CONVENIENCE

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PIANO/VOCAL

Book, Music and Lyrics by
GREGG COFFIN

PIANO REDUCTION BY
GREGG COFFIN and DON KOT

ORCHESTRATIONS BY
MICHAEL GRIFFIN, DON KOT and GREGG COFFIN

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conVENiENCE

Produced by GEVA THEATRE CENTER, Rochester, New York
Opening Night, May 18, 2002

Production Directed and Choreographed by
MARK CUDDY

Settings and Costumes by Louisa Thompson
Lighting by Jane Cox
Sound by Lindsay Jones

Orchestrations by Gregg Coffin and Michael Gribbin and Don Kot
Musical Direction by Michael Gribbin and Don Kot

Cast of Characters

VINCE ........................................... Jim Poulos
LIZ ............................................. Mary Jo McConnell
YOUNG LIZ ................................. Melissa Rain Anderson
ETHAN/YOUNG VINCE .................. Ron DeStefano
ABE/TRAITOR KING .................... Martin Vidnovic
**Convenience**

Synopsis of Scenes

The action of the play covers a period of a week in the present, and the memories of other times, particularly a night twenty years earlier. The play takes place in various locations: Vince and Ethan’s new apartment, Liz’s home, a bus, the kitchen, a pay phone, Vince’s childhood bedroom, the cab of Abe’s pickup truck, and Abe’s office.

**ACT I**

**SCENE 1:** Vince and Ethan’s New Apartment / In Front of Liz’s House
(One Small Step/One Giant Leap/Why?/Tell Her-Tell Him/Still)

**SCENE 2:** On a Bus Heading Home
(On the Bus)

**SCENE 3:** In Liz’s House
(Waiting Up)

**SCENE 4:** Vince’s Bedroom / Liz’s Kitchen
(Waking Vince/I Love How We Start Off Our Day)

**SCENE 5:** On the Cell Phone / Vince and Ethan’s New Apartment
(On the Phone (I))

**SCENE 6:** Walking Home / A Memory Ten Years Earlier
(Where?/Convenient)

**SCENE 7:** Liz’s Kitchen/Dining Room
(Dinner)

**SCENE 8:** Construction Job Site
(Building A Wall)

**SCENE 9:** Vince’s Bedroom / Liz’s Kitchen
(The Revolving Door)

**SCENE 10:** Walking to Work
(Walking Away)

**SCENE 11:** Liz’s Kitchen Twenty Years Earlier
(Pink Catawba Wine)

**SCENE 12:** Liz’s Kitchen Now
(Here I Stand)

**SCENE 13:** Vince’s Bedroom / Liz’s Kitchen
(Little Spaceman)

**SCENE 14:** Vince’s Bedroom
(Your Fifth Day Home/The Traitor King/Traitor King Tag)

**SCENE 15:** Neutral Spaces
(The Quintet)

**SCENE 16:** Liz’s Kitchen / On the Cell Phone
(Un)

**ACT II**

**SCENE 17:** Abe’s Office
(Blueprints/Door #3/The Offer Stands)

**SCENE 18:** Vince and Ethan’s New Apartment / Liz’s Kitchen
(On the Phone (II)/Phone Tag)

**SCENE 19:** Vince’s Bedroom
(Vince Sees/Crawling Forward/Following Breadcrumbs Back/Surrender/It Wasn’t You)

**SCENE 20:** Liz’s Kitchen
(Liz Sees/The Ogre and the Wife)

**SCENE 21:** Vince’s Bedroom
(In The Morning)

**SCENE 22:** Liz’s Kitchen
(Love Has This Power/Moving Day)

**SCENE 23:** Neutral Space
(Reprise: Little Spaceman)
# Musical Program

## ACT I

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a.</td>
<td>One Small Step</td>
<td>1</td>
</tr>
<tr>
<td>1b.</td>
<td>One Giant Leap</td>
<td>10</td>
</tr>
<tr>
<td>2.</td>
<td>Why?</td>
<td>19</td>
</tr>
<tr>
<td>3.</td>
<td>Tell Her/Tell Him</td>
<td>26</td>
</tr>
<tr>
<td>4.</td>
<td>Standing, Still</td>
<td>39</td>
</tr>
<tr>
<td>5.</td>
<td>On The Bus</td>
<td>57</td>
</tr>
<tr>
<td>6.</td>
<td>Waiting Up</td>
<td>63</td>
</tr>
<tr>
<td>7.</td>
<td>Waking Vince</td>
<td>75</td>
</tr>
<tr>
<td>8.</td>
<td>I Love How We Start Off Our Day.</td>
<td>81</td>
</tr>
<tr>
<td>9.</td>
<td>On The Phone (I)</td>
<td>96</td>
</tr>
<tr>
<td>10.</td>
<td>Where?</td>
<td>104</td>
</tr>
<tr>
<td>11.</td>
<td>Convenient</td>
<td>108</td>
</tr>
<tr>
<td>12.</td>
<td>Dinner</td>
<td>124</td>
</tr>
<tr>
<td>13.</td>
<td>Building A Wall</td>
<td>136</td>
</tr>
<tr>
<td>14.</td>
<td>The Revolving Door</td>
<td>147</td>
</tr>
<tr>
<td>15.</td>
<td>Walking Away</td>
<td>186</td>
</tr>
<tr>
<td>16.</td>
<td>Pink Catawba Wine</td>
<td>197</td>
</tr>
<tr>
<td>17.</td>
<td>Here I Stand</td>
<td>212</td>
</tr>
<tr>
<td>18.</td>
<td>Little Spaceman</td>
<td>227</td>
</tr>
<tr>
<td>19.</td>
<td>Your Fifth Day Home</td>
<td>249</td>
</tr>
<tr>
<td>20.</td>
<td>The Traitor King</td>
<td>251</td>
</tr>
<tr>
<td>21.</td>
<td>Traitor King Tag</td>
<td>260</td>
</tr>
<tr>
<td>22.</td>
<td>The Quintet</td>
<td>261</td>
</tr>
<tr>
<td>23.</td>
<td>Un.</td>
<td>262</td>
</tr>
<tr>
<td>24.</td>
<td>Entr’Acte</td>
<td>275</td>
</tr>
<tr>
<td>25.</td>
<td>Blueprints</td>
<td>277</td>
</tr>
<tr>
<td>26.</td>
<td>Door #3</td>
<td>282</td>
</tr>
<tr>
<td>27.</td>
<td>The Offer Stands</td>
<td>292</td>
</tr>
<tr>
<td>28.</td>
<td>On The Phone (II)</td>
<td>308</td>
</tr>
<tr>
<td>29.</td>
<td>On The Phone (II) Tag</td>
<td>315</td>
</tr>
<tr>
<td>30.</td>
<td>Vince Sees</td>
<td>317</td>
</tr>
<tr>
<td>31.</td>
<td>Crawling Forward</td>
<td>322</td>
</tr>
<tr>
<td>32.</td>
<td>Following Breadcrumbs Back</td>
<td>334</td>
</tr>
<tr>
<td>33.</td>
<td>Surrender</td>
<td>343</td>
</tr>
<tr>
<td>34.</td>
<td>It Wasn’t You</td>
<td>350</td>
</tr>
<tr>
<td>35.</td>
<td>Liz Sees</td>
<td>358</td>
</tr>
<tr>
<td>36.</td>
<td>The Ogre And The Wife</td>
<td>368</td>
</tr>
<tr>
<td>37.</td>
<td>In The Morning</td>
<td>384</td>
</tr>
<tr>
<td>38.</td>
<td>Love Has This Power</td>
<td>398</td>
</tr>
<tr>
<td>39.</td>
<td>Moving Day</td>
<td>410</td>
</tr>
<tr>
<td>40.</td>
<td>Reprise: Little Spaceman</td>
<td>446</td>
</tr>
<tr>
<td>41.</td>
<td>Bows</td>
<td>455</td>
</tr>
<tr>
<td>42.</td>
<td>Playout</td>
<td>464</td>
</tr>
</tbody>
</table>

## ACT II

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>24.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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1a. ONE SMALL STEP

(ETHAN, VINCE)

\(j = 190\)

(VINCE: "There's an echo, Ethan...echo, Ethan...echo, Ethan...")

ETHAN: "Rugs. We'll get some rugs.")

(VINCE: "God, it's so empty.")

ETHAN: "Not for long.")

It's the perfect first flat. Snapped it up just like

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That. Now it's the morning of moving

day. There's no going back

now and nothing to fear. Just
(ETHAN: "No cold feet. The truck’s double-parked. Has to be back by five."
VINCE: "Right."
ETHAN: "More boxes at my place."
VINCE: "Right.")

(ETHAN: "Then all the furniture."
VINCE: "Right."
ETHAN: "Aren’t you EXCITED?"
VINCE: "Yeah, …excited.")
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ple with too much to lose, said,

“One life is better than living in two's.” And I know there'll be changes,
big rearrangements, with nothing quite the way it was before. But we'll

take the thing slow and we'll learn as we go.
(ETHAN: "... of KEYS!
VINCE: "Keys...
ETHAN: "Yeah. With a little spaceman on 'em.
VINCE: "Little spaceman..."

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ETHAN: (as if through a microphone in his helmet) “That’s one small step for us…”

VINCE: “…one giant leap for “us”- kind.”

It’s a promising start. It’s a really good deal.

It’s the very first place of our
colla voce

VINCE: own.

ETHAN: Just four flights of stairs, three windows, two chairs, one new home.

(B)

(Ethan: "Come on, grab another box.")

(segue Song 1b: ONE GIANT LEAP)
1b. ONE GIANT LEAP

(ETHAN, VINCE)

\[
\begin{align*}
\text{ABE:} & \quad \text{Liz, I don't mean to pout, but my knee's giving} \\
& \quad \text{she enters. SHE is frozen and speechless.)}
\end{align*}
\]

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Is there anything you'd like to say? something resembling a 'no' or a 'yes' 'stead of
LIZ: "I thought you were just helping me grocery shop. I didn’t think we were proposing tonight."

ABE: "We’re not. I am."

(LIZ: "See, that’s not a ‘no’ or a ‘yes’. Liz, it’s time to pick one.")

ABE: "See, that’s not a ‘no’ or a ‘yes’. Liz, it’s time to pick one."

(LIZ: "I thought you were just helping me grocery shop. I didn’t think we were proposing tonight.")

ABE: "We’re not. I am."

See,
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And people with too much to lose.

And one life is better than living in two's.

A year and a half, Liz. @##%!!

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(LIZ: "Abe, get up. I need to think about it."
ABE: "You’ve had a year and a half...")
LIZ: "I know. And now it’s here. And NOW I’ll think about it. (ABE is still kneeling) For God’s sake, Abe, will you please get up?"

ABE: I have to be sure. It’s a very big door. And I never seem to have the right
"Price Club closes early tonight. (exiting) You coming?"

LIZ: "I’ll be right there.")

(ABE: "Price Club closes early tonight. (exiting) You coming?"
LIZ: "I’ll be right there.")

(segue Song 2: WHY?)
2. WHY?
(LIZ, VINCE)

\[
\begin{align*}
\text{(door slam sfx)} \quad & \quad \text{Why can't I do this? Al-ways comes to this.} \\
\text{mp} \quad & \quad \text{Up to the door, but can't walk through. Ooh Why can't I do this?} \\
\text{Al-ways comes to this. Right up to the door, but can't walk through.} \\
\end{align*}
\]
3. TELL HER / TELL HIM

(ETHAN, VINCE, ABE, LIZ)

(VINCE: "Ethan, I can’t do this. I think we should keep our own places for a little while longer..."

ETHAN: "VINCE!!"

VINCE: "Ethan, you’re better at this than I am. I mean, what happens the first time my mother really comes? What happens the first time she calls and gets you? How am I going to explain..."

ETHAN: "Me? That’s what you mean, isn’t it? How are you going to explain me?")

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Tired to just come out, Vince. Cuz mom might disapprove. I've heard all the fume and the fuss, Vince. Who cares what Momma needs?

Time to go home and discuss, Vince, and bring her up to speed. Con -
"VEN - ent - ly hid - ing in the closet you've still got I'm
tired of you de - cid - ing when we're "us" and when we're not. JUST
TELLHER! Just tell her 'bout us, Vince. It's long past o - ver - due. Just
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perfect time to tell him that his Mom is getting married.

Abe, I haven't said 'Yes' yet. Don't want to push you, but enough is enough. Could be the moment you've been looking for to
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ETHAN: "Have you two ever been formally introduced?"

VINCE: "You don't know my mom. She's an ogre!"

ETHAN: "You don't know that! You don't even know yourself!"

(A mom and a son who)
(VINCE: We DID shout.)

This - per when they really want to shout. You're a family of con - 

ven - ience and it's time you both came out. En - nough with the fume and the

fuss, Vince. When will you drop the act? Just get on the, get on the

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(AE: “God, I haven’t heard from him in ages. It would be great to see him again.”)
Vince and I, we used to talk quite a lot. Hey! How did he take it when you told him that we two became an item?

(SHE shakes her head "no.")

(THEY stare at each other.) Liz! You haven't told him?
LIZ: Why the hell not? It's still too early. Liz, we're MARRIING. Were you planning to invite him? I REAL- LY haven't said 'Yes' yet...

ABE: I was his boss through high school and college.
You, back when I started. Cor. but Cor. pen fry.

You take the week. You learn to speak. Abe, you don’t know him like

I do. He hears it from you and that’s the way it must be. E -
enough with the fumes and the fuss, Abe. This hasn't been our night. Let's

you and I stick to us, Abe. I'll know when the time is
LIZ: that was slammed long be

VINCE: that was slammed long be

ABE: that was slammed long be

ETHAN: 'Yes,' Liz. Liz, hon, you're hid

you and I are

You think that some-how this time, THIS

You think that some-how this time, THIS

ing. I love you, Liz. I

Get on the, get on the bus, Vince. There's some-thing you should
LIZ:  
VINCE:  
ABE:  
ETHAN:  

Say 'Yes,' Liz.  

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LIZ: what if something new is what makes him walk

VINCE: what if something new is what makes her walk

ABE: 

ETHAN: love you, Liz__ I need you, Liz__

Vince. There's something you should say. Just

further away than he is?

further away than she is?

Say 'Yes,' Liz.

get on the, get on the bus, Vince, or you and I are
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(segue Song 4: STANDING, STILL)
20 years back in time,
too many problems rising,

That Dad was womanizing.

"Mom and Dad are in a stew."
(V/O MOM: (whispered simultaneously))
"Close the door and keep your voice down.
Quietly, damn it!
He doesn't need to hear this!")

(V/O DAD: (whispered simultaneously))
"I don't want to close the door..
It's my house too, damn it!
I'll talk as loud as I WANT TO")

That's all Mom would mention.
So what would Mom and Dad do?
VINCE:

Late in the night, we heard a fight,

door-way, hall-way

Bigger than before, tip-toe, listen,

Hiding at their door, key-hole, peeking.

Mom's eyes were red,
I was only six years old and even I knew something was wrong.

Back to my bed, eyes shut, pretending,
Go, very, no, I'm from,
C'mon, it's time anybody
For I opened my door,

suit-case, car keys, But Mom had the floor,
point-ing, at me.

"There is your son." point-ing, at me, "Go a - head, run!"

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pointing at me, "Fa\-mi\-ly is e\-ry\-
thing and if you can't see that, then WE'RE THROUGH!"

"Oh, my door. It was the loud-
est sound that I'd e\-ver heard."

Dad bolted from the room and he slammed my door. It was the loudest sound that I'd ever heard. Mom
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And that’s how we stayed, doors shut, silent,
Twenty years to the day
Standing frozen.

Rounds of applause,
Perfect, mother, son filled with flaws, perfect, cover.

Holding her breath, nothing, changing, scared half to death,
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No one topped it down! No, no, no, no, no, no, no,

Honey, honey, such a drama That's his story, now hear Mamma's,
Though he says it's all my fault, I'd take it with a grain of salt.
He was given every chance.
Piano lessons, Ballroom Dance, High school tutors, tailgate parties,
Now-a-days kids are all such SMARTIES!
Happy childhood, rocket
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save the gal - lax -

B

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‰  œ j  œ j

œ œ œ _ _ œ œ œ _ _ j    œ œ œ _ _ œ œ œ _ _

‰

œ œ œ _ _ j

œ ‰  œ j    œ œ  y. Be-hind closed doors he waged his wars and con - quered e - v'ry - thing he'd see. But in day -

œ _ _ j  œ  œ _ _ œ œ _ _ œ _ _

‰  œ j  œ j

œ œ œ _ _ œ œ œ _ _ j    œ œ œ _ _ œ œ œ _ _

‰

œ œ œ _ _ j

œ ‰  œ j    œ _ œ  light our fam - ly plight was kryp - ton - ite down to his
VINCE: "It was a little less pretty than that. Remember?"

LIZ: "Honey, there's that drama again..."

VINCE: "You make it sound like an AfterSchool Special©..."

But on-ly be-hind closed doors. (VINCE: "You make it sound like an AfterSchool Special©...")

(speaken simultaneously:
VINCE: "It was a little less pretty than that. Remember?"
LIZ: "Honey, there's that drama again...")
VINCE: It's easy as pie to say that I just closed my door.


I made science projects, I raked, I mowed, I clipped, I cut, I shovelled.

You closed one too. I looked to you.
Vince: Cm

Liz:

You showed me how to follow through. So fucking lame!


She tosses blame! The only game we play any more:

So fucking lame!
VINCE: C

LIZ:

Mom and son just keep singing

I fed, I burped, I wiped, I changed every diaper, I rocked, I sat, I tucked,

I changed every diaper, I rocked, I sat, I tucked,

from behind our doors,

from behind our doors,

Still behind our doors,

Still behind our doors,

I read bedtime stories,

I read bedtime stories,

I signed each report card.
I slapped, I held, I tried, I pushed, I PROTECTED! Sticks and stones may break my bones, but words will never hurt me, MOTHER. You speak in the harshest tones but it won't disconcert me, MOTHER.
VINCE: What are you doing for the next few days? I'm lump just started in my throat!

LIZ: A lump just started in my throat! I'm coming for a week to stay.

VINCE: And don't I get to have a VOTE?!

(segue Song 5: ON THE BUS)
5. ON THE BUS
(VINCE)

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Mom always sees The troubled son, the fighting one, her convenient enemy. And if you take away the part of me that I lost when I lost Dad.
A little more than a hit and run, not less of him than I wish I'd had.

And if you al - so take from me the walls I've raised.

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- CONVENIENCE -

So no one sees the part I keep inside; the only thing I really own, then who, who would I be?

If you saw me if all the walls came tumbling down...
a-round the ground? Would you have found
the part I hide?
from e-vry-one that's un-be-gun? Stuck at Square One.
Too scared to run, I stand stock still. All my life._

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I've done the drill. I'm afraid I always will.

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(segue Song 6: WAITING UP)
6. WAITING UP
(LIZ, VINCE, YOUNG LIZ)

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key turn in the door— and then, when I know he's safe I can sleep again. But un-

til that happens it's my book and me. Call it his-

tory, that's in charge of me. He's my

baby still. So I do the drill, and I always

- CONVENIENCE -
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VINCE: "I’m home."
LIZ: "Oh, is that you?"
VINCE: "Mom, I’m beat. Thanks for the sheets."
LIZ: "I’m glad you’re home."

(VINCE: "Yeah, look I’m pretty tired. Why don’t we…”
LIZ: "There’s clean sheets on the bed.”
VINCE: "Thanks.
LIZ: "And towels are still in the second drawer…”")

(VINCE: "Thanks, mom.”
LIZ: "You must be hungry. I can…”
VINCE: "Mom, I’m beat. Thanks for the sheets.”
LIZ: "I’m glad you’re home.”)

(VINCE: "Me too. See you in the morning.”
LIZ: "In the morning.”)
He comes home and twenty years... some flying back... and then is now. Back when his father disappeared...

when I prayed that I would make it through somehow alone. With a
six - year - old and a
hus - band flown and not a
sin. blev - an - swer.

A his - tor - y I try not to see _ stands in front of me. What I left be _

fore rush - es back once more when he walks through that
I don't fit in this room at all. Her little boy's grown way too tall.

His - to - ry._ _ _ _

Lit - tle toys for lit - tle hands._ And will she e - ver un - der - stand_
LIZ: F/C  F7/C  Bb

VINCE: 

YOUNG LIZ:

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LIZ:

F
d to you, what you need me to. Too high a price to pay. Some-times you fight to stay. Some-times you walk a

YOUNG LIZ:

LIZ:  

YOUNG LIZ:  

molto ritard

and ran away.  

History won't change me.

I just can't take one more surprise.  

So sick and tired of goodbyes.

(red of goodbyes.

(Door slam sfx)
7. WAKING VINCE
(ETHAN, VINCE, LIZ, YOUNG LIZ)

[VINC: "She SET...the alarm."]

When you gon-na tell her? It's your first day home.

[VINC: "Okay..."]

first day home. When you gon-na tell her? It's your first day home.

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PIANO/VOCAL

CONVENIENCE

VINCE: "She MOVED..."

When you gon-na tell her? It's your first day home. When you gon-na tell her? It's your first day home. When you gon-na tell her? It's your first day home. When you gon-na tell her? It's your first day home.

VINCE: "Where the HELL is it?"

VINCE: "Where is it?"

VINCE: "...the alarm.

When you gon-na tell her? It's your first day home. When you gon-na tell her? It's your first day home. When you gon-na tell her? It's your first day home. When you gon-na tell her? It's your first day home.

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VINCE: "We're gonna TALK about this!"

LIZ/YOUNG LIZ:

Mom!

Break - fast!

(eighth notes swung)

Star Wars© sheets and coloring books and

wheel - bar - row rides.

Snow - ball fights and

(VINCE: "We're gonna TALK about this!")
(VINCE: "Do you have ANY idea what TIME it is?!")

chicken soup and, "Count while I hide."

Look how my baby has grown up! Twenty-six years of

renting blown up. Are we a bad mother if we wished he hadn't shown up
(VINCE: “Ahhh!! Clothes, then freedom. Gotta get out of this house.”)

Fin - ger paints and sip - py cups and sto - ries at bed.

Le - go© Bricks and blan - ket forts and crusts cut off bread.
YOUNG LIZ: Look how my baby has grown up! Twenty-six years of parenting blown up. Are we a bad mother if we wished he hadn't shown up here?

LIZ: Oh, God, six days to go...

(segue Song 8: I LOVE HOW WE START OFF OUR DAY)
8. I LOVE HOW WE START OFF OUR DAY
(LIZ, VINCE)

(LIZ: "YOU'RE up early."
VINCE: "Thanks for the alarm."
LIZ: "Sorry, I forgot to turn it off."
VINCE: "No problem.")

\[ \text{\textbf{CONVENIENCE}} \]

\[ \text{\textbf{PIANO/VOCAL}} \]

\( \text{\textbf{LIZ:}} \quad \text{\textbf{VINCE:}} \quad \text{\textbf{D/E}} \quad \text{\textbf{E}} \quad \text{\textbf{D/E}} \quad \text{\textbf{E}} \]

\text{mf}

\( \text{\textbf{LIZ:}} \quad \text{\textbf{VINCE:}} \quad \text{\textbf{D/A}} \quad \text{\textbf{E}} \)

\[ \text{\textbf{Sleep well?}} \quad \text{Oh, yes.} \]

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The bus ride? Hea - ven.

En - joyed it? E - vry min - ute.

A

BOTH:

Ahhh.
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A Makes me proud, so eng -

A pin - cush - ion can't hold a

can - dle to you. I love what you've done to your
(Vince: "Thanks, mom.")

love what you've done with this place.

Time moves on,

but in here, not a trace of pace.

The
(LIZ: "Thank you, honey.")

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taught him that? He's his father all over again.
Right! Hold me up to Dad. Turned out just as bad.

Though he left long before all this
Hey, I'm going for a walk. Really, why? Needsome
LIZ:  

VINCE:  LIZ:  VINCE:

Air is here.  DIFF'RENT air! I hate how we start off our day. Where's that boy who would hang on each word that I'd say? And where is that mother wrapped

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Grinding an axe with you day after day. I just love how we start off our day. Such a boost.

So refreshing. Just
pick the first fault that pops into your head, then

frost it with sugar, that's how we break bread

Kindness upon kindness till someone drops
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**PIANO/VOCAL**

---

**CONVENIENCE**

---

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---

**VINCE:**

---

**LIZ:** Later!

Yes, much!
9. ON THE PHONE (I)
(VINCE, ETHAN)

\( \text{VINCE:} \) "Mid WHAT?"
\( \text{ETHAN:} \) "Forget it. Ready to come home yet?"
\( \text{VINCE:} \) "T minus 6 days, and counting."

(VINCE: "Pick up the phone, Ethan.")
(ETHAN: "Jel-LO.")
(VINE: "Hey, it's me.")
(ETHAN: "Hey! You caught me mid-Swiff©.")

So how's it going? Frozen solid. I just called to hear your voice and get a
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ETHAN: You need a little breather from you-know-who. Brave little teaser. I know you're battling the ogre, and I'm staring in amazement at the whole to-do. Does every family end up quite as crazy as mine? If you mean divorced and angry only.
VINCE: "You and Disney. They're not married."

ETHAN: "But you can tell they're gonna GET married from the end of the movie.

VINCE: "Name one."

ETHAN: "Mary Poppins and Bert."

(VINCE: "Name one."

ETHAN: "Mary Poppins and Bert.

VINCE: "You and Disney. They're not married."

ETHAN: "But you can tell they're gonna GET married from the end of the movie.

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VINCE: "Disney whore." ETHAN: "Closet freak." Why can't you come here? Vince, you don't want your mom finding out you're gay because your lover came and told her so, you'd say it better. No, I wouldn't. We could speak to her together. Yeah, that's just the thing she needs to hear in stereo. Vince, just
take a deep breath. No time for worry or doubt. Years and years of “frozen solid” won’t just
thaw itself out. You need to think this thing through. If you need help, here’s a clue:

When in doubt ask, “What would Lucy do?” (VINCE: “Lucy? She’d just get into a huge fight with Ricky and blurt it out by accident.”)

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(ETHAN: "Bad example. What would Charlie's Angels do?"
VINCE: "They would tell Charlie over the phone."
ETHAN: "You're NOT telling her over the phone. You're THERE.

I re - mem - ber being six years old and fear-less, when I
closed my bed - room door I made it safe and sound. Now when I'm
ETHAN:

I'm a stranger to it now, just kicking memories around.

I would give anything to have the strength of that kid.

You've
always had that strength, Vince, but you’re keeping it hid. Just find out where’d that kid go... So long ago? And what do you have to do to get him back? Ethan... Bye!

(segue Song 10: WHERE?)
10. WHERE?
(VINCE, YOUNG LIZ)

\[ \text{VINCE:} \text{ (VINCE: 'That kid.') } \]

Where did he go?

\[ \text{YOUNG LIZ:} \text{ (YOUNG LIZ:)} \]

Why did he go so far away?

\[ \text{VINCE:} \text{ (VINCE:)} \]

When did he go?

\[ \text{YOUNG LIZ:} \text{ (YOUNG LIZ:)} \]

-a-way? Vince?

\[ \text{VINCE:} \text{ (VINCE:)} \]

Where did he go? Vince??

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VINCE: Where did he go? VINCE?! Why did he go so far away?

YOUNG LIZ: Where the hell is he?!
VINCE:

somewhere inside my way back when a

six-year-old took a fall. Then

six tripped on seven, eight, and nine fell on ten. He hit e -

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PIANO/VOCAL - CONVENIENCE -

E♭

fourteen, really tough. Twelve and thir-

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ten, just as tough. Fourteen, fif-

teen, he'd had enough: sixteen TOPPED THEM ALL!

(segue Song 11: CONVENIENT)
11. CONVENIENT
(YOUNG LIZ, VINCE)

(YOUNG LIZ: "Where have you been?
VINCE: Out!
YOUNG LIZ: "It's NINE O' CLOCK!")

(VINCE: "I lost track of time.")
(YOUNG LIZ: "Dinner was at SIX! There are no PHONES wherever 'out' is?")

(VINCE: "I'm sixteen, Mom. Give it a rest.")

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Why do you bother coming back here at all?
I'll make it simple so you don't have to call. I'll assume you're drunk or hurt or lost.
In the very same garbage where your
Vincent: All that was tossed! That's it! So help me God, you make me... (Young Liz: "Language!") So fucking mad! Take every thing I do, compare it to Dad! This is why he left! Cuz you drove him away! Vincent! Be very careful of the...
YOUNG LIZ: next thing you say. See, you blame me. You just the same .

VINCE: do. 

YOUNG LIZ: blame me. You 'just the same' me. That's what you

VINCE: it. I 'piece of cake'.
YOUNG LIZ: You take it. Then take THIS.

VINCE: "Bullshit."

He never wanted us to have any kids...

Said he would try but then you
YOUNG LIZ:

know what he did. We were three, now we're two. Broken me,

VINCE:

broken you. Be very careful who you blame!

It's this game

you play. You write ev'ry rule. And you win the day when I lose.

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It's convenient for you. Not convenient for me.

Not convenient.

Make up the truth just to be what you want.

It to be. Look me right in the eyes and you still don't see. That's convenient.

(YOUNG LIZ: “I will NOT be spoken to like this in my own house!”
VINCE: “Then let’s go out in the backyard. Let’s go out in the
street, mom.”)

(VINCE: "Let's go ANYWHERE where I can be heard by you...")
VINCE: "...for once in my fucking life."

There's still a mother here in charge of her son.

EIGHTEEN IS COMING AND I'VE GONNA RUN!  ONLY TWO

short years and I'm out that door!

WHY PUT IT OFF IF MORE OF...
(YOUNG LIZ: "Let's GO!")

[VINCE:]

(YOUNG LIZ: "Only ONE?")

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FINALLY break free from you!

Come on, blame _ me! Try to out-game _ me! See how you

I can take _ it. I've 'piece of cake -.

do.
YOUNG LIZ:  This war gets blood-i-er the old-er we get. And we're long past the point to just for-
give and for-get. There's no vic-

tory sign just the end of the line for me.
YOUNG LIZ:

and you... It's this game... you play. You write e...

VINCE:

But-ton, but-ton. Who's got the but-ton?

and you.

It's this game you play. You write e...

Button, button. Who's got the button? Button, button. Who's got the button?

But-ton, but-ton. Who's got the but-ton?
YOUNG LIZ:

Yeah, your plan's air-tight. And it must feel strong. Cuz it makes_

VINCE:

Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it.

Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it.

Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it.

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Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it.

Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it.

Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it. Tag, you're it.
YOUNG LIZ:

(Vince:)  

(Lights out on YOUNG LIZ and up on LIZ)

(segue Song 12: DINNER)

PIANO/VOCAL

- CONVENIENCE -

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(Lights out on YOUNG LIZ and up on LIZ)

(segue Song 12: DINNER)
12. DINNER
(LIZ, VINCE)

(LIZ: "VINCE! Shall I move your bed
outside, or are you going to grace
me with your presence?")

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How was your day?

Fine.

Fun with friends?

Friends,

Fine.

Hours ago.

Yeah.

Errands done?
LIZ:  A/E

VINCE:  

LIZ:  Am/E

VINCE:  

LIZ:  F#m

VINCE:  

What? Dinner too?

VINCE:  

LIZ:  E/G#

VINCE:  

LIZ:  A

VINCE:  

LIZ:  Am/B

VINCE:  

Yeah. Dinner too.
LIZ: E E7 A/E Am/E

VINCE:

You really could have called. To say you'd be... __

Called? Late... __
Yeah. Late.

Well, I didn’t know we’d made any plans.

Well, I didn’t know we’d made any plans.

just...

Yes, dinner. Why not dinner?

Dinner.

Dinner’s fine, Mom. Next time, Mom, say, "I’m_
LIZ:

Am/B

E

Of course I really should have said before, that maybe you and I should sit down...

VINCE:

mak-ing...

E7

A/E

Am/E

and have dink-ner...

to-ge-ther.

To-
LIZ:  tomorrow?  Got any plans?

VINCE:  Not yet... but don't you have...  Work.  Yeah.

Just depends on the day.

So dinner?

Long days?
Yeah. I could call you from work. We could see.

Fine by me.
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Piano/Vocal - Convenience -

Hit-ting the hay? Pret-ty ear-ly.

LIZ:

VINCE:

Well, I must have walked through most of this town. Catching up with friends?

Yeah. Well, I'll be up soon. Leave the light.

Friends. Yeah. 'Kay. Good night.
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(LIZ crosses to the kitchen, picks up the phone, and dials ABE's phone number. SHE waits as it rings.)

(LIZ: "Pick up the phone, Abe.")

(ABE's answering machine picks up. SHE registers disappointment.)

(LIZ: "Talk to you tomorrow. I love you.")

How did he get so far away?

(segue Song 13: BUILDING A WALL)
13. BUILDING A WALL
(ABE)

Piano/Vocal

- CONVENIENCE -

The framing's in place. The beams standing tall.

There's really no trick when you're building a

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And if it doesn’t bear weight, then there’s no way to fail.

Just a whole bunch of beams and some dry wall and nails.
And if every thing’s level and your corner’s true,

Then building a wall is so easy to do.

There are

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Liz puts up walls where I wish she'd put doors.

But making mistakes...
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PIANO/VOCAL

- CONVENIENCE -

I'll just stand here and love her till she figures it out.

Liz and I, we're level. Liz and I, we're true.
Me loving Liz is so easy to do.

From the width to the height we have measured out right. Give or take an
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Liz has her walls and now

I have one too.

There's an

of - fer from the west coast I can - not ig - nore.
But will Liz see a wall?  Or will Liz see a door?

The job of a lifetime. I finally got the call.

Now, how to tell...
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segue Song 14: THE REVOLVING DOOR

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14. THE REVOLVING DOOR
(ETHAN, VINCE, LIZ, YOUNG LIZ)

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**Am**

\[ \text{ETHAN} \]

It's your second day home.

When you gonna tell her? It's your second day home.

VINCE:

I can't believe she actually set

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This page contains sheet music for the song "Convenience." The music is written for piano and vocal, and it is written in the key of A minor. The lyrics are as follows:

**ETHAN:**

I'm stuck in this loop again.

**VINCE:**

And second day home.

When you gonna tell her? It's your second day home.

I can't tell you when you gonna tell her.

I'm gonna tell her.
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LIZ/YOUNG LIZ:

I have to go.

But first a quick performance of our "Mom and Son Show."
YOUNG LIZ: Look how my baby has grown up! Twenty-six years of pa-

LIZ: ...renting blown up. Are we a bad mother if we wished he hadn't shown up...
LIZ: "Sorry, I forgot to turn it off."

VINCE: "Thanks for the alarm."

VINCE: "No problem."

VINCE: I'm off to work.

Mm hmm.

It's Monday.

Got plans?

See you tonight?

Mm hmm.

Mm hmm.
LIZ: E  A  D°/E  A  D°/E

VINCE: I love how we start off our day! Time and a

Mm hmm.

gain we know all the safe things to say.

And
I'll stay in my corner you stay in yours I love how we

start off our day And it's

(start off our day)

(toaster pops)
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LIZ: 

parted a game. To-mor-row we two will be read-y for

more. The both of us stuck in this revolv-ing

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It's your third day home. When you gon-na tell her? It's your
VINCE: third day home.

ETHAN: When you gonna tell her? It's your

VINCE: just replay what we replay.

ETHAN: third day home. When you gonna tell her? It's your
VINCE:

And, no, can not say

third day home. When you gon - na tell her? It's your

when I'm gon - na tell her!

third day home. When you gon - na tell her?
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LIZ/YOUNG LIZ:

Nothing but a very-very rut.

Mom and son get stuck in this rut.
Look how my baby has grown up.
Twenty-six years of parenthood!

- ren-ting blown up. Are we a bad mother if we wished he hadn't shown up...
VINCE: Thank you for the alarm.
LIZ: Sorry. I forgot to turn it off.
VINCE: No problem.

I'm off to work.

It's Tuesday.

Mm hmm.

Got plans?

Mm hmm.

Mm hmm.
LIZ:

VINCE:

Mm hmm.

same old routine enacted in just the same way.

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LIZ: \[ \text{Eb} \]

VINCE: \[ \text{Eb}m/\text{Gb} \] \[ \text{Bb/F} \] \[ \text{C7/E} \]

I spit out my lines then you spit out yours. I

I love how we start off our day.

Cm7 \[ \text{F} \] \[ \text{Bb} \]

I love how we start off our day.

\[ \text{A} \]
LIZ:

VINE:

(toaster pops)

Then one person leaves. It's just what we do.

I'm left standing here.

Yes, and usually that person is me. Bye bye!
like I've missed my cue. But don't be concerned that I've ruined the play. We'll do it all again.
It's your
VINCE:

Этан:

fourth day home. When you gonna tell her? It's your fourth day home.

When you gonna tell her? It's your fourth day home. When you gonna tell her? It's your fourth day home.

When you gonna tell her? It's your fourth day home. When you gonna tell her? It's your fourth day home.

When you gonna tell her? It's your fourth day home. When you gonna tell her? It's your fourth day home.

When you gonna tell her? It's your fourth day home. When you gonna tell her? It's your fourth day home.

When you gonna tell her? It's your fourth day home. When you gonna tell her? It's your fourth day home.

When you gonna tell her? It's your fourth day home. When you gonna tell her? It's your fourth day home.
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LIZ/YOUNG LIZ:

You'd think that after twenty years we'd

pray for a drought.

But families have a
LIZ/YOUNG LIZ:

This funny way of dragging things out.

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Look how my baby has grown up.
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LIZ: Twenty-six years of parenting blown up. Are we a bad mother if we wished he hadn’t shown up...
LIZ: I'm off to work.
VINCE: Uh huh.
LIZ: It's Wednesday.
VINCE: Uh huh.
LIZ: Got plans?
VINCE: See you tonight?
LIZ: I
VINCE: Uh huh.
LIZ: Uh huh.
VINCE: Uh huh.
LIZ:

VINCE:

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LIZ:  

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VINCE:  

Must you really blink?  

Yes, I really must. But please

Right. It's tradition, so

promise we'll blah blah again.
LIZ:

You can sure trust that we two will just blah blah as

VINCE:

you can sure trust that we two will just blah blah as

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much as we can.

Blah Blah Blah might get boring but
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LIZ: E/G# E/G E/F# E/G E/F# E/G E/F# E/G E/F# E/G E/F#

VINCE: just pick the first fault that pops into your

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C#7/E# E/G# E/G# E/F# E/G# E/F# E/G# E/F# E/G# E/F# E/G# E/F#

head...

Then frost it with sugar, that's how we break
Piano/Vocal

-Liz:

\[
C^7/E# \quad E \quad G7/Adim \quad C^7/E# \quad E \quad G7/Adim \quad E \quad G7/Adim
\]

-Vince:

\[
C^7/E# \quad E \quad G7/Adim
\]

Kindness upon kindness till bread.

Kindness upon kindness till

some-one drops dead! We know that there

some-one drops dead!

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LIZ:

We know that there ought to be more!

VINCE:

But we're stuck in this revolving

(toaster pops)

But we're stuck in this revolving
15. WALKING AWAY

(LIZ: "Okay. Deep breath. Count to ten.")

One, it isn't me. Two, it isn't me. Three, it isn't,

Four, it isn't. Five, it isn't. Six, it isn't. Seven, it isn't. Eight, it isn't. Nine, it isn't,

Ten, it isn't me.

I can walk away.

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This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
One, I won’t budge. Two, I won’t budge. Three, I won’t,
Four, I won't. Five, I won't.
Six, won't. Seven, I won't. Eight, I won't. Nine, I won't. Ten, I won't budge.

Cuz I did not walk all this way, To
turn right back around.
And I will not be lead astray.

by old familiar sounds.
All I want is family. The one he took a way.

And I won't make one conveniently.
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One, I didn't break. Two, I didn't break. Three, I didn't.

Ten, I'm not broken.

Other now.

Conven -

ient to play the wife.
I look at convenience now.

And I mistake it for my life!

Is convenience all that's left of me?
Did I walk so far away from me,

Just to get away from him?

(segue Song 16: PINK CATAWBA WINE)
(VOICE-OVER spoken simultaneously as LIZ listens. At the door slam, LIZ exits and lights up on YOUNG LIZ.)

(DAD V/O: whispered)

"I'm gone. I'm gone. I'm gone."

(DAD V/O: whispered)

"I'm gone. I'm gone."

(DAD V/O: "I'm gone. I'm gone."

(DAD V/O: "I'm gone. I'm gone."

(DAD V/O: "I'm gone. I'm gone."

(MOM V/O: "What about him? What about us? I don't want to keep ANYTHING! I want us to just all GO! JUST GET OUT!!!!")

(VOICE-OVER spoken simultaneously as LIZ listens. At the door slam, LIZ exits and lights up on YOUNG LIZ.)

(DAD V/O: "Keep him. Keep it all. Keep the car, keep the house, keep the kid. Just leave me alone. FINE! I'm GONE!!!!")

(MOM V/O: "What about him? What about us? I don't want to keep ANYTHING! I want us to just all GO! JUST GET OUT!!!!")

(VOICE-OVER spoken simultaneously as LIZ listens. At the door slam, LIZ exits and lights up on YOUNG LIZ.)

(DAD V/O: "Keep him. Keep it all. Keep the car, keep the house, keep the kid. Just leave me alone. FINE! I'm GONE!!!!")

(MOM V/O: "What about him? What about us? I don't want to keep ANYTHING! I want us to just all GO! JUST GET OUT!!!!")

(VOICE-OVER spoken simultaneously as LIZ listens. At the door slam, LIZ exits and lights up on YOUNG LIZ.)

(DAD V/O: "Keep him. Keep it all. Keep the car, keep the house, keep the kid. Just leave me alone. FINE! I'm GONE!!!!")

(MOM V/O: "What about him? What about us? I don't want to keep ANYTHING! I want us to just all GO! JUST GET OUT!!!!")
Just let him keep on calling.

He'll give up soon.

It might be a friend, but it could be...

And since I can't know who it is.

And I couldn't take it if the...
Who- e-ver you are,
I'm fine...
Just hav - ing my first
sin - gle glass
of wine...

Voice was his.
Since I lost by being the wife,
That way it won't make a difference
that he just walked out of my

I'll win by being the mother

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Children still need their lunch made and hands to cross the street.

won't be a failure at twenty-nine. I've got my bottle of pink...
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Mom-mie will have the answers, Mom-mie’ll know what to do. Mom-mie will have the answers. Mom-mie’ll know what to do.

Mom-mie won’t be a failure at twenty-nine. She’s got her son, and her bottle of

colla voce
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We'll play our cards right.

Whatever life gives,

You'll see.

We'll hold our hands tight.

I promise.
So I’ll win this game by my rules, since I lost it playing by yours.

Dad-dy’s not the on-ly one...
We'll make it fine without you, keep your alimony.

I'm not a failure at
twenty-nine. I’ve got the house and the car and our son, and don’t forget my pink catawbawine.

If I let the phone ring then who-ever keeps on...
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falling... with great upward

It might be a friend...

will give up soon.

It might be a friend,

It might be a friend...

And since I can't know

who it is

and I couldn't take it if the voice was his.
molto rit.
17. HERE I STAND

(LIZ, VINCE)

(VINE: “Mom?”
LIZ/YOUNG LIZ: “I’m in here.”)

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LIZ: I can't spend your visit here this way. Afraid of every single word you say. Afraid of what you'll think, what punch you'll throw.

VINCE: Just like your father acted years ago. Bull-shit! You turned this house into a

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You come back home you bring our imag and a fine tooth comb,

and scour both our lives for where the blame should

land. So here, here I stand, gun in hand,
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(LIZ: “Just three more days and we won’t have to talk about it.”
VINCE: “I wanna talk about it.”)
I see how disappointed you've become. That you've been saddled with this troubled son.

I never followed your rules, I never fit your plan. With the cards I'm dealt I do the best I can. And Mom, I'm NOT the one who...
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I just remind you of the price you paid. But you've been frozen since dad walked out that door and I can't stay trapped with you any more. And I will no long —
- CONVENIENCE -

B♭maj7

Dm

B♭maj7

B♭maj7

Dm

G7♭

F/C

C

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not what you want -
ed me to be.

When will you see _ me for me___ in - stead of the kid___ you al - ways see?_

The kid's__ a__ man__ with his own__ game__ plan.____ You might still paint___
me as you do, but I’ve got some news for you: I am not the kid you drew!

I’m not the middle-aged mom you think I am. And I’m not the little boy.
LIZ: I've got a life that's not built around you.

VINCE: you like to see.

And

I've been alone, but not

I've got a life I'm building just for me.
LIZ:  
more longer. Good for you.  

VINCE:  
I've met some-one too. Yeah, he's good for me. He's  

Well, mine's more than good. He's it. He's the one and I  

fun-ny, he's smart, he's cute, he's a lit-tle push-y. I am in love for the first  

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LIZ: I am getting married.

VINCE: I'm getting married time and time again.

LIZ: I'm getting married.

VINCE: He makes me happy.

LIZ: He makes me happy.

VINCE: He makes me happy.

LIZ: I'm getting married.

VINCE: He makes me happy.

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(VINCE: "You're getting married?")
LIZ: "You have a boyfriend?"
VINCE: "You're getting MARRIED?"
LIZ: "You have a BOY friend?"
VINCE: "Congratulations."
LIZ: "You too. I mean...you're gay?"
VINCE: "Yeah, and you're getting married."
LIZ: "Well... I haven't actually said 'yes' yet, but...
  (huge awkward silence) H-HA-HA... I'm gonna
  hit the hay now. I'll talk to you in the morning.")

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(segue Song 18: LITTLE SPACEMAN)
18. LITTLE SPACEMAN
(YOUNG LIZ, VINCE, LIZ, YOUNG VINCE)

(VINCE: "Yeah, In the morning.")

\[ j = 95 \]

\[ C \]

(LIZ: "I can't believe he's gay.")

\[ p \]

\[ F/C \]

(YOUNG LIZ: "I can't believe you're still up. Come on, little spaceman. Mommy needs you in bed NOW. It's way past your bedtime.")

\[ j = 140 \]

\[ F \]

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Lit-tle space-man, in your rock-et to the stars,

High up where you are, can you see me down here?

Lit-tle space-man, this is Mis-sion Con-

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YOUNG LIZ: I'm here.

VINCE: Hous-

C/G Find the Wall of Chi-

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YOUNG LIZ:

VINCE:

I'm here, (g-s-h) Hous -

I'll shout a cheer for your as you leave -

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YOUNG LIZ: F/C

VINCE: C

the atmosphere.

Roger that cheer,

I'll send a hug

to you when I watch you on the TV here.

Roger that hug.
YOUNG LIZ: I'll blow a kiss to you as your rocket whizzes by.

VINCE: Roger that kiss, Houston.

C  Dm  Bb  F/C

Give all my love to you every time.

Houston.
[YOUNG LIZ:]

Look me to the sky. In the space -

[VINCE:]

Roger that love. Little space -

-A7-

_b_ an_ a _ ny _ where _ you _ are,_

(8/4)

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YOUNG LIZ:  

(Dm) no matter how far, (F/C) I've got you covered from here.

G/B Little space -

(Gm/C) man, this is Mission Con -
YOUNG LIZ:

VINCE:

I'm here

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LIZ/YOUNG LIZ:

VINCE:

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Look above you. I am flying through the night.
LIZ/YOUNG LIZ:

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VINCE:

And e - v'ry-th'ing's al - right. I'm safe and sound up here. This is Space -
LIZ/YOUNG LIZ:

VINCE:

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I'll shout right back to you as I leave.

Roger that shout the atmosphere.

I'll send a hug.
**LIZ/YOUNG LIZ:**

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**VINCE:**

Roger that hug...

to you when I see you on the screen up here.

I'll blow a kiss to you as my rocket et whizzes by.

**Gm**

hon - ey.
LIZ/YOUNG LIZ:  

VINCE:  

Roger that kiss.  

Give all my love to you every time.  

Roger that love.  

I look into the sky.
YOUNG LIZ: F

LIZ: Lit-tle space-man please don’t stay

VINCE: In your rock-et to Houston.

Hous-ton.

Dm

F/C

the stars, it’s so

out too long. Honey, when you’re gone it’s so

Roger, I’m
YOUNG LIZ: Dm

VINCE/YOUNG VICE:

C

I'm here.

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(YOUNG LIZ: "Goodnight.")

(YOUNG LIZ: "Just once around the moon...")

(YOUNG VINC: "Then splash down by morning...")

(YOUNG LIZ: "Goodnight.")

(YOUNG VINC: (whispered) "Goodnight.")
19. YOUR FIFTH DAY HOME

(TRAITOR KING, YOUNG VINCE, VINCE)

\[ \text{\textit{CONVENIENCE}} \]

\[ \text{j = 120} \]

\[ \text{THE TRAITOR KING:} \]

\[ \text{Am} \]

\[ \text{F\textsuperscript{#m}} \]

It's your fifth day home. You ne\textbf{\textit{ver}} will de\textbf{\textit{feat}} me. Your fifth day home. You ne\textbf{\textit{ver}} will de\textbf{\textit{feat}} me. Your fifth day home. You ne\textbf{\textit{ver}} will de\textbf{\textit{feat}} me. Your fifth day home. You ne\textbf{\textit{ver}} will de\textbf{\textit{feat}} me...
(The TRAITOR KING and YOUNG VINCE laugh an evil laugh together as the lights fade on TRAITOR KING.)

YOUNG VINCE (as TRAITOR KING): 
"You'll never get me, Space Boy. 
Your meager technology is no match for that of the Traitor King!"

YOUNG VINCE (as SPACEBOY): 
"You'll rue the day you ever left this planet, Traitor King. We patriots possess a power stronger than any alien science..."  
(CUT VAMP)

IN THE CLEAR: 
YOUNG VINCE (as SPACEBOY): 
"...OH MY GOD, AN ALIEN!!!!"

YOUNG VINCE/VINCE (together): 
"Ahhhhhhhhhhhhhhhh!!!!"

(VINCE: "Put down that gun!")

YOUNG VINCE: "This is MY gun."

VINCE: "No. That's my old Eludium Q36 Explosive Space Modulator."

YOUNG VINCE: "You know the gear. I'm impressed. But that doesn't explain how you got inside a patriot craft."

VINCE: "A patriot craft?"

YOUNG VINCE: "Are you in cahoots with the Traitor King, or are you a fellow patriot?"

VINCE: "I'm...neither. I'm...an ambassador."

YOUNG VINCE: "An ambassador!? From what dimension?"

VINCE: "The...FIFTH dimension."

YOUNG VINCE: "You are the AWAITED one! You've come to accompany me on this mission. There is MUCH to do, Ambassador!"

(CUT VAMP)

IN THE CLEAR:
VINCE: "I'm sorry, but who ARE you?"

(segue Song 20: THE TRAITOR KING)
20. THE TRAITOR KING
(YOUNG VINCE: "Who AM I? Who am I??!")

PIANO/VOCAL

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You see the Thai for King flew far, far away for another world to destroy.

Now the patriots rely on this powerful kid, and they...
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world far away from all of his dutiful subjects.

Chaos came to the tiny planet. No one seemed to know why this King would do such a thing, or what they had done to make a King run, and
If he comes back, how will we attack this foe?

So

Space-Boy combs the galaxy, protecting all he can

see. So the Traitor King dare not harm one more thing for e-

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YOUNG VINCE: "This is so COOL! Now I have an ALLY!"

When the Trai-tor King up and left his king-dom

not so long a-go.

Space-Boy looked and looked for a faith-ful
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Till one day a man came back to the kingdom he had left behind. Someone who knew what the boy had been through. A heroic man to help with the plan, and do what he could to keep the good from
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21. TRAITOR KING TAG
(YOUNG VINCE, VINCE, YOUNG LIZ, LIZ)

YOUNG VINCE: “There is much to do. Where shall we start?”
VINCE: “You stay here. Continue your work. I will return shortly.”
YOUNG VINCE: “Beyond that door lies uncharted space, Ambassador.”
YOUNG LIZ: “BREAKFAST!”
YOUNG VINCE: “Beware the mothership that patrols that sector. (to Mom) YOU ARE NOT THE BOSS OF ME!”
VINCE: “I will. Keep up the good work, Spaceboy.”
YOUNG VINCE: “Thank you, Ambassador.”

(VINCE exits and runs into LIZ on his way out the door.)

LIZ: “Sleep okay?”
VINCE: “Yeah. Just heading out for coffee.”
LIZ: “Good.”

(LIZ motions to the SPACEBOY mask that VINCE is still wearing from his encounter with YOUNG VINCE. VINCE takes it off.)

LIZ: “So, I’ll see you later then?”
VINCE: “Yeah, later. After work?”
LIZ: “After work.”
VINCE: “Maybe dinner?”
LIZ: “Maybe dinner.”
VINCE: “Great. See ya.”

(VINCE goes to exit the kitchen, passes by YOUNG LIZ who hands him a piece of toast. HE takes it, looks at HER, looks at LIZ, who says…)

LIZ: “Bye then.”

(VINCE exits. Once outside, he says…)

(VINCE: “An ally…”
VINCE/YOUNG VINCE: “An ally would be good right now…”)

Space Boy looked and looked for a faithful ally...

(segue: The Quintet)
22. THE QUINTET
(ABE, YOUNG LIZ, VINCE, LIZ, YOUNG VINCE)

ABE: (on phone) "Corbett Carpentry."
YOUNG LIZ: "If his father were here things would be different."
ABE: "Yes, I’ve been looking forward to talking to you."
VINCE: "Why is it so much trouble talking to her?"
LIZ: "Why am I still so upset?"
YOUNG LIZ: "None of this would be happening."
ABE: "Yes, I’m VERY MUCH interested in the job."
YOUNG LIZ: "Damn him for leaving."
ABE: "That soon?"
VINCE: "I shouldn’t have told her so soon."
ABE: "Well, it’s a pretty big move."
LIZ: "Am I upset that he’s gay?"
VINCE: "Maybe I shouldn’t have told her at all."
ABE / VINCE / LIZ: "No, it’s not that."
YOUNG LIZ: "I’m upset that I didn’t KNOW he was gay."
ABE: "This isn’t how I thought it would look."
YOUNG LIZ: "I’ve been looking to scale back for awhile now. Work for someone else for a change."
VINCE / YOUNG VINCE: "I need to talk to someone else."
LIZ: "I’m upset that we’re so far apart."
ABE: "I just hadn’t planned on moving that far away."
YOUNG LIZ: "Everything’s so far from what I pictured."
LIZ / YOUNG LIZ: "I pictured..."
LIZ: "Vince married."
YOUNG LIZ: "Me still married."
LIZ: "Two kids."
YOUNG LIZ: "Someday, grandkids."
LIZ: "Professional."
YOUNG LIZ: "Professional."
LIZ: "Mini Van."
YOUNG LIZ: "Station wagon."
LIZ: "Mom, I’m gay." VAMP OUT
YOUNG LIZ / LIZ: "NOT what I pictured."

IN THE CLEAR

VINCE: "I need to talk to someone..."
YOUNG VINCE: "...who knows who I am."
VINCE: "...who knew who I was."
ABE: "I understand. I just need to talk to someone here first."
YOUNG VINCE: "Spaceboy needs an ally."
ABE: "I’ll call you back within the week."
VINCE: "I need an ally."
ABE: "I hope it works out too."
VINCE: "Mr. Corbett."
VINCE / YOUNG VINCE: "The perfect ally."
ABE: "Thank you. Talk to you soon then.

(segue Song 23: UN)
23. UN
(YOUNG LIZ, LIZ, VINCE)

\[ j = \frac{125}{2} \]

(YOUNG LIZ: "God, make it simple.
LIZ: "How did we get here?"
)

A

(YOUNG LIZ: "Just put it back the way it was.
LIZ: "And how do I get out?"
)

A

(YOUNG LIZ: "Un-split this fam-ily.
LIZ: "Un-walk away.
"

A

(LIZ: "It's not him.
"

Un-split this family.
Un-walk away.

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YOUNG LIZ:

(LIZ: "It was never him.")

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A

F#m D

D/E

Un - be - come the e - ne - my. Un - tell it a day

Un - mar - ry "what's her name." Un - play this stu - pid game.

A/E

D/E A

LIZ:

Un - do these things that he's done. We've
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Un - think that you can't be what -

Un - see some wo - man you ex -
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VINCE: 

just hope to see the Dads of my own. I guess I have a picture of

just how my family would be. (VINCE: "Corbett Carpentry. Please.")

perfect world we all get what we planned but in the real world we do the best that we can to let
(VINCE: "It might be under 'Abe Corbett.' Yeah, that's it. Could you connect me please?")

(LIZ: "All I see is Abe.")

(VINCE: "Pick up the phone, Mr. Corbett. Pick ... up ... the ... ")

(VINCE: "Let's call Abe.")

(YOUNG LIZ: "Let's call Abe.")
LIZ: Un - est my sights too low. Un - close my eyes.

YOUNG LIZ: Un - walk on tip - py toes. Un - a - po - lo - gize.

LIZ: Un - trapped by cir - cum - stance. Un - a - fraid to take a chance.
YOUNG LIZ:

In these things that I've done.

Un - dig this hole it took me twenty years to dig.

Un - fill these shoes that were
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(LIZ: “Abe? Stay right there. I’m on my way over.”)

I tried my best to get that in my back. There’s a family waiting, it’s time for a new piece of art.
Un - sit here wait - ing.

Un - bent on turn - ing back. Un - a - fraid I will.

Un - hang that pic - tureframe. Un - look for who's to blame...
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24. ENTR'ACTE

(THE BAND)

\[ J = 170 \]

\[ \text{Ab} \quad \text{Fm} \quad \text{Db} \quad \text{Db/Eb} \]

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(ABE enters his office and sees his message machine blinking. He presses it, and we hear LIZ's phone message from the END OF ACT ONE - "Abe, stay right there. I'm on my way over.

I've got to break it to her

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Can we be married like we want to be? Will she pick up her life or will she have to stay? And can I ask this of her any way?

And if I call to tell them "No"
what part of me do I let go?

And can I live_

with that if it means I live__ with her?

And how_

how can I choose which part I lose__ so that a part__
(door knocks from Vince)

ABE: "Here we go. Will it be Door Number One, or Door Number Two?"

CONVENIENCE -  
Piano / Vocal

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26. DOOR #3

(ABE, VINCE, LIZ)

(VINCE: "Hi, Mr. Corbett.
ABE: "Door #3! I mean, Vince! What a surprise!")

\begin{align*}
&G & G/B & C_{sus}^4 & C \\
&G & G/B & C_{sus}^4 & C & G & G/B & C_{sus}^4 & C \\
\end{align*}

Really busy day with a lot to squeeze in. I've got meetings all morning so I've only got a minute, but you

look good, sound good. Feel good. Real good. Great! That's settled well you really should be going, but
(ABE: "Sometime soon...NEXT week, maybe...much better for me."
VINCE: "I'm only here for a week."
ABE: "That's right, you said that."
VINCE: "What is UP with you?"
)

Me? Nothing's up. Got a lot on my plate. There's a meeting with a client and I really can't be late. But
This business here is booming. I’ve been working round the clock. Ooh! And

I should really go, but it was really great to talk. So

minute, Vince, to tell me how you have been. Let’s do it again.
(VINCE: "Listen, I haven't told you anything yet! Can't you sit still for one minute?"

ABE: "You know, I CAN'T. It's just one of those days. Build, build, build. Work, work, work. Busy, busy, busy."

mor - row would be bet - ter, so much bet - ter than right now, Vince, and

real - ly we should have more than a min - ute a - ny - how, Vince.

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Call me in the morning we could grab a little lunch, Vince.

Abe? There's my meeting gotta go, thanks a bunch for stopping by, for checking in, for telling me how you have...
PIANO/VOcal

(G: "OOOooooohhhhhhhhhhhhhhhhhhhhhhhhhhhhhh.

ABE: "I think I'm gonna let you two have a minute").

- CONVENIENCE -
(VINCE: "So.... Mr. Corbett."
LIZ: "Yeah!")

(Vince: "So should you go first, or should I?"
Liz: "Shoot. Well, we met a while ago... Mom, you don't need an alibi.")
PIANO/VOCAL

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LIZ: "Then why do I feel like a kid who's been caught doing something she shouldn't?"
VINCE: "Oh my God, YOU'RE PREGNANT!"

(LIZ: "NO!!!! I'm not... pregnant.

You're all grown up, so am I.

You can talk about this at home...in the morning?

Yeah...in the morning..."

You
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Two have probably got a lot of stuff you need to work through.

Seating charts, rehearsal dinner, choice of beef or cordon bleu.

And in a way, I'm really glad it's Mister Corbett. Though it might take a bit to totally absorb it.
I should go so you can talk. I'll leave you love birds a lone. Curfew's at nine o'clock! It's a school night!

(VINCE: "In the morning.")
27. THE OFFER STANDS
(ABE, LIZ)

\[ j = 125 \]

\[ \text{D} \quad \text{E/D} \]

(LIZ: "Abe, it's okay. He's fine. Well, we'll talk later, but he's fine. We're all fine." )

(LIZ: "Abe, I'm so sorry about that. I didn't know he was going to...")

Liz, I've got some thing to tell you. Abe, ___________

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Please, let me be first here. You really ought to listen to my news. No. I've rehearsed it a certain way. Abe, when
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LIZ: I want us to stay. So if the offer stands.

ABE: Liz, before you say one more word.

LIZ: yes, I want to be with you. My troubled heart and my trembling hands.

ABE: [Music]

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LIZ: know it's what I'm supposed to do. And now at last my head knows too.

ABE: I choose you, Abe, I choose...

(LIZ and ABE kiss.)
Finally, those words, Liz, and lord knows they make me happy.

But... other news I've heard Liz that I
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LIZ: California, so it will take us away. But

ABE: What am I supposed to say?

LIZ: Offer stands. You know that I'm in love with you. But

F:

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Life makes its own demands and I don't know what I'm supposed to do.

Thank you for this déjà vu.

Just other than to ask of you: Will you go?
LIZ:  

Once again I put all my eggs into a basket that runs away!

Liz, there's nothing to keep you stranded here.

PIANO/VOCAL - CONVENIENCE -

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(ABE: "Like what?"
LIZ: "Like Vince."
ABE: "Liz, he's a grown man.")

undo some things that I've done.
(LIZ: "Not yet he's not.")

Some-thing in him is n't fi nished.

Some-how he's still a kid.

Some-where in - side he's di - mi nished from
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You know I want to be with you.
Here, here I stand not what I planned.

But life makes its own demands,
Not what I wanted this to be.

and I don't know what I'm supposed to do.
LIZ: C_m B_b/D E_b A_b E_b B_b/D

There, there you stand, my heart in your hand.

ABE:

Liz, the offer stands. You know that I'm in love with you. Here's my__

Heart and here's my hand. They're all I have to give to you.
LIZ:

- CONVENIENCE -

\( j = 125 \)

\[ \text{molto ritard} \]

(ABE: "Liz, don't go.")

Liz, you know I want you to... Will you go?

I have to go.

(ABE: "Liz, don't go.")

(ABE: "Damn it.")
28. ON THE PHONE (II)
(VINCE, ETHAN)

\( \frac{d}{110} \)

VINCE: Pick up the phone, Ethan.)

ETHAN: "Sock it to me."

VINCE: "Are you sitting down? You're not going to believe this."

ETHAN: "Hey!"

VINCE: "Hey, it's me."

ETHAN: "Hey!"

ETHAN: "Hello?"

VINCE: "Pick up the..."

VINCE: "Pick up the phone, Ethan."

There's no more closet. Good for you! No, wait in stead there is my bed-room with a

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six-year-old of me who's locked up tight in side. I've seen him in there - Uh huh. He's still battling his enemy. He's asking me for help, now I'm along for the ride. _ I've come out of the dark. _ and Mom knows that I'm gay. _ What's a little more amazing is I
(ETHAN: “Go back, go back go back. Your ‘younger Mom?’”
VINCE: “Yeah, total time warp. Younger Mom, younger me.”)

(ETHAN: “Uh huh. And the bomb?”
VINCE: “Mom’s getting married.”
ETHAN: “GET OUT!”
VINCE: “Swear to God.”)

So tell me
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VINCE: "I'm his hero, Ethan. I can't let him down like that. He needs me."

ETHAN: "I NEED YOU! Here!! In the PRESENT!!!"

VINCE: "I can't."

ETHAN: "What do you mean, you can't?"

VINCE: "I'm his hero, Ethan. I can't let him down like that. He needs me."

ETHAN: "I NEED YOU! Here!! In the PRESENT!!!

next bus backhere. You can rest your self with me un - til your vision is clear. No more

six - year-old boys mak-ing long a - go noise. Pack up your past and put a - way your

(toys.

( VINCE: "I can't."

ETHAN: "What do you mean, you can't?"

( VINCE: "I'm his hero, Ethan. I can't let him down like that. He needs me."

ETHAN: "I NEED YOU! Here!! In the PRESENT!!!

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But I’m not finished. You said to do this thing for me, and in a way I guess I’ve told Mom what I came to tell. There’s something bigger, and I’m not leaving here until I’ve found a way to get that kid out of his bedroom cell. He’s been
in there so long, and he knows in this way. And what are heroes for if not for

saving the day? Vince, get on that Greyhound, no more fooling around!

Not until that kid is safe and sound. Vince! Bye!
They say that ev'ry little pot finds—
its little lid. Now mine has totally flipped, thinks he's a
six year-old kid. Time to get in this fight. I'll catch the next bus to-night.

Got-ta get my lid put back on tight.
It's your sixth day home, you're not out of the woods yet.

Vince.
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When I first showed up this week I had for gotten who I was. None of the little boy left. I had tucked him away be-

cause that's all I knew how to do back then simp - ly shut the
VINCE:  

YOUNG LIZ:  

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(YOUNG LIZ: "I'm sorry, honey.") But the war has long been over, and the
YOUNG LIZ:

battle isn't won, cuz locked behind the door still is that little man, my son. And parts of you grew up way too fast, some parts never

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VINCE: "Like what?"

YOUNG LIZ: did. Like the part who's still mad at Daddy for leaving his little kid.

It's true. Mom I have no idea what I'm supposed to do.

(ritard)

(segue Song 31: CRAWLING FORWARD)
31. CRAWLING FORWARD
(YOUNG LIZ)

(YOUNG LIZ: "Help him say 'goodbye' to his Daddy.
Vince, don't break a sweat.")

(YOUNG LIZ: "Neither does he. But that's his first step.")

EVERY MOTHER, everyone,
waited and waited...
ed for that day, when she saw her kid-
ed down on the floor, about to push back-wards once more,

and he wondered what those other legs were for. And get-ting them un-
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This score looks for all the different ways that her kid is still down there on the floor about to push back wards once more, and life might try harder than before.
to keep him from opening a door. But the kid crawls
forward. You hope the kid crawls forward. And the

ritard

a tempo

irony here is the time will draw

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near when he crawls from you:

When what lies in store you've seen a hundred times before. And it's the thing you must do.
If I have seen my job through,
you must crawl forward.

We all must crawl
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would spend her life clearing the way
of every bump that's in the road,

of every debt that's standing owed,
of every scrape
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and every bruise of every wrong thing that you choose. But in the end it's just the kid who learns to move on from what he did, by pulling his weight up off the ground and taking a
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32. FOLLOWING BREADCRUMBS BACK
(VINCE, ETHAN)

(YOUNG VINCE: "You'll never catch ME, Spaceboy!")

(YOUNG VINCE: "Prepare ignition sequence on my 'go.'")

(YOUNG VINCE: "This galaxy isn't big enough for the both of us.")

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(YOUNG VINCE: "Go!")

Got to get him to drop that chip he's carried on his shoulder for so long.

Following bread crumbs back cuz he's lost inside these woods.

And I'm beginning to see a way to get
him crawling forward like he should. Following bread crumbs back and I think I've got a plan: got a plan! 

Got ta get him to let go of the Dad who packed his bags.
VINCE:

F

34

35

Gm

F9

YOUNG VINCE:

The Traitor King wasn't always a traitor. Space-Boy called him

Gm

Eb

"friend" once. And Space-Boy thought that he and the King would be allies, for

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e- ver. Then one night the King came into his bedroom. Shook Space-Boy a

wake. Told him that he was leaving for good, now Space-Boy would act like the
VINCE:

\[\text{Cm}\]

YOUNG VINCE:

\[\text{D}\]

\[\text{D}\] Bb/F

\[\text{D7}\]

\[\text{Fol-low-ing bread _ crumbs_ back_ to help_}\]

\[\text{left_ me in charge._ Dad, wait for me._ Dad,}\]

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VINCE: B♭/Ab

YOUNG VINCE: 

_let go._

Dad, I don't see_

_don't go._

Dad, I don't see_

_crumbs back, there's one___ im - port - ant thing___ he needs_ to know._

Fol-low-ing bread-

_things._

Things that Dads___ should know._

Dad, can't we be__

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VINCE: "cumbs back to the choice he made back then."

YOUNG VINCE: "like we were back then?"

A

Following bread crumbs back to help him be the kid he is again.

Dad should be there to help me be the kid I am again.

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VINCE: "SpaceBoy!"

YOUNG VINCE: "The Traitor King?!"

YOUNG VINCE: "Ambassador!"

VINCE: "A message has been beamed to us by the Traitor King."

(YOUNG VINCE: "The Traitor King?!"

VINCE: "I'll bring it up onscreen. It's scrambled transmission...but one word seems to be coming through clearly..."

VINCE: "SpaceBoy!"

YOUNG VINCE: "Ambassador!"

VINCE: "A message has been beamed to us by the Traitor King."

(VINCE / TRAITOR KING: "...SURRENDER."

YOUNG VINCE: "Surrender? NEVER!"

VINCE: "Not you, SpaceBoy. Him. It seems that the Traitor King is surrendering. I'll try to translate."

(segue Song 33: SURRENDER)
33. SURRENDER
(VINCE, TRAITOR KING, YOUNG VINCE)

\( \textit{Come in, Space Boy. Its your enemy.} \)

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VINCE/TRAITOR KING:

C/G

give up this ga... by You're much

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Come in Space -

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YOUNG VINCE:

Stay here, Dad.

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VINCE/TRAITOR KING:

C/G

YOUNG VINCE:

(TRAITOR KING exits.)

Stay here...

Dad...

Sur-rendering...

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VINCE:

YOUNG VINCE:

Dad.

Stay here.

(ritard)

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(segue Song 34: IT WASN'T YOU)
34. IT WASN'T YOU
(VINCE, YOUNG VINCE)

\( j = 70 \)

(YOUNG VINCE: "Is it me?"
VINCE: "No.")

(YOUNG VINCE: "Dad's really leaving, isn't he?"
VINCE: "Yeah.")

It isn't you, kid.

It wasn't me.
No kid on earth can break up a family.

And we've believed it for so long. But we were not the thing that went wrong. We are the only thing that went right that
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VINCE: Gain and again. And that’s the key, kid.

YOUNG LIZ: Ten, Nine, Eight, Seven.

VINCE: Gain and again.

YOUNG LIZ: You don’t have to fight the Traitor King.

VINCE: Unlock the door.

YOUNG LIZ: Six, Five, Four, Three.

VINCE: Unlock the door.

YOUNG LIZ: Un - lock the door.

VINCE: You don’t have to fight the Traitor King.
(A ROCKET SHIP takes off.)

VINCE: ny-ny-ny-ny-n... (segue Song 35: LIZ SEES)

YOUNG LIZ: Two, One!

(Gb/Db Gb7/Db Abm/Db G7)

(segue Song 35: LIZ SEES)
(YOUNG LIZ, LIZ)

(YOUNG LIZ: "Top you off?")

(YOUNG LIZ: "And you know that Abe...")

(YOUNG LIZ: "You know Vince goes home tomorrow.")

LIZ: "I KNOW!")

know that life is moving, does standing still make sense? Is there

something that we're proving by sitting on this fence? Your

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Bon is growing up, Liz, your man is moving on. Just
get on the, get on the bus before both of them are gone. Cuz
Vince is not a kid now. And he isn't quite a man. And

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Abe is pulling stakes up. And I don't know if I can. And we've always got an answer, and we're always justified. And we always end up single and we hide the hurt inside. It's
PIANO/VOCAL

- CONVENIENCE -

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\[
\text{C} \quad \text{Cm} \quad \text{Gm/Bb} \quad \text{Ab} \quad \text{G} \quad \text{G} \\
\]

\[
\text{molto ritard} \quad \text{8} \quad \text{p} \\
\]

\[
\text{D/F#} \quad \text{C} \quad \text{C/A} \\
\]

(LIZ: "Much harder than staying single. Much harder than raising him alone. Much harder than not being with Abe.")

\[
\text{D} \quad \text{G} \quad \text{D/F#} \quad \text{Em} \quad \text{C} \\
\]

How does a mo - ther, a sin - gle one.

colla voce

\[
\]
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LIZ: D C/G G C/G

You have to be both of us. We cannot be two of us.

How can I do that? How can I do that?

You have to be both of us in you. You have to be both now.

PIANO/VOCAL - CONVENIENCE -

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I put a way a part of me. So I could be the Mom I had to be. And I told _

my self I'd be okay. That's what a single parent has to say. And you were kind enough to step aside.
And all these years I have been _ter - ri - fied_ that I'd look for you and you'd__

be gone._ I'd lose the strength_that I re - lied u - pon._

And now a man__ walks in my life._
I see a Mom, he sees a wife. And it's been twenty years since I felt what he must see. And why?

Why did I choose that I had to lose so that a part

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BOTH:

of me could win?

It's okay if you say

that you want to be me once again?

We can always be

what a Mom should be.

But now for me, can I be you?

(YOUNG LIZ: "Tell him 'Yes,' and GO with him.")
36. THE OGRE AND THE WIFE
(LIZ, ETHAN)

(LIZ: "May I help you?"
ETHAN: "Hi. I'm Ethan...Vince's boyfriend...partner...lover...we haven't really settled on the word yet. You must be his mother.
LIZ: "My name's Liz."
ETHAN: "So YOU'RE the Ogre!")

(LIZ: "So YOU'RE the Wife!"
ETHAN: "Listen here, SASSAFRAS...")

(ETHAN: "I have been on a bus for FIFTEEN HOURS. That is NO way to speak to someone who has come ALL this way to...")

There are se-v'ral things which might ensue when the boy-friend of your son comes to

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PIANO/VOCAL

- CONVENIENCE -

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ETHAN: "...and public transportation in America is no walk in the PARK, let's just put that out there..."

You can

(ETHAN: "...and public transportation in America is no walk in the PARK, let's just put that out there...")
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(ETHAN: "...and the woman sitting next to me smelled like she needed one of those little moist towelettes, so I just reached into my bag and..."

**And**

I can't hear a single word he's saying I'm just praying that the neighbors all have better things to do_____ Cuz I just noticed

[Music notation]

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(LIZ: "Would you like to come in and have some coffee?"
ETHAN: "Thanks." )

I expected worse, a door in the face, but she let me in. Oh my God, this place is ex-
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think normal thoughts. What might those be? When you're


Nothing to fear from the lover of her son.

Think normal thoughts. What might those be? When you're
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ETHAN: "Good coffee. French roast?"
LIZ: "Sanka."
ETHAN: "Mmmmmm."
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---

This is how... Battling this "mother enemy!"

---

This "muh-thah" met her match when she met me... the
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ETHAN:  

before I met you was fled. I had

buckled up my seat-belt for a bumpy ride. Two different

people, politely sitting. Desperately
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1. Searching for one common bond. No bidding. But we needn’t feel uncomfortable the fog just cleared. Since it’s Vince who is the reason that we’re
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LIZ: sitting here. That's such a load off! I think I'll take my coat off! So it's all about him, that's understood. Cuz otherwise there isn't any likelihood that you and I would
We'd meet. We'd walk on different sides of the street. But for him we walk to—

gather, the ogre and the wife.

And we'll step with care, and we'll take it slow since the
And I’m not making any hollow promise. I’ll be honest this whole shooting match could end up in a draw.

Just as long as I never see you in a dress.
ETHAN:  

G/D

Am/D

LIZ: BOTH:  

Deal. And as long as you let me help you fix this mess, Watch it! We’ll cross our fingers, pray for a success. A mother and the lover of her son.  

G

(LIZ: "I'll go tell Vince you're queer... I mean YOU'RE HERE!!")
37. IN THE MORNING
(LIZ, VINCE)

(LIZ: "Vince?"
VINCE: "Yeah?
LIZ: "Ethan's downstairs."
VINCE: "And... he's still alive?
LIZ: "Yes, he's still alive."
BOTH: "He's PUSHY..."
LIZ: "But he's okay."

(LIZ: "Vince?"
VINCE: "Yeah?
LIZ: "Ethan's downstairs."
VINCE: "He is? And... he's still alive?
LIZ: "But he's okay."

(LIZ: "Yes, he's still alive."
BOTH: "He's PUSHY..."
LIZ: "But he's okay."

(LIZ: "All packed?"
VINCE: "Yeah. Just getting ready to head home."
LIZ: "This is home.
(VINCE: "Yeah, and now Ethan and I are going to try making one of our own... I mean this will always be...")

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384

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(LIZ: "I know...")

I would linger________
looking through the glass at you.

Just one____ of many mothers______ in the morn-

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This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.
I'd hold you close. You'd stretch and shiver falling back to sleep.

Then the nurse would come. Nurses always do.
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in the morn-
End of our drive — way, there we’d stand,
and wait — for the bus — toge — ther in the morn -
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But the bus would come.
But - es - a - ways do.

and undo me and you

in the morn-

ing.

You see, Vince,
you and me,
you and me, we were my

ritard
As you’re becoming who you want to be

you are becoming less of...

(VINCE: "Not in a million years, Houston.")
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I was full of fear, without an explanation in the morning.

You looked at me and we both knew...
but everything would be different from then on. 

You packed your bags. 

You flew away, and pro-

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38. LOVE HAS THIS POWER
(ABE, LIZ, VINCE, ETHAN, YOUNG LIZ)

(ETHAN: "There's somebody at the door for you, Mom."
LIZ: "Mom, huh? That was quick."
ETHAN: "You got a problem with that?"
LIZ: "No, I got no problem with that."
ETHAN: Then double-time. He looks like he's late for something. (LIZ exits to kitchen)
LIZ: "Abe..."
ABE: "Liz, I've got something to say to you, and I want you to listen to me."
YOUNG LIZ: "Listen to him."
LIZ: "Okay."

(VINCE: "What's going on? (YOUNG LIZ points to ABE and LIZ) Oh."

(ETHAN: "Who's that? (VINCE makes a "Liz + Abe" gesture) Oh. Ooh! OOHHH!")
(LIZ: "Abe, this isn't about
me, it's about us...")

Shhhh!!

Love takes your hand and it puts it in mine and

love keeps you in view, and it waits for your sign.
I love this power. I fall by the hour.
And Liz, life is no fair__ but if we don't go there__ then a

part of_ me_ stays,____ but a part is al - rea - dy gone.
Love tells me I can't go on
Love can not believe that our love is all through
Love has this power
I fall by the hour over
(DANCE BREAK / Saxophone solo. ABE takes LIZ in his arms and THEY dance. VINCE, ETHAN, and YOUNG LIZ look on.)
From the get - go
I have met no
other who hears my heart
with such care.

Ooh
Ooh
Ooh
Ooh
Ooh
Ooh

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but when there's no answer

From such a roman - cer

pain in that heart__ is__ too much to bear.

pain in that heart__ is__ too much to bear.
Love puts your face on each face that I see.

Love tries to hold on as you step back from me.

Love puts your face on each face that I see.

Love tries to hold on as you step back from me.
Love has this power.
I fall by the hour over you.

Love has this power.
I fall by the hour over you.
39. MOVING DAY
(VINCE, YOUNG LIZ, ETHAN, ABE, LIZ, YOUNG VINCE)

(ETHAN: "Are you out of your MIND? Go with him."
VINCE: "Ethan, quiet!"
ETHAN: (heading for Abe) "No. If you don't I will."
VINCE: (stopping him) "Damn it."

(LIZ stares at ABE, then back at VINCE, and then...)

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from of you start crawling on your way. Mom. I'll be o -

kay. Mom, it's moving day.

(LIZ: (to ABE) "One condition: new house."
ABE: "New house?...new COAST!")
YOUNG LIZ:

(LIZ: “New kitchen?”
ETHAN: “NOT yellow.”
ABE: “New LIFE.”)

Look at the sun over there in the east.
It moves through the sky every single day.

Turning tonight until morning's released.

Every day is a moving day.
ETHAN:

YOUNG LIZ:

ABE:

VINCE:

LIZ:

It moves through our lives.

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ETHAN:

YOUNG LIZ:

ABE:

VINCE:

LIZ:

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ETHAN:

YOUNG LIZ:

ABE:

VINCE:

LIZ:

And every day can be moving day.
ETHAN:

YOUNG LIZ:

ABE:

VINCE:

LIZ:

Every day is a moving day.

E - ver - y day is a mov - ing day.

E - ver - y day is a mov - ing day.

E - v'ry day
Every day is a moving day.
ETHAN:

LIZ:

ABE:

VINCE:

YOUNG LIZ:

E - ver - y day

A - ny _ _ day _ __ can be mov _ _ ing day. __ Pack your old

C/G Gsus4 C

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Vince:

life up, box it all away. If it's new you want if it's new

Liz:

life up, box it all away. If it's new you want if it's new
VINCE:
_ you choose, _ it will on ly come _ when you're will ing to lose ___ what you hold _

LIZ:
_ you choose, _ it will on ly come _ when you're will ing to lose ___ what you hold _

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ABE:

Mo - ving Day

Mo - ving Day

Mo - ving Day

VINCE:

_ in _ side _ that keeps _ you _ small _ What you tell _ your - self _ right be - fore

LIZ:

_ in _ side _ that keeps _ you _ small _ What you tell _ your - self _ right be - fore

C

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This score has been downloaded from www.dramatists.com and is for perusal only.

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ABE:  

_ o - ver there in the east._ 

VINCE:  

_ o - ver there in the east._ 

LIZ:  

_ o - ver there in the east._ 

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ABE:  

Vince:  

LIZ:  

Turning tonight until morning's released. Everyday.
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It moves throughout lives e-v'ry sin-gle day.

Turn-ing our hearts.
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YOUNG VICE:

past is there to keep you strong. It's the map you draw your whole.

YOUNG LIZ:

past is there to keep you strong. It's the map you draw your whole.

VINCE:

C

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YOUNG VINCE: 

YOUNG LIZ: 

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YOUNG VINCE:

-4- help you get out of here. Cuz it's just a map of the things.

YOUNG LIZ:

Movi - ing Day.

ABE:

Movi - ing Day.

VINCE:

Movi - ing Day.

LIZ:

Movi - ing Day.

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YOUNG VINCE:

You've done. All the choices made. Every single one.

For the past... you've done. All the choices made. Every single one.

But the past... you've done. All the choices made. Every single one.

Moving Day. Moving Day. Moving Day. Past...

YOUNG LIZ:

Moving Day. Moving Day. Moving Day. Past...

ABE:

Moving Day. Moving Day. Moving Day. Past...

VINCE:

Moving Day. Moving Day. Moving Day. Past...

LIZ:

Moving Day. Moving Day. Moving Day. Past...
YOUNG VINCE:

```
can't choose, it can on - ly guide, for the new - to start, stretch your heart
```

YOUNG LIZ:

```
can't choose, it can on - ly guide, for the new - to start, stretch your heart
```

ABE:

```
can't choose, it can on - ly guide, for the new - to start, stretch your heart
```

VINCE:

```
can't choose, it can on - ly guide, for the new - to start, stretch your heart
```

LIZ:

```
can't choose, it can on - ly guide, for the new - to start, stretch your heart
```

Am7

```
```

F9

```
```
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YOUNG VINCÉ:

Turn-ing to night

YOUNG LIZ:

It moves through the sky
e'v'ry sin-gle day.

ABEL:

Turn-ing to night

VINCENT:

It moves through the sky
e'v'ry sin-gle day.

LIZ:

It moves through the sky
e'v'ry sin-gle day.
YOUNG VINCE:

E - ve - ry day__ is a mov _ ing__ day.

YOUNG LIZ:

un - til morning's re-leased

ABE:

un - til morning's re-leased

Vince:

un - til morning's re-leased

LIZ:

un - til morning's re-leased

F9

C/G

Gsus4
YOUNG VINCE:

E-v'rything new rises up in the east. It moves throughout lives.

YOUNG LIZ:

E-v'rything new rises up in the east. It moves throughout lives.

ABE:

Moving Day

VINCE:

E-v'rything new rises up in the east. It moves throughout lives.

LIZ:

Moving Day

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YOUNG VINCE:

YOUNG LIZ:

ABE:

VINCE:

LIZ:

"Over there in the east, it moves through the sky every single day."

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YOUNG VINCE:

Every day is a moving day.

YOUNG LIZ:

Every day is a moving day.

ABE:

Every day is a moving day.

PIANO/VOCAL - CONVENIENCE -

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(segue Song 40: REPRISE: LITTLE SPACEMAN)
40. REPRISE: LITTLE SPACEMAN
(VINCE, LIZ, ABE, ETHAN)

\( \text{ABE:} \]

\( j = 120 \)

\( \text{BE:} \]

Day.

\( \text{VINCE:} \]

This is Space – Man heading back out to the stars.

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Anywhere you are, you'll come in loud and clear,

I'm here,

This is Space Man come in Mission Control
LIZ:

VINCE:

I'm shouting back--

Roger that shouting--

to you as I leave the atmosphere.

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I'm sending hugs to you when I think of you holding hands.

Roger that honey.

down here.

I'll blow a kiss to you as my rock.
LIZ: B♭/F

VINCE:

et whiz-zes by.

Give all my love-

ey.

Ro-ger that love.

—to you ev'ry time I look into the sky.
Lit - tle space _ man _ a _ ny _ where _ you are.

No mat - ter how far, _ I've got you _ co-ver'd _ down _ here.
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(LIZ / ABE:  "Christmas!")
VINCE:  "See you at Christmas."
LIZ:  "Oh my God..."
VINCE:  "...then splash-down by morning."
(LIZ / ABE:  "Christmas!"")
(ETHAN:  "See you at Christmas."
LIZ:  "Oh my God..."
LIZ / ABE:  "Christmas!")
(END OF PLAY)
41. BOWS
(COMPANY)

\[ \text{\( \frac{1}{2} \) = 120} \]

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YOUNG VINCE:

Just be like the sun

Just be like the sun

Just be like the sun

Over there in the east.

Just be like the sun

Just be like the sun

Just be like the sun

Over there in the east.

Just be like the sun

Just be like the sun

Just be like the sun

Over there in the east.
It moves through the sky every single day.

It moves through the sky every single day. Turning to night.

It moves through the sky every single day. Turning to night.

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YOUNG VINCE:

YOUNG LIZ:

ABE:

VINCE:

LIZ:

Every day is a moving day, until morning's released.

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E-very day is a mov-ing day.

E-very day is a mov-ing day.
YOUNG VINECE:

YOUNG LIZ:

ABE:

E-very day is a moving day.

E-very day is a moving day.

E-very day is a moving day.

E-very day is a moving day.

E-very day is a moving day.

E-very day is a moving day.

E-very day is a moving day.
YOUNG VINCE:

\[ \text{Every day is a moving day.} \]

YOUNG LIZ:

\[ \text{Every day is a moving day.} \]

ABE:

\[ \text{Every day is a moving day.} \]

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