothing dear Boy nothing
Another second can do – not for you

Diet Coke Fight

I&S

(Pointing ahead.)

Rapids!

LX 615



BART & HIS FAMILY (and maybe Chorus)

Rapids!

BURNS

No!

BART & HIS FAMILY (and maybe Chorus)

Oh!

BURNS

Nooooooooooooooooooooo!

They hit the rapids proper. All are flung about.

122

LX 616

ItchyX DS

LX 617

Scratchy crosses to Life Preserver

Mr. Burns sword thru himself

LX 618

SCRATCHY DS OF PIANO

LX 619

SCRATCHY DIE

BURNS

This is no Victory Bart Simpson and
don't imagine that it is you may have
Succeeded but you haven't Triumphed, no,
Only freakish dumb luck plucked you from me

and if you think God or fate, fortune or
any assortment of sentimental
somesuch rescued you oh my delightful
little charmer, what a savage surprise
is the rest of your life going to be

BART

This is it Burns. You're never coming back.

BURNS

What, never?

BART

No, never!

BURNS

What, never?

Kill me now Bart Simpson yes
kill me all you like but don't be surprised
when you and I meet again I'm never
leaving I don't go away I'm here for
a hundred years I'm here for a thousand
years a hundred thousand a million
I will be here Bart Simpson for Forever.

BURNS OUT OF SIGHT

LX 620
VIZ Burns
Death

BART

You'll stay away Forever!

(WAIT)

A SLOW ELECTRIC DAWN

CHORUS

The clouds have parted for the stars
They're glowing stunning in the sky
The rain has ended and the river
Has subsided flowing softly by

The birds are calling for the dawn
On the horizon is first light
And the warm wind of morning

Will dispel this endless night
The warm wind of the morning
Brings the dawn and dawning light

LX 630

BURNS EXITS PIT

STANDBY

**MID STAGE
BLACK TO MID
FAST, BOAT
STRIKE,
RESTORE MID
STAGE BLACK
CALLED BY
ASM and then
CHRISTMAS
LIGHTS IN

Bike Battery On**

**MID STAGE
BLACK FAST**

**"BOAT
MOVING"**

**LX 632
BILLARD**

**CHRISTMAS
LIGHTS IN**

BART

And now that I've lost everything
Now that everyone I love is gone
All I have left is everything
The river carries me on

Though every fear is facing me
And I do not know what next will be
And I cannot know what next I'll see

I'm running forward anyway
I'm not afraid to meet the day
The world is filled with everything
I'm a boy who could be anything

ACTORS @ YELLOW FENCES BEFORE MOVE

And now I will do everything
The whole world unfurls before me
A great adventure lies before me

I'm reaching out for everything
I'm calling out to everything
There's nothing I'm afraid to be

ASTTCHY AND SCRTACHY GET TO THE BOAT

WHEN BOAT CLEAR

The world is new and glittery
I run to meet it hopefully
Love never dies in memory
and I will meet life gloriously

ALL

Yes I will meet my life so gloriously
I meet life so gloriously
Yes gloriously.

**MID STAGE BLACK IN (CALLED BY
SM)**

TURN PAGE FAST

LX 635

BULLARD CENTER

LX 636

PEDDLE ESTABLISHES

LX 638

WHEN BURNS COLLAPSES / BLACK OUT

VIZ SEE BULLARD STANDING

LX 640
SOUND 17

CURTAIN CALL

LX 645

EXIT 177

Cameron Cox Stage Management