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Big Picture

A Dissertation Presented

by

Karl Hinze

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

Music

(Composition)

Stony Brook University

December 2017

Stony Brook University
The Graduate School

Karl Hinze

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Abstract of the Dissertation

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2017

Big Picture is a contemporary Broadway-style musical comedy with a story adapted from Claudio Monteverdi's 1643 opera *L'incoronazione di Poppea* ("The Coronation of Poppea"). Monteverdi's opera is a story of lust, power, and corruption, set in the imperial Roman Empire. The opera follows the love affair of Emperor Nero and his mistress Poppea as they conspire to banish Nero's wife, the empress Ottavia, and crown Poppea queen. Meanwhile, Ottone, who is also in love with Poppea, becomes wrapped up in the empress's plan to have Poppea killed.

In this adaptation, with a book by Susan Murray and lyrics by Patrick Spencer, we have recast those archetypes into modern-day film industry tropes. The opera is both a torrid love story and a reflection on the lust for power—ideas that translate very well into a Hollywood setting. Nero is no longer emperor, but a film executive, and Poppy (Poppea) is his mistress, a young actress. Julie (Ottavia) is a star "of a certain age" whose romance with Nero ended long ago.

While Ottone was not the opera's central character, everyman Tony is the protagonist of our musical, which covers his rise to power at Nero Studios International (NSI). Along the way he meets Drew (Drusilla), the top assistant at NSI; Nathaniel (Nutrice), Julie's frustrated manager; Andy (Arnalta), Poppy's best friend; and Seneca, Nero's second-in-command.

When Tony finally reaches the top, having used and betrayed everyone around him, he looks back and realizes he wasn't the hero of his own story. Ultimately he gives it all up to return to the audience, as a movie fan—that's the role he was meant to play.

The score draws on many styles, reflecting the inner worlds of the characters through a number of musical genres: Tony and Poppy, the up-and-coming generation, mostly sing in vernacular pop/rock styles; Julie and Seneca, part of the old guard, have music inspired by film noir and vaudeville; and Andy and Nathaniel, who strike up a romance of their own, serve the same purpose as the secondary/comedic couple in a traditional golden-age Broadway show, and their music echoes that tradition.

This piano-vocal score would, in a future production of the musical, be arranged for an orchestra that could include strings, percussion, winds, brass, and some pop/rock instruments as well (keyboard and electric guitar). To aid readers in following the musical's story, this score includes brief synopses between each song.

BIG PICTURE

a new musical

music by Karl Hinze
lyrics by Patrick Spencer
book by Susan Murray

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Cast of Characters

TONY [male, mid 20s], a recent college grad and current bike messenger, is totally obsessed with everything movies. He knows every film, every director, every thing. He wants nothing more than to be a part of it all.

POPPY SINCLAIR [female, early 20s] is the latest “it” girl. If you haven’t heard of her you haven’t been paying attention. Think Jennifer Lawrence after *Winter’s Bone*, before *Hunger Games*. Her star is on the rise and she’s willing to do anything to make it to the top.

DREW [female, early-mid 30s] is the chief assistant for Nero Studios International, serving Nero and Seneca and helping to keep the ship running. She knows what’s best, even if she doesn’t always have the power to make it happen.

JULIE WILSHIRE [female, mid 40s] has always been a commanding presence, onscreen and off. Despite Hollywood’s distaste for women who age, she isn’t ready to let go yet.

STANLEY NERO [male, late 50s] is the man in charge. He runs Nero Studios International, he runs the whole town. His secret, budding romance with Poppy is causing him to consider what he wants from the next phase of his life.

STANLEY SENECA [male, late 50s], after years of being Nero’s second-in-command, is ready to be in charge. He is stern where Nero is magnanimous.

ANDY [male, early 20s], Poppy’s best friend from childhood, is now serving as her part-time advisor, part-time assistant, full-time confidant-on-the-payroll.

NATHANIEL [male, late 30s] has been Julie’s manager for what feels like an eternity. She is the closest thing he has to family, with all the good and the bad that entails.

CHORUS [mixed] play the roles of Noreen the realtor, Marcel the stylist, members of Film Club, reporters, and others.

Synopsis

Tony loves movies. He often imagines himself as the hero of some epic adventure, and it's his dream to have some small part in movie making—but what? He's just a bike messenger in LA, and a first-class movie watcher. Then one day Tony delivers a package to Drew at the biggest studio in town, Nero Studios International (NSI). The office is in chaos and Tony, on an impulse, jumps in, ready to help. Drew hires Tony, and Tony's new life at NSI begins.

He meets Julie, the aging “ageless” leading lady trying to untangle the red tape holding up her pet project. And Poppy, the latest “it girl” actress whose star is on the rise. Eventually, Drew trusts Tony enough to show him her “gems:” a drawer full of projects that NSI has optioned, but never made.

Tony starts “playing the game”—trying to aid Julie's project, all the while falling for Poppy, even though she's secretly seeing Nero. Tony's encyclopedic knowledge of “the biz” and his infectious enthusiasm help him rise. Ultimately, by betraying Drew and Julie, he reaches the very top. Nero announces his retirement: he'll be whisking Poppy off to the Caribbean and installing Tony as the new CEO.

But it turns out, it's an empty promotion: Nero remains chairman of the board, and the movie schedule is set, indefinitely. Tony will be a puppet—nothing more.

Tony takes over at NSI and looks back on his adventure, realizing, to his regret, he wasn't the hero of his own story. But then he remembers who he is: A delivery guy. One by one he and Drew remove each script from her drawer and sign the rights away. This director will get this, that actor will get that. They deliver each amazing “gem” into the right hands, to anyone, everyone, who will make movies and more movies. Now, Tony occasionally sees himself in the bottom of the closing credits. It's all he wanted after all.

List of Musical Numbers

Act One

1. Opening Announcers
2. Film Club Tony, Film Club
3. Right Place, Right Time Tony, Drew
4. Going Up Poppy
5. Big Picture / Right Place, Right Time (Reprise) Tony, Drew
6. Am I Right? Seneca, Tony
7. Perfect Poppy, Andy, Noreen the broker
8. That Was Yesterday Tony
9. Tell Us Reporters
10. I Can See It Andy, Nathaniel, Poppy, Julie, Marcel
11. She's Everywhere Julie
12. Look At Him Now Company
13. Real Tony

Act Two

14. Entr'acte / Tell Us (Reprise) Reporters
15. You've Got Me Andy, Nathaniel
16. Any Other Man Poppy
17. When The Lights Go Out Tony, Poppy
18. Did You Hear? Company
19. Look At Him Now (Reprise) Company
20. Now You See Me Julie
21. And The Credits Roll Tony
22. Finale / Big Picture (Reprise) Company

Acknowledgments

This musical would never have existed if not for the contributions of so many individuals.

Thank you to my teachers, especially Daniel Weymouth, Perry Goldstein, Peter Winkler, Sheila Silver, Daria Semegen, and Margaret Schedel for your knowledge, encouragement, and example. Osvaldo Golijov, Shirish Korde, Sarah Bob, Chris Arrell—my teachers in music—and Lynn Kremer, Steve Vineberg, Ed Isser, Leah Hager Cohen, and Stephanie Zadavec—my teachers in drama—I thank you all. Very special thanks to Michael Bootzin, who showed me the way.

Songs and scenes from this musical have been workshopped extensively at the BMI Lehman Engel Musical Theatre Workshop in New York City. Unending thanks to our teachers there, Rick Freyer, David Spencer, and Pat Cook, for teaching us how to tell stories in song, and to our innumerable workshop colleagues for your wisdom, questions, and love.

Significant portions of this score were written at the Avaloch Farm Music Institute in Boscawen, NH. Many thanks to Deborah Sherr, Alfred Tauber, and Pete Novum for granting us an invaluable space in which to create.

A musical needs to be heard, and we have been lucky to work with some of the most creative, generous performers in our development of this piece. Thank you: Charissa Bertels, Christian Duhamel, Daniel Goodman, Steve Hauck, Cait Kiley, Daniel Lee, Nathaniel Lewellyn, Christiana Cole Little, Adam Mathias, Sarah Mucek, Charlie O’Leary, Tony Ponella, Michael Radi, Kate Sheridan, Hana Slevin, Anna Laura Strider, Vishal Vaidya, Sarah Ziegler, and Will Buck. The spirit with which you’ve embodied these characters has been inspirational, and we are honored to call you friends.

To my co-writers Susan Murray and Patrick Spencer: let’s keep doing this.

And finally, thank you to my family, especially my parents Christine and Bradford, my brother Paul, and my partner Jeffrey. It’s only because of you I have a story to tell at all.

PROLOGUE

Music in. Monitors open on shots of LA and current-day Hollywood: noisy, iconic and glamorous. Next, the red carpet at the Golden Globes. STARS enter two by two, as disembodied ANNOUNCERS/REPORTERS' comments/calls are heard (off) and over loud speakers.

Then: Lights shift to TONY and the FILM CLUB in a tiny apartment in the not-so-glamorous outskirts of LA. The red carpet coverage plays live on a nearby screen, and the friends eat Chinese food and play games while watching the Globes.

Big Picture

1. Opening

Lyrics by Patrick Spencer

Music by Karl Hinze

ANNOUNCER 1: Live from the red carpet—it's the Golden Globes! Indisputably Hollywood's most glamorous and iconic night of the year, if you don't count the Oscars! Isn't that right, Dave?

Sweeping ♩ = 160

ANNOUNCER 2: Oh, absolutely, Dave. Let's hear it for the Stars!

(Applause and cheers as JULIE and NERO enter)

Look! There's three-time Oscar winner and still highly "do-able" Julie Wilshire!

4

ANNOUNCER 1: With Stanley Nero of course—head and founder of NSI Studios; her common-law husband and business partner. Both so successful: Notice how well they both mangle to appear thirty-five?

8

ANNOUNCER 2: Got to hand it to them, Dave. Classic power couple. Who's she wearing?

12

ANNOUNCER 1: Has to be Marcel, Dave. Julie Wilshire only wears Marcel.
(JULIE and NERO exit as POPPY and SENECA enter. More applause)

16

ANNOUNCER 2: Look, look! That's Poppy—Poppy Sinclair! **REPORTERS:** Poppy, Poppy! Over here—!

20

ANNOUNCER 2: First time nominee and new-comer Poppy Sinclair. Pretty much the “It Girl!” of the moment.

24

ANNOUNCER 1: *(Matter of fact)* Well, she's luminous. Who's her escort?

28

ANNOUNCER 2: Looks like—some old guy from NSI?
(SENECA heard that! HE looks up, pissed, trying to see who said that.)

31

ATTACCA

2. Film Club / That's How It Happens In The Movies

$\text{♩} = 82$

mf

5

TONY
A-lan Rick-man. Yes it does.

DEAN
Har-ry Pot-ter. It does-n't mat-ter. O-kay, the

FRED
Dog-ma.

MICHELLE
Wait, which one?

9

TONY
the one who dies.

ROGER
sev-enth one, part two. Wait, who? Oh wait, I

MICHELLE
Ga-ry Old-man. Si-ri-us Black,

The musical score is written in 4/4 time with a tempo of 82 beats per minute. It features a piano accompaniment and four vocal parts. The piano part consists of a steady accompaniment of chords in the right hand and a melodic line in the left hand. The vocal parts are: TONY (soprano), DEAN (alto), FRED (tenor), and MICHELLE (bass). The lyrics are: TONY: A-lan Rick-man. Yes it does. DEAN: Har-ry Pot-ter. It does-n't mat-ter. O-kay, the MICHELLE: Wait, which one? FRED: Dog-ma. TONY: the one who dies. ROGER: sev-enth one, part two. Wait, who? Oh wait, I MICHELLE: Ga-ry Old-man. Si-ri-us Black,

13

TONY
knew that! Yes! "Get off my plane!"

FRED
O- kay, Air Force One.

17

TONY
Harr-i-son Ford.

MICHELLE
No you don't.

DEAN
Now guys I'm try-ing to re-frain but I've got-ta say *Blade Run-ner*. Yeah, but

21

FRED
No one else was in that mo-vie. Do you chall-enge?

MICHELLE
I don't

DEAN & TONY
now I think I'm gon-na. Do you chall-enge?

25

wan-na but I got-ta, no one else was in that mo-vie, so I chall-enge. Shit.

DEAN

E-ver heard of Dar-yl Han-nah?

29

TONY & FRED

Go a - gain, go a - gain, go a - gain and keep play-ing that's how we are a part of it.

MICHELLE & DEAN

Go a - gain, go a - gain, go a - gain and keep play-ing that's how we are a part of it.

ROGER

Go a - gain, go a - gain, go a - gain and keep play-ing that's how we are a part of it.

33

Know-in' who, know-in' what know-in' when is why here at film club we're at the heart of it.

Know-in' who, know-in' what know-in' when is why here at film club we're at the heart of it.

Know-in' who, know-in' what know-in' when is why here at film club we're at the heart of it.

37 **ALL**

Os-car sea-son's fin-ly be-gun and this is how we're part of the fun.

40

watch-ing mo-vies in film club!

pp

ROGER: I'm confused.

TONY: No you're not. If I name a movie, say... *Titanic*. You name an actor from that movie like—

ROGER: Leo!

DEAN: Obvious.

TONY: Then Dean here would have to name a movie that Leo was in.

MICHELLE (*enters with birthday cake*):

Yeah, yeah, and so on and so forth. Excuse me, cake on fire here.

FRIENDS: Happy birthday Tony!

TONY: Aww, guys! You didn't have to—the Chinese was enough. I was digging these fortune cookies.

ROGER: Tony, what does your fortune say?

TONY: It says, "Answer the call"—I like it, it's sort of wildly nonspecific.

MICHELLE: Tony—make a wish!

TONY: Okay, I will— but you guys do know it's always the same wish.

(*TONY blows out the candles and pockets the fortune.*)

43

pp

48

53

TONY

Good Will

57 **TONY**
Hunt-ing. No,

ROGER **DEAN**
 Matt Da-mon. No, *Stuck On You.*

FRED **MICHELLE**
 Oh, do *Dog-ma!* No, Wait, that awful one with Cher and Greg Kin -

61 (M) **FRED** **MICHELLE** **FRED**
 near? Ew! I guess I'll go with Greg Kin-near. Now should I pick the mo-vie where he

64 **TONY**
 I think you're

(FRED)
 does-n't get the girl or should I pick the oth-er mo-vie where he does-n't get the girl?

67 (TONY) MICHELLE

think-ing James Mars-den. This year.

DEAN

Are you done yet? Time!

FRED

I'm think-ing. Greg Kin - near... Wait!

71 FRED MICHELLE FRED

Lit-tle Miss Sun-shine! He was the fath-er in Lit-tle Miss Sun-shine. Bout time. Go.

75 TONY DEAN

Paul Dan - o. If you don't know, then chall - enge and we'll make fun of you

ROGER

Who the hell is Paul—

79 **(DEAN)**

pron - to.

MICHELLE

Come on, — To - ny, help 'em out!

83 **TONY, freely**

There Will Be Blood, Love and Mer - cy, The Girl Next Door, plus he's in theat - res right

86

now his per - for-mance is floo - ring. And he's shar - ing the screen with that

89

beau-ti-ful tal - en-ted star___ in the ma - king, you know that the Os - car is hers___ for the tak - ing. We

FRIENDS (OVERLAPPING):
 Oh! That's Paul Dano!
 OMG, Poppy? Love her!
 Tony, how do you know all this shit?

93

all know her name be-cause Pop-py is sud-den-ly rock-et-ing straight to the top.

98

TONY & FRED

Go a - gain, go a - gain, go a - gain and keep play-ing that's how we

MICHELLE & DEAN

Go a - gain, go a - gain, go a - gain and keep play-ing that's how we

ROGER

Go a - gain, go a - gain, go a - gain and keep play-ing that's how we

101

— are a part of it. Know-in' who, know-in' what know-in' when is why

— are a part of it. Know-in' who, know-in' what know-in' when is why

— are a part of it. Know-in' who, know-in' what know-in' when is why

104

here at film club we're at the heart of it. Os-car sea-son's fin-ly be-gun

here at film club we're at the heart of it. Os-car sea-son's fin-ly be-gun

here at film club we're at the heart of it. Os-car sea-son's fin-ly be-gun

107 (ALL)

and this is how we're part of the fun___ watch-ing mo-vies in

110 ALL (-FRED)

Film Club! Fight-ing o-ver mo-vies in Film Club! Wat-ching mo-vies in

DEAN
Fred, do you know a - ny oth-er mov-ies?

FRED Dog - ma! **FRED, defensively** Yes.

114 ALL

Film Club! Film Club! Film Club! Film Club! Film Club!

TONY grabs his bike helmet and exits. FRIENDS continue the party, transition to:

ACT 1, SCENE 1

Streets and office buildings in and around LA/Hollywood; Continuous.

TONY is at center on his bike; pumping, pumping. Sounds of the bike, wheels turning. Monitors show suburban streets, out-skirt neighborhoods but these images gradually change to city scenes, towering office buildings of steel and glass.

TONY makes his deliveries and imagines a more fantastic world than the one he's in. Those receiving his deliveries are less-than-happy to enter into his fantasies.

118 $(\text{♩} = 160)$ *(Safety)*

mp

122 **TONY**

En-ter our he-ro he's on a mis-sion. Res-cue the prin-cess be - fore it's too late.---

126 **CLERK:** Just give me the papers and go.

I'm Luke Skywalker! I'm here to rescue you!

He says: They say: With

à la Star Wars

130

Chew-ie, Han__ and O - bi Wan... That's how it hap-pens in the mo-vies.

134

En-ter our he-ro the clock is tick-ing.

138

Let-ters of tran-sit a - ppear in his hands. He says: *à la Casablanca* They say:

We'll always have Paris!

CLERK: Ah, you're
dripping sweat
on my floor, go!

143

With tear-ful eyes they say good-byes. That's how it hap-pens in the

147

mo-vies. When day by day

151

seems not to go your way, when you're stuck in a rut and the world still seems to

156

spin. Don't break, don't bend, hang on un-

160

til the ve - ry end, 'cuz in the mo-vies the good guys al-ways win.

p

165

A bit slower

En-ter our he-ro a bit dis-cour-aged. No-thing ex-ci-ting is

pp legato

169

Sign here for
your package.

Nothing
at all...

com-ing his way. He says: They say: But

174 **Suddenly faster, exciting**

wait! A scream from down the hall. Or may-be BANG! A blast comes through the wall! Our

mf

178

he-ro's there and stand - ing tall. That's how it hap-pens in the mo-vies.

182

CHORUS**TONY**

That's how it hap-pens in the mo-vies. That's how it hap-pens in the—

Cresc.

TONY reads the destination of his next package out loud: “Nero Studios International.”

Transition to:

ACT 1, SCENE 2

Nero Studios International (NSI), executive penthouse. Melodic but incessant sounds of several phone lines with the ringers turned way down.

SENECA roars into the room, firing every single worker until the office is empty. Sighing with relief, SENECA exits. Then, DREW, the head assistant, enters to find her entire staff is missing. (Not again...)

Lights dim on the office and, in a spotlight, TONY enters NSI to make his delivery. Monitors show an array of movie posters, beautiful images hanging one after another down a long hall.

3. Right Place, Right Time

Freely

TONY

This hall-way is a - ma - zing I mean,

look, there's like a thou-sand diff-'rent post - ers on the wall. And one day

if I'm lu - cky. I'll be some-where near the bot - tom where the

16

print is real - ly small. That'd be all I've ev - er want - ed af - ter—

DREW: Who the hell are you?
TONY: Oh hi, (**GO ON**) I have a package—
DREW: Packages go to the main level—everyone knows that. Wait there, I'm calling security. No, better yet, I'll shoot you myself—Where's my purse?
(Crosses to desk, roots around as phone rings)
 Fucking lunatic, fires everyone, my entire freaking staff: Gone.

Swing, a bit under-tempo

20

25

Poco accel.

♩. = 66

DREW: Now, I have to fend off stray attackers? Answer all these freaking—

30

35

DREW, answering the phone

Ne-ro Stu-di-os In-ter-nat-ion-al,

40

Mi-ster Ne-'ro's off-ice. Sor-ry, he's o-ver-seas, no, he's in

45

Chi-na but let me con-nect you to voice-mail.

DREW: Crap! My V-cigs are gone? Where's my patch, my damn nic gum?
TONY: Um, I don't think you're supposed to use all three.
DREW: Says the rapist who just gave me a heart attack. Who are you, the nicotine police?

50 *(Safety)*

56 **TONY:** I am—none of those things. **DREW**

Ne - ro Stu - di - os

61

In - ter - nat - ion - al, sor - ry he's in Chi - na. Let me con - nect you to

DREW: (*Finds cigarettes!*) Aha! My emergency stash!
 (*Answers another phone, quickly*)

66

voice-mail. Ne-ro Stu-di-os.

DREW: (*Off his look*) Hey, don't be judge-y.
 If you worked here, you'd smoke too.

71

No. Chi-na! Voice-mail.

76 **TONY, grabbing a phone**

Ne-ro Stu-di-os In-ter-nat-ion-al, Mi-ster Ne-ro's off-ice. Sor-ry, he's

DREW
 Ne-ro Stu-di-os In-ter-nat-ion-al, Mi-ster Ne-ro's

81

o - ver - seas, no, he's in Chi - na but let me con - nect you to
 off - ice. he is - n't here but please hold I'll con - nect you to

86

Chi - - na! No, he's in
 Ne-ro Stu - di - os hold, voice - mail! Hold, voice - mail!

90

Chi - - na!
 Ne-ro Stu - di - os hold, voice - mail! Hold, voice - mail!

94

Ne - ro Stu - di - os In - ter - nat - ion - al, Ne - ro Stu - di - os No he's in

No! No! Ne - ro Stu - di - os In - ter - nat - ion - al,

98

Voice - mail. Voice - mail. Voice - mail. Voice - mail.

Please hold. Please hold. Please hold.

102

Poco rit.

No he's not— No, he's not

No he's not— No he's not—

A tempo

106

here! _____

Ne - ro Stu - di - os In - ter - nat - ion - al, Mi - ster Ne - 'ro's off - ice. Sor - ry, he's

111 (DREW)

o - ver - seas, no, he's in Chi - na but— I'm not sure where he's—

116 *TONY, grabbing the phone from Drew*

He's in Heng - dian and can't be dist - urbed

Just one mo - ment please—

**Moderately,
straight eighths ♩ = 180**

DREW:
He's in— Hengdian?

121

— but I'll glad - ly con - nect you to voice - mail!

TONY: It's a major studio, in China,
where else would a mogul be?

DREW: Who are you?

TONY: Tony.

126

DREW: Well, Tony—you've been a lovely contestant, thanks for playing, see ya, bye.

131

TONY: Wait...isn't this is the part where you offer me a job?

DREW: I, what—?

136

cresc.

140 TONY

Right place. Don't move. You're in it. Right time. Don't waste a min-ute.

mp

144

Hear that? Wait, no, it's qui-et. Pick me. You kin - da got-ta try it.

148

Right place. Your staff is miss-in'. Right time. I'll sit and list-en.

mf

152

You, me, let's make a de-al. You speak, I nod, and ev-ry-thing-ll

156

be all right. You wait and see. I promise

160

DREW: I'm not even having this conver—

you and I are gonna be—

164

Lost mail, I'll help re-trieve it. Phone rings, I'll help re-ceive it.

168

This works! And you can believe it. We're in the right place, right

172

DREW: Look, you can't be here. You're in the—

time.

176

180

TONY

Right place. Right time. Seems like—

DREW

I can't it's not the I got-ta

mp

184

You're team was re-tir-ed. Just say, "You're hi-red" it's the
It's just— Well, yes—

188

right place. Right time.
He's got per-sis-tence. And I need as-iss-tance.

192

Right here! Why not? I _____ swear you won't re-gret it

May - be... for-get it.

196

I could_ be_____ be - hind the scenes.

You could be

DREW: Look! I'm not hiring the mailman!

TONY: But it's my birthday?

DREW: Aww? Get out.

200 **TONY**

smooth - ing out the in - be - tweens.

204

Knock knock, why are you stall-ing? Ring ring, the fu - ture is call-ing.

208 **No rit.**

Head first, with no fear of fall-ing. We're in the right place, right-

DREW, roaring just like SENECA did: Get out, get out, out!
(TONY is silenced. DREW leads him to the elevators.) Look,
 Tony—whoever-the-hell-you-are—you seem nice, in a deranged
 lunatic sort of way. But you got no experience, no credentials and
 you're a Joe Blow nobody. You can't just waltz in and work here.
 I'm sorry, but you gotta go. Happy birthday and good bye.

DREW practically pushes TONY into the elevator. Doors close: TONY is gone. Two phone lines ring. DREW groans. Lights fade on the office and up on the interior of the elevator; the action is continuous.

ACT 1, SCENE 3

Inside the elevator.

TONY sighs, drops his head on the elevator wall, and leaves it hanging there like Charlie Brown. But instead of going down, the elevator jerks, and goes up. Doors open on the roof: POPPY enters, but TONY doesn't even look up.

The two strike up a conversation, bonding over their favorite kids movie, *Toby: A Tadpole's Tale*. TONY quickly realizes who POPPY is and can't help but spill his guts, about how he's been waiting for his adventure to start, and he just blew his chance to work at NSI. POPPY gives TONY some advice.

4. Going Up

POPPY: Aww. So. ground floor, hmm?

TONY: Sure, why not? I am going down. (Down, down, down...)

(Sinks to the floor)

Freely ♩ = c. 60

POPPY **TONY: Yeah.** **TONY: Yeah.**

So you're go-ing down. It's a long way down. Not that you

colla voce

5 **TONY: Tell me about it.**

need re - mind - ing, cuz I'm sure you're find - ing it's a long way down.

9 **♩ = 88**

So then don't go down. (POPPY pushes all the elevator buttons.)

loco

TONY: Wait— did you just push all the elevator buttons? **POPPY: Yeah, this is your elevator intervention!** **TONY: My elevator wh—?**

12

15

POPPY

No one said that life is fair... No one said the

18

game is ea - sy. You can't be-lieve that sit-ting there_ is

21

TONY: Yeah, I know, but...

help-ing your case, oh no!... No one's gon-na hold your hand...

25

TONY: Beezy—?

Stop act-ing like a lit-tle bee - zy. Al-ice this is won-der - land, if you

29

don't wan-na shrink, then grow!— Well you've thir-ty floors.. to change

32

— your mind, that you're stron - ger than you thought— be-cause you're

35

eith - er go - ing up or you're not.

(Doors open)

POPPY: Elevator's taken!

(Doors close)

TONY: Why are you helping me?
I can't go back there—

POPPY: Why not?

38

42 **TONY: No.**

Did an - y - bod - y call the cops? Or say that they would

45 **TONY: What?! No.**

fuck-ing kill_ you? You got - ta pull out all the stops, you

48 **TONY: Yeah, yeah, sure.**

try, then you try_ a - gain._ Make 'em have to

51 **TONY: Oh God.**

throw you out._ Make 'em have to Bun-ker Hill_ you.

54

Make'em see with - out a doubt_ it's not a mat-ter of IF__ but WHEN!

57

Well you've twenty floors_ to take__ your stand... Will you

60

fight with all__you've got?__ Be-cause you're eith - er go - ing up_

63

(Doors open)

TONY: Elevator's taken! **POPPY:** That's it!

or you're not. Did

67

POPPY: When she lost the homecoming crown and got hit by that bus?

Ra - chel Mc - Ad - ams give up —

72

POPPY: She even went on to join the lacrosse team!

Ab - so - lute - ly not! — Or did

77

POPPY: When her family wanted her to marry Sack Lodge?

Ra - chel Mc - Ad - ams give up —

82

TONY / POPPY

POPPY: She chose Owen Wilson over Bradley Cooper. Talk about convictions!

TONY / POPPY

No, no, no! Or did

87 **TONY / POPPY** **TONY:** When her parents told her that she couldn't see Noah...

Ra - chel Mc - Ad - ams give up—

91 **POPPY:** or when Noah enlisted in the war... **TONY:** or when she got old and suffered from dementia and couldn't remember who Noah was?

95 **TONY** **POPPY:** Cause she's strong as hell— **TONY:** —and Noah was Ryan Gosling!

Oh no__ she did - n't!

99 **POPPY**

If Rach - el Mc - Ad - ams can keep fight - ing, why__can't you? The

TONY: Me!! You're right
but... we can't live like in
the movies, can we.

Slower
(POPPY)

103

on-ly per - son stop - ping you_ is—

Well may-be then it's

108

for the best... Glad to see you're re - al - is - tic. It's fine to be like

112

all the rest_ who don't have the will_ to try.—

Back to what is

116

safe and sound. Back to feel-ling fat-al - is - tic. Feet sec-ure-ly on the ground as

121 **Accel. poco a poco**

life simp-ly pass-es by... I'm sor-ry but that won't fly. My God, I would rath-er

126

die! There's on - ly one more floor be - fore

130

— it's time, if you wan - na change the plot — be-cause you're eith - er go - ing up-

134

(Elevator has stopped, the ground floor)

POPPY: Tadpole, are you going to live in the movies or not?

(TONY stops in the doorway. The elevator doors "ding" as they try to close on him. TONY, seized with energy, gets back on the elevator)

POPPY: I thought so.

5. Big Picture / Right Place, Right Time (Reprise)

*Lights fade on the elevator and up on the executive office.
DREW is working. ELEVATOR opens: TONY bursts in.
DREW: Shit. I knew I should have bought that Taser.*

Starting slow...

TONY

Quen-tin Ta-ran-ti-no was a mo-vie clerk_ cat-a-log-u-ing V H S._____ He

5

start-ed ta-king no-tice of the things that work,_ so he could doc-tor scripts in deep_ dis-tress.

9 **Bright** ♩ = 88

I'm not say - ing I'll_ be part_ of Kill_ Bill Vol-ume Three. but in the

13

big pic - ture, Quen-tin start-ed out like me.____

17

DREW: You're no Quentin Tarantino.
TONY: Even Tarantino isn't Tarantino any more.
DREW: True.

Clau-di - o Mi-ran-da's not a house-hold name_

21

(Dav - id Fin-cher's go-to guy)____ He start-ed as a gaff-er when they shot *The Game*, but he was

25

num-ber one on *Life of Pi*. I'm not say - ing I ex - pect my name

29

on the mar - quee, but in a big pic - ture there's got-ta be a place for me.

33

Don't know where I'll fit in

37

but I don't care._____

41

Fetch-ing coff - ee, hold - ing doors, or fi - ling A___ to Z.____

45

An - y - thing___ as long___ as I am there!

48

Tell me where to go and what to do, or say. —

51

Let me prove that I'll come through. — And e - ven if it on - ly last - ed

54

for a day, — it will still have been — a dream — come true.

57 **Poco accel.**

I've been wait - ing, I've__been rea - dy, show__me where_ to start

61

'cause it's a big pic - ture, and I just wan-na play_____ my

65 **A bit faster than before, losing no energy**

DREW

Right place. You got it. Right time. I've thought it o-ver.

TONY

Wait,___ what? No___ way!

69 **TONY**

I'm so— Thank— you!_ I mean it. We just Brad— Pitt— and An-ge-line it.

73 **DREW**

Right place. Don't— move..You're in it. Right time.

TONY

Right place. Right time. Don't— waste a min-ute.

mf

77

You me, let's— make a de-al. Your brains and ev-'ry-thing-'ll

your— words and ev-'ry-thing-'ll

81

be all right. You wait and see. I promise

be all right. You wait and see. I promise

85

you and I are gonna be

you and I are gonna be a team?

DREW:
Don't push it!
Love them!

TONY:
Hepburn and Tracey!

89

Must say, love___ your_ per-sis-tence.

One two, at___ your_ ass-is-tance.

93

Some day you'll___ go___ the dist-ance bein' at the bein'

Some day you'll___ go___ the dist-ance 'cause it's a big pic - ture

mf

97

at the right place right time, right now!

and now I'm gon-na play my

101

Right place. Don't move, you're in it. Right time. Don't waste a min-ute.

part!

105

DREW: You're hired!

Right place, right time.

fff

ACT 1, SCENE 4

Continuous; later that day at NSI.

DREW and TONY are working like gangbusters; TONY anticipates DREW'S every move. She shows him her special drawer, where she keeps all her favorite scripts for films that NSI has optioned but not made—and probably never will.

JULIE and NATHANIEL enter, looking for NERO and demanding to know what's the hold-up on JULIE's pet project, a remake of a movie called *If Wishes Were Wonders*. TONY is star-struck: that's Julie Wilshire! DREW urges him to keep his head down.

SENECA comes out to work damage control, explaining to JULIE that her movie is an adaptation, and so NSI has to secure the rights. TONY interrupts, piecing together that NSI already has the rights, thereby making a friend in JULIE and an enemy in SENECA.

6. Am I Right?

Swing, Moderate ♩ = 100

SENECA

Hey love, Ju - lie, dar - ling, thought I heard your voice, love,

where have you been? Let's get to - geth - er love, it's been for - ev - er love, am I right?

JULIE: Yuck. Stop dripping over me like some fucking Count, Seneca. Your smarmy damage control routine isn't going to work—you're too short for that move.

TONY: (*Nudges DREW*) *All About Eve*. Julie Wilshere is quoting *All About*—

NATHANIEL: (TO DREW) Who's the kid?

DREW: Tell you later.

JULIE: What's the hold-up? I want to work— Nero wants me to work...

NATHANIEL: Her project should have been green lighted months ago!

JULIE: My project should have been green lighted months ago!

TONY: (*Matter of fact*) Her project should have been green lighted months ago. (*DREW rolls her eyes.*)

where have you been? Let's get to - geth - er love, it's been for - ev - er love, am I right?

12

17

Well hon,— let me see if I can help ex-plain hon,— it's all in the works so trust the

(SENECA crosses to an antique credenza. HE opens it and low and behold, there is an elegant bar inside. TONY'S eyes widen.)

TONY: (Whispers to DREW) We have a bar?

SENECA: So, dear. Let me put this in layman's terms.

21

law-yers dear, and I'm your law-yer dear, am I right?— Your

25

pro-ject is based on the mo-vie *If Wish-es Were Won-ders*, which is brill-iant, and I

mp colla voce

27

know that you know that when mo-vies are made it's a la - bor of love and we must be re - sil - iant.

29

SENECA: Take a breath.

So bear with me, this pro - ject's a re - make be - tween diff - 'rent

31

stu - di - os, we're do - ing out - reach be - tween all our peo - ple to fi - gure it out, what's it take, what's their

33

ask, quid pro quo, can I help if they're drag - ing their heels?

35 $\text{♩} = \text{♩}$

So kid, if you wan-na keep the up-per hand, kid, you just got-ta wait, and you'll ac-

39

qui-re kid, all you re - qui-re kid, am I right?_

SENECA: Let your Uncle Stanley do, hmm? Then we're golden. Easy-peasy, problem solved. (*SENECA hands JULIE a martini. SHE smirks, but accepts it. NATHANIAL and SENECA wait. JULIE finally sips. THEY sip too. A moment of detente. The only one who's confused, is TONY: HE speaks without thinking, offering commentary as if "playing along" at home.*)

TONY: But—wait, what if, NSI already owns the rights?

SENECA: What the—!

(*All eyes on TONY; TONY has a coughing fit!*)

SENECA: He's choking, right? He's not interrupting. You better be choking, you little shit.

JULIE: What—What did he say?

SENECA: He said nothing. He is nothing.

JULIE: Oh, no, he said something—What's your name, kid?

TONY: Um, Tony.

JULIE: Well, "um, Tony", what did you say—Shut up, Stan—go on.

SENECA: Thirty seconds: Then I'll kill you with my bare hands.

44

49 ♩ = ♩ **TONY**

So I'm sure that you know this, but,

mp colla voce

52

If Wish-es Were Won-ders was based on an old Scan-da-nav-i-an

54

film called *The Ti-gers Are Dy-ing*. That Scan-da-nav-i-an stu-di-io went

56 **SENECA: Ten seconds.**

bel-ly up in the six-ties. O-kay, well, O-ri-on then

58

bought out the stu-di-o back in the six-ties and may-be it just slipped your mind, sir, but N - S - I

60

SENECA

bought and ac-qui-red O-ri-on in June nine-ty two— It was June nine-ty three.

TONY: 93. Yeah, so...

JULIE: We already own the property? **(GO)** Hot damn! We own the property!
(Julie laughs; a genuine throaty laugh; it's infectious. The mood lifts.)

62

p

SENECA *(Less menace)*: Little shit...

JULIE *(to SENECA)*: Oh, I want your people on this: Today. No more hold ups.
(Brutally honest, quick:) Come on Stan, I'm dying here.

SENECA *(sighs)*: I'll...look into it.

JULIE: Ha! You bet your ass you will. Nathaniel, let's go. Oh, and Stan? The Little Shit here was helpful, hmm? He'd better still be working here the next time I come by.

66

(At the elevator JULIE pauses, points to TONY.)

JULIE: And as for you: Well played, “Tony Jackpot.”

(ELEVATOR closes. JULIE and NATANIEL are gone.)

SENECA (matter of fact): You’re fired.

TONY: What? But Ms. Wilshire said!

SENECA: Not you, jackass.

DREW: Me? But I, I, I direct-report to Nero!

SENECA: Do you see Nero here? Nero’s not the be all and end! Why doesn’t anyone remember that I own a third—if I say you’re out, you’re out!

(DREW collects purse, her cigs, her V-sticks. TONY rises.)

TONY: If Drew goes, then I go too. Then...Miss Wilshire won’t be happy.

SENECA: Ignorant turd—you think Julie Wilshire is going to remember you two minutes from now?

69

73 (SENECA)

Well, kid, guess I'd bet-ter thank you for your help, kid. A word of ad-vice: most peo-ple

77

blow it kid, be-fore they know it kid, am I right?_

(SENECA exits; his door closes with a click, TONY is back at work.)

DREW: So, Tony, drinks, after work?

(TONY smiles. LIGHTS DIMMOUT on the office.)

ACT 1, SCENE 5

Later that day in the elevator at NSI, then outside and inside a mansion in Beverly Hills.

TONY runs into POPPY once more in the elevator, again coming from the rooftop; she shushes him (“I am never on the roof! And you’d better not tell anyone I was there!”) but is glad to hear that her advice helped him clinch the job.

POPPY heads out to go house-shopping with ANDY. They meet NOREEN the realtor, and ANDY reminds them all that POPPY’s just looking, she’s not looking-looking. But the minute POPPY walks into the house, she’s in love.

7. Perfect

ANDY: Easy, Muffin...think “hard to get”. Think “indifferent”, think “no big deal”...

(THEY enter the mansion: POPPY gasps!)

POPPY: It’s—

Bright and bubbly ♩ = 82

POPPY

Per-fect. I mean this li-ving room is gor-geous! God it's

4

per-fect. I real-ly could-n'task for more! Just this is per-fect. The cei-ling feels like

8

it's for - ty feet a - bove me. Per-fect. Look at the mar-ble in the ti-ling! Wow it's

12 **NOREEN:**
So?

per-fect. I may be per-man-ent-ly smil-ing 'cause it's per-fect. A wall of win-dows

16

lets in a star-lit sky and this is where we'll

20

sit, all co-zy by the fi-re-place or may-be with a sin-gle cand-le

24 **POPPY & NOREEN NOREEN**

lit. And then it would be per-fect. It's like the min-ute you walk in it's pic-ture

28 **POPPY & NOREEN** **POPPY**

per-fect. A chap-ter wai-ting to be-gin. It's on - ly time till I walk

31

in to find him wait - ing there for—

34 **NOREEN** **ANDY:**
No. **POPPY**

Per-fect. Think of the part-ies you'll be host-ing. It's per-fect. The cel - e -

mf pp *mp* *sim.*

37 **ANDY:** **POPPY & NOREEN**
Poppy. **NOREEN**

bra-tions we'll be toast-ing. per-fect. A spi - ral stair-case just for the

41

ANDY
sarcastically POPPY

up - per lev - el. Per - fect. The up - per lev - el has a ter - race and it's

mf pp mp

44 (POPPY)

per - fect. And there's a chan - de - lier per - fect. The

NOREEN

from Pa - ris! which is per - fect.

sim.

47 (POPPY)

view goes on for what seems like miles and miles and this is

51

where we'll laugh as peo-ple ar-gue which of us is more the oth-er's tru - ly

55

bet - ter half. And then it would be per-fect. This house is

59

wait-ing for the two of us it's per-fect. A dream that's wait-ing to come true. It's on - ly

62

time till I walk in to find him wait - ing there for—

66

Oh _____ we'll fin -'lly have a place to call our

70

own _____ and ev -'ry - one will know. No more

74

sec-rets hid - ing we'll be glid - ing on air.

77

Per-fect. This house is wai-ting for a star, oh An-dy. Per-fect. We'll start the

mf pp mp sim.

80 **NOREEN:**
Perfect!

pa-per-work to-mor-row, An-dy. I'll call the mo-vers Mon-day. It's on - ly

84

time till one day I will come home to find him wait - ing there for

89

ANDY: Cart then
horse, darling.

POPPY:
Yeah, I know.

me.

ACT 1, SCENE 6

A dive bar, later that night.

TONY brings DREW out for a thank-you drink, and to meet his friends, the FILM CLUB.

TONY is abuzz with the excitement of the day, getting this job, and meeting JULIE and POPPY. He pumps DREW for information and begins to strategize about their next move. How can they help JULIE get her movie made, while SENECA is clearly stalling?

DREW tries to put TONY in his place: he's still a nobody, the lowest on the totem pole. And making an enemy of SENECA is no small matter. He needs to learn his place. He brushes her off, arguing that today, anything seems possible.

8. That Was Yesterday

$\text{♩} = 68$

TONY

I've al-ways known mo-vies. I could

talk a-bout Stan - ley Ku-brick for days— how it's all in his de-tails, like *The Shin-*

- ing, The car - pet. That patt-ern. And all of those de-tails

might've left my em - ploy-ers a bit— un-im - pressed. They said it was

29

point-less. It was stu-pid. it did-n't mat-ter. But that was

37

yes-ter-day_ Now I'm here where the de - tails are more than just part of some game.

44

That was yes-ter-day._ Now I'm here in a world_ where cel - e-bri-ties know my

51

name. To - day has_ been wow_ and I'm won-der - ing_ how_ could I

57

e - ver be the same, _____ the same as yes-ter-day._

65

Where life was a ser-ies_ of_ doors_ that were closed._ But I would keep knock-ing

72

as ex - haust-ing as knock-ing can be. And all of that knock-ing al-ways

80

led to the same_ old "ad - ven-ture" a - gain._ Con-stant-ly o-ver and o-ver and o-ver and

88

o - ver a - gain. But that was yes - ter - day. Now I'm here where ad - ven - tures are

95

real and they're mine to ex - plore. That was yes - ter - day. Now I'm here in a world

102

where I'm knock - ing down ev - 'ry door. And now that I'm here how could

109

I dis - a - ppear back to where I was be - fore, bef - ore I was

117

part of it all — when I — an- swered that call, it was stu- pid, — but look where it got

123

— me. Pop-py said no time to stop, — go - ing up or — you're not, — and I

129

think I'm — on — track, — so there's no go - ing — back — — — — — to

135

yes-ter-day. — — — — —

TONY: Drew, I finally feel like I have a purpose, like I belong at NSI, I'm meant to be here.
DREW: Yeah, I think that's called entitled.
TONY: Oh, Drew! You're so funny.

TONY receives a text from SENECA, instructing him to come back to NSI, and to bring a bottle of scotch to the roof.

ACT 1, SCENE 7

Nero Studios International, the private rooftop garden.

TONY arrives, scotch in hand, expecting to see SENECA, but instead he meets NERO, who is... nothing like what he is expected. He is gardening, pruning a fig tree. NERO teaches TONY how to drink scotch, and talks to him about gardening, all the while testing him. After all, anyone who can rattle SENECA's cage so easily is worth noticing.

NERO agrees to let TONY stay at NSI until the end of Oscar season, as a trial period.

ACT 1, SCENE 8

A few days later. The red carpet at the SAG awards.

REPORTERS hound JULIE, NERO, and SENECA for the latest gossip. JULIE teases her new movie, and reporters ask after her and NERO, but once POPPY arrives, all the attention shifts to her.

9. Tell Us

ANNOUNCER:

Live from the red carpet it's the SAG Awards!
Only weeks until the Oscars, the SAG Awards...

REPORTER 1:

Julie, Julie! Tell us about
your next project!

$\text{♩} = 160$ **Freely**

JULIE

Can't say too much, but I'm real - ly ex - ci - ted a - bout this one.

A tempo

REPORTER 1

Ju-lie, well what CAN you tell us?

ALL **REP. 2**

Ju-lie, is it an ol-die or—?

JULIE: Nero has his “things,” I have mine.
And it’s going fine.

11 **REP. 3**

Ju-lie, is Ne - ro work - ing with you?

ALL **REP. 4**

Ju-lie, can you tell us more?

REP. 4: What’s your
favorite taco meat?!?

15

Tell us who_you’re wear - ing, Ju - lie. Tell us. _____

Tell us who_you’re wear - ing, Ju - lie. Tell us. _____

Tell us who_you’re wear - ing, Ju - lie. Tell us. _____

JULIE: Such an incredibly talented actress.
I keep telling everyone, watch out for that one.

19 **REP. 1**

Ju-lie, can we— talk Pop - py is she gon - na win?!

ALL
Ju-lie, is she gon - na win?!

23

REP. 1

Ju-lie, does she— re - mind— you of a young-er you?

REP. 2
Ne-ro, a re-cord break-ing year for you.

SENECA: We're so humbled to have so
many films being honored tonight.

27

REP. 3

Ju-lie, can you— be - lieve— she's on-ly twen-ty-two?

REP. 4
Ne-ro, you tak-ing one or may-be two?

JULIE: It's astonishing to think of everyone— I mean,
everything she's done in so little time.

31

REP. 1/3

Tell us how you do—

REP. 2/4

Tell us how

34

— it Ju - lie, af - ter all these years.—

— you're do - ing, af - ter all these years.—

37

Poco rit.

Tell us what's the sec - ret Ju - lie, how you stay to - geth - er.—

Ne - ro what's the sec - ret, how you stay to - geth - er.—

JULIE: A good relationship is like gardening.
It doesn't happen overnight. It takes time, work, pruning—

REP. 4: Omigod,
it's Poppy!

ALL (Split by voice type)

41

Pop - py, Pop - py, Pop - py! _____

Pop - py, Pop - py, Pop - py! _____

Pop - py, Pop - py, Pop - py! _____

(cacophony)

gliss.

44

Tell us Pop-py how do you hand

Pop-py were you ex - pec - ting all the rave re- views?

Pop-py did you ex-pect the rave re- views? Pop-py how

47

- le all these in - ter - views?
Tell us Pop - py who are you wear -
do you hand - le in - ter - views? Pop - py

49

The whole_ wide world_ is now in love with you!
Tell us Pop-py. The whole_ wide world_ is now in love with you!
- ing, is it Jim-my Choo? The whole_ wide world_ is now in love with you!
are you wear-ing Jim-my Choo? Tell us

52

Pop-py the whole wide world is now in

Pop-py who are you wear - ing is it Jim-my Choo?

Pop-py how do you hand - le all these in - ter - views. Pop-py how do

Pop-py were you ex - pec - ting all the rave re - views? Pop-py were you ex - pec -

f *ff*

55

love with you, love with you! love with you! love with you!

Pop - py, is it Jim - my Choo, Jim - my Choo, Jim - my Choo?

you hand - le in - ter - views, in - ter - views, in - ter - views?

- ting all the rave re - views, rave re - views, rave re - views?

fff

ACT 1, SCENE 9

Later that week. Back in the NSI elevator.

TONY is in the elevator with SENECA, who grills him on his meeting with NERO and steals his lunch. TONY, ever the optimist, sees this as a good step forward in their relationship.

ACT 1, SCENE 10

The same day, the wardrobe department at Nero Studios; two dressing room doors, separated by a full-length mirror. Clothing on hanging racks.

MARCEL the stylist and two ASSISTANTS are gossiping about the latest, when JULIE and NATHANIEL come in for her Oscars fitting, hours late. Not a moment after JULIE is deposited in her dressing room, POPPY and ANDY arrive—hours early.

MARCEL enlists ANDY and NATHANIEL in a madcap plan to keep the two women from seeing each other until they've both said yes to a dress. As they dash around, the two men strike up a flirtation of their own; it turns out they have a lot in common.

In the end, ANDY and NATHANIEL succeed in getting the women to say yes, but only by giving each the other's first dress.

10. I Can See It

Briskly $\text{♩} = 80$

JULIE: Well? What do we think?

Piano introduction in 4/4 time, key of B-flat major. The right hand features a rhythmic pattern of eighth notes with a descending melodic line. The left hand provides a steady accompaniment of quarter notes.

4 NATHANIEL

Vocal line for Nathaniel: Ju-lie my God! This is the one. The stitch-ing, the co-lor, the cut is gor-geous.

Piano accompaniment continues with a consistent eighth-note pattern in the right hand and quarter-note accompaniment in the left hand.

8

JULIE: It's certainly blue. NATHANIEL

Vocal line for Julie: Ju-lie I'm sold! I think we're done!

Vocal line for Nathaniel: I can see it!

Piano accompaniment continues with the eighth-note pattern in the right hand and quarter-note accompaniment in the left hand.

12

Vocal line: One by one, their heads will start to turn. And

Piano accompaniment continues with the eighth-note pattern in the right hand and quarter-note accompaniment in the left hand. The right hand features triplets of eighth notes.

16

they can't help but star-ing, 'cause look at what you're wear-ing, the youn-ger gen-er - a - tion watch and

19

learn! Ju-lie your eyes! They say it all. They're glow-ing, you're glow-ing! I

23

know you know 'cause I _____ can see it.

NATHANIEL: It matches your eyes!

JULIE: My eyes are brown. Marcel! (*HE enters immediately.*) I'm not feeling it.

MARCEL: Try mauve, dear. Live dangerously.

(*Shoots NATHANIEL a look as HE guides her back into dressing room one.*)

28

33

(ANDY enters, crosses to NATHANIEL/)

ANDY: "Mauve!" "I'm not feeling it!" You know, I can hear every word she says out here!

NATHANIEL: I'm trying—

ANDY: Try harder! (POPPY'S door opens.)

POPPY (off): Ta da! (NATHANIEL quickly ducks, crouching behind some mannequins.)

POPPY enters, crosses to the mirror.)

37 ANDY

Pop-py in pink. I like a lot. It's fril-ly, it's fest-ive, and down-right gor-geous.

41

Pop-py, that's it. Girl, you look hot! I can see it!

POPPY: Is it—Too girlie?
ANDY: As if!

45

Girl next door with clea - vage down to here. The

49

run-way stops its run-ning, be-cause you're look-ing stun-ning, and Gla-mour names you "Wo-man of the

52

Year!" Pop-py, puh-leeze, you pull it off. Your boo-ty is bang-ing, you

56

best be-lieve that I _____ can see it.

POPPY (*Yells*): Marcel!

ANDY: Shush!

POPPY: Why are you shushing?

ANDY: Because I love fashion, to me this place is like church.

POPPY: But you're Jewish.

ANDY: Well, even more so. Turn, Muffin. I'll unzip ya, then I'll get Marcel.

(*ANDY unzips POPPY, HE all but pushes her back in. SHE giggles at this and exits as NATHANIEL enters.*)

60

64

NATHANIEL: She is so loud!
ANDY: Look. Let's just get through this, okay? Then I'll look forward to reading about this crazy day in your tell-all memoir.
NATHANIEL: As I'll look forward to reading your riveting tweet.
(NATHANIEL exits to JULIE'S room. ANDY smiles despite himself then exits into POPPY'S room. MARCEL exits (OFF) to find more gowns. LIGHTS UP on JULIE and POPPY.)

68

72

JULIE

Too

76 **POPPY**

(JULIE) Too tight. The
short. You're jo-king.

79
back, I love, the co - lor is - n't right. No fla - vor. Too
No shim - mer. No sass.

82
frum - py. Too bleh. Pass! If on - ly this were in a four. Mar -
Too clum - py. Pass!

85 (POPPY)

cel! Where is he?

JULIE

Mar-cel!

ANDY

He's com-ing.

God, I'm diz - zy!

NATHANIEL

An - dy, close the door. One se-cond.

88

An-dy? What's that? Is he com-ing? *Ta da!*

than-iel would you zip me up? Is he com-ing? *Ta da!*

Yes, dear. I— He's al-mosthere.

Of course, I— Yup! He's al-mosthere.

92 **ANDY**
 Pop-py it's wow! A per-fect fit. It's kil - ler. You

NATHANIEL
 Ju - lie it's wow! A per-fect fit. Ex-quis-ite. You

95
 look a - ma - zing. Pop - py I swear this one is it!

look a - ma - zing. Ju - lie I swear this one is it!

MARCEL: Strolling
 down the red carpet!

98 **POPPY**
 I can see it! Hand in hand with

JULIE
 I can see it! Hand in hand with

102

Ne - ro by my side. My

Ne - ro by my side. The crit-ics will be gush-ing.

105

God I think I'm blush-ing. But is it per-fect? Now I can't de - cide!

But is it per-fect? Now I can't de - cide!

108

ANDY

Pop-py say yes. This is the dress. Let's box it. You'll

NATHANIEL

Ju - lie say yes. This is the dress. Let's bag it. You'll

111

thank me la - ter I _____

thank me la - ter I _____

(At this point NATHANIEL and ANDY are each holding a dress. THEY wait for MARCEL to return with more options.)

NATHANIEL: Can't believe this.

ANDY: Don't kid yourself. You love it.

NATHANIEL: How long have you known that one?

ANDY: Since the fourth grade...as in, all of my frigging life. How about her?

NATHANIEL: Not sure, what millennium is this?

ANDY: Ha. What are we waiting for anyway. Just give me that one. I'll give you this.

NATHANIEL: No! We couldn't—could we? *(NATHANIEL and ANDY trade dresses.)* This is so wrong.

ANDY: We're co-conspirators now.

(NATHANIEL: and ANDY pass the "new options" into POPPY and JULIE.)

POPPY and JULIE: Oooohhh!!!

(POPPY and JULIE love their dresses! While THEY are off trying them on.)

115

119

123

127

NATHANIEL: Hey... **Poco rit.**

131 **Slower**
POPPY

Oo

JULIE

Oo

ANDY

What is it? Na - than - iel...real - ly?

NATHANIEL

An - dy, do you... oh, ne-ver-mind. It's not - hing.

135 **Poco accel.**

Ah

Ah

It's such a grind? I can see it!

An - dy, some-times

139

Ah

Oo

A stunning film de -

Fan - - cy clothes.

8va

142

Poco accel.

but. the truth is ra-ther bit- ing, 'cause

And while it's all ex - cit - ing 'cause

8va

145 **Tempo I**

none of this is hap-pen-ing to you.

none of this is hap-pen-ing to you. An - dy, would you...

148

I think I would. Yes, real - ly. I can't be - lieve that

Wait, real - ly? I can't be - lieve that

(POPPY and JULIE burst out of their dressing rooms, loving the dresses they are wearing...)

(...until they see each other.)

151

The musical score consists of five staves. The first two staves are vocal lines for Poppy and Julie, both in treble clef with a key signature of one sharp (F#). They sing the lyrics "Is that my dress?!" with a melodic line that includes a slur over the first four notes and a fermata over the final note. The third and fourth staves are vocal lines for Poppy and Julie, both in treble clef with a key signature of one sharp. They sing the lyrics "can see—" with a melodic line that includes a slur over the first four notes and a fermata over the final note. The fifth staff is the piano accompaniment, consisting of a grand staff with a treble and bass clef, a key signature of one sharp, and a common time signature. The piano part features a steady eighth-note bass line and a treble line with chords and melodic fragments.

ACT 1, SCENE 11

A little later, at the NSI Executive Office.

TONY and DREW catch each other up on Julie's movie, which they've been secretly trying to help move forward, but DREW warns him: don't get caught with the script. DREW exits.

JULIE enters, still wearing the dress from the previous scene, looking for NERO. Instead she finds TONY, and she unloads on him her feelings about POPPY.

11. She's Everywhere

(JULIE enters, screams, sees TONY, then her scream becomes a laugh.)

TONY: Ms. Wilshire! Is everything okay?

JULIE: I'm... Peachy, perfect—Poppy!

TONY: Poppy?

JULIE: Poppy here, Poppy there, popping out of everywhere. Poppy's busting out all over!!! As if all (gestures everywhere) "this" weren't complicated enough.

TONY: "This?"

JULIE: This: Nero and Me, Nero and Poppy, Us, Them, Her, Me. "Oh, but, we've all got careers, LIVES on the line." (sniffs) What's that smell? That [incredible] smell.

TONY: Oh, I think it's my lunch? Lobster rolls: From Urasawa? But I'm not really hungry. You want them?

JULIE: Are you joking? It's Oscar season—I can't eat!

TONY: (remembering) We have a bar!

JULIE: I can't drink! Oh fuck it. Let me at it. I'm sick of all these rules— (SHE helps herself to the bar.)

(off the scream) (off the laugh)

♩ = 122

The musical score is written for piano and voice. It begins with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 122. The score is divided into systems. The first system contains measures 1 through 4. The second system contains measures 5 through 9. The third system contains measures 10 through 13. In measure 10, the vocal line has a rest, and the piano accompaniment continues. In measure 11, the vocal line has a rest, and the piano accompaniment continues. In measure 12, the vocal line has a rest, and the piano accompaniment continues. In measure 13, the vocal line has a rest, and the piano accompaniment continues. The score ends with a double bar line.

5

10

(Safety) JULIE

Rule

14

One: as far as all the public is concerned, Mister Nero and myself are doing

17

swell. We're done, and though it's not a problem moving on, there's this

20

thing that makes my life a living hell. she's ev-ry-where.

23

She's on the side of ev-ry bus pass-ing by on the street. She's ev-ry-where

27

and ain't she sweet. Rule Two: if an-y-one should

31

quest-ion the af-fair, tell them "Ne-ro has his work and so do I." Too

34

true! While Ner-o's work-ing Pop-py, I'm here work-ing, well not work-ing, no I'm bare-lyscrap-ing

37

by 'cause she's ev-ry-where. She's on the front of ev-ry mag-a-zine I see at the

41

store. And when I start to think it could-n't both-er me an - y more, she's

44

sud-den - ly there. She's ev - 'ry - where. But

48

wait! In pay-ment for my sil-ence and ass-ist-ance N - S - I will get my mo-vie off the

51

ground. That's great! And I would keep as qui - et as a mouse if she

54

would-n't fuck-ing fol-low me a-round! But she's ev - 'ry-where. On ev'ry chan-nel ev'ry

58

night! And she won't go a - way. She's ev - 'ry-where and ev - 'ry

62

day. And so, as long as I can play their lit-tle game my ca-

66

reer has got a chance to stay a - live. And though I feel that I'm so

69

close that I can taste it, Lit - tle Miss'll guar-an - tee I won't sur - vive 'cause she's

72

ev - 'ry- where. She's got a pod-cast, 'cause of course of course of course OF COURSE SHE

75

does. And when I start to think that may-be life could be what it was, she's sud-den-ly there.

79 **Poco accel.**

At the gym, at the mall, at some ran - dom cast - ing

83

call, right on cue: she's there, too.

87

How she does it? Hell if I know, 'cause she's e - ven at my

91

gy - no. It's too much. The stress. I'm such a mess, and I ob-ess, but

94

there she is! And stand-ing in my dress! Christ, she's ev - 'ry- where.

97

If she could comm-an-deer my life, bet your ass that she would. She's

100

ev - 'ry-where ev - 'ry-where ev - 'ry - where! And

104

dam-nit, she looks good.

108

TONY (*takes a chance*): God, you're beautiful.
JULIE (*dry*): Yeah, I'm gorgeous.
TONY: It's more than that. You're a presence, a force of nature.
 You've always been this you, in my life.
JULIE: Really?
TONY: Ever since I was a little, little boy.
JULIE: Oh, gee, thanks.
TONY: It's nothing to do with age. It's just, I don't even remember
 a time of not knowing you.

Tenderly $\text{♩} = 60$ 109 TONY, *freely*

Ju-lie I'm sure that you know this but you're a star. Your per-for-mance as Dick-in-son won you the

113

Os-car. But that's on - ly a taste of the cre-dits and acc - o-lades that you've coll-ect - ed. You're

117

loved and a-dored and re - spect-ed. You're ev - 'ry-where. You're on the short-list of the

121

greats: Mer - yl, Hep-burn and you. You're ev - 'ry-where.

JULIE, still talking to TONY, thinks out loud: SENECA is hiding something. Why isn't her movie project moving forward? If she could only see the script.... TONY goes against DREW's warning and gives JULIE the script, telling her he's been working on it. She is amazed, and takes him out for a "real" drink.

ACT 1, SCENE 12

Montage: in and around NSI, the next few days.

EVERYONE is talking about TONY and how fast he is rising. Interspersed with music:

- JULIE admits to NATHANIEL that she slept with TONY (just the one time, to take the edge off!) and that he's been very helpful with her script.
- TONY reveals to POPPY and ANDY that he's been working on JULIE's secret project.
- SENECA complains to NERO about TONY, and NERO brings the subject back to JULIE's movie: why isn't it moving forward? SENECA stalls.
- TONY tells DREW that he is just about ready to push JULIE's movie into preproduction, behind SENECA's back. She's impressed, and tells him to get some rest, they'll bring all this to NERO tomorrow. Only... he's already shared it with NERO, without telling DREW.

12. Look At Him Now

♩ = 120

CHORUS 1

He used to be_ the kin-da guy_ that some, I guess,_ would call a mo-vie

3

CHORUS 2

geek. He used to be_ like you and me,_ he'd come on out_ for film club ev-'ry

7

CHORUS 3

week. He used to work_ some dead end job_ to try and make_ ends meet. Then

11

mo-vies back_ at his a - part - ment. Sleep. Wake up. Re - peat.

14 **CHORUS** **CHORUS 4**

Look at him now,_ he's slum-min' in it___ West Hol-ly - wood with the "you know who"s

16 **CHORUS** **CHORUS 1**

Look at him now,_ on the four-ti - eth floor_ with no-thing more_ than roof - top views.

18 **CHORUS** **CHORUS 2** **CHORUS** **CHORUS 3**

Look at him now,_ get rea-dy and strap in. Look at him now,_ he's mak-in' it hap - pen.

20 **CHORUS**

Look look look look look Look at him now.

22 **SEE SCRIPT: JULIE/NATHANIEL AND POPPY/ANDY DIALOGUE...** **JULIE**

He star-ted as a lit-tle lamb who

25 **POPPY**

ans-wered phones and real-ly that was all. He

28 **JULIE**

start-ed out by stri-king out he real-ly had his back a-gainst the wall. And

32 **POPPY** **BOTH**

who'd have thought he'd be of use. And who'd have thought I'd care. And

34

who'd have thought this no named no one would e-ven have a prayer.

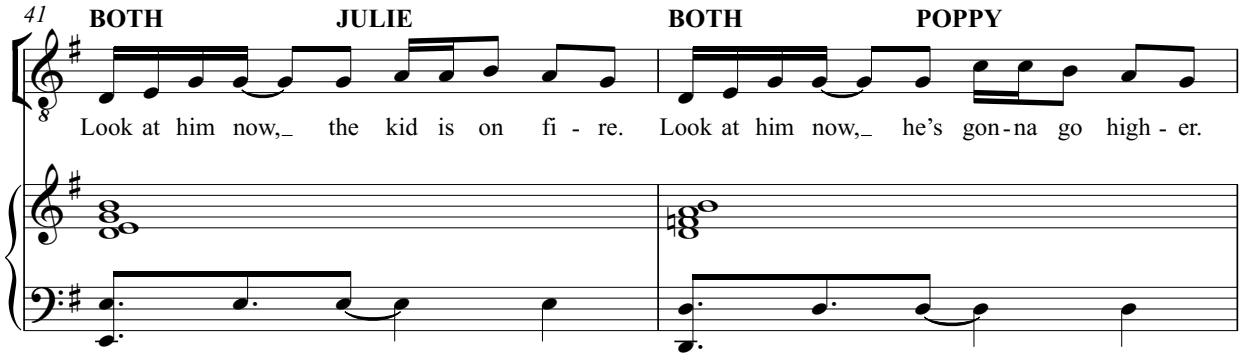
37 **BOTH** **JULIE**

Look at him now, he's mak-in' sug-gest - ions all of which I love so far.

39 **BOTH** **POPPY**

Look at him now, he's star-tin' to schmooze and pick-in' up cues it's so biz-zare.

41 **BOTH** **JULIE** **BOTH** **POPPY**



Look at him now, the kid is on fire. Look at him now, he's gonna go higher.

43 **BOTH**

SEE SCRIPT:
SENECA/NERO DIALOGUE...



Look look look look look Look at him now.

47 **CHORUS**



Look look at him now. Look look at him now.

SENECA **JULIE**

Am I right? He's everywhere.

51 **CHORUS 1/3**

(Look at him now. Look at him now.) (Look at him now. Look at him now.)

CHORUS 2/4

Right place! Right time!

POPPY

Go - ing up, — be - cause you're

53

(Look at him now. Look at him now.) (Look at him now. Look at him now.)

Right place! Right time!

+ CHORUS

eith - er go - ing up — it's not a

55 **CHORUS 1/3**

(Look at him now. Look at him now.) (Look at him now. Look at him now.)

CHORUS 2/4

mat - ter of if _____ but know-ing who and what _____ and when.

57

Look look at him now. _____

Look at him now. Look at him now. Look at him.

59

Look look at him now. _____ Look at him

Look at him now. Look at him now. Look at him

SEE SCRIPT:
DREW/TONY DIALOGUE...

61

now.

now.

64

DREW

You used to be___ this lit - tle shit___ who

mp

66

ne-ver thought to look be-fore you'd leap. It

69

used to be, you'd dis-a - gree, and then dis-cov-er you were in_ too deep.

72

You used to al - ways bitch and moan_ 'bout ev-'ry thing you knew. I

75

shoul-da known that some-how some-day, you may-be might come through.

78 **DREW**

You're mak-in' con-nect - tions no one else_ had made be - fore.

CHORUS

Look at him now..

80

You're com-in' in hot_ and like it or not_ they can't ig - nore.

Look at him now..

82

Com-pare and con - trast it. You're grow-in' up fast, kid.

Look at him now.. Look at him now..

84 **CHORUS**

Look look look look look _____ Look at him now.

86

*p decres.
poco a poco*

92

fade out

NERO, impressed with TONY's work on the movie, convinces TONY to take full credit, leaving out DREW and JULIE's contributions. As a reward for his good work, he tells TONY to meet him at midnight at the club.

ACT 1, SCENE 13

The Club.

TONY arrives at the club where all the beautiful people are dancing. He looks for NERO, but is surprised to find POPPY instead. They dance. They kiss. Cameras flash.

POPPY slips away, telling TONY to come find her in a few minutes.

13. Real

♩ = 64

TONY

I can't be-lieve I'm stand-ing here... I can't be-lieve I'm danc-ing with_ you.

5

Close e-nough to take your hand. Close e-nough to e-ven kiss_ you.

(THEY kiss. Someone takes a photo. Then someone else.
TONY and POPPY hardly notice, THEY look only at each other.)

9

POPPY

(THEY kiss again.)

Kiss me a- gain... Kiss me a- gain...

14

pp

(Now, all at once, a barrage of people taking videos and photographs. The flurry breaks the spell.)

TONY: Oh boy—(seeing the crowd gathered) oh boy.

POPPY: Yeah, this kind of always happens...sorry.

TONY (Still romantic): Oh. It's just our stars, and they're everywhere. (Tries to kiss her again)

POPPY (Realistic): Wait a few minutes, then meet me outside.

(TONY nods. POPPY exits. PEOPLE who were photographing try to follow POPPY off. A BOUNCER steps in, THEY disperse.

TONY tries to figure things out.)

16 $\text{♩} = 132$ **TONY** "Who needs the moon?" "We have the stars."

He says: She says:

22 **Freely** **With wonder** $\text{♩} = 96$

That's how it hap-pens in the mo-vies. But she's real.

27

She's real. She's not a

31

for-ty foot pro-ject-tion, or some wri-ter's re-coll-ec-tion of a girl— he knew back when. She's

34
 real. And for a mo-ment she_was here_and made the whole world dis-a - ppear, can we do

37
 that a - gain?_ Can we dance as if__we're stand-ing in my li-ving room? Can we

40
 sway as if__ the world would ne-ver know? Can I wrap__ my arms_ a-round her waist and

43
 hold her__ close? Can I tell her not to go?_ She's

46

real. She's not some char-ac-ter_ cre-a - tion stemmed from my im-a - gin-a - tion. I still

49

feel her hand in mine. She's real. And I'm still lost in-side her eyes. I guess it comes

52

as no sur-prise. Is this a_ sign_ that we're meant for more_than cam-^ras in a

55

crowd-ed room? That this might be some-thing more than just to-night?_ That we're

58

more than just a head - line for their gos - sip mag - a - zines? No, I

60

know this could be so much more. I know this could be right. Why not?!?

62

There's no rea - son I can see. 'Cause if life is like the mo - vies, cue the

65

scene where she runs in to tell me why not.

68

Why _____ not! If I could be with Pop-py then there's

71

no-thing that could stop me. I could bring to life the stor - ies that I

73

want-ed to. If there's some-thing that I want it's mine to

75

take. I won't be the guy who's stand-ing by, con -

77

tent to sit and wait... I know a - ny - thing_ worth a - ny - thing_ needs

79

some-one who can make it real. She's

82 *(Lights up on POPPY and NERO.)*

real. She's real.

85 *(POPPY and NERO kiss.)*

She's real.

p

TONY ends the song with a bottle of champagne and two glasses, thinking of the night ahead with POPPY. On the other side of the stage we see POPPY and NERO kiss.

Intermission

ACT 2, ENTR'ACTE

Screens show paparazzi photos and videos from the club—TONY and POPPY dancing, the kiss from many angles, perhaps TONY standing alone with the bottle of champagne.

14. Entr'acte / Tell Us (Reprise)

ANNOUNCER: TMZ Exclusive! Poppy smooching mystery man!

$\text{♩} = 160$

REPORTERS 2/4
Tell us

REPORTERS 1/3
Pop-py is he___ your boy - friend 'cause we need to know

Pop-py did you___ do more___ or did you take it slow?

Tell us Pop-py is this___ le - git_

9

Tell us Pop-py. is he___ the one?___ Is he your Ro-me-o?
 ___ or is it all for show? Tell us

12

REP. 4

Pop-py is he___ the one?___ Is he your

REP. 3

Pop-py is this___ le - git___ or is it all for show?

REP. 2

Pop-py did you___ do more___ or did you take it slow? Pop-py did you

REP. 1

Pop-py is he___ your boy - friend'cause we need to know Pop-py is he___ your boy-

f *ff*

15

Ro - me - o? Ro - me - o, Ro - me - o, need to know!

Pop - py, is it all for show, all for show, need to know!

— or did you take it slow, take it slow, need to know!

- friend 'cause we need to know, need to know, need to know!

fff

The musical score consists of five systems. The first four systems are vocal lines with lyrics. The fifth system is a piano accompaniment. The score is written in 2/4 time, with a key signature of one flat (B-flat). The tempo and dynamics are not explicitly marked, but the *fff* marking is present in the piano part.

ACT 2, SCENE 1

Lights up on an amorous couple in bed—it's ANDY and NATHANIEL. They swap some gripes about the women they serve, and indulge in a little game of who-has-it-worse.

15. You've Got Me

NATHANIEL: Don't underestimate yourself.
ANDY: Whatever.

Swung, $\text{♩} = 60$ **ANDY**

You've got a job that lets you live in the hills... You've got a client who is
p nice and easy

5
 pay-ing your bills. And I've got what? I've got whiskey and pills? **NATHANIEL**
 And you've got me!__

9 **ANDY**
 I've got a shoe box in the west of L A... I've got a credit card I

13 (ANDY)

don't e-ven pay... You add it up, and suf-fice it to say—

NATHANIEL

That you've got me!...

17 ANDY

Yeah, I've got you... Yes I do... I've got some

20

chron-ic de-press-ion, a sub-stance ad-dic-tion or two and I've got you...

NATHANIEL: You'll see. By tomorrow Poppy'll say or do something thoughtful and adorable and you'll fall in love all over again.

23

26 **NATHANIEL**

You've got a friend who loves you more than you know. You've got a bo-dy like you're

29 **ANDY**

(NATHANIEL)

And you've got me!___

Just-in Ther-oux... And I've got what? I've got pastr-ies to go?

33 **NATHANIEL**

I've got a job where peo-ple treat me like shit... I've got a clo-set full of

37 **ANDY**
 That you've got me!___

(NATHANIEL)
 clothes that don't fit.___ You add it up, and you've got-ta ad-mit—

41 **NATHANIEL**
 Yeah, I've got you.___ Yes I do.___ I've got a

44
 long list of all - er - gies, lac - tose in - tol - er - ance too, and I've got you.---

A bit faster

46

ANDY
You've got your share of bag - gage, and I've got__ more.__

NATHANIEL
__ You've got your share of bag - gage, and I've got__ more.__

50

And yet de - spite your dam - age, I'm start - ing to see, _ e - mo - tion - al - ly, _ if

And yet de - spite your dam - age, I'm start - ing to see, _ e - mo - tion - al - ly, _ if

54

I've got you and you've got me then may - be we can be a We!__

I've got you and you've got me then may - be we can be a We!__

NATHANIEL: So, how about a date then? Outside these four walls.

ANDY: Mon dieu, we can't be seen together—our factions are at war!

NATHANIEL: Yeah, aren't you tired of other people's wars? No, I want a date, with glassware and candles.

ANDY: You have glasses, we have candles.

NATHANIEL: I'm not talking the center table at Catch, okay? Let's just find some remote hole in the wall and jump in.

57 *8va*

A bit faster

ANDY

You've got your share of bag - gage,

NATHANIEL

You've got your share of bag - gage,

61

65

and I've got_ more... I've got more! I've got more! But I'm start-ing to see_ you

and I've got_ more... I've got more!_ But I'm start-ing to see_ you

69

might be the key— and may-be ev-'ry-thing I need is now in reach 'cuz you've got me!

might be the key— and may-be ev-'ry-thing I need is now in reach 'cuz you've got me!

72

— And I've got you.— Yes I do.— I, I've

— I've got you.— Yes I do.— I, I've

76

g - g-g-g-got you.— I've got you!—

g - g-g-g-got you.— I've got you!—

ACT 2, SCENE 2

A few days before the Oscars, at upscale restaurants, bars, and clubs throughout LA.

It's the countdown to the Oscars, and NERO, POPPY, and TONY hit the town night after night. TONY has fallen uncomfortably into the role of POPPY and NERO's "beard"—him being seen out with POPPY is good for business, as it keeps the press away from POPPY and NERO's relationship. But TONY hopes there might be something more to his relationship with POPPY.

ACT 2, SCENE 3

One day before the Oscars, at the Beverly Wilshire.

Lights up on (another) amorous couple in bed, only this time it's POPPY and NERO. It's Saturday morning, one day before the Oscars. POPPY is eager to move things forward with their relationship, to go public with it, but NERO reminds her of the plan: they can be together in public later, after she wins her Oscar, and after JULIE amicably leaves him. He kisses her goodbye.

16. Any Other Man

Freely, $\text{♩} = 60$ POPPY

Kiss me a - gain... Kiss me a - gain... Kiss me a - gain and a - gain and a -

6 NERO: Later, later hmm? **Casual, flexible** $\text{♩} = \text{c. } 54-60$
(POPPY)

gain. A - ny oth - er man at a - ny giv - en time would drop a - ny - thing at all for

11 NERO: Well, baby, would you rather I—

me. He'd be here. No quest - ions. Don't you a -

15 **NERO:** I know, I know. **NERO:** Sure, but—

gree? A-ny oth-er man would find a way to stay and I could make it worth your

poco cresc.

19 **NERO:** Oh, really? **Poco accel.** **NERO:** (groans) Poppy...

while. Ca-ress - ing, un - dress - ing Ex - plor - ing

cresc.

23 **NERO:** Hmph.

ev - 'ry inch but you can go. I don't mind. I know_ where we stand._

sub. mp

28 **Rubato**

We can stay un - de - fined e - ven though I can't im - a - gine

32 **A tempo**

a - ny oth - er man would e - ver miss a chance to have me in the way you do.

36

But Ne - ro, I don't want a - ny oth - er man _____ but you.

NERO: Call Andy. Use the spa here. Make a day of it.

POPPY: I told you Andy needs time to himself. All right, I'll call, I'll call.
(*NERO leaves.*)

41

mp

46

Rit.

You can go. I don't mind.

mp

50

I know where I stand. Left a-lone. Left be-hind.

mp

8va

54 **Driving forward...****A tempo**

Jes - us Pop - py don't be stu - pid, a - ny oth - er man with

mp *f* *mf*

57

a - ny bit of sense would be here when you need him

sim.

59

Poco rit.**POPPY:** (she dials the phone) Hiya Tony Tadpole.

most.

mp

62

Accel.**Rit. to end**

8th

ACT 2, SCENE 4

That evening at the dive bar.

TONY has made copies of JULIE's script and is planning to have the FILM CLUB read through it, to get their feedback. DREW is losing her mind over how risky and out-of-bounds this whole idea is, all the more when POPPY shows up to read JULIE's part. Once again, TONY brushes off DREW's concerns.

ACT 2, SCENE 5

Later that night, at Tony's apartment.

FILM CLUB has just left for the night, leaving TONY, POPPY, and DREW in Tony's tiny apartment. DREW cleans up and tries to tell TONY—don't sleep with POPPY! TONY reassures her he won't. DREW leaves, and TONY and POPPY talk about the script for JULIE's movie. In fact, POPPY tells TONY, she hated it, and wonders who the audience is for a movie like that. TONY reassures her, there's an audience.

17. When The Lights Go Out

POPPY: No offense, but how would you know?

$\text{♩} = 66$

TONY

How would I know? Well, you see this a-part-

- ment? That com-bo of book-case and pan-try is sor-ta un - ique.

Well, it's po-ver-ty chic. A two bur-ner stove in a

shoe-box a-part - ment. This fu-ton is what I come home to ev -'ry night.

38

And I guess that's all right. But when I need

46

some-thing more that's what mo-vies are for.

52

'Cause when the lights go out, I'm lost in space, or drifting off to sea.

60

And when the lights go out, there's not a trace of where I used to be.

68

From Gring-otts to Gon - dor, to the Wild__ Wild West, when I just want to

74

dis - a - ppear, that's when the light__ go out,__ and I can be

81

an - y - where,__ an - y - where but here.__

89

Peo-ple want more than the

97

life that they're liv- ing.. 'Cause pun- chin' a clock feels more like a slap in the

105

face. And that's al- ways the case. It's hard to ig - nore

115

all the shit that you're gi- ven.. 'cause it piles up for miles up for

123

days on days on end so then why not pre- tend that when the lights___ go out,

132

— you're Al - an Swann, or Eve, or Ann - ie Hall. And when the lights— go out,

140

— you're Jean Val-jean, or an - y - one at all. If Har-ry met

148

Sal - ly you want to be-lieve— that you could meet some-one too.

154

That's when the lights— go out,— and you can be an-y - one.

161

I could be an-y - one. We could be To-by and Co - ral try-na

169

find our way home, or Jim-my and Dot - tie in a league of our own, Li-ttle Miss

176

POPPY **TONY**

Pig-gy and Ker-mit the Frog— Dear God. So may-be not Har-old and Maude?

183

POPPY **TONY** **POPPY**

Wes-ley and Butt - er-cup's as good as it gets, or Ron and Her-mi - one, wi-zards with be

190 **Rit. poco a poco** TONY POPPY

- ne-fits. Ba-by and John-ny. Or Sey-mour and Au-drey. Or

195 **Allargando** TONY POPPY **A tempo**

Ton-y and Pop-py and Ne-ro. Peo-ple want

202

more than the life that they're liv-ing... So

209

rath-er than hop-ing for days on days on end,

216 (POPPY)

why not pre - tend that when the lights go out, we're

TONY
why not pre-tend that when the lights go out, we're

223

lost in space, or drif - ting off to sea. And when the lights go out,

lost in space, or drif - ting off to sea. And when the lights go out,

230

there's not a trace of who we used to be. When the lights

there's not a trace of who we used to be.

As the song ends, TONY and POPPY kiss. Lights fade out.

ACT 2, SCENE 6

At Tony's, Nathaniel's, around town, then at NSI. Continuous.

The next morning, the day of the Oscars. POPPY slips out of TONY's (now open) futon and sends a tweet from her phone: "Can't say too much, but I'm really excited about this one. #newmovies"
Chorus of fans, the FILM CLUB, and others pick this up excitedly. It's all anybody can talk about.

18. Did You Hear?

Freely **POPPY**

Can't say too much, but I'm real-ly ex-ci-ted a- bout this one.

5 **Slowly building** $\text{♩} = 144$ **CHORUS 2**

Hash - tag new mov - ies. Can't say too much, but I'm

mp

8 **CHORUS 1**

CHORUS 2

real - ly ex - ci - ted a - bout this one. Hash-tag new mov-ies. Can't say too much, but I'm

CHORUS 3

Can't say too much a-bout this one. Hash-tag new mov-ies. Save and re- tweet...

12

real - ly ex - ci - ted real - ly ex - ci - ted real - ly ex - ci - ted

real - ly ex - ci - ted a - bout.

Save and re - tweet Save and re - tweet

15 **Energetic** ♩ = 166

Can't say too much

Can't say too much, but I'm

Save and re-tweet re-tweet re-tweet re - tweet! Re-tweet!

18

What does she mean? Is she talk-in' 'bout the Os-cars? Oh!

real-ly ex-ci-ted a-bout Hash-tag new mov-ies.

Re-tweet! Re-tweet!

21

Hash-tag new mov-ies. Oh, O M F

Hash-tag new mov-ies. Can't say too much, but I'm real-ly ex-ci-ted a-bout

Save and re-tweet! Re-tweet!

24

G! Hash - tag ob - sessed! Hash - tag new mo - vies
 this one.
 Can't say too much, — Wow — Hash - tag ob - sessed! Hash - tag new mo - vies

27

CHORUS 1/3

The Os - cars have - n't e - ven be - gun, — and we're

CHORUS 2

Re - tweet! and we're

30

ALL

act - ing like she's al - read - y won. —

32

CHORUS 1

Did you hear, did you hear, did you hear a-bout Pop-py! Now she's all

CHORUS 2

Did you hear, did you hear, did you hear a-bout Pop-py! Now she's all

CHORUS 3

Did you hear, did you hear, did you hear a-bout Pop-py! Now she's all

35

— we can talk a-bout. Did you see, did you see, did you see that she's

— we can talk a-bout. Did you see, did you see, did you see that she's

— we can talk a-bout. Did you see, did you see, did you see that she's

38

work-ing on some - thing new___ and we're freak-ing out! The

work-ing on some - thing new___ and we're freak-ing out! The

work-ing on some - thing new___ and we're freak-ing out! The

41 **ALL**

Os - cars may be happ -'ning to - night___ but

43

what we're see - ing now is more___ ex - ci - ting.

45

Can't say too much, but I'm real - ly ex - ci - ted a - bout

47 **Fade out as scene continues**

51

The new rumor around town is that POPPY is taking over JULIE's part in the movie. Someone snapped a picture of POPPY holding the script at the dive bar, and it's everywhere. SENECA is furious, ANDY and NATHANIEL are spinning, and TONY is nowhere in sight.

TONY comes into the office walking on a cloud—he tells DREW, it happened! He and POPPY slept together, and he's in love. Before DREW can talk some sense into TONY, JULIE arrives, worked up by the rumors and demanding to see NERO. And for once, he's there.

But just like that, it's done: JULIE *is* off the movie, to be replaced by POPPY. TONY, NATHANIEL, and JULIE process the news at a nearby bar. TONY lets slip that he showed POPPY the script—JULIE is furious, and NATHANIEL accuses of him of being a double-agent. TONY suggests that JULIE direct. JULIE, still angry at TONY but in need of a next move, invites him to the Oscars as her date. If he's been seen around town with POPPY, maybe he can be useful to her now, too.

ACT 2, SCENE 7

That afternoon, in the executive men's room at NSI.

TONY calls up FILM CLUB to berate them for photographing POPPY with the script. Then, as he gets ready for the OSCARS, images of POPPY, JULIE, and DREW appear in the mirror as their voices echo in his head.

19. Look At Him Now (Reprise)

TONY, on the phone:
Hey, Melissa? What the fuck were you thinking?!

$\text{♩} = 92$
CHORUS

Look at him now._____

Look at him now._____

mp

TONY, on the phone:
Posting pictures of a private reading!
I need you to— You know what. Never mind.
You guys have done enough already.

JULIE: Look at him, just because I'm taking him to the Oscars, he thinks he's the cat's meow.

5

Look at him now._____

Look at him now._____

Look at him now._____

mf

POPPY: Look at him, just because I slept
with him once, he thinks he is all that.

9

Look at him now.

Look at him now.

Look at him now.

DREW: Look at him, just because I'm a little
in love with him, he thinks he can walk all over me.

11

Look at him now. Look at him

Look at him now.

Look at him now.

Dialogue continues in script.

End music abruptly at soonest ↓ after "She doesn't love him like me. Look at him."

14

now, _____ Look at him now, _____ Look at him

(Add 2nd time)

Now, _____ now, _____

(Add 3rd time)

Now, _____ Now, _____

18

now, _____ Look at him now, _____ Look at him

now, _____ now, _____

Now, _____ Now, _____

NERO enters, surprised but not surprised to see TONY in the executive men's room. SENECA stumbles in with a half-baked plan to quash the rumors and mess: NERO should retire, go off and marry POPPY, and SENECA will direct JULIE in the movie!

Too little, too late; NERO prefers TONY's idea of having POPPY star and JULIE direct. Finally wise to SENECA's schemes to delay JULIE's project, NERO tells SENECA they'll be announcing his retirement tonight, and TONY will take his place as NERO's right-hand-man.

ACT 2, SCENE 8

The Oscars.

TONY walks the red carpet with JULIE, who is drunk, and completely unmoored at being fired from her own movie. She shows TONY with glee that she brought her gun, because, it just felt right to bring it. And no one frisks the stars.

DREW arrives and has it out with TONY over his idea to have JULIE direct. TONY still thinks it's the right move. While they argue, JULIE pulls herself together and slips away with her gun.

Transition to: backstage at the Oscars, where people are milling about; two ACCOUNTANTS from Price-Waterhouse sit off to one side, licking envelopes; SENECA is giving an interview to a few REPORTERS. Everyone jumps when they realize JULIE has a gun. TONY and DREW run in just as she points the gun at SENECA.

20. Now You See Me

(JULIE points her gun at SENECA.)

DREW: Ms. Wilshire! He's not worth it.

JULIE: And what, accept whatever comes next? (to TONY) You were right about one thing—any move is better than rolling over. Otherwise you just... disappear. And I used to be everywhere.

Like a slightly off-kilter vaudeville music-box ♩ = 58

Piano introduction in 3/4 time, marked *mp*. The music features a melodic line in the right hand and a bass line in the left hand, with a *8^{vb}* marking below the bass line.

10 **JULIE**

Now you see me, now you don't. That's the

pp
ppp

Vocal line for Julie starting at measure 10. The piano accompaniment includes a *pp* marking in the right hand and a *ppp* marking in the left hand.

17 (8)-----!

sto-ry of life in this town. Now you see me, now you don't.

Vocal line for Julie starting at measure 17. The piano accompaniment continues with the same texture.

24

One day you're on the top of the heap then you're plum-met-ing down, down...

Vocal line for Julie starting at measure 24. The piano accompaniment concludes the piece.

32

I won - der if you'll re - mem - ber me when I'm done.

39

(Is-n't this fun?) Well, I have a hunch that you won't. I'm re - place - a - ble— now you

TONY: You're not replaceable, you're—

DREW: Shut up, Tony.

JULIE: YEAH, shut up, Tony. Oh Drew, Drew, sweet Drew—SMART Drew—you're just like me, stuck here living out the whims of a bunch of BOYS.

47

see me, now you don't.

55

Now you see us, now you don't.

62

That's the Hol-ly-wood high-stat - tus quo. Now you see us, now you

69

don't. We've been work-ing our ass - es off too long with noth-ing to show.

76

So, I won - der if they'll app - re - ci-ate

82

JULIE: HAH.

what we've done. I have a hunch that they

89

won't. We're ex - pend - a - ble— now you see us— And

95

I _____ had the nerve to grow old-er. I'm sor-ry! And

103

I _____ still have things that I want. I'm sor-ry! Now

111 **Poco accel.**

some-one should pay,___ make it stop,___ turn back the clock._____

118

Who's to blame, tell me who, is it

123

you?

(JULIE points her gun at the ACCOUNTANTS.)

ACCOUNTANTS: *(Gasp)* Whoa now, hey! Hey!

TONY: They're accountants, don't. They're innocent. For the most part.

(JULIE points it at the PRESS.)

JULIE: Aha! The press! Ha!

PRESS *(ad libs):* We're just doing a job / I'm too young to die / I hate Oscar season!

(Finally, SHE points the gun at the Oscar statue.)

TONY: Not the statue!

DREW: Wait, why not the statue?

TONY: It's—it's steeped in history. Think of all it represents.

JULIE: Seriously?

129 **Tempo I**

Now they see you, now they don't. It'll hap-pen to you be-fore long.

137

Now they see you, now they don't. They'll de - cide you have noth - ing to

144

give when you know that they're wrong, wrong, I won - der

151

if you'll re - mem - ber me when they do when it hap - pens to you.

158

(SHE remembers the gun.)

I have a hunch that you won't. I'm in - vis - i - ble.

165

I WAS in - vis - i - ble _____ now you see me,

171

now you see me, now you see me. _____

(NERO and POPPY enter; on a platform directly behind TONY and DREW.

TONY and DREW have not seen them yet, but JULIE has, she takes careful aim.)

JULIE (*cool as ice*): Aha. Bing-fucking-go.

DREW: I knew it, Tony! She's shooting us! Tony!

TONY: No. Not us—look!

(TONY and DREW turn: JULIE'S gun points to POPPY and NERO!)

DREW: Oh, no, no!

TONY: Julie—don't! Poppy, look out!

(BANG: The gun goes off: It is so loud. Then in "slow motion" everyone responds:

TONY runs toward POPPY. But NERO grabs POPPY, and using her as a human shield,

makes his escape. When TONY is steps away from them, NERO pushes POPPY toward

TONY. NERO then runs, hiding behind the big statue. At the same time; DREW charges

JULIE, wrestling her for the gun. In the back and forth the gun goes off. The bullet wings

SENECA who is nowhere near any of this.)

179

$\text{♩} = 110$

mf

Sub

After SENECA is shot, NERO quickly manipulates the press into thinking that SENECA, in fact, had the gun, and this was all a disgruntled retaliation over his retirement.

ACT 2, SCENE 9

Later that evening; the rooftop garden at NSI.

TONY finds POPPY on the roof, holding her Oscar, with NERO, who is mixing drinks. NERO shares the good news: POPPY has agreed to marry him. Turns out, JULIE's bad behavior at the Oscars tonight meant they could push up their timeline.

TONY congratulates them. NERO challenges TONY: *you* love her, don't you? Why aren't you trying to stop me? TONY sputters, replying that he never even realized he could ask.

NERO disagrees—if there's one thing TONY has done since day one, it's ask. He's been asking for power, for his position at NSI, going after what he wants with every fiber of his being. And now that he's proven his commitment to NERO and NSI by letting POPPY go, he'll get it: NERO and POPPY are going away on a year-long honeymoon and TONY will be acting head of NSI.

But: it is an empty promotion. The movies for the next five years have all been chosen. TONY will be nothing more than a rubber stamp. POPPY and NERO exit, and TONY glimpses the future: the colorless world of NSI swirls around him, and he is unhappy. He looks back and realizes with regret that he wasn't the hero of his own story.

21. And The Credits Roll

Freely ♩ = 100

TONY

Fade out. The mo-vie's al-most played out. And look at where you

5 Flowing ♩ = 62

are. You've got the job.____

12

You've got the off-ice on top of the world.____ You've got thous-ands of part-ies, pre-mieres

19

____ for att-end - ing. Hap-py end - ing____ right? You've got your

26

name on the con - tracts. You're call-ing the shots.

33

You've got the who's_ and the what's and it's you who's con - nect - ing the dots.____

39

So you're liv-ing_ the dream____ now in - stead of pre-tend - ing. Hap-py end-ing____

46

right? And the cre-dits roll,_____

mf *pp*

with pedal, shimmering

53

and the cre-dits roll. You got

59

ev - 'ry-thing you want-ed. Was it ev - 'ry-thing you thought it would

65

be? It on-ly cost Ju-lie's car-eer and Pop-py's re - spect.

72

You've on-ly wronged Drew and the film club in ways you could

78

ne-ver cor - rect. It on - ly took sell-ing_ your soul_ to com-plete your as-cend-

84

- ing. Hap-py end-ing_ right? And the cre-dits roll, _

sim.

91

and the cre-dits roll. _

96

Well you want - ed it, _ you got it. Are you

*(In his mind—on the screens—TONY revisits
how his story brought him here.)*

102

ev - 'ry - thing you want - ed to be? Play it back.

108

En - ter our he - ro... Play it back. Right place, right time. Play it

114

back... Go - ing up... Would you look at him now,

120

look at him now. Play it back. She's real... Play it

126

back. When the lights go out. Play it back to see— Ju-

131

- lie— with a gun in her hand.— play it back to see— ev-ry - thing

136

Ne-ro had planned.— Play it back to see— To - ny watch the

141

end-ing be - gin— but the good guys al - ways win.

147

Play it back. Play it back. 'Cause the good guys al - ways win. Play it back. Play it

153

back. 'Cause the good guys al - ways win. Play it back. Play it back. Play it

158

back. Play it back. Play it back. And the

164

cre-dits roll,

ACT 2, SCENE 10

Some time later at NSI.

DREW and TONY are in the office, though TONY is only going through the motions, clearly unhappy. DREW asks why he doesn't just leave. Then she goes to her drawer, takes out one of her beloved scripts, and sighs.

TONY has an idea. He asks DREW what's wrong with that one ("too Spielberg") and says to send it to Spielberg, with their compliments. Next! DREW is startled, but goes along. They start going through her drawer, sending the scripts to their proper homes, setting them free—even though it will surely get TONY fired, his last act at NSI will be to help more movies get made.

21. Finale / Big Picture (Reprise)

Freely ♩ = 124

TONY:

DREW:

Tony.

If you real-ly want it then the script is yours.. Take it. Drew, come on..

No more hid-ing mov-ies in the bot-tom drawers, we got-ta

take this chance be-fore it's gone. This is what you've al-ways want-ed,

DREW: This is the dumbest idea you've ever had.

now it's time to start. Go make a big pic-ture. Make a

DREW: They're gonna
fire you for this.

15

big pic-ture. Make your big pic - ture.

DREW: Okay! I'll take it to Dreamworks!
It's more their speed anyway.

TONY: Get yourself a place on the team,
tell them we will release you for one year.

20 $\text{♩} = 94$

DREW: Tony!

TONY: Alright two—gee, you drive a hard bargain!
Open up that drawer—what's next?

25

DREW: You're sure this is what you want?

29

34 **TONY**

I used to care a - bout mak - ing my

mf *p*

39

mark, be - ing on top, see - ing my name on the post -

44

- er, but now I see ____

mp cresc. poco a poco

49

the place for me ____

54 $\text{♩} = 82$ *(TONY dials his cell phone.)*
TONY: Melissa? I'm sorry.

58 **TONY:** I need your help. *(FRIENDS appear, holding up scripts.)*
FRED
 It's like *Dog - ma,* but with a

63 **DEAN**
 lit - tle *King - Kong -* Got it! *Psy - cho* but it's a rom - com. Yup!

66 **MICHELLE** **ROGER** **TONY**
Clue - less meets *Die Hard.* *The Shin - ing* meets *Wall - E.* *The Sting* but set in space.

(*FILM CLUB* continue finding scripts, passing them to each other.
ENSEMBLE enter as bike messengers, delivering scripts.)

69 **ALL**

Next! Go a- gain, go a- gain, go a- gain and keep

72 **TONY**

play-ing that's how we are a part of it. Know-in' who, know-in' what,

75

know-in' when is why here at film club I'm at the heart of it.

(*FILM CLUB* exit to deliver their last scripts.) **DREW:** Only one left. **TONY:** *If Wishes Were Wonders.* **DREW:** Are you thinking what I'm thinking?

78

mf *mp*

(TONY appears at Julie's door. JULIE, wearing a bathrobe and an ankle monitoring device, opens the door and folds her arms. As TONY explains—in pantomime—her expression softens, and when he hands her the script, she wraps him in a hug.)

84 **Simply** ♩ = 140

89

(TONY exits. JULIE whips off her bathrobe revealing a beautiful gown underneath, and we are transported one year later, to the premiere of *If Wishes Were Wonders*.)

96 ♩ = 156

ANNOUNCER 1: Live from the red carpet—it's the premiere of *If Wishes Were Wonders*, Julie Wilshire's knock-out, drag-out, sure-to-be-hit-of-the-summer. And dare I say, Oscar-bait, isn't that right Dave?

99

ANNOUNCER 2: Oh, absolutely Dave. Though it's no surprise we've got a hit on our hands when you consider the talent involved.

103

ANNOUNCER 1: Here's Julie, stunning as always.

JULIE: Who's ready for a movie?!

107

JULIE: I'm so thrilled to be doing what I love and telling this story.

111

JULIE: This film wouldn't exist if not for my brilliant co-producer... *(SHE reaches into a crowd and pulls out a nervous, glammed-up DREW by the hand.)*

115

Rit.

JULIE: This woman has the best eyes and ears in the biz, and we're announcing tonight: this movie is only the beginning.

119

$\text{♩} = 90$

DREW: We've got three films in the works for next year.

123

Rit.

JULIE: Our own production company. (*SHE gives DREW's hand a squeeze.*)
No more waiting for someone else to say "yes."

127 $\text{♩} = 80$
mf grand

(*A row of plush red movie theatre seats rolls on stage and the whole company enters, including SENECA, ANDY and NATHANIEL, even NERO and a very pregnant POPPY. THEY take their seats.*)

133 **CHORUS**

We've been wait - ing, we've been rea - dy, let the mo - vie

138 **Rit. Freely**
TONY

start _____ It's a big pic - ture, and now I'm gon-na play _____

142 ($\text{♩} = 72$)

my part.

(*TONY turns, takes his place, not in the throes of fame, but in the row of seats. LIGHTS FADE, a movie begins. **END OF PLAY.** During BOWS, credits roll onscreen, and at the very end we see: "Special Thanks To: Tony Jackpot"*)