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Dramatic Publishing

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How to Make a Musical

Book by
Marc Jacobs

Music by
Craig Bohmler

Lyrics by
Marion Adler



How to Make a Musical



Musical comedy. Book by Marc Jacobs. Music by Craig Bohmler. Lyrics by Marion Adler. Cast: 3m., 2w., 1 either gender. The Professor's lecture is "How to Make a Musical." He picks a "random" student out of the audience and contrasts each episode of his day at school with how it would be played in a musical. Catholic Chris is in love with Jewish Jessica, whose parents won't forgive him for wrecking her brother's bar mitzvah by losing control of his car. Their dialogue is teenage-mundane, but, when repeated in song ("Why Didn't I See You Before?"), it becomes fraught with romantic yearning. But Jessica also

likes Bruno, the school quarterback. With the Professor's prodding, Chris bursts into "What I Want Is the Girl," vowing to win Jessica. The Professor then introduces our "Character Couple," Monica, the school reporter, and Julian, the science nerd ("Fall in Love"). Soon, all five students are in class studying Great Lovers Through History ("Great Lovers Score"). Bruno declares he will get Jessica, score the touchdown and become a Jew to please her parents—all today after school! On the football field, Jessica is cheerleading, and Chris is in the bleachers with Julian and Monica ("The Big Game"). Chris sees a rabbi waiting in the end zone so that Bruno can become a Jew as soon as he scores the winning point. But Monica discovers that Bruno had sabotaged Chris' brake cables the day of the bar mitzvah. Will Chris expose Bruno, accidentally score the winning touchdown, win Jessica, and gain her parents' approval? Of course! This is a musical! *Bare stage with props. Approximate running time: 50 minutes. Code: H95.*

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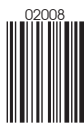
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Music by CRAIG BOHMLER
Lyrics by MARION ADLER

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“World premiere presented at American Musical Theatre of San Jose, Michael Miller, president and CEO” (25%).

How to Make a Musical was first produced by American Musical Theatre of San Jose at the Theatre on San Pedro Square, San Jose, Calif., May 3, 2003. The production included the following:

CAST

Professor BRIAN NIES
Chris DARRIN GLESSER
Jessica LAUREN CREAGER
Bruno TED ZERVOULAKOS
Monica ANTOINETTE RICE
Julian IAN LEONARD

PRODUCTION STAFF

Director MARC JACOBS
Choreography DOTTIE LESTER-WHITE
Set Design ROBERT DOUCETTE
Costume Design JILL BOWERS
Stage Manager BOB BONES

HOW TO MAKE A MUSICAL

CHARACTERS

THE PROFESSOR (can be male or female)

CHRIS BARNES an average high school student

JESSICA. the school's prettiest cheerleader

BRUNO POUNDER the school's star quarterback

JULIAN KREBBS Chris' best friend—a science geek

MONICA MAYHEM (aka JONES) Jessica's best
friend—the hotshot school reporter

NOTE: CD track cues are put at the end of lines. Depending on the pace of the particular production, the director may want to insert them a few words earlier than indicated.

SONGS

Overture

When I Woke Up Today. Chris
This Bus. All but Professor
Why Didn't I See You Before?. Jessica, Chris
What I Want Is the Girl Chris
Fall in Love Monica, Julian
Great Lovers Score All
How Can I Decide? Jessica
The Big Game. All
I Had It in Me All Along Chris
How to Make a Musical. All

(The “bus” comes to a halt and the students get off.)

PROFESSOR. Act One Scene One: the schoolyard. Chris bumps into Jessica, the girl of his dreams. First...the real-life version as recorded by Monica Mayhem, reporter for the school paper.

MONICA *(slates a movie clapperboard)*. ACTION!

(CHRIS accidentally bumps into JESSICA who drops her books in the collision. Their acting of the scene is very naturalistic.)

CHRIS. Sorry. *(Seeing it’s “her” and getting tongue-tied)*.
Hey!

JESSICA. I didn’t see you

CHRIS. What’cha do last night?

JESSICA. Saw a little TV. Why?

CHRIS. How was it?

JESSICA. Nothing special.

CHRIS. Well...see ya.

JESSICA. See ya.

(JESSICA and CHRIS both start to exit in different directions but freeze on MONICA’s “Cut.”)

MONICA. Cut! And print it under “Worst Documentary of the Year”!

PROFESSOR. Now let’s see how that same conversation would be treated if it was in a musical!

MONICA *(yells to an imaginary control booth)*. REWIND!

(CHRIS and JESSICA replay the scene they just did in fast speed and backwards, including the book drop.)

MONICA. Take two! Action! (*She exits.*)

CHRIS. Sorry. (*Seeing it's "her" and getting tongue-tied.*)
Hey!

JESSICA. Oops. I didn't see you. (*CD Track 4: WHY DIDN'T I SEE YOU BEFORE?*)

(*an inner monologue*)

WHY DIDN'T I SEE YOU BEFORE?
I MEAN REALLY *SEE* YOU BEFORE...
HOW COULD I HAVE MISSED YOU ALL THIS
WHILE
DON'T YOU SIT RIGHT ACROSS THE AISLE?
WITH THAT KIND OF CROOKED SMILE
I JUST ADORE?
WHY DIDN'T I SEE YOU BEFORE?

CHRIS. Ummmmm... Hi. What'cha do last night?

JESSICA. Saw a little TV. Why? (*CD Track 5*)

CHRIS (*launching into his interior monologue*).

WHY DIDN'T I SEE YOU BEFORE
I MEAN REALLY *SEE* YOU BEFORE...
SURE I SAW THE SPARKLE IN YOUR EYES
I SAW YOUR PERFECT SHAPE AND SIZE
BUT I DIDN'T REALIZE
YOU'RE SO MUCH MORE...
WHY DIDN'T I SEE YOU BEFORE

CHRIS. How was it?

JESSICA. Oh, nothing special. (*CD Track 6*)

BOTH.

SPECIAL! SUDDENLY YOU'RE SPECIAL—

SUDDENLY YOU'RE LIT UP BRIGHTER THAN A
STAR
SPECIAL! SUDDENLY YOU'RE SPECIAL—
HOW ASTONISHING HOW EXCELLENT HOW
WONDERFUL YOU ARE

WHY DIDN'T I SEE YOU BEFORE
I MEAN REALLY *SEE* YOU BEFORE
NOW I NEVER WANT TO LOOK AWAY
I WANT TO STARE AND STARE ALL DAY
HERE IS WHERE I WANT TO STAY
FOREVERMORE...
WHERE I CAN SEE YOU
ALWAYS
SEE YOU

CHRIS. Well...see ya.

JESSICA. See ya. (*CD Track 7*)

BOTH.

WHY DIDN'T I SEE YOU BEFORE?

(*JESSICA exits. MONICA suddenly breaks in.*)

MONICA. That looked like quite an intimate moment there, Chris. You were very impressive. (*Turning to an imaginary camera.*) This is Monica Mayhem reporting from in front of the library. The school rumor mill is churning out signs that Chris and Jessica are headed for something hotter than a friendship. But there's white water ahead because Bruno, Jessica's current main squeeze...

PROFESSOR. Umm... Excuse me!

MONICA. Oh... Like you gotta tell the whole story.
(*Exiting, mumbling:*) Up and comin' girl reporter don't stand a chance.

CHRIS. I didn't know I had it in me. The singing. All those feelings. I mean I always thought she was hot, but now! It's like...like...she makes my heart sing.

PROFESSOR. Now you're talking musicals!

(*CHRIS starts off in the direction JESSICA exited.*)

CHRIS. See you later. I'm going to get the girl.

PROFESSOR (*grabbing him. Laughing*). I'm afraid it's not that easy. What about "against all odds"? You said the show would be about getting the girl against all odds. You can't get the girl till the end of the show.

CHRIS. Why not?

PROFESSOR (*desperate stage whisper*). Because if you get her now, there won't be a show.

CHRIS. What's going to stop me? (*He starts off again.*)

PROFESSOR. A little thing called "conflict." (**CD Track 8**)

(*As the PROFESSOR does a spell-casting gesture towards CHRIS, there is an ominous, conflict-ridden chord from the band. CHRIS twitches as though he's just had an electric shock.*)

CHRIS. What was that?

PROFESSOR. That was conflict. All the things that are going to come between you and getting Jessica.

CHRIS. But I want her.

PROFESSOR. You're our hero. Therefore you must fight every obstacle, so you can give these people a happy ending... (*checking his watch*) in 30 minutes. Now you like Jessica, right?

CHRIS. Sure.

PROFESSOR. Well, there's a few little things that stand in your way.

CHRIS (*listening intently*). Such as?

PROFESSOR. First, you're Catholic and she's Jewish.

CHRIS. So?

PROFESSOR. So...her parents want her to marry a nice Jewish boy.

CHRIS. That's discrimination!

PROFESSOR. Yes, but they don't like you anyway.

CHRIS. Why. What did *I* do?

PROFESSOR. You drove your car through the wall of their synagogue during her little brother's bar mitzvah.

CHRIS. I did? Well...it must've been an accident. My brakes failed.

PROFESSOR. Possibly. But there's more. You're not much of an athlete, are you, Chris?

CHRIS (*defensive*). So?

PROFESSOR. So...it also happens that the school jock, Bruno Pounder...is in love with Jessica too.

(*BRUNO and JESSICA enter from opposite sides.*)

BRUNO (*smooth*). Hey, Jessica.

JESSICA (*flirty*). Hi, Bruno.

BRUNO. I've gotta wax the new Porsche my dad got me. Ya wanna come watch me flex?

JESSICA (*a girlish giggle*). Oh, Bruno, you're so sophisticated!

(They exit together.)

CHRIS. Why are you doing this to me?

PROFESSOR. Because this is theater. And you can't have theater without conflict! (*CD Track 9—The ominous chord again. CHRIS twitches.*)

CHRIS. Stop that!

PROFESSOR. But all that conflict is OK. Because...NOW YOU GET THE "I WANT" SONG!

CHRIS. The "I What" song?

PROFESSOR. It's usually the next song in a musical where the hero...you...tells us what he most wants in life, what sort of conflict (*CD Track 10—the ominous chord and CHRIS twitches again.*) is in his way, and how he plans to overcome it and achieve happiness. HIT IT! (*CD Track 11: WHAT I WANT IS THE GIRL*)

CHRIS.

HELP ME HERE! TALK TO ME! WHAT CAN I DO!
 I CAN'T BE A JOCK AND I CAN'T BE A JEW
 OR TURN BACK THE CLOCK AND NEVER CRASH
 THROUGH
 THAT SYNAGOGUE WALL— AM I WRONG!?
 HER MOTHER'S IN SHOCK AND HER DAD'S
 GONNA SUE
 AND BRUNO COULD SOCK ME FROM HERE TO
 PERU—
 YOU SAY THIS CONCOCTION OF CONFLICT'S A
 CUE
 FOR ME TO BURST INTO SONG?!

OK!

OK!

OK!

(The PROFESSOR exits.)

WHAT I WANT IS THE GIRL
WHAT I WANT IS HER HAND IN MINE
WANNA BE LIKE THAT PAIR
ON AN OLD-FASHIONED VALENTINE

WHAT I WANT IS HER SMILE
AS WE PASS IN THE HALL.
WHAT I WANT IS THE GIRL
AND IF I HAVE THE GIRL
THEN I'LL HAVE IT ALL...

WHAT I WANT IS THE GIRL
AND A PERSONAL TRAINER TOO...
GOTTA BUILD UP THE BOD—GOD!
I GOT A LOT TO DO...

BETTER WORK ON THESE ABS
OR SHE'S NOT GONNA FALL.
WHAT I WANT IS A SIX-PACK
IF I HAVE A SIX-PACK
THEN I'LL HAVE IT ALL...

(He starts doing crunches frantically—exhausts himself immediately.)

IS JESSICA EVER GONNA WANT ME
IF I DON'T GET PUMPED UP AND BUFF FOR HER?
WELL—I'M GONNA TRY

BUT I TELL YOU A GUY
COULD GET HURT! OW!
AND OUR FAMILY LAWYER IS A GOLDSTEIN!
COULD THAT MAKE ME JEWISH ENOUGH FOR
HER?
THOUGH I'M CATH'LIC PERHAPS
I'LL JUST QUIETLY LAPSE
AND CONVERT...

WHAT I WANT IS THE GIRL
AND THERE'S NOTHING I WOULD NOT DO
IF IT GETS ME THE GIRL
AND LETS THAT ONE DREAM COME TRUE
WHAT I WANT IS OUR NAMES
IN A HEART ON THE WALL.

WHAT I WANT IS THE GIRL
AND A TRAINER AND BOD
AND A RABBI AND YES
AN OLD TESTAMENT GOD
WHAT I WANT IS THE GIRL
TO FORGET THE COLLISION
JUST GIVE ME THOSE ABS
AND A QUICK CIRCUMCISION
THEN I'LL GET THE GIRL
AND I'LL HAVE IT ALL!
I'LL HAVE IT ALL!
I'LL HAVE IT ALL!

(CHRIS exits on a mission. JULIAN and MONICA enter, having heard the end of the number. They are both "characters" in the truest sense. He's a science geek, much nerdier than CHRIS, and she's a wise-cracking reporter à la Rosalind Russell in His Gal Friday.)

JULIAN. Did you see that?

MONICA. Yeah. I'm doing a byline on it. But frankly, this mush is gonna make me lose my breakfast. What a loser.

JULIAN. Although he sings pretty good.

MONICA. Big deal. He actually thinks Jessica's gonna give up Bruno for him. Bruno's so hot.

JULIAN. What? Because he's the captain of the football team and his dad's rich?!

MONICA. And he's got buns like Spiderman.

(They argue as the PROFESSOR enters.)

PROFESSOR. FREEZE! *(They do.)* You may be wondering why we're letting these two take up valuable stage time. Well, that's Jessica's best friend Monica Mayhem, and that's Chris' buddy, Julian Krebs. Why do we care? Because they are... *(CD Track 12—MONICA and JULIAN hit a funny pose)* ...the character couple. They exist in almost every musical. Friends of the hero and heroine, just not as attractive as the leading couple *(JULIAN and MONICA give him a dirty look)*, ...but quirker. They add comic relief to the show. So...we need them in our musical. Besides...Julian is the nephew of our producer and Monica offers my wife free baby-sitting. ACTION!

(They unfreeze and pick up where they left off.)

JULIAN. You wouldn't talk like that to me if I was better-looking and athletic.

MONICA. But'cha ain't. You're too busy reading *Scientific American*. You think you're gonna grow pecs in a test tube?

JULIAN. It's possible. Someday my experiments will pay off and I'll win the Nobel Prize...or, or...something. God, you're just like every other girl in this school. All you care about is if a guy's a big jock and good-looking and will spend money on you.

MONICA. Your point being?

JULIAN. You know sometimes still waters run deep, Monica. I've got a lot going on under this unimpressive surface that might surprise you. Besides, attraction is only a biological trick to perpetuate the species based on pheromones stimulating the nasal passages. (*Being adenoidal, he snorts in some phlegm.*)

MONICA. Aaaaahhh— Love makes me nauseous. What's their attraction anyway? (*CD Track 13: FALL IN LOVE*)

MONICA.

I DON'T KNOW WHAT HE SEES

JULIAN.

I DON'T KNOW WHAT SHE SEES

MONICA.

SUDDENLY THEY'RE DYING TO
PERPETUATE THE SPECIES?!?

BOTH.

PLEASE! OH!
SOMEBODY CAN'T YOU EXPLAIN?
NO!

I'D RATHER OPEN A VEIN
THAN FALL IN LOVE...

JULIAN.

LOOK AT HOW SHE'S FLOATING

MONICA.

LOOK AT HOW HE'S DOTING

JULIAN.

LOOK AT HOW I'M GONNA HURL
FROM ALL THIS SUGARCOATING

BOTH.

UPCHUCK!
SOMEBODY BRING OUT THE BOWL
YUCK!
I'D RATHER FALL IN A HOLE
THAN FALL IN LOVE...

MONICA.

THAT FAT BLIND BOY CUPID
CAN MAKE A STRAIGHT-A GIRL GO STUPID

JULIAN.

LET HIS ARROW STRIKE YOU
AND SAY GOODBYE TO YOUR HIGH I.Q.

MONICA.

'CUZ YOU'RE GONNA START TO STAMMER

JULIAN.

AND YOU'RE GONNA START TO DROOL

MONICA.

LIKE YOU BEEN CLOBBERED WITH A HAMMER

JULIAN.

OR SOME OTHER WICKED TOOL

MONICA.

YOU'LL BE GIDDY—YOU'LL BE GLOOMY

JULIAN.

AND YOU WON'T BE ANY FUN

BOTH.

AND IF YOU SEE IT HAPPEN TO ME
CALL NINE ONE ONE!

MONICA.

YOU CAN CALL ME JADED

JULIAN.

I WON'T BE PERSUADED

BOTH.

NOTHIN' ON THE EARTH CAN MAKE
ME GO AND DO WHAT THEY DID
LOVEBIRDS!
FRIENDS WHO I THOUGHT I COULD TRUST
WORDS
CANNOT EXPRESS MY DISGUST
WITH THEM BOTH
WILL YOU SWEAR
TO AN OATH?
YOU AND ME

WE'LL STAND TALL.
WE'LL BE FREE
OF IT ALL.
WE WON'T FALL.
IN LOVE

(MONICA and JULIAN fall into a brotherly embrace at the end of the number. As the applause crests, they notice this and recoil from each other.)

JULIAN. Oooohh!

MONICA *(exiting)*. Don't be getting your pheromones in a knot over THIS girl!

JULIAN *(beating a hasty retreat also)*. Uh...I have an atom to split.

PROFESSOR. Thank you, Monica and Julian. We have reached the point in the show where it is unfortunately necessary to introduce our antagonist, Mr. Bruno Pounder. ***(CD Track 14)***

(BRUNO appears and poses like a Greek god.)