

- CAST SCRIPT/VOCAL BOOK -



**Book by JOHN AUGUST
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**Based on the novel by Daniel Wallace
and the Columbia Motion Picture
written by John August**



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BIG FISH

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BIG FISH Cast List

CAST: 10M 8F 1 boy and a chorus

EDWARD BLOOM - a loving husband and father with a rich imagination; a strong singer who can move, EDWARD ages from 18 to 60+; a huge heart, a great sense of humor and a vivid imagination (Baritone/Tenor, G2 to G4).

WILL BLOOM - Edward's son, a realist, pragmatist - the opposite of Edward. His journey of reconciliation with his father is the story of BIG FISH. This is a lead role that requires a strong actor who sings beautifully. (Tenor, C#3 to G4)

SANDRA BLOOM - Edward's loving wife, who understands her husband and believes in the possibility of reconciliation between her husband and son. A leading female role that requires a strong actor who also ages from 18 to 60+, who is an excellent singer and very good mover. (Soprano with mix/belt, G3 to E5)

YOUNG WILL - Age 8-12. Strong actor. Intrigued by his father's stories, but already starts to doubt their truth. Should be a good singer. (F4 to C5)

JOSEPHINE BLOOM - Will's wife, a lovely young woman who provides balance for Will's pragmatism. With Sandra, she supports and helps guide Will's journey toward reconciliation with his father. This supporting female role requires a strong actor-and good singer. (Mix/belt to C#5)

KARL - a giant, one of Edward's fantasy friends. This role requires a tall actor with a strong bass voice. Karl grows from being a 'beastly' outcast to a highly successful businessman. This role requires an actor who acts, sings, has an appreciation for comic irony, stilt walks, and dances. (Bass, A3 to D4)

AMOS CALLOWAY - a werewolf and another of Edward's fantasy friends. Masquerading as a ringmaster of a broken-down circus, with Edward's help, he accepts himself and becomes highly successful. This role requires an actor-comic who acts, sings, and moves well. (Baritone, C3 to F5, touches a G5)

DON PRICE - Edward's childhood frenemy, an early buddy, bully and rival for Sandra's hand. This role requires a strong actor with a comic sensibility, a good singer and has movement skills. (Baritone, C3 to F#4)

THE WITCH - the earliest and most fantastic of Edward's "imaginary" acquaintances who shows him how he'll die. This role requires a strong, singer-dancer with commanding acting skills. (Mezzo with high belt, useable F3 to F5)

JENNY HILL - one of Edward's early childhood friends who he rejects, but who later becomes the recipient of his kindness. This role also requires a good actor, singer and mover who ages from 18 to 60+. (Mix/belt to E5)

GIRL IN THE WATER - an ethereal creature/mermaid who grants Edward his first kiss. An ensemble member who will play multiple other characters. Strong actor, singer, dancer. Possible cover for JENNY HILL and THE WITCH.

DR. BENNETT - Edward's physician, the experienced and wise country doctor, Edward's contemporary.

ZACKY PRICE - Male, ages pre-teens to 45 throughout show. Nerdy brother and shadow of Don Price. An ensemble member who will play multiple other characters. Possible cover for WILL BLOOM.

ENSEMBLE:

WEDDING GUESTS, NEW YORKERS, CITIZENS OF ASHTON, CIRCUS PERFORMERS, DANCING FIRE/WITCHES, THE ALABAMA LAMBS, MAYOR, FISHERMAN

BIG FISH

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**ACT I
SCENE 1**

RIVER BANK

(Lights rise on a river)

#1 PROLOGUE

(Reveal EDWARD at the river's edge. He's dressed in a suit, tie loosened. He skips a stone across the water. WILL enters stage right. He's dressed in a jacket and tie.)

WILL

Dad? Mom's looking for you.

EDWARD

I don't know why we need rehearsal dinners. These people have been eating dinner their whole lives. They don't need practice.

WILL

(a smile)

Is this where you taught me to fish?

EDWARD

You caught a catfish this big.

(He measures three feet with his hands)

WILL

It was about half that size, but thank you. And thank you for cleaning it.

(beat)

Dad, about tomorrow...

EDWARD

You're nervous.

WILL

I'm not.

EDWARD

You are. You got that twitch. I recognize it.

WILL

Dad...

EDWARD

When you were a kid, you'd never jump in the pool. I'd have to sneak up and push ya.

WILL

Yeah, that was fun for me. Actually, I wanted to talk about you...

EDWARD

My favorite subject!

WILL

So, Josephine and I would appreciate it if you didn't tell any of your stories at the wedding.

EDWARD

My stories.

WILL

And jokes. No stories, no jokes. No anecdotes.

EDWARD

Oh. Okay, Will. Gotcha. Understood.

WILL

Thanks.

EDWARD

You used to like my stories, though -- especially the one about the witch.

WILL

I was six.

EDWARD

You were never six. You were born a tiny middle-aged man.
(EDWARD has a pain in his side)

WILL

You okay?

EDWARD

I'm fine. You're the one in trouble here. You ready to get married?

WILL

I am.

EDWARD

(tossing WILL a stone)

Then here's to what's next.

WILL

To what's next.

(EDWARD exits. WILL holds a moment, thinking back.)

[MUSIC SEGUES]

SCENE 2

A BOY'S BEDROOM

#2 BE THE HERO

(WILL trades places with YOUNG WILL, who sits on his bed. WILL exits. EDWARD enters with a traveling case.)

EDWARD

Evening, son.

YOUNG WILL

Where were you? You missed my game.

EDWARD

How do you know I wasn't hiding in the stands? Maybe I didn't want to spook you, keep you from hittin' that home run.

YOUNG WILL

We were playing soccer.

EDWARD

That's barely a sport. Now, what story's it gonna be tonight?

YOUNG WILL

I already marked it. Here.

(He hands EDWARD a book--it's "The Iliad")

EDWARD

You don't want this. These are prefabricated. Predigested. Let me tell you a real story -

YOUNG WILL

(wary)

You mean another story about you.

EDWARD

A story about life!

YOUNG WILL

Dad -- can you even read?

EDWARD

I can read just fine! Look...

EDWARD (CON'T)

(Clearing throat; making a real effort)

Chapter nine: "Thus kept the Trojans watch, but the ay-KEE-uns were holden of wondrous Panic..."

(checking book cover)

The heck is this book?

YOUNG WILL

It's about the Trojan War.

EDWARD

Okay. Ancient Rome and all that.

YOUNG WILL

They're actually Greek.

EDWARD

That's my point! We live in Alabama, Will. We got stories under every leaf and every stone.

WHAT IF I TOLD YOU
YOU COULD CHANGE THE WORLD WITH JUST ONE THOUGHT
WHAT IF I TOLD YOU
YOU COULD BE A KING
ANYTHING YOU DESIRED, BOY
ANYTHING ON A PLATE
ALL WITHIN YOUR POWER TO CREATE

I KNOW SOMEWHERE IN THE DARKNESS
THERE'S A STORY MEANT FOR ME
WHERE I ALWAYS KNOW EXACTLY WHAT TO SAY
I KNOW SOMEWHERE SOME SURPRISING ENDING
WAITS FOR ME TO TELL IT MY OWN WAY

BE THE HERO OF YOUR STORY IF YOU CAN
BE THE CHAMPION IN THE FIGHT
NOT JUST THE MAN
DON'T DEPEND ON OTHER PEOPLE
TO PUT PAPER NEXT TO PEN
BE THE HERO OF YOUR STORY, BOY, AND THEN
YOU CAN RISE TO BE THE HERO ONCE AGAIN

Now, best part of an adventure is the people you meet.

(Reveal THE WITCH--EDWARD greets her.)

EDWARD (CON'T)

WHAT IF I SAID
I MET A WITCH WHEN I WAS VERY YOUNG
WHAT IF I SAID
SHE SHOWED ME HOW I DIE

YOUNG WILL

How you die?

EDWARD

POWERLESS IN THE FACE OF IT
TERRIFIED IN THE WOOD
THAT WAS WHERE MY LIFE WAS CHANGED FOR GOOD

*(THE WITCH exits; reveal THE GIANT--EDWARD
shakes his hand.)*

EDWARD

HEY!
WHAT IF I SAID
I MET A GIANT WASTING IN A CAVE
WHAT IF I CLAIMED I ROSE TO BE FAR BRAVER THAN THE BRAVE
ALL MY LIFE OF STORIES, SON, AND EVERY ONE IS TRUE
SO BELIEVE ME AS I'M TELLING YOU

TO BE THE HERO OF YOUR STORY WHILE YOU MAY
BE THE GUY WHO GETS THE GIRL AND SAVES THE DAY
YOU DON'T NEED A BOOK OF GREEKS
TO TEACH YOU HOW TO STAY ALIVE
BE THE HERO OF EACH STORY YOU DERIVE
THEN FOREVER YOU'RE THE STORY WHO'LL SURVIVE

EVERY TALE THAT YOU INVENT
CAN BE A LIFE THAT YOU MAKE REAL
WHERE EACH CHARACTER YOU MEET
BECOMES YOUR FRIEND

*(ENSEMBLE enters, each one dressed as we
will see them later in the show.)*

YOU DON'T NEED TO BE A NOVELIST
TO MAKE BELIEVE WHAT'S WAITING 'ROUND THE BEND

EDWARD AND ENSEMBLE

BE THE HERO OF YOUR STORY 'TIL IT'S DONE
WHY GO PROMENADE WHEN YOU WERE BORN TO RUN

EDWARD

IF YOU UNDERSTAND THIS PREMISE
YOU WILL NEVER BE ALONE

EDWARD AND SOME ENSEMBLE

YOU CAN CONQUER EVERY CHALLENGE
YOU CAN FACE EACH STEPPING STONE

EDWARD AND FULL ENSEMBLE

BE THE HERO OF YOUR STORY

(EDWARD spots THE MERMAID in the river)

EDWARD

WHAT IF I SWORE
I SAW A MERMAID SWIMMING IN THE MIST
WHAT IF I TOLD YOU
SHE WOULD BE THE FIRST GIRL THAT I KISSED
OUT THERE NEAR THE WATER
FILLED WITH EAGERNESS AND FEAR
HERE IS WHAT SHE WHISPERED IN MY EAR:

EDWARD AND FULL ENSEMBLE

BE THE HERO OF YOUR STORY
BE THE HERO OF YOUR STORY
BE THE HERO OF YOUR STORY

*(Quick kiss--As music builds, EDWARD helps
THE MERMAID out of the river.)*

EDWARD

Something about that kiss transformed her.

(She now has legs! She dances.)

Pretty as she was in the water, she was even more beautiful out
of it.

(she blows a kiss and spins out)

One day, I met this fisherman...

(A FRUSTRATED FISHERMAN enters)

FRUSTRATED FISHERMAN

You gotta help me! If I don't catch a fish, my family's gonna
starve!

EDWARD

The fish are sleepin'! You gotta get 'em movin'.

(an idea)

Try the Alabama Stomp!

(EDWARD launches into a stomping dance step. One fish jumps out of the river, landing on stage --it's incredible!)

EDWARD

Works every time!

(then)

C'mon, Will!

(EDWARD dances again. YOUNG WILL tries to follow, but gives up halfway through. Another fish jumps out! THE FISHERMAN catches it in his bucket.)

EDWARD

(to THE FISHERMAN)

C'mon, pilgrim. Let's see what you got.

(THE FISHERMAN joins EDWARD in the Alabama Stomp)

EDWARD

Something about this rhythm really gets their fins movin'.

(They finish the step -- but this time, no fish jump out.)

YOUNG WILL

Dad -- Couldn't you just give him some money?

EDWARD

(to YOUNG WILL)

See Will, give a man a fish, you feed him for a day. Teach a man to fish, you feed him for a lifetime. Teach a man the Alabama Stomp, you feed his soul!

(to the others)

C'mon! Everybody! We gotta help this guy.

[MUSIC BUILDS]

(More and more people join in)

[SFX: WATERY SOUNDS]

(The river begins to churn)

[MUSIC BUILDS]

[SFX: RUMBLE]

*(Then suddenly, fish shoot out of the river-
-As they celebrate, the ENSEMBLE gathers up
the fish.)*

EDWARD (CON' T)

I KNOW SOMEWHERE IN THE FUTURE
THERE'S ADVENTURE MADE FOR ME
FILLED WITH MYSTERY AND PEOPLE I CAN LOVE
I KNOW OUT THERE ON THE ROAD OF LIFE
I'LL LIVE THE STORY I'VE BEEN DREAMING OF

EDWARD AND ENSEMBLE

LIVE THE STORY I'VE BEEN DREAMING OF
BE THE HERO EVERY TIME YOU GET THE CHANCE
IF THE MUSIC STOPS CONTINUE WITH THE DANCE

EDWARD

ON A WING OR ON A PRAYER
YOU GET THERE ONLY WITH YOUR VOICE

EDWARD AND ENSEMBLE

BE ATTENTIVE
BE INVENTIVE
BE THE FIRST ONE TO REJOICE
WITH A STORY IN YOUR HEART
YOU WON'T NEED ANY OTHER CHOICE
YOU'RE A HERO, FIGHTING DRAGONS, WINNING WARS
BE THE HERO AND THE WORLD WILL SOON BE YOURS!!

#2A BE THE HERO (PLAYOFF)

(ENSEMBLE exits)

YOUNG WILL

What the heck was that?

EDWARD

It was a miracle, Will! C'mon.

YOUNG WILL

It doesn't seem plausible.

EDWARD

Will...

YOUNG WILL

Dad, why do you tell so many crazy stories?

EDWARD

(momentarily stumped)

It's who I am. Why does the sun shine?

YOUNG WILL

Because of fusion.

EDWARD

Lord, Will. It was a rhetorical question.

SANDRA

(offstage)

Edward!

EDWARD

(to YOUNG WILL)

Quick! Where's that book?

SANDRA

(offstage)

Why is the light still on?

YOUNG WILL

Now you're in trouble.

(SANDRA enters)

SANDRA

Edward Bloom! It's nine o'clock on a school night. Let this boy sleep.

EDWARD

I was just finishing this chapter on...

(random page from book)

Ag-UR-men-non. Why can't anyone have a normal name like Chuck?

YOUNG WILL

Mom, can you really get fish to jump out of a river by doing the Alabama Stomp?

SANDRA

I suppose anything's possible.

(a look to EDWARD)

For example, I've heard legend of a brave and handsome man who happily fixed the leaky sink in the bathroom the very first time his wife asked without excuses or delay.

EDWARD

(to YOUNG WILL)

That there's a myth. Except for the brave and handsome part.

SANDRA

(smile)

Lights out, both of you.

EDWARD

You heard your Mom.

*(YOUNG WILL gets into bed. SANDRA exits.
EDWARD gives WILL a kiss on the top of his
head and turns off the bedside lamp. Just as
EDWARD is about to exit --)*

YOUNG WILL

Dad?

EDWARD

Son.

YOUNG WILL

Did you really meet a Witch?

EDWARD

(knows he's hooked him)

I did. But now, see...your Mom says I can't tell you that story. You'll get nightmares.

YOUNG WILL

I'm not scared!

EDWARD

Neither was I -- at first.

*(EDWARD sneaks back, getting in bed with
YOUNG WILL)*

EDWARD

Now, it's a well-established fact that most southern towns of a certain size have a witch.

YOUNG WILL

Do we have a witch?

EDWARD

No, but we got two Dairy Queens, so we're still comin' out ahead.

#2B BEFORE THE SWAMP

Now, small-town witches mostly keep to the minor incantations, love spells, whatnot. But of all the witches in Alabama, there was one who was the most renowned, for she could see the future.

YOUNG WILL

And she told you the future?

EDWARD

She showed me! That night in the swamp, three of us went looking for her -- just three teenage boys on a dare.

[MUSIC STOPS]

I didn't know she would change my life forever.

SCENE 3

THE SWAMP

#2C THE SWAMP

(A title card: "THE WITCH.")

(EDWARD changes into a teenage version of himself. The set changes, placing EDWARD in the swamp.)

"Teenage" DON PRICE and his little brother ZACKY PRICE enter downstage right with flashlights.)

[SFX: SWAMP NOISES and CROWS]

(EDWARD joins them. YOUNG WILL watches)

DON PRICE

Shhh! Quiet, Zacky!

ZACKY PRICE

I gotta bug in my drawers!
(tries to shake it out)
Help me, Don!

DON PRICE

I ain't gettin' near your drawers.

ZACKY PRICE

Oh oh oh it's on the move!

(He grabs at his seat, like a dog chasing its tail)

EDWARD

Use your flashlight! It'll go towards the light.
(ZACKY shoves his flashlight down his crotch)

DON PRICE

Not that way!

EDWARD

You want it to move down to your feet!

(ZACKY sits on the ground, sticking the flashlight up his pant leg.)

ZACKY PRICE

It's working!

(wriggling)

It's out!

(DON stomps the bug)

DON PRICE

C'mon, let's find that Witch.

(DON and EDWARD head off. ZACKY picks up the carcass of the insect, then throws it in the river.)

ZACKY PRICE

(realizing he's alone)

Wait for me!

(He chases after them. As THE BOYS exit, the trees begin to come to life. The roots undulate, then magically transform into WITCHES, who fill the stage with a rhythmic dance.

When THE THREE BOYS re-enter, THE DANCING WITCHES instantly wrap themselves in their capes and become trees in the forest.)

EDWARD

We're walkin' in circles, Don.

DON PRICE

(getting in his face)

You wanna lead, go ahead Bloom. I don't think there even is a Witch.

(Suddenly, the WITCHES swirl apart and reveal THE WITCH, a backwoods sorceress)

WITCH

Boys, you have broken a sacred circle. You better have a good reason.

ZACKY PRICE

(tight squeal)

DON PRICE

We wanted our fortunes read.

WITCH

I can tell you the future with uncanny accuracy. Your loves, your lives, your deaths. Dollar apiece.

(DON hands over his dollar)

ZACKY PRICE

(checking his pockets)

Can I borrow a dollar? I'll pay you back.

WITCH

No he won't.

ZACKY PRICE

(awed)

She knows!

DON PRICE

(to WITCH)

C'mon. Tell me my future.

WITCH

You asked for it.

(re: crystal ball)

Oh. Yes. The future is quite clear.

DON PRICE

What do you see? Do I get quarterback?

WITCH

You lead an unexceptional life, filled with minor triumphs and major disappointments.

(beat)

And then you die.

DON PRICE

What? That's it?!

WITCH

That's all the spirits see for you.

DON PRICE

I want to know how rich I'm going to be.

WITCH

A dollar poorer than when you started.

(to EDWARD)

Now, as for you...

(EDWARD is surprised to be singled out)

DON PRICE

I want my money back!

(he grabs the crystal ball)

ZACKY PRICE

Don, don't! She'll hex you.

EDWARD

Give it back.

DON PRICE

How 'bout I smash it?

(to the WITCH)

How you gonna do fortunes without your crystal ball?

[MUSIC OUT]

EDWARD

I said give it back.

DON PRICE

Or what? You think you can take me, Bloom?

(EDWARD reaches into his pocket and digs out a bill)

EDWARD

Here's your money back. Now hand it over.

DON PRICE

(handing it over)

Witch-lover.

ZACKY PRICE

(weakly imitating)

Witch-lover.

(ZACKY and DON exit)

EDWARD

(handing crystal ball)

Here you go.

(“goodnight”)

Ma’am.

WITCH

Don’t you want your fortune?

EDWARD

Let me guess:

#3 I KNOW WHAT YOU WANT

I lead a “disappointing life and then I die.”

WITCH

Everyone dies, Edward Bloom.

(he turns)

But your death is glorious.

(re: crystal ball)

Let me show you.

EDWARD

Why would I want to see how I die?

WITCH

WHAT’S YOUR CONCERN?
ARE YOU SCARED OF HEARING ONE THING NEW
WHEN YOU COULD LEARN
SOMETHING SECRET THAT COULD HELP YOU THROUGH
IN ONE GOOD TURN
I CAN SHOW YOU COUNTERFEIT FROM TRUE
LIFE BEGINS WHEN YOU KNOW HOW IT ENDS

And yours is no ordinary life.

YOU BECOME IMPORTANT
YOU’RE THE BRAVEST MAN AROUND
YOU’RE THE KIND WITH VIRTUE

WITCH (CON' T)

ALWAYS FINDING COMMON GROUND
YOU CLIMB EACH HILL IN FRONT OF YOU
WITHOUT A SUFFERING SOUND
COMPASSIONATE AND WARM
THE CALM IN ANY STORM

OTHER WITCHES

SO, TAKE A CHANCE

WITCH

LET ME SHOW YOU HOW YOUR DAYS UNFOLD

OTHER WITCHES

AND IN ADVANCE

WITCH

YOU AND ME CAN PLAY THE HAND YOU HOLD

OTHER WITCHES

NOW JOIN THE DANCE

WITCH

WHEN YOU GAMBLE THEN YOU GET THE GOLD

OTHER WITCHES

LIFE BEGINS WHEN YOU KNOW HOW IT ENDS

WITCH

DON'T BELIEVE THE FAIRY TALES
THAT SAY LIFE IS A BREEZE
EVERY MAN MUST FACE A TRIAL
THAT BRINGS HIM TO HIS KNEES
BUT LET ME SHARE A MAGIC TRUTH

A PROOF OF ALL THAT THRIVES
THE ONES WHO FACE THEIR FEARS
LEAD THE MOST INTERESTING LIVES

OTHER WITCHES

INTERESTING LIVES
INTERESTING LIVES!!

(Dance sequence)

WITCH

SO TELL ME WHAT YOU WANT

EDWARD

I WANT A BIG LIFE

WITCH

AND TELL ME WHAT YOU SEE

EDWARD

I SEE A ROAD

WITCH

TELL ME WHERE IT GOES

EDWARD

IN ONE DIRECTION

WITCH

SO, DON'T YOU WANT TO SEE WHAT'S NEXT
WHAT'S WAITING IN THE VOID
YOU MAY BE DISAPPOINTED
BUT YOU MAY BE OVERJOYED!

OTHER WITCHES

OOH, OOH
OOH, OOH
OOH

[MUSIC SEGUES]

#3A EDWARD'S VISION

*(THE WITCH holds out the crystal ball.
EDWARD peers in.*

*Lights shift--Spooky, but also glorious.
It's what EDWARD will see at the end of the
play. As the moment ends, YOUNG WILL
appears.)*

YOUNG WILL

What did she show you?

EDWARD

The last moments of my life.

YOUNG WILL

What were they? What did you see?

EDWARD

Surprise ending. Wouldn't want to ruin it for you.

[MUSIC SEGUES]

#3B I KNOW WHAT YOU WANT (REPRISE)

EDWARD (CON'T)

(leading YOUNG WILL)

Though you were there. Your mother too -- but I didn't know her yet. She was just a girl with red hair.

(YOUNG WILL disappears)

WITCH

You're gonna find that girl. But it won't be easy.

(THE WITCH meets EDWARD center stage)

WITCH (CON'T)

SO...

ALL WITCHES

DON'T BE SAD
DON'T BE SCARED
BE ALERT
BE PREPARED
TAKE A BREATH
TAKE IT SLOW
LET UNCERTAINTY GO

(THE WITCHES cover EDWARD, who disappears)

WHEN YOU KNOW

(Reveal EDWARD, now transformed into his older self. He readies a skipping stone.)

ALL WITCHES

HOW IT ENDS YOU BEGIN

OTHER WITCHES

WHEN YOU TRY

WITCH

YOU CAN FLY

ALL WITCHES

FLY!

#3C WITCH (PLAYOFF)

(As THE WITCHES exit, reveal GROWN-UP WILL in a tuxedo. He trades places with YOUNG WILL.)

SCENE 4

NEAR THE BANKS OF A RIVER

(Sunlight and trees. EDWARD is skipping more stones.)

WILL

Dad, seriously, you need to get dressed. The wedding's in forty-five minutes.

EDWARD

(re: skipping stones)

See that? I almost got seven. Seven's good luck.

(looks over)

You'll need luck, what with that baby coming.

WILL

(trying to play it cool)

What are you talking about?

EDWARD

(watching WILL, a smile)

Josephine's pregnant.

WILL

How do you..?

EDWARD

(re: WILL's face)

'Cuz you just told me, just now. See, back when I worked at the circus, I developed a knack for reading expressions -- useful with lions. Plus she didn't drink at the rehearsal dinner.

WILL

Okay, Dad, nobody knows she's pregnant. You can't tell Mom.

EDWARD

Why not?

WILL

Because it's super-early. Statistically, there's a good chance it could not happen so...

EDWARD

Statistically.

WILL

Yes.

EDWARD

You -- an Alabama boy -- meet an American girl all the way over in Baghdad. What are the odds of that, statistically?

WILL

We're both reporters so it's not that remarkable.

EDWARD

Lord, Will. I would hate to see the rainbows in your world. Bet they're all-shades of gray.

WILL

It's just, the baby, I don't want to jinx it.

(EDWARD tosses another stone. We hear it skip across the water.)

EDWARD

(re: stone)

Relax, Will. That's seven. Everything's gonna be fine.

WILL

Promise me you won't say anything. And what we talked about earlier: no stories. No toasts.

EDWARD

C'mon. When have I ever embarrassed you?

(off WILL's reaction)

Fine. I'm not good around orchestras. But I really thought I could play that violin. It doesn't look that hard.

(SANDRA enters wearing a beautiful dress)

SANDRA

Honey, get dressed.

EDWARD

Will was holding me up! Look at you. Give me a kiss.

SANDRA

I just did my face. Go put on clothes.

(As EDWARD exits, he spots a man carrying a violin case)

EDWARD

Oh, hey! Is that a violin? Let me see that.

SANDRA

(to WILL)

Are you nervous?

WILL

No. Yes. Mom, about Dad...I know you can't control him...

SANDRA

I could just as easily control the weather.

WILL

Dad is like the weather. I can predict him, sort of, but I fundamentally don't understand him. I don't get him. He's this baffling hurricane.

SANDRA

If you're going to worry about anyone, worry about your poor mother. Abandoning me for a woman on television.

WILL

You love Josephine.

SANDRA

I do. We turn on the cable news sometimes just to watch her. She's smart and pretty and kind. But you're my little Alabama lamb, all the way up there in New York.

(then)

You want to practice one more time?

WILL

Absolutely.

#4 ALABAMA WEDDING

(takes her hand, a box step)

Forward, together, side, together. Back, together...

SANDRA

Not out loud, Will.

WILL

Right.

SANDRA

Better! That's it.

[MUSIC SEGUES]

SCENE 5

WEDDING RECEPTION AT THE WATER'S EDGE

(Lights shift as WEDDING DANCERS sweep in-- WILL begins dancing with his new bride, JOSEPHINE. Her wedding gown is stunning.)

EDWARD

Son, let me help you out there.

(EDWARD cuts in, sweeping JOSEPHINE off her feet. He's quite the dancer. As they finish...)

EDWARD

See, Will! That's how you do it.

(WILL checks that JOSEPHINE is alright -- she is. They greet the crowd.)

WILL

Thank you all so much for coming. Josephine and I are unbelievably grateful to have so many friends here to help us celebrate.

JOSEPHINE

For people who don't know, this is actually where Will proposed to me. One year ago, right here on the banks of this river. I had just met Edward and Sandra, and I knew -- I knew -- that I wanted to be part of this family.

(Some coos as JOSEPHINE and WILL kiss)

WILL

So before we get to dinner, we have a couple of things to...

(EDWARD interrupts)

EDWARD

Yes, good evenin'! My name is Edward Bloom. On behalf of me and my wife Sandra -- she's the gorgeous one right there -- it is a pleasure to welcome y'all to Alabama!

(noticing WILL's objection)

EDWARD (CON'T)

Will told me I was not allowed to give a toast. You'll notice there is no glass in my hand.

WILL

Technicality.

EDWARD

Technicality, he says!

(WILL and JOSEPHINE yield the floor to him)

EDWARD

Will thinks I talk too much -- but I would have loved to have a talkative father. My own Daddy, he was a farmer. Lucky to get four words outta him. But one day -- one day I heard him out in the field, just blathering at length. Said he couldn't get a word in between me and my mother, but the corn -- the corn was all ears.

(THE CROWD laughs. Some groans.)

EDWARD

(to WAITER)

Oh, hey, back up here.

(He snags a glass of champagne from the WAITER)

EDWARD

On the topic of fatherhood, I have an announcement. After careful consideration, I have decided to become a grandfather.

WILL

Dad!

EDWARD

Now, I'm sworn to secrecy, but I'm told my ambition may be fulfilled sooner than I dared hope.

(a silent beat)

(All eyes on WILL and JOSEPHINE. A look between them. Finally, JOSEPHINE makes the save--)

JOSEPHINE

Okay. Okay. It's time to catch the bouquet. Ladies, follow me.
(*JOSEPHINE leads the women s the exit. WILL joins his mother, explaining and apologizing, sotto. EDWARD approaches--*)

EDWARD

C'mon, Will. It's good news!

WILL

(*moving downstage*)
It's too early. A thousand things could go wrong.

EDWARD

They won't! Why are you such a pessimist?

WILL

I'm a realist, Dad. And yes, it's good news. But it's our news. Why do you have to make everything about you?

EDWARD

I'm excited! I got carried away.

WILL

You always get carried away. I'm sick of it.

EDWARD

I'm sick of you treating me like a child! What kind of son doesn't let his father give a toast at his wedding?

WILL

(*overlapping*)
The son whose father does this.

EDWARD

Grow up, Will.

WILL

I did! You weren't there. You were never there.

(*SANDRA tries to intervene*)

SANDRA

Calm down.

EDWARD

I was building a business!

WILL

You were running away.

EDWARD

From what, from you?

WILL

From reality. All I got from you is a bunch of crazy stories about how awesome you are and I'm sorry Dad, that's not the man I see.

EDWARD

Maybe you never bothered lookin'.

SANDRA

Stop it! Both of you. Before you say something you can't take back.

WILL

I'm done.

EDWARD

So am I.

(WILL exits. SANDRA follows him.)

After a beat, EDWARD adjusts himself-- another pain in his side. DOCTOR BENNETT approaches.)

DR. BENNETT

You alright?

EDWARD

That boy is bull-headed. I don't know where he gets it.

DR. BENNETT

Askin' about you.

(re: his side)

What's going on there?

EDWARD

Put your stethoscope away, Doc. I'm fine.

DR. BENNETT

How long's this been going on?

EDWARD

I dunno. A while. It's nothing.

DR. BENNETT

You lost weight.

EDWARD

Exercise! What, you didn't see me dancing? I'm fine.

DR. BENNETT

I'm sure you are. But come in Monday, and we'll be doubly-sure.

#4A JUST TAKE ANOTHER LOOK

SCENE 6

TWO DIFFERENT DOCTORS' OFFICES

(JOSEPHINE reclines on an examination table for an ultrasound conducted by a NEW YORK DOCTOR. Holding JOSEPHINE's hand, WILL stares in frustration at a screen. Somewhere in there is a fetus.)

JOSEPHINE

JUST TAKE ANOTHER LOOK

WILL

I'm trying!

JOSEPHINE

IT'S JUST OFF TO THE RIGHT

WILL

My right or its right?

JOSEPHINE

A LITTLE BIT OF PATIENCE, WILL
(to THE DOCTOR)
NOW HOLD IT STILL
AND THERE, VOILÀ!
WITH LIGHT!

WILL

A penis! It's a boy!

JOSEPHINE

Yes!

WILL

We're having a son.

(Lights rise on another part of the stage, where DR. BENNETT enters, followed by EDWARD and SANDRA. DR. BENNETT reviews lab results.)

EDWARD

If it's bad news, just tell me.

DR. BENNETT

It's not what we want to see.

SANDRA

The tumor didn't shrink?

DR. BENNETT

No. It's spread beyond where we thought.

SANDRA

But that doesn't mean...

EDWARD

'Course it doesn't honey. I just have ambitious cancer is all. Right, Doc?

DR. BENNETT

Exactly.

SANDRA

We'll keep going though, right? Or try something new.

DR. BENNETT

There's a conversation to have about what's next.

(SANDRA starts to tear up. Seeing this, EDWARD takes her hand.)

EDWARD

Now, Sandra...

SANDRA

I need to call Will. We never should have kept this from him.

EDWARD

Fine. But you needn't worry him.

(SANDRA exits)

DR. BENNETT

Will doesn't know about any of this?

EDWARD

He's got his own life up in New York. No sense bothering him.
(Lights shift back to WILL and JOSEPHINE)

WILL

(re: her belly)
This is really happening.

JOSEPHINE

(playful)
You thought I was making it up?

WILL

No.

JOSEPHINE

I'll get dressed.

WILL

Meet you outside.
(JOSEPHINE gets up. One last thought--)

JOSEPHINE

Will -- we're going to have a son.

WILL

I know!
(alone for a moment)

WILL

A son.

#5 STRANGER

STRANGER

I'M FEELING STRANGER THAN I'VE EVER FELT BEFORE
AND SO MUCH MORE

DIFFERENT

LIKE SOMETHING OLD HAS JOINED WITH SOMETHING NEW
BUT STILL FEELS TRUE

I'M PASSING THROUGH A RITE THAT EVERY PARENT DOES
I'M WALKING ON SOME SHARED FAMILIAR GROUND
YET EVERY STEP I TAKE IS NOT A STEP THAT WAS
AND I'VE FOUND, I LIKE THE SOUND

[MUSIC CONTINUES]

(WILL shifts as we arrive at--)

SCENE 7

NEW YORK CITY / CENTRAL PARK

(Skyscrapers in the distance. New Yorkers go about their day. A boy walks past with his father.)

WILL (CON'T)

OF STRANGER

A CHILD I'VE YET TO MEET BECOMES MY EVERYTHING
MY SONG TO SING

FATHER

AND SUDDENLY THE WEIGHT OF IT IS REAL
WHAT DO I FEEL?

I FEEL CONNECTED IN A WAY I'VE NEVER KNOWN
A LINE FROM DAD TO ME TO NEW-BORN SON
SO FROM TODAY I'LL NEVER MAKE A CHOICE ALONE
ONE FOR ALL
ALL FOR ONE

AND WHEN HE'S BORN

I'LL TEACH HIM HOW TO USE HIS COMMON SENSE
HE'LL LISTEN AND HE'LL LEARN AND HE'LL EXCEL
I'LL TELL MY SON
THAT LIFE IS LIVED IN CLEAR AND PRESENT TENSE
NOT ONLY IN THE STORIES WE CAN TELL

MY FATHER TOLD ME STORIES

I COULD NEVER COMPREHEND
IN EVERY TALE HE'D CLAIM TO BE THE HERO
I'VE TRIED TO UNDERSTAND HIM
BUT I WONDER IF I CAN
BECAUSE AFTER ALMOST THIRTY YEARS

I STILL DON'T KNOW THE MAN

I WISH I KNEW THE MAN

BUT HE'S A STRANGER

MY FATHER IS A STRANGER I KNOW VERY WELL
A PUZZLING SHELL

HOPEFUL

WHAT'S ON ITS WAY MAY HELP US BOTH TO GROW
BUT I DON'T KNOW

WILL (CON'T)

I DON'T KNOW WHEN I'LL UNDERSTAND WHAT MADE HIM WILD
I DON'T KNOW WHY HE HAS THE URGE TO FLY
I WANT TO FACE HIM LIKE A MAN AND NOT A CHILD

SO I'LL TRY
I'LL REALLY TRY
AND IN TIME, MY BOY IS SURE TO SEE
BRIGHTER DAYS FOR DAD AND ME
WE CAN DO THINGS BETTER THAN BEFORE
SO THAT STRANGERS WE WILL BE NO MORE

*(WILL's phone rings. He checks the
number and answers)*

#5A PHONE CALL

WILL

Mom! I was just about to call you. What's...what's wrong? Mom?
(hearing the news)
I'm coming home. We'll be on the next flight.

[MUSIC SEGUES]

(WILL exits)

SCENE 8

GARAGE-NIGHT

#5B AFTER STRANGER

(EDWARD's desk and file cabinet are buried under mounds of file boxes. SANDRA enters, speaking to offstage WILL.)

SANDRA

I wanted to tell you right away, but your father didn't want anyone to know he was sick. How dare anyone think Edward Bloom is mortal.

(WILL enters with a bucket. SANDRA folds towels.)

SANDRA (CON'T)

The treatment was a longshot. But your father was convinced it would work.

WILL

What does Dr. Bennett say?

SANDRA

He says comforting things. But we all know where this is headed.

WILL

I'm so sorry, Mom. I want to do something. How can I help?

SANDRA

I'm just glad you know. Family shouldn't have secrets.

WILL

Mom, have you and Dad talked about money?

SANDRA

We have plenty of money.

WILL

Is the house paid off?

SANDRA

Years ago. The day we sent in the last check, we had champagne. Your father opened it with a sword.

(demonstrates)

SANDRA (CON'T)

There was glass in the carpet for weeks.

WILL

(re: files and boxes)

Mom, you won't mind if I look for the mortgage? The insurance...

(off her reaction)

I'm worried about you, about what's going to happen. We have to keep a roof over your head.

SANDRA

I am not worried about the house. I'm not worried about me -- I'm worried about you.

WILL

I'm fine, Mom. I'll be fine, you don't...

SANDRA

Oh, "I'm fine." You sound like your father.

#6 MAGIC IN THE MAN

SANDRA

IS HE DIFFICULT
ONE COULD ARGUE
THERE'S A CHALLENGE IN EVERY DAY
IF YOU THINK I DON'T UNDERSTAND HIM
GIVE A LISTEN TO WHAT I SAY

SOMETIMES HE'S LIKE A TANK FULL OF LAUGHING GAS
SOMETIMES HE'S LIKE A PAIN IN THE ASS
BUT THERE IS MAGIC IN THE MAN
FOOLISH MAGIC IN THE MAN
AND YOU, NO DOUBT
ARE NOT ABOUT TO BREAK THE SPELL
WHEN THERE IS MAGIC IN A MAN
PAY ATTENTION IF YOU CAN
AND MAYBE YOU WILL DO JUST HALF AS WELL

WILL

He never met Gandhi. He didn't invent the microwave.

SANDRA

SOMETIMES HE BENDS THE TRUTH WITH A WRECKING BALL
SOMETIMES HE'S BORED WITH FOLKS WHO THINK SMALL
I CALL IT MAGIC IN THE MAN
ALL THE WAYS HE'S BETTER THAN
BUT ALL YOU SEE IS HIM AND ME WITH MILES TO GO
IF YOU SAW MAGIC IN THE MAN
RATHER THAN A BATTLE PLAN
YOU MIGHT BE GLAD THAT HE'S THE DAD YOU KNOW

(EDWARD and JOSEPHINE enter...she's laughing)

A TITLE CARD: [THE GIRL IN THE WATER]

EDWARD

(to JOSEPHINE)

I was always a good swimmer--people said I was born for the water. Plus I had a heckuva teacher.

(a BEAUTIFUL WOMAN sits in a river...a tail lifts up...she's a MERMAID)

Only way to lift the spell...was with a kiss.

(EDWARD gives the MERMAID a kiss, and suddenly she has legs...she dances off...JOSEPHINE is charmed)

WILL

WHO CAN LIVE IN A FANTASY
AND NEVER SEE WHAT'S REAL

SANDRA

IT'S A FANTASY I CAN SEE
SO THAT'S ITS REAL APPEAL

WILL

IT'S MERELY ENTERTAINMENT ON A NON-STOP FLIGHT

(as EDWARD continues a story, sotto, JOSEPHINE looks over)

WILL, SANDRA & JOSEPHINE

WHAT MAKES YOU SO SURE THAT YOU'RE SO RIGHT

SANDRA

THERE IS MAGIC
IN
THE MAN
FOOLISH MAGIC
IN THE MAN

AND YOU, NO
DOUBT ARE NOT ABOUT TO
BREAK THE SPELL

WILL

HE'S A MAN WITH A
TASTE FOR
GRANDEUR
WHY ALLOW HIM TO
IMPROVISE
GIVE HIM ONLY A
MOMENT
AND "JER" SURE HE SHARED
IN A NO-
-BEL PRIZE

SANDRA

NO, THERE IS MAGIC IN THE MAN
MADD'NING MAGIC IN THE MAN
BUT I WORRY, SON
THAT HE'S BEGUN TO FALL APART
WITHOUT THE MAGIC AND THE MAN
I'M RIGHT BACK WHERE I BEGAN
A FRIGHTENED GIRL WITH JUST A BROKEN HEART
SO, EVEN IF IT'S QUICK
PLEASE LEARN ONE LITTLE TRICK
AND TRY TO MAKE THE MAGIC START

*(SANDRA steers WILL towards EDWARD)
won't have it.)*

WILL

So, Dad. Maybe I could mow the lawn. How tall do you like it?

EDWARD

(offended)
This tall. I can mow my own grass, Will.
(to JOSEPHINE)
People needn't worry so much. It's not my time yet. This is not
how I go.

WILL

Right. The Witch.

JOSEPHINE

The Witch?

WILL

There was a woman in the swamp who told him how he died.

EDWARD

She showed me how I go, and this is not it.

JOSEPHINE

So how does it happen?

EDWARD

Surprise ending -- wouldn't want to ruin it for ya.

(to WILL)

And you! Well, forget the life you know, because having a kid changes everything. I mean, there's the diapers and the burping and the midnight feedings...

WILL

(to SANDRA)

Did he do any of that?

EDWARD

No, but I hear it's terrible. Just awful.

SANDRA

(checking her watch)

Well, I should probably get dinner started.

EDWARD AND WILL

I can help.

SANDRA

No, no. You stay out here and talk.

*(SANDRA and EDWARD fuss, but he relents.
SANDRA exits.)*

EDWARD

Oh hey, you come sit with me.

*(EDWARD and JOSEPHINE sit in the lawn
chairs)*

WILL

So Dad, I can probably get the pump working if you wanted to swim.

EDWARD

Don't put yourself out.

WILL

It's fine.

EDWARD

You know where the chemicals are?

WILL

I used to do it when you were gone, remember?

EDWARD

(prickly)

I was a traveling salesman, Will. I couldn't exactly stay at home.

WILL

I wasn't trying to pick a fight.

JOSEPHINE

Oh! Here. You can feel him kick.

*(JOSEPHINE puts EDWARD's hand on her belly.
He smiles.)*

EDWARD

He's strong! When is he coming?

JOSEPHINE

Twenty-two weeks. So--

WILL

Five months.

EDWARD

Five months. Well. You'll tell him about me. Only the good stuff.

JOSEPHINE

Of course.

(A crack in his facade - his mortality suddenly feels very real. WILL and JOSEPHINE both clock this.)

WILL

Yeah, Dad, I'd really love to know more about the real versions of events, stories, you. Maybe we can go over some things while I'm here.

EDWARD

You mean while I'm here.

(an awkward moment)

JOSEPHINE

So, I want to know the full history. Now, I know you grew up in Alabama, but was it here in Montgomery?

EDWARD

Not too far away. A tiny little place called Ashton. Our town was so small our phone book was the Yellow Page.

(topping it)

Our town was so small the zip code was a fraction.

(topping it)

Our town was so small we only had three jokes.

(he stands)

But I'll tell you: the best thing about growing up in a small town like Ashton -- a boy with ambition can be a pretty big deal.

#7 ASHTON'S FAVORITE SON

(Montage begins showing EDWARD in high school--WILL and JOSEPHINE remain on stage.)

TOWNSFOLK

EDWARD BLOOM
YOU'RE ASHTON'S FAVORITE SON
YES YOU ARE!

(He swings the bat -- CRACK - and hits a home run. He is awarded a giant trophy.)

EDWARD BLOOM
JUST LOOK AT WHAT YOU'VE DONE
SUPERSTAR!
HERO OF THE BASEBALL DIAMOND
HITS A HOME RUN

CHAMPION OF THE SCIENCE FAIR

(At a science fair lab table, EDWARD demonstrates his experiment. He receives an A+.)

HE'S "A-NUMBER ONE!"

(EDWARD stands on his school desk, surrounded by supporters holding signs for his campaign for STUDENT COUNCIL PRESIDENT.)

CAPTAIN OF THE STUDENT COUNCIL
WINS THE DEBATE
ALWAYS KNOWS EXACTLY WHAT TO SAY

(Signs flip—"WINNER!")

(EDWARD becomes a football player)

FOOTBALL HERO, TOO
LOOK WHAT HE CAN DO
ASHTON'S FAVORITE SON IN EVERY WAY

(EDWARD kicks a football. REFEREES lift their hands -- he's kicked the winning field goal.)

(Final transformation as EDWARD links arms with JENNY HILL, his date for prom. Each wears a sash and a crown: PROM KING AND QUEEN. They start to dance.)

JENNY HILL

HE'S THE MAN I TREASURE
HE'S THE MAN I'LL WED
THOUGH HE DOESN'T KNOW IT YET
HE'LL BE WITH ME UNTIL WE'RE DEAD
JENNY HILL NO MORE WILL BE MY NAME
AND I'VE HANDSOME EDWARD BLOOM TO BLAME!

[MUSIC CONTINUES]

(The set changes as a group of CHEERLEADERS bring us to--)

SCENE 9

ASHTON TOWN SQUARE

CHEERLEADERS

EDWARD! EDWARD!
GO EDWARD!
EDWARD BLOOM
OUR FAVORITE SON!!!!

(As TOWNSFOLK exit, JENNY approaches.)

JENNY HILL

Edward Bloom, do you love me like I love you?

EDWARD

Of course not.

JENNY HILL

You don't?

*(EDWARD hops down, following JENNY
downstage)*

EDWARD

Jenny Hill, you are the prettiest--

(she coos)

Smartest--

(she coos more)

And blondest girl in Ashton.

(she coos the most)

How I could love you like you love me when you are an angel and
I am just a simple boy in love.

JENNY HILL

(melting)

Nothing will ever come between us.

(a chaste kiss)

*(Suddenly, a CROWD OF TOWNSFOLK pushes
through. The town's MAYOR tries to control
the growing mob.)*

MAYOR

Now, calm down. Calm down!

SCHOOLTEACHER

Mayor, there is a giant living in them hills.

SHARECROPPER

I seen him! He's ten feet tall, with crazy eyes of fire!

LITTLE GIRL WITH ORANGE CAT

He might eat my cat!

HOT-BLOODED SHOTGUN TOTER

If you ain't gonna stop him Mayor, we will!

MAYOR

I won't have mob violence in this town. Not without a permit.

DON PRICE

(holding up baseball bat)

I got your permit right here! We gotta smash that giant before he smashes us.

CROWD

(various)

Yeah!/Absolutely!/He's right!/Uh-huh!

DON PRICE

Alright: we need torches and pitchforks.

EDWARD

Wait, wait! Has someone tried talking to this giant?

BARBER

You can't reason with 'im!

SHEPHERD

He's a monster!

EDWARD

I'll do it! I'll talk to him. See if I can get him to move on.

DON PRICE

Edward Bloom.

EDWARD

Don Price.

DON PRICE

You wanna sweet-talk a giant, go ahead, Bloom. It's your funeral.

EDWARD

That's just it, Don. The witch showed me how my life ends. It don't happen like this.

#7A EDWARD WALKS

Bye, Jenny!

(As EDWARD walks, the town and TOWNSFOLK recede; bringing us to--)

SCENE 10

FANTASTICAL FOREST

(A title card: -"THE GIANT.")

(Reaching the entrance to a cave --)

EDWARD

Hello? Hello!

(bats fly out!)

My name is Edward Bloom, and I want to talk to you!

*(A deep rumbling voice, seeming to
come from all around)*

THE GIANT

Go away!

EDWARD

I will not! Not until you show yourself. Come on out here, and face me like a man!

THE GIANT

I said GO AWAY!

EDWARD

Fine! I'm coming in.

(EDWARD enters)

SCENE 11

THE CAVE

(Wet and dripping. Empty but for a pile of rubble center stage. EDWARD looks for shapes in the darkness.)

EDWARD

Just like I thought. Only kinda giant you are is a giant coward.

(The cave shudders. EDWARD thinks it's an earthquake. KARL THE GIANT enters from behind the rubble. EDWARD looks up to see KARL towering over him.)

KARL

I will smash your bones and eat you for dinner!

EDWARD

You'll still be hungry. I'm more of an appetizer size.
(offering hand)
Edward Bloom...

KARL

(knocks hand away)
Get out of my cave!

EDWARD

No. I came up here to talk to you.

KARL

I don't want to talk! I just want to be alone.

(KARL moves downstage)

EDWARD

I don't believe it. You are alone, so you're only pretendin' it's what you want. Under those dead animals and death threats, I see a guy who might need a friend.

KARL

You don't know me.

EDWARD

Sure I do! See, up 'til now I've been the biggest thing in Ashton. But you showin' up is a reminder: there's something bigger out there.

KARL

So go.

EDWARD

Come with me.

(off KARL's reaction)

Look, this town is too small for you, and it's too small for a man of my ambition.

(smelling KARL)

When was the last time you left this cave?

KARL

I'm agoraphobic.

EDWARD

I don't know what that means, but you gotta get outside.

KARL

(a laugh)

You're not very bright.

EDWARD

Well, how smart are you?

KARL

Real knowledge is to know the extent of one's ignorance.

EDWARD

Whoa! That's deep. Wow.

KARL

There's nothing for me out there. I don't fit in! I've never even been in a car.

EDWARD

You got those big legs! So walk.

KARL

I can't fit in a house.

EDWARD

We'll sleep under the sky!

KARL

(sheepish)
I'll never find a girl.

EDWARD

Giant -- this is the South! We like our women big and beautiful.

KARL

But I—

#8 OUT THERE ON THE ROAD

EDWARD

YOU CAN PINE YOUR LIFE AWAY
WISHIN' THINGS WERE BETTER
WAITIN' HERE FOR JUDGEMENT DAY
WHILE KNITTIN' YOU A SWEATER
BUT I BELIEVE THAT KIND OF LIFE
WON'T SET YOUR SPIRIT FREE
SO MY FRIEND, ONE SMALL SUGGESTION
WHERE YOU OUGHTTA BE...

WE CAN TAKE A JOURNEY
THROUGH THIS COUNTRY'S FLESH AND BLOOD
ON A RIDE PAST COUNTRYSIDE
AND MISSISSIPPI MUD
HIT THE STREET WITH TWO BIG FEET
TO BEAR YOUR HEAVY LOAD
AND LIVE LIFE OUT THERE ON THE ROAD

ANYONE WE WANNA BE
AND ANYTHING WE SAY
COME TOMORROW WE'LL BE FREE
OF WHO WE ARE TODAY
ACTION AND ADVENTURE
WHEN WE CHANGE OUR FIXED ABODE
GO LIVE LIFE OUT THERE ON THE ROAD

*(EDWARD gets THE GIANT to dance a few steps
back, closer to the entrance of the cave.)*

EDWARD (CON'T)

WOULDN'T YOU RATHER BE
LIKE ROYALTY
RESPECTED LIKE A KING
WHERE IT'S ALL CIVILIZED
YOU'LL BE SURPRISED

EDWARD (CON'T)

THE SONG YOU'LL HEAR 'EM SING
PEOPLE'LL GREET YOU THERE
SOME WANNA SHARE
ENTHUSIASTIC NEWS
AND ALL YOU NEED IS GUARANTEED
WITH ONE BIG PAIR OF SHOES
ONE BIG PAIR OF SHOES!

What's your name, giant?

KARL

Karl.

EDWARD

Listen, Karl. The world is huge!

KARL

One hundred and ninety-seven million square miles.
Approximately.

EDWARD

Say, you're good with numbers.

KARL

Only big ones.

EDWARD

Well, naturally! Now c'mon! Let's get out of this cave!

DON'T YOU WANNA
STEP OUTSIDE
LOOK AROUND
SEE WHAT'S WAITING THERE!

*(EDWARD leads the way out of the cave.
As KARL EXITS -- squinting in the sunlight -
- the set changes to exterior.)*

WE WERE BORN TO WAKE EACH MORN
SOME PLACE WE'VE NEVER BEEN
CHECKIN' OUT THE LOCALS
AS THEY WATCH US CHECKIN' IN
EVERY NEW ENCOUNTER
IN ANOTHER NEW ZIP CODE
WE'LL FIND IT OUT THERE -

(The TOWNSFOLK arrive with pitchforks and rifles)

TOWNSFOLK

THAT'S HIM, RIGHT THERE!

EDWARD

WAIT! HE'S NOT A MONSTER
HE'S A THINKER
HE'S A WHIZ
THIS BOY ISN'T HALF AS BAD
AS YOU ALL THINK HE IS

Karl, tell 'em a joke.

KARL

What do you get when you cross a hippo, an elephant, and a rhino?

(beat)

Helephino!

(TOWNSFOLK laugh)

EDWARD

I'VE BEEN SO INSPIRED
I'VE DECIDED WE'RE A PAIR
EDWARD AND KARL
WE'RE HEADING OUT THERE ON THE ROAD

DON PRICE

Yes!

JENNY HILL

You're leaving? Now?!

EDWARD

Jenny, I can't imagine any place better than Ashton. But if I don't see the world, I'll never know.

JENNY HILL

EDWARD BLOOM
DON'T TELL ME THAT YOU'RE LEAVING US FOR GOOD

EDWARD

JENNY, YES I'M LEAVING
BUT "FOR GOOD" I NEVER COULD
I'LL BE BACK SOME DAY

JENNY

AND I'LL BE WAITING WHILE YOU'RE GONE

(A chaste kiss between JENNY and EDWARD)

TOWNSFOLK

'TIL THEN, BE HAPPY ON THE ROAD

EDWARD

C'mon, Karl! Let's show 'em our traveling step!

(demonstrates, to the crowd)

Every road trip needs a traveling step.

*(EDWARD and KARL teach the town their
traveling step. Soon everyone joins in the
dancing celebration.)*

MAYOR

Edward Bloom, first son of Ashton, take with you this Key to the
City, and know our doors will always be open to you.

(THE MAYOR gives EDWARD a giant key)

EDWARD

I swear on my name I'll never forget Ashton. I'll come back, I
promise.

SUDDENLY, I'M THE KING
WHO HOLDS THE KEY
BUT EVERYBODY SECRETLY
IS DYING TO BE MORE AND MORE LIKE WHO?

KARL

Like you?

ALL BUT KARL

LIKE YOU!

EDWARD, KARL AND ALL

I CAN SEE AMERICA
DEPENDABLE AND TRUE
OPEN SKY AND PASSERSBY
CONGRATULATING YOU
FIND THE OPEN HIGHWAY
AND YOU'VE HIT THE MOTHER LODE
GO CRAZY

EDWARD, KARL AND MEN

OUT THERE ON THE

EDWARD, KARL AND ALL

HAPPY!
OUT THERE ON THE
FINALLY OUT THERE

JENNY

PROMISE YOU'LL RETURN TO US!

EDWARD, KARL AND ALL

ON THE ROAD!!

(The TOWNSFOLK march EDWARD and KARL out of town)

TOWNSFOLK

ON THE ROAD!!

#8A WILL AND JOSEPHINE

(Crossover--WILL rolls in a stack of file boxes. JOSEPHINE catches up with him, carrying a giant key.)

JOSEPHINE

Will! Look what I found.

WILL

What is that?

JOSEPHINE

It's the Key to the City! From when he was a teenager. He left Ashton in search of adventure.

WILL

Oh, God. He got to you, didn't he? He seduced you.

JOSEPHINE

Do you know how your mother and father met?

WILL

They met in college. Wait -- which story did he tell you? There are at least seven versions of how he met my mother.

JOSEPHINE

This was romantic.

WILL

They're all romantic. My father is romantic. Was the giant in it?

JOSEPHINE

Yes! Karl.

#8B THE TORNADO

(Reveal KARL and EDWARD. After a beat, they go dark.)

WILL

So, Karl the Giant. Supposedly my Dad's best friend, but I never met him. There's no photo, no evidence he actually existed. I'm worried my father is going to--

(not saying "die")

--be gone and I'll never know what was true.

JOSEPHINE

But does it really matter what was true? Your father is telling these stories for a reason. If you understand the stories, you'll understand the man.

(beat)

How many stories are there?

WILL

I don't know. I've never counted.

JOSEPHINE

You should! You should make a list.

WILL

(considers, then...)

Okay. Let's do it. Chronologically, it starts with the Witch. She teaches him, what, not to fear death? Then he meets the mermaid.

JOSEPHINE

She teaches him about love. How love transforms a person.

WILL

I thought she taught him how to swim.

JOSEPHINE

You never listen.

WILL

So my father leaves Ashton with Karl the Giant. They have a series of wacky misadventures that roughly approximate the twelve labors of Hercules --

JOSEPHINE

What about the tornado --

WILL

Fine, the tornado.

(He swirls his hand. As he does, TOWNSFOLK blow across stage. A tittle card: "THE TORNADO." EDWARD and KARL exit as a cat flies across stage with howl.)

WILL

It's not important.

JOSEPHINE

It's incredibly important! Your father was headed for the Big City.

(suddenly teary)

But then fate -- fate pushes him towards love.

WILL

You have a lot of hormones in your body right now.

(she nods, a bit overcome)

Fine--the Winds of Destiny bring him to the Calloway Circus.

#8C CALLOWAY CIRCUS

SCENE 12

THE CALLOWAY CIRCUS

(On a platform outside the bigtop, a juggling act finishes its set. AMOS CALLOWAY arrives center-ring.)

AMOS

Yes, ladies and gentlemen. Any one of these acts could join the Calloway Circus!

(a juggler's ball falls at his feet)

AMOS (CON'T)

Except you! C'mere.

(JUGGLER approaches)

If I was lookin' for a Miscellaneous Object Dropper, you'd be at the top of my list. But I'm not. Next up #73--

(checking clipboard)

--the Alabama Lambs.

(TEENAGE SANDRA rushes forward with her two FRIENDS. They're dressed in the traditional garb of some undiscovered European country.)

SANDRA

That's us! We're the Alabama Lambs!

(WILL and JOSEPHINE take a seat to watch)

AMOS

(recognizes her, disapproving)

Miss Templeton! Does your daddy know you're here?

SANDRA

He knows I'm with my two best friends.

AMOS

Tell me, your father -- is he still a small town sheriff with unmedicated rage issues?

SANDRA

That's Dad!

AMOS

Best you get along home and breathe not a word of this folly.

SANDRA

Wait, Mr. Calloway, I am supposed to be here, I know it.

AMOS

And I know I don't want to be hangin' on your Daddy's wall like this.

(terrified expression; checking clipboard)

Next up, #74--Zaximus the Zensational.

SANDRA

Haven't you ever had a dream, a hope, a wish! Please, Mr. Calloway! Just let us try!

AMOS

Fine. Let's hear it.

(SANDRA cues the music. Their song and dance is exuberant, goofy, and occasionally dirtier than they meant it to be.)

#9 LITTLE LAMB FROM ALABAMA

SANDRA AND TWO GIRLS

SHIM-SHAM

I'M A LITTLE LAMB FROM ALABAMA

FLIM-FLAM

I'M A LITTLE LAMB FROM ALABAMA

WAITIN' TO BE FED

HOPIN' TO BE LED

BY A LITTLE SHEPHERD BOY FROM

GIRL ONE

M-I-S-S

GIRL TWO

I-S-S-I

SANDRA

P-P-

(THE TWO GIRLS gasp!)

SANDRA AND TWO GIRLS

I WHAM! BAM!
LIKE A LITTLE LAMB FROM ALABAMA
SHIM-SHAM
WHO'S A LITTLE LAMB FROM ALABAMA?
I'M A LITTLE MISS
PRAYIN' FOR A KISS
JUST A LITTLE LAMB FROM ALABAMA

(They dance. As they do, EDWARD arrives at the edge of the crowd.)

SANDRA AND TWO GIRLS

I'M A LITTLE MISS
PRAYIN' FOR A KISS
JUST A LITTLE LAMB FROM ALABAMA

(As EDWARD spots SANDRA, everything slows to a fraction of normal speed. He is completely entranced.)

#10 TIME STOPS

EDWARD

TIME STOPS
WHEN SUDDENLY YOU SEE HER
TIME STOPS
AND WHAT YOU THOUGHT YOU KNEW
CHANGES
AND LIFE BEYOND THIS MOMENT
IS BETTER
BIGGER

TIME STOPS
BUT STILL YOUR HEART IS BEATING
TIME STOPS
THOUGH YOU DON'T TAKE A BREATH
SHE'S THERE
AND ALL YOU'VE EVER WANTED
IS NEARER
CLEARER

I USED TO THINK THE WORLD WAS SMALL
NOW I DON'T THINK THAT WAY AT ALL

EDWARD (CON' T)

TIME STOPS
WHEN DREAMS COME TRUE BEFORE YOU
TIME STOPS
WHEN FANTASY IS REAL
I KNEW
THIS MOMENT WAS EXPECTED
BUT THIS GOOD
WHO COULD?

*(SANDRA spots EDWARD. She loses her
place in the routine.)*

SANDRA

THAT BOY IS STARING
AND I FEEL A CHILL
I DON'T KNOW WHY
THAT BOY IS STARING
AND THE WORLD IS STILL
NOT TUMBLING BY
THERE'S NO ONE TALKING
BUT I CAN HEAR A THOUSAND VOICES
WHAT'S GOING ON INSIDE ME?

THAT BOY IS STARING
IS IT ME HE SEES?
I CAN'T BE SURE
IF HE IS STARING
SHOULD I TRY TO PLEASE
OR BE DEMURE?
MY HAND IS TREMBLING
BUT IN THIS MOMENT NOTHING SCARES ME
WHAT'S GOING ON?

*(Everything freezes as SANDRA and EDWARD
slowly approach each other.)*

EDWARD

I USED TO SEE WHAT LIES AHEAD

SANDRA

I THOUGHT MY LIFE MIGHT BE A BORE

EDWARD

NOW I JUST SEE THIS GIRL INSTEAD

SANDRA
COULD BE I BOUND FOR SOMETHING
MORE

EDWARD
TIME STOPS

EDWARD AND SANDRA
AND TROUBLES ARE ABANDONED
TIME STOPS
THE MINUTE HE/SHE ARRIVES
I'VE SEEN THE FUTURE IN THIS INSTANT
SUBVERSIVE
SUBLIME!
I'D LIVE FOREVER IN THIS MOMENT
IF I COULD STOP

(face to face)

EDWARD
STOP TIME

(their hands nearly touch)

SANDRA
THAT BOY IS STARING AND I FEEL A CHILL
I DON'T KNOW WHY

(SANDRA rejoins THE DANCERS. As the moment concludes, SANDRA snaps back to reality. Time resumes normally.)

#10A ALABAMA TAG

AMOS
Ladies, I'll tell you: That was terrific. But no one wants to see that in a circus. Teach those steps to an elephant, and then you'd have something. People want to see things beyond their imagination! Bigger than life! People want--

(stops, pointing)

You!

(KARL THE GIANT enters behind EDWARD)

EDWARD
Hey, buddy.

(Panic as everyone flees from THE GIANT. SANDRA's friends pull her away.)

EDWARD

(chasing her offstage)

Wait! Wait!

(WILL and JOSEPHINE exit past KARL)

WILL

(re: KARL)

It's not plausible.

JOSEPHINE

It's romantic!

AMOS

(introducing himself)

Amos Calloway. What's your name, Giant? You got a name? Doesn't matter. More exotic if you don't.

KARL

It's Karl.

AMOS

That works. Say, Karl, have you ever considered a career in the world of entertainment? More importantly, have you ever heard of this term -- wait, what is it? -- um -- "unconscionable contract?"

KARL

It's an agreement in which one party grossly misrepresents facts in order to take advantage of the other party's perceived ignorance.

AMOS

Well. That's a thorough definition.

KARL

I want thirty percent off the top and all the food I can eat.

AMOS

Ten percent.

KARL

Twenty -- and I won't do nudity.

AMOS

No one's asking!

KARL

Done.

(EDWARD returns, defeated)

KARL

Edward. What's wrong?

EDWARD

Karl, I just saw the woman I'm going to marry, I know it. But then I lost her.

AMOS

Heartbreaking! Most men gotta get married before they lose their wives. But good news! I'm gonna make your friend here a star.

EDWARD

That's great. 'Least one of us should be happy.

AMOS

Jesus, kid. This girl -- real pretty? Blue dress? Red hair?

EDWARD

(grabs AMOS)

Who is she? Where does she live?

(AMOS snarls, then catches himself)

AMOS

Kid -- don't waste your time. I know her daddy. She's out of your league.

EDWARD

What do you mean? You don't even know me.

AMOS

Lemme guess: you were the Hero of Hickville, a big fish in a small pond. This here is the ocean, and you're drowning. Take my advice and go back to Puddleville. You'll be happy there.

EDWARD

Look, I may not have much, but I have more determination than any man you're ever going to meet. I'm gonna find that woman and marry her and spend the rest of my life with her.

AMOS

Go write your Harlequin Romance somewhere else. I got a circus to run.

#11 CLOSER TO HER

EDWARD

IF YOU TELL ME WHO SHE IS
I'LL WORK NIGHT AND DAY
AND YOU WON'T EVEN HAVE TO PAY ME

(Tri: "ding")

AMOS

Okay.

ONCE A MONTH
IF YOU WORK
IF YOU SLAVE
IF YOU CRY FOR ME
THEN I'LL GIVE YOU A CLUE

ONCE A MONTH
IF YOU CLEAN
IF YOU HAUL
IF YOU DIE FOR ME
THEN THE CLUE WILL BE TRUE

ONCE A MONTH
IT COULD BE WHAT SHE THINKS
WHAT SHE LOVES
WHERE SHE LIVES
WHAT SHE DRINKS
WHAT SHE HOPES
AND ALL YOU HAVE TO DO IS PULL THE ROPES

(CIRCUS WORKERS rehearse. AMOS gives EDWARD his first chore.)

AMOS

CLOSER TO HER
I'LL GET YOU CLOSER TO HER
YOU ONLY NEED TO BE
MY DEVOTEE BECAUSE
I'LL TELL YOU WHERE SHE WAS BORN
OR IF SHE PLAYS THE FRENCH HORN
THEN YOU'LL BE CLOSER THAN YOU EVER WAS

AMOS (CON'T)

First clue--She likes dancing.

EDWARD

Dancing!

*(EDWARD dances with a dream vision
of SANDRA.)*

AMOS

BACK TO WORK!

CIRCUS FOLK

CLOSER TO HER
YOU'RE ONE STEP CLOSER TO HER

EDWARD

I'M NOT AFRAID TO STOOP
TO SCOOPING POOP BECAUSE

CIRCUS FOLK

HE'LL STOOP FOR POOP!

AMOS

YOU'LL LEARN WHAT PERFUME SHE WEARS
OR WHAT SHE SAYS IN HER PRAYERS

EDWARD

AND BE MUCH CLOSER THAN I EVER WAS

*(A line of dancing elephant butts do a
little dance. AMOS watches from stage left,
proud of his elephants.)*

EDWARD

Mr. Calloway, it's time.

AMOS

For what?

EDWARD

My clue! About the girl I'm gonna marry.

AMOS

If you got a clue, you wouldn't get married at all.
(to the CIRCUS FOLK)

BACK TO WORK!

CIRCUS FOLK

DAYS INTO WEEKS INTO MONTHS INTO YEARS
INTO CLUE AFTER CLUE AFTER CLUE

AMOS

SHE LIKES BLUE!

(DREAM SANDRA passes with a blue scarf)

CIRCUS FOLK

SEASONS GO BY IN THE BLINK OF AN EYE
BUT THE DREAM DOESN'T SEEM TO COME TRUE

AMOS

BARBECUE!

(DREAM SANDRA eats barbecue as she passes)

EDWARD

YEAR AFTER YEAR
WITH THE HOPE I WOULD HEAR
SOMETHING KIND
SOMETHING FRESH
SOMETHING NEW -

(finding AMOS)

Mr. Calloway, it's been three years!

AMOS

Kid! There's other fish in the sea!

EDWARD

But I'm already hooked. Why do you insist keeping her name secret?

AMOS

SECRETS ARE THE BACKBONE OF SOCIETY
EVERYBODY OUGHT TO HAVE A FEW
I BELIEVE IN SECRETS
AND I'LL KEEP MINE FOR A WHILE
THEY KEEP ME A SUCCESS
THEY MAKE YOU WORK FOR LESS

But I'm a man of my word. Your girl -- she's going to college.

EDWARD

College!

EDWARD
CLOSER TO HER
ONE TEXTBOOK

CIRCUS FOLK
CLOSER TO HER

(DREAM SANDRA passes with a book)

CLOSER TO HER
BUT I'VE
BEEN WORKING HARD
AND TIME IS FLYING
BY

BUT YOU'VE
BEEN WORKING HARD
AND TIME IS FLYING
CLOSER TO HER

EDWARD
I'VE PAID HIS PRICE, I SHOULD GO
STILL, THERE'S ONE THING I DON'T KNOW—

(A "howl!" EDWARD reveals--)

EDWARD (CON'T)
Mr. Calloway?

(--a furry, clawed AMOS)

AMOS
This is...difficult to explain.

EDWARD
You're a werewolf.

AMOS
Or maybe not so difficult.

EDWARD
Mr. Calloway, this is your secret? You don't have to be ashamed
of being a werewolf.

AMOS
Really?

EDWARD
Heck no! Just be yourself and be happy.

(EDWARD scratches AMOS's head)

AMOS
I like you, kid. How about a bonus clue? Daffodils!

EDWARD

Daffodils?

AMOS

Her favorite flower -- those yellow ones. Real pretty.

EDWARD

Mr. Calloway, let me give her those daffodils! Tell me who she is!

(a chord of conscience)

AMOS

OK. Her name is Sandra Templeton. She goes to Auburn University.

EDWARD

Thank you, Mr. Calloway. Thank you!

*(EDWARD drops a ball from his box;
AMOS chases it offstage)*

AMOS

My ball! My ball! My ball!

(EDWARD finding KARL --)

EDWARD

Karl, how far away is Auburn University?

KARL

Seven hundred and sixty-three miles.

EDWARD

Then I'm gonna need your help.

KARL

Fellas, bring it out!

*(WORKERS wheel out a massive circus
cannon. EDWARD takes the helmet.)*

CIRCUS FOLK

LIKE A CANNON BALL
SOON TO BE A HUMAN COMET ABOVE
LIKE A CANNON BALL
CIRCLING A CONSTELLATION OF LOVE
FILLING UP THE HEAVENS

CIRCUS FOLK (CON'T)

MAKING WATERS PART

AIMING STRAIGHT FOR HIS BELOVED'S WELCOMING HEART

(EDWARD climbs into the cannon)

*(Downstage, WILL looks through a file box.
JOSEPHINE enters with a red file.)*

JOSEPHINE

Will. Who is Jenny Hill? I know that name.

WILL

She was my Dad's high school girlfriend. "The prettiest,
blondest girl in Ashton."

(re: folder)

What is that?

JOSEPHINE

(wary)

It's a mortgage for a house in Ashton. Your father co-signed a
loan with "Jenny Hill."

WILL

She's real? This doesn't make sense. Why would my father buy a
house with another woman?

(He looks up. A new thought--)

CIRCUS FOLK

BOOM!

*(EDWARD is shot out of the cannon.
WILL and JOSEPHINE exit. CIRCUS
FOLK track EDWARD's progress
across the heavens.)*

CIRCUS FOLK

CLOSER IT'S TRUE
THERE'S NOT MUCH MORE HE CAN DO
THE YEARS GONE BY WILL SEEM A KIND OF DREAMY BLUR
AND WHEN AT AUBURN HE LANDS
HE'LL DO WHAT FORTUNE DEMANDS
WHEN FINALLY CLOSER THAN CLOSER TO

*(A body falls from the sky, landing at--
AUBURN UNIVERSITY)*

SCENE 13

AUBURN UNIVERSITY

EDWARD

(offstage)

Ooof!

(EDWARD stands up, dusting himself off. He carries a bouquet of yellow daffodils. He tries to find SANDRA amid many red-haired women.)

#12 DAFFODILS

EDWARD

(various)

Sandra! Sandra Temple--sorry, I thought you were...Wait, Sandra, hi...oh. Apologies. There are a lot of red-heads at this school. Oh -- "Auburn" -- yeah, makes sense.

(finally)

Sandra! Sandra Templeton!

(SANDRA stands with a group of her SORORITY SISTERS.)

SANDRA

(not recognizing)

Yes?

EDWARD

You don't know me, but my name is Edward Bloom and I am in love with you. I've spent the last three years working to find out who you are but it's all worth it to see you here, now, and to finally get to talk to you.

SANDRA

I'm sorry...

EDWARD

Don't need to apologize to me. I mean, I'm the luckiest person you're going to find today.

I WAS INDENTURED TO A TRAVELING CIRCUS
ELEPHANTS AND ALL
I WAS SHOT OUT OF A CANNON
WHEN THEY UP AND LOST THE BALL

EDWARD (CON'T)

I MET WEREWOLVES, GIANTS, DANCING BEARS
IF YOU DON'T THINK IT'S TRUE
THEN HOW ON EARTH
CAN YOU EXPLAIN THE ROAD
THAT LED ME HERE TO YOU?

SANDRA

(recognizing)

Wait, are you...

EDWARD

LOOK, I SAW YOU
AND ALL OF TIME IN ALL THE WORLD STOOD STILL
AND I PROMISE
I'LL PROVE MY WORTH
I'LL ROAM THE EARTH UNTIL
YOU BELIEVE ME
AND WE CAN BE, AT LAST FOREVER ONE
DON'T BE AFRAID
BE MY CRUSADE

SANDRA

You're too late. I'm engaged to be married. She shows him the ring.

EDWARD

TELL ME WHAT I HAVE TO GO AND DO
TO MAKE YOU CHANGE YOUR MIND
ANYTHING I HAVE TO PROMISE TO
I'LL GLADLY GET BEHIND
I'M THE MAN WHO YOU SHOULD MARRY
YOUR INTENDED THROUGH AND THROUGH
OTHERWISE I'D NEVER WALK THE ROAD
THAT LED ME HERE TO YOU

SANDRA

You're the boy from the circus!

EDWARD

I am!

SANDRA

I wasn't sure you were real. I imagine things a lot.

EDWARD

Then imagine us together: Mr. and Mrs. Edward Bloom.

SANDRA

Wait, Edward Bloom?

EDWARD

Yes.

SANDRA

From Ashton?

EDWARD

How did you know?

SANDRA

The boy I'm engaged to, he's from Ashton. Don Price.

EDWARD

Don Price?! They let him into college?

SANDRA

He's studying political science.

EDWARD

He'd fail gravity if it were a subject!

SANDRA

(smiles)

I help him where I can.

EDWARD

Bandage his knuckles where he drags them on the ground?

SANDRA

That's a terrible thing to say.

EDWARD

A terrible Price to pay. Don't marry that cretin.

SANDRA

Don.

EDWARD

Moron.

SANDRA

(looking past him)

No, Don.

(EDWARD turns to see DON PRICE approaching with a bunch of his FRATERNITY BUDDIES. DON PRICE is pissed.)

EDWARD

Oh, hey Don.

DON PRICE

Bloom?! What the heck are you doing?

SANDRA

(to Don)

Promise me you won't hurt him.

EDWARD

I promise.

DON PRICE

This is my girl. Mine. Look!

(DON roughly grabs SANDRA's hand to show EDWARD the diamond ring.)

SANDRA

Don!

EDWARD

Take your hands off her.

DON PRICE

Or what? You're not so big without a giant to back you up.

EDWARD

But I'll always be the bigger man.

(DON PRICE suddenly clobbers EDWARD. His buddies join in, roundly kicking the crap out of EDWARD, who, true to his word, doesn't fight back.)

SANDRA

Don, stop! Stop! Don, I will never marry you. This was a mistake.

DON PRICE

What? You actually love this guy?

SANDRA

(hands him the ring)

He's almost a stranger, yet I prefer him to you.

(Disbelieving, DON AND HIS BUDDIES exit)

DON PRICE

Witch lover.

ZACKY PRICE

(weakly imitating)

Witch-lover.

(SANDRA helps EDWARD up)

SANDRA

Are you alright?

EDWARD

ONCE A MONTH
A SCRAP OF NEWS
IT FELT LIKE YOU WERE THERE
ONCE A MONTH
I HEARD YOUR VOICE
I HELD YOU, SOLITAIRE

AMOS SAID THAT YOU LOVED MUSIC
SAID THAT YOU WERE COLLEGE BOUND
BUT ONE THING
MORE THAN ALL THE REST
FILLED THE HEART INSIDE MY CHEST
HE TOLD ME YOU LOVED--

DAFFODILS
AND COUNTLESS AS THE STARS THAT SHINE
THEY STRETCHED IN NEVER ENDING LINE
'TIL ALL I SAW WAS--

DAFFODILS
BESIDE THE LAKE BENEATH THE TREES
ALL FLUTTERING AND DANCING IN THE BREEZE

AND LIKE THAT MOMENT RIGHT BETWEEN ASLEEP AND WAKING
I THOUGHT I SAW TEN THOUSAND STRONG IN ONE QUICK GLANCE
BUT WHEN I SAW YOUR FACE, I KNEW BEYOND MISTAKING
A MILLION FLOWERS COULDN'T STAND A CHANCE
SO, I'LL PRETEND THE--

EDWARD (CON' T)

DAFFODILS
ARE JUST AN INTRODUCTION TO
THE BLOSSOMING OF ME AND YOU
BESIDE THE LAKE
BENEATH A TREE
BEYOND MISTAKE
PLEASE MARRY ME
PLEASE MARRY ME

SANDRA

But you hardly know me...

EDWARD

I have the rest of my life to find out.

(Center stage, EDWARD and SANDRA. He points to a small bunch of daffodils--and then others as they appear.)

EDWARD

These, these, and these...

[MUSIC BUILDS]

(Ultimately, the whole stage is completely covered with daffodils.)

EDWARD

THESE ARE FOR YOU
ONLY FOR YOU

EDWARD AND SANDRA

LET'S BUILD A WORLD OF DAFFODILS
THAT NEVER FADES AND NEVER DIES
I SEE THE ANSWER IN YOUR EYES

YOU'LL/I'LL BE THE BRIDE
I'LL/YOU'LL BE THE GROOM
A DAFFODIL IN EVERY ROOM

EDWARD

AND I WILL SHOWER YOU WITH FLOWERS
OR MY NAME ISN'T
EDWARD--

EDWARD AND SANDRA

BLOOM

(EDWARD and SANDRA lean in. And they kiss.)

BLACKOUT—END OF ACT I

ACT II
SCENE 1

#13 ENTR'ACTE

*(The entr'acte resolves to reveal
WILL and JOSEPHINE downstage in
their same positions from ACT I.)*

(WILL is reeling)

WILL

Why would my father have a mortgage to a house I've never heard about? And what's the deal with Jenny Hill?

JOSEPHINE

Maybe she's a friend.

WILL

Maybe she's more than that. My father was a traveling salesman. He could have easily had a second life. A second family!

JOSEPHINE

Stop! That's not real.

WILL

What is real with my father? What if all these crazy stories are just a smokescreen so we don't bother looking for the truth?

(re: folder)

My father bought a secret house in Ashton. I can't pretend we didn't find this.

JOSEPHINE

Okay, okay. I know you want to find answers, but think about the time you have left. You're here to make peace, Will, not start a war.

WILL

War? Did he tell you the war story? Because that's when I first realized he was making it all up.

[MUSIC SEGUES]

#14 RED, WHITE AND TRUE

(A title card—"THE WAR." As WILL and JOSEPHINE exit, EDWARD BLOOM enters downstage left. He's dressed in a uniform, followed by SCOUTS, including YOUNG WILL.)

OVER-EXCITED SCOUT

I'll get the fire started.

EDWARD

Now, I don't like to talk too much about the war.

(With a groan, YOUNG WILL turns away, reading his book.)

EDWARD

Truth is, I was just a common soldier like all the other Alabama boys. But then one night, I intercepted an enemy message--

(He "magics" a folded slip from behind YOUNG WILL's ear.)

OVER-EXCITED SCOUT

What did it say?

EDWARD

That very night at the big USO show, the enemy was planning to kill General Patterson.

(He points stage right, where GENERAL PATTERSON enters.)

OVER-EXCITED SCOUT

(hand up)

How?

EDWARD

With a poison blow-dart shot by a deadly assassin. Only I could save him.

OVER-EXCITED SCOUT

Weren't you scared?

EDWARD

A man does what he must. A Hero does what no other man can.

*(EDWARD brings a stool to GENERAL PATTERSON.
A beautiful USO SINGER is revealed. It's
SANDRA in a gorgeous dress.)*

OVER-EXCITED SCOUT

(to YOUNG WILL)

Isn't that your Mom?

YOUNG WILL

In my Dad's stories, the most beautiful woman is always my Mom.

(SANDRA begins to sing)

SANDRA

THERE'S A BOY WHO KNOWS THE WAY I FEEL
SOMEONE WHO IS CONFIDENT AND REAL
ALWAYS AT THE READY
ALWAYS BY MY SIDE
HOW I HOPE SOME DAY I'LL BE HIS BRIDE

(Beautiful PATRIOTIC DANCERS enter)

COMPANY

WHAT ARE THE COLORS OF
THE ONLY MAN I LOVE?
RED, WHITE AND TRUE!
WHO IS THE GUY FOR ME
ANNOUNCING VICTORY?
RED, WHITE AND TRUE!
WHEREVER TENSIONS SEEM TO FLARE
HE IS THE ONE WHO'S STANDING THERE
AND WHEN HE LEADS THE WAY
WE CAN STAND AND SAY
RED, WHITE AND TRUE!

*(Spotlight ON RED FANG, who readies
a blowgun.)*

RED FANG

Die, General Patterson!

*(EDWARD BLOOM leaps in, grabbing
the blowgun. THE TWO MEN grapple--THE
DANCERS don't acknowledge any of this.)*

EDWARD

It was at that moment I realized who my opponent was --
(rips off black mask to reveal red mask)

EDWARD (CON' T)

-- Red Fang, the Poison Assassin.

(the two men battle)

WOMEN

WHAT ARE THE COLORS OF
THE ONLY MAN I LOVE?
RED, WHITE AND TRUE!
WHO IS THE GUY FOR US
FOREVER GLORIOUS
RED, WHITE AND TRUE!
WHENEVER EVIL COMES TO TOWN
HE IS THE ONE WHO BRINGS IT --
(HE'S THE ONE WHO BRINGS IT DOWN)
SO LET HIM LEAD THE WAY

(RED FANG knocks out EDWARD)

WOMEN

AS WE SHOUT "HOORAY!"

RED FANG

Hooray!

WOMEN

RED!
HE'S RED, WHITE AND--

(THE WOMEN begin a stunning tap routine. THE GENERAL weaves between the girls. RED FANG can't get a clear shot at him.)

GENERAL

Hey! Hey! Not part of the show. Not part of the show!

(Face-to-face with RED FANG, THE GENERAL grabs hold of the blowgun. A tug-of-war, with the girls helping THE GENERAL. Finally, THE GENERAL loses hold of the blowgun and stumbles onto the steps. THE WOMEN cover him up as they dance. RED FANG, determined to get to THE GENERAL, pulls each of the girls out of his way, finally exposing THE GENERAL.)

RED FANG

No one to save you now!

[SFX: thwwk!]

(RED FANG shoots a blow dart - but EDWARD jumps in the way, "taking the bullet" for THE GENERAL. With a blowdart stuck in his neck, EDWARD stumbles downstage, reeling. EDWARD falls, dead.)

YOUNG WILL

Logically, that doesn't make sense—

EDWARD

(popping up)

Luckily, years earlier I had been bitten by the choocalabra snake of Tanzania. I was immune to Red Fang's poison.

(EDWARD pulls the dart from his neck and throws it back at RED FANG. THE ASSASSIN falls--)

RED FANG

(dying gasp)

Choouu-cuh-labra!

GENERAL

(stepping forward)

Private, what's your name?

EDWARD

Don't matter, sir. I'm just a soldier like all these men. And I think they deserve a show. Ladies? What do you say?

(EDWARD joins them for a showstopping finale)

SANDRA AND WOMEN

WHEREVER TENSIONS
SEEM TO FLARE
HE IS THE ONE
WHO'S STANDING THERE

EDWARD AND MEN

I'M/HE'S JUST A
PROUD AMERICAN
I/HE WON'T PRESUME
I'M/HE'S BETTER THAN

ALL

AND WHEN HE LEADS THE WAY
WE CAN STAND AND SAY
RED! RED! RED!
RED! RED! RED!
RED! RED! RED!
HE'S/I'M RED, WHITE AND TRUE!

#14A RED, WHITE AND TRUE PLAYOFF

*(As THE DANCERS file out, downstage
a campfire appears. EDWARD BLOOM
finishes telling this story to the
group of SCOUTS.)*

EDWARD

Lots of people say that was the turning point of the war. I like
to think it was just one man doing his part.

(THE SCOUTS cheer)

SCOUTS (VARIOUS)

Yeah! Cool./Go Mr. Bloom!/Your dad is awesome.

EDWARD

G'night, scouts.

SCOUTS (VARIOUS)

(exiting)

'Night! / Goodnight Mr. Bloom!

(YOUNG WILL stays behind with HIS FATHER)

YOUNG WILL

Dad -- when did that all happen?

EDWARD

During the war!

YOUNG WILL

But...which war?

EDWARD

(incredulous)

Which war? Don't they teach you anything in school?

YOUNG WILL

That's just it. They do teach us.

#14B CAMPFIRE DANCE/DAFFODILS TRANSITION

*(YOUNG WILL exits. EDWARD doubles back to
blow out the fire, then exits. We transition
to--)*

SCENE 2

BEDROOM. PAST.

(SANDRA makes the bed. YOUNG WILL enters with a baseball and mitt --)

YOUNG WILL

I can help!

SANDRA

What would I do without you?

(As they make the bed --)

YOUNG WILL

Mom, are there really witches?

SANDRA

Why -- did your father have another run-in with Miss Johnson at the library? That woman is terrifying -- and honestly, your Dad doesn't really know how to whisper.

(EDWARD enters, surprising SANDRA with a bouquet of flowers.)

SANDRA

(playful)

Daffodils. Well, now I know you did something.

EDWARD

Bob Ray quit, so they're giving me his route. All the way to Dallas!

SANDRA

That's a lot of driving.

EDWARD

Great chance to expand my region.

SANDRA

I don't care how far you go, Edward Bloom. Just as long as you make it back.

(With a kiss, she heads off with a laundry basket. EDWARD chases after her, frisky--)

SANDRA

(on exit)

There is a young child right there!

(EDWARD stays back with YOUNG WILL--)

EDWARD

So, you got another soccer game this week?

YOUNG WILL

It's not soccer season anymore.

EDWARD

'Course not. Will, I'm gonna need you to look after your mother. You're the man of the house while I'm on the road.

YOUNG WILL

On the road to where?

EDWARD

Everywhere. How do I explain it?

#15 FIGHT THE DRAGONS

It's not about a destination, Will. The road is something that's in you. A need. You don't drive it - it drives you. Understand?

YOUNG WILL

No.

EDWARD

I'VE NEVER BEEN A MAN WHO LIVED AN OFFICE LIFE
I'VE NEVER BEEN A MAN BEHIND A DESK
I'VE ALWAYS BEEN A MAN WHO SAID
THAT STAYIN' STILL IS PLAYIN' DEAD
THE KIND WHO'S LOOKIN' FORWARD TO THE CHALLENGES AHEAD
PEOPLE SAY THAT'S IRRESPONSIBLE
PEOPLE TELL ME STAY AT HOME
BUT I'M NOT MADE FOR THINGS
LIKE MOWIN' LAWNS OR APRON STRINGS
I'M MY BEST
WHEN NOT AT REST

SO I FIGHT THE DRAGONS
AND I STORM THE CASTLES
AND I WIN A BATTLE OR TWO

EDWARD (CON' T)

THEN COMES THE DAY IT'S TIME
I'M PACKIN' UP AND I AM
BRINGING ALL MY STORIES HOME TO YOU

ALL I CAN SEE IS MILES AHEAD WITH MILES TO GO
ALL I CAN FEEL IS WIND AND SUN AND SKY
STOP FOR A COFFEE, MAKE A FRIEND
AND PRAY THE DAY WILL NEVER END
'CUZ THERE'S ONE MORE ADVENTURE WAITIN' ROUND ANOTHER BEND

WHERE I FIGHT THE DRAGONS
AND I STORM THE CASTLES
AND I WIN A BATTLE OR TWO
BUT THEN A FEELING COMES
LIKE FIFTY THOUSAND DRUMS
ALL BANGING "BRING MY STORIES HOME TO YOU"

AND I WONDER AS I WANDER
ON THE ROAD FROM DOOR TO DOOR
EXACTLY WHAT YOU THINK OF WHERE I'VE BEEN
DO YOU KNOW I JOINED THE CIRCUS
MET A MERMAID
FOUGHT A WAR
DO YOU KNOW I THINK OF YOU THROUGH THICK AND THIN

BECAUSE EVEN THOUGH I'M MAKING DEALS
AND BRINGING PEOPLE JOY
I'M USUALLY ONLY THINKING OF MY BOY

OUT THERE ON THE ROAD I PRAY
YOU'LL COME TO ME ONE DAY
AND SAY--

EDWARD AND YOUNG WILL

LET'S FIGHT THE DRAGONS
AND THEN STORM THE CASTLES

EDWARD

'TIL WE WIN WHAT NEEDS TO BE WON
SO WHEN I'M OLD AND TIRED
YOU'LL DO THE JOB REQUIRED
YOU'LL BE THERE TELLING STORIES TO YOUR SON

(EDWARD and YOUNG WILL move downstage)

EDWARD (CON'T)

THEN WE FIGHT THE DRAGONS
AND WE STORM THE CASTLES
AND I DO THE BEST THAT I CAN
BUT EVERYBODY KNOWS
THAT'S HOW THE STORY GOES
TO TURN EACH BOY INTO A BIGGER MAN

SO I'LL FIGHT THE DRAGONS
'TIL YOU CAN

(EDWARD exits, leaving YOUNG WILL center stage...WILL enters, carrying the red folder...he trades places with YOUNG WILL, who exits)

#15A STRANGER (REPRISE)

WILL

STRANGER
I'M FEELING STRANGER THAN I'VE EVER FELT BEFORE
AND SO MUCH MORE

DIFFERENT
LIKE SOMETHING OLD HAS JOINED WITH SOMETHING NEW
WHAT SHOULD I DO?

(As WILL exits, reveal bedroom...present)

(SANDRA helps EDWARD into bed...WILL enters...a sotto conversation with SANDRA before she exits)

WILL

Dad?

EDWARD

Son?

WILL

Can we talk?

EDWARD

I believe we have permission.

(A wince of pain...WILL helps him with a glass of water as EDWARD takes some medicine)

WILL

Do the pills help?

EDWARD

Mostly. But they got me floatin' a bit. Not entirely sure what's real.

WILL

I know that feeling.

(EDWARD smiles...he walked into that one)

WILL

Do you know much about icebergs, Dad?

EDWARD

I saw an iceberg once. They were hauling it down to Texas for drinking water, only they didn't count on an elephant being frozen inside. The woolly kind. A mammoth.

WILL

(interrupting)

Dad!

EDWARD

What?

WILL

I'm trying to make a metaphor here.

EDWARD

Then you shouldn't have started with a question. Because people want to answer questions. You should have started with, "The thing about icebergs is..."

WILL

(frustrated)

The thing about icebergs is you only see 10 percent of them. The other 90 percent is below the water where you can't see it.

(more)

And that's what it is with you, Dad. I'm only seeing this little bit that sticks above the water.

EDWARD

(joking)

What, you're seeing down to my nose? My chin?

WILL

I have no idea who you are...because you have never told me a single fact.

EDWARD

I talk about myself all the time! I tell stories.

WILL

Yes, you tell stories, Dad. You make stuff up. And I'm wondering if it's all to conceal something you don't want people to know.

EDWARD

You got me. My secret identity.

(dramatically)

Superman!

(Not amused, WILL cuts to the chase)

WILL

Can we talk about Ashton, Dad?

EDWARD

Ashton?

#15C PRE RIVER BETWEEN US

EDWARD (CONT'D)

I grew up there. You know that.

(a shift)

WILL

So why did we never visit? It's not that far a drive.

EDWARD

Nothing to see there.

WILL

Dad, I'm about to have a kid of my own here. It would kill me if he went through his whole life with...doubts.

EDWARD

It would kill you, huh?

(sitting up)

Let's hear it, then. What exactly are you accusing me of, Will?

WILL

I'm not. I'm just trying to get a handle on some things.

EDWARD

Handle 'em as you will. I think we're done talking.

WILL

Dad...

EDWARD

GET OUT!

(WILL takes the folder. He crosses with SANDRA and she enters.)

SANDRA

Will -- What did you do?

WILL

I didn't do anything.

JOSEPHINE

(intercepting)

Calm down. Calm down, Will.

WILL

I know you're trying to protect me. But you can't.

(WILL and JOSEPHINE move stage right)

#16 THE RIVER BETWEEN US

SANDRA

(to EDWARD)

What happened?

EDWARD

He attacked me. Come after me like I'm a villain.

(SANDRA helps EDWARD to bed)

WILL

(to JOSEPHINE)

EACH TIME HE TELLS ANOTHER TALE
HE DRIFTS ANOTHER STEP FROM ME

EDWARD

(to SANDRA)

He's got it wrong. I'm not the bad guy.

WILL

I WISH I KNEW THE REASON
HE CHOOSES FANTASY
INSTEAD OF FACING FACTS

(re folder)

SOMETHING HIDDEN
SOMETHING HE FEARS
WILL I LEARN THE TRUTH BEFORE HE DISAPPEARS?

(As WILL moves downstage, JOSEPHINE exits)

WILL

THIS RIVER BETWEEN US GROWS WIDER EACH DAY
HE TALKS BUT HE MOSTLY HAS LITTLE TO SAY
I BEG HIM TO SEPARATE THE TRUTH FROM THE TALE
BUT THE RIVER INVITES HIM

THIS RIVER BETWEEN US GROWS HARDER TO BEAR
HE'S STANDING BESIDE ME BUT NOT REALLY THERE
HIS FLIGHTS TURN TO FANCY AS SOON AS HE'LL START
BUT HIS FANCY EXCITES HIM
SO EDWARD TAKES HEART

MY FATHER TALKS OF MIRACLES
OF MYSTERY AND FATE
HE'S BEEN AROUND THE WORLD, HE SAYS
AND DINED WITH HEADS OF STATE
MY FATHER SPEAKS OF FIREWORKS
OF SHOOTING STARS ABOVE YOU
BUT HOW CAN YOU BELIEVE A LIAR
WHEN HE SAYS "I LOVE YOU"

EDWARD

THIS RIVER BETWEEN US

MEN

AHH

WILL

THERE'S A RIVER BETWEEN US

EDWARD & WILL

THERE'S AN OCEAN BETWEEN US

EDWARD

SO NOW I FINALLY GET THE KNIFE
MY SON'S CONVINCED THAT I'M A LIAR
NOW THERE'S A FUNNY PUNCHLINE
AND IN THE FINAL HOUR
DISCARDED LIKE THE TRASH
HE INSULTS ME
THEN STANDS APART
AND THINKS HE'S SMART
A WRONG AND A RIGHT

(moving downstage)

THIS RIVER BETWEEN US
IS SELFISH AND COLD
IT FLOWS WHERE IT WANTS TO
IT CAN'T BE CONTROLLED
MY SON DOESN'T WANT ME TO BE WHAT I AM
HE DON'T GIVE A DAMN

WILL

HE ONLY SEES WHAT HE INVENTS

EDWARD

HE ONLY SEES THE BLACK AND WHITE

WILL

ALL MAKE-BELIEVE AND ALL PRETENSE

EDWARD

AND ALWAYS WANTS TO START A FIGHT

WILL

HE DOESN'T CHANGE

EDWARD

HE DOESN'T STAY

EDWARD & WILL

AND SO THE RIVER WINDS ITS WAY
THIS RIVER BETWEEN US MAY NEVER BE CROSSED
AND WHILE WE STAY SILENT WE'RE VIOLENTLY TOSSED

WILL

I'LL LEAVE HIM TO PONDER

EDWARD

I'LL LEAVE HIM ALONE

EDWARD

'CUZ HE'S MADE OF STONE

HE'S MADE OF STONE

THIS RIVER BETWEEN US
CAN RAGE LIKE THE SEA
HOLDING ON FOR DEAR LIFE
IS MY CHILD AND ME

WILL

HE'S MADE OF STONE

HE'S MADE OF STONE
THIS RIVER BETWEEN US
CAN RAGE LIKE THE SEA
HOLDING ON FOR DEAR LIFE
IS MY FATHER AND ME

EDWARD

HE'LL COME TO HIS SENSES

WILL

HE'S SWIMMING AND YET

EDWARD

HE'LL DROP HIS DEFENSES

WILL

HE'S CAUGHT IN A NET

EDWARD & WILL

AND THOUGH I CAN'T CHANGE HIM
SOME DAY HE'LL REGRET

EDWARD

THIS RIVER BETWEEN US

THIS RIVER BETWEEN US

WILL

THIS RIVER BETWEEN US

THIS RIVER BETWEEN US

THIS RIVER

EDWARD & WILL

BETWEEN US

(WILL exits)

(THUNDER)

(EDWARD screams, disoriented...SANDRA enters, scared to see EDWARD in this state)

SANDRA

Edward? Honey?

(he recoils, a startled animal)

It's me. You're okay! Let's calm down. Tell me what happened.

EDWARD

I was drowning. It was...

(beat)

It's all got kinda blurry.

(he crumples to the floor...SANDRA joins him)

SANDRA

It's okay honey. It was just a nightmare. You're right here with me.

(they both listen to the rain...more thunder)

[SFX: THUNDER]

#17 I DON'T NEED A ROOF

EDWARD

The roof should hold up. The shingles still got at least ten years in 'em. You'll be fine.

(off her reaction)

Ah, honey. What'd I say?

SANDRA

IN YOUR FACE
I SEE A LIFETIME
IN THIS PLACE
I FEEL AT EASE
WALLPAPER PEELING
PAINT WEARING THIN
HERE'S WHERE I END AND BEGIN

I DON'T NEED A ROOF TO SAY I'M COVERED
I DON'T NEED A ROOF TO KNOW I'M HOME
THERE COULD BE A SINGLE SHINGLE DANGLING OVERHEAD
I DON'T NEED A ROOF TO MAKE MY BED

(EDWARD lays his head in SANDRA's lap)

SANDRA (CON'T)

CLOSE YOUR EYES
I'M STILL BESIDE YOU
NO GOODBYES
NEEDED TODAY
HEAR WHAT THE RAIN SAYS
KNOW WHAT IT KNOWS
AFTER THE RAIN SOMETHING GROWS

I DON'T NEED A ROOF TO SAY I LOVE YOU
I DON'T NEED A ROOF TO CALL YOU MINE
I DON'T NEED ADVENTURE IN SOME FAR AWAY FRONTIER
I DON'T NEED A ROOF TO FEEL YOU NEAR
ALL I NEED IS YOU AND YOU FOREVER
ALL I FEEL IS TRUE AND ABSOLUTE
I DON'T NEED A LEGAL DEED TO HELP ME PLAY MY PART
I DON'T NEED A ROOF TO HOLD MY HEART
STAY WITH ME
STAY WITH ME

[MUSIC SEGUES TO #17A]

(As EDWARD and SANDRA exit, segue to--)

SCENE 3

OUTSIDE A TIDY, LITTLE HOUSE

#17A JENNY HILL

(JENNY HILL ENTERS, kneeling at the river's edge to fill up her watering can. Her back is to WILL as he enters, carrying the red folder.)

WILL

Excuse me. Hi.

JENNY HILL

Oh.

(recognizing him)

Oh!

WILL

Hello.

JENNY HILL

I wasn't expecting you.

WILL

Are you Jenny Hill?

JENNY HILL

I am. And you're Will, Eddie's son. You look so much like him.

WILL

How did you know my father?

JENNY HILL

From high school. Before that, even.

(A beat--not flinching)

WILL

Were you and my father having an affair?

JENNY HILL

(taken back)

Wow. You just said it.

WILL

I've seen him with women. He flirts. He always has. On some level, I presumed he was cheating on my mother. I just never had proof.

(shows her the folder)

That's your signature, right? The deed to this house. He co-signed the loan.

JENNY HILL

Can I ask you a question? Why did you come here today? If you found this, why didn't you just ask Eddie?

WILL

Because he's dying.

(JENNY is taken back by the suddenness of it. She's a tangle of conflicting emotions.)

JENNY HILL

Look, I don't know how much you want to know about any of this. You have one image of your father and it would be wrong of me to go and change it.

WILL

My father talked about a lot of things he never did, and I'm sure he did a lot of things he never talked about. I'm just trying to reconcile the two.

(beat)

You said you went to high school with him. Was that here, in Ashton?

JENNY HILL

It was in Ashton, but Ashton wasn't here. You do know what happened to the town, right?

WILL

No.

JENNY HILL

Oh honey. That's the only reason your father came back. The state was building a new reservoir -- the whole valley was gonna be flooded. In just a few hours, the town of Ashton would be thirty feet under water.

(making space on the porch)

Edward Bloom came back to take one last look at the town he left so long ago.

SCENE 4

ASHTON TOWN SQUARE

(Lights up--THE CITIZENS OF ASHTON have chained themselves to the buildings in protest. Banners and signs read "Save Ashton" and "Don't Drown Our Town." DON PRICE leads a chant from the base of a statue--)

DON PRICE

What do we want?

TOWNSFOLK

Nothing to change!

DON PRICE

When do we want it?

TOWNSFOLK

Forever!

DON PRICE

What do we want?

TOWNSFOLK

Nothing to change!

DON PRICE

When do we want it?

TOWNSFOLK

Forever!

DON PRICE

As long as we're chained here, the state won't dare drown this town.

(EDWARD enters. ZACKY is the first to spot him.)

ZACKY PRICE

Edward Bloom?

SHARECROPPER

It can't be.

EDWARD

It is!

ZACKY PRICE

We knew you'd come. When you left, you said quote, "I'll never forget Ashton. I'll come back, I promise."

SHARECROPPER

We just thought it'd be sooner!

DON PRICE

Edward Bloom.

EDWARD

Don Price.

DON PRICE

That's Mayor Don Price.

EDWARD

Congratulations. Look, I came because I read in the paper that they were floodin' the valley.

ZACKY PRICE

So what's your plan, Edward?

EDWARD

(confused)

What, me? You think I'm here to save you?

#18 START OVER

ZACKY PRICE

You're persuasive! You can talk to them, get them to stop building the dam.

EDWARD

The dam's already built. The river's already rising.

DON PRICE

The state's not gonna let us all drown.

EDWARD

Does anyone even know you're here?

DON PRICE

Yeah!

DON PRICE (CON'T)

(actually...)

Maybe.

ZACKY PRICE

Wait, nobody knows we're here?! Edward, you gotta help us. You're the only one who can save the town.

DON PRICE

Uh-uh! Not this time!

EDWARD'S NOT A SAVIOR
EDWARD'S NOT A SAINT
HOW CAN HE BE GOOD FOR US?
HE'S NOT THE THING HE SAYS HE AIN'T
WE CAN CHANGE OUR FATE
YOU BET WE CAN
WE DON'T NEED THIS INTERLOPING MAN

EDWARD

He's right!

DON PRICE

I am not! I mean...what?

EDWARD

You gotta let go of the past.

I SUGGEST THAT YOU
START OVER

DON PRICE

Now?

EDWARD

START OVER

DON PRICE

How?

EDWARD

INSTEAD OF DROWN
WE MOVE THE TOWN
AND START OVER

TOWNSFOLK

Wow.

(DON grumbles)

EDWARD

YOU CAN SWEAT
YOU CAN FRET
'TIL WE'RE ALL SOAKING WET
'CUZ GOOD GOD THERE'S A FLOOD ON THE WAY
IF YOU START OVER
TOMORROW BEGINS TODAY

What's so great about these buildings? Nothin'. These roads are full of potholes. But that's not what makes a town -- a town is made of people and memories and dreams. You got those! You don't have to stay here to stay together!

FARM GIRL

But where we movin' to?!

CHEERLEADER

We gotta get some new land first.

DON PRICE

We couldn't afford to build a new town anyway.

EDWARD

(undeterred)

What if I got you the land and the money?

ZACKY PRICE

(re: chains)

Well, you'd know where to find us.

(EDWARD leaves THE TOWSFOLK to meet up with AMOS CALLOWAY, seated at his desk, along with a BEAUTIFUL WOMAN.)

AMOS

I'll tell ya, Edward --

WHEN WE MET I LIVED A KIND OF SECRETIVE LIFE
I WAS A MYSTERIOUS MAN
AFTER MEETING YOU I MET MYSELF AND MY WIFE
ALL BECAUSE YOU TOLD ME I CAN
YOU'RE UPSET
YOU'RE IN NEED
I'VE GOT LAND
AND A DEED

AMOS (CON'T)

YOU CAN HAVE EVERY WEED
EVERY STONE
YOU'RE THE ONLY MAN WHO I WOULD EVER GIVE A THING TO
THE TRUEST FRIEND THAT I'VE EVER KNOWWWWN!

You'll love this land. Lotsa tasty rabbits!

EDWARD

Thank you Amos, thank you!

*(EDWARD leaves AMOS to find KARL THE GIANT,
who has become a Wall Street tycoon. He has
a GIANT GIRLFRIEND.)*

KARL

Edward! When I met you, I was living in a cave.

YOU CONVINCED ME TO
START OVER
START OVER

We'd offset the construction costs by floating a thirty-year
fixed-rate bond tied to the to the Nikkei index.

(beat)

I know a guy.

IN A RUSH
YOU'LL BE FLUSH
I'LL GET CASH
BUT HUSH-HUSH
I WON'T DO THIS FOR JUST ANY JOE
YOU CAN START OVER
AND EDWARD I'LL GIVE YOU THE DOUGH

EDWARD

Thank you Karl, thank you!

(EDWARD returns to THE TOWNSFOLK)

I GOT YOU THE LAND JUST OVER THE HILL
AND MONEY TO BUILD A NEW TOWN

ZACKY PRICE

MONEY TO BUILD A NEW TOWN

DON PRICE

MONEY TO BUILD A NEW TOWN

TOWNSFOLK

MONEY TO BUILD A NEW TOWN

EDWARD, MEN AND WOMEN

START OVER
START OVER
INSTEAD OF DROWN
WE MOVE THE TOWN
AND START OVER

MEN AND WOMEN

WE CAN SWEAT
WE CAN FRET
'TIL WE'RE ALL SOAKING WET

EDWARD, DON AND ZACKY

SO YOU BETTER BELIEVE WHAT WE SAY
IF WE START OVER TOMORROW BEGINS TODAY

ALL

TOMORROW BEGINS TODAY

EDWARD, DON AND ZACKY

TOMORROW BEGINS TODAY

(DON raises the deed and check triumphantly)

ALL

TOMORROW BEGINS
TOMORROW BEGINS!

*(As the song starts to build toward
its conclusion, everything suddenly freezes
and we're back to JENNY HILL'S PORCH)*

WILL

Wait -- if what you're saying is true, then that's the biggest thing my father's ever done. He saved a town. Why wouldn't he tell me that story?

JENNY HILL

Because the story doesn't end there.

(JENNY HILL crosses into the town square, where she chains herself. Everything unfreezes --)

ZACKY PRICE

Edward, you saved us again!

EDWARD

It was all Don's idea.

(TOWNSFOLK cheer for DON instead)

DON PRICE

Water's risin'! Let's go!

(As CITIZENS exit, DON offers EDWARD a handshake. EDWARD notices a woman with her back to him. Doesn't realize it's JENNY.)

EDWARD

Ma'am? Ma'am, we gotta go. They already started flooding the valley.

JENNY HILL

You're too late.

EDWARD

No -- we still got an hour, at least.

JENNY HILL

(turning to him)

You're years too late.

#18A START OVER (REPRISE)

EDWARD

Jenny Hill. What are you -- I heard you married, moved away.

JENNY HILL

My husband left me, too. He could never compete with the fantasy. A girl only gets one true love, and that was you.

EDWARD

Jenny, I'm sorry.

JENNY HILL

Just forget me like you did before. Let me drown here, Edward Bloom.

EDWARD

I won't.

JENNY HILL

You did! I have been drowning since the moment you left.

EDWARD

I'M NOT HERE TO ARGUE OR CONFESS
ONLY HERE FOR DAMSELS IN DISTRESS
LEAVE THIS MESS AND THEN
START OVER
START OVER
SAY 'BYE TO THE OLD FANTASY
AND START OVER

WHEN THERE'S PAIN
DON'T COMPLAIN
JUST HOLD ON THROUGH THE RAIN
AND YOU'LL WONDER WHAT CAUSED ALL THE FUSS
WHEN WE START OVER
TOMORROW BEGINS FOR US

(JENNY relents. EDWARD unlocks her chains and carries her off-stage. Water rises, eventually overtaking the town. WILL watches from the porch. A title card: "THE FLOOD." As the waters retreat, EDWARD leads JENNY in, her eyes blindfolded.)

EDWARD

Little further. Little further. Now watch out for that poisonous snake!

(she squeals)

Just kiddin'. Alright, three...two...one...

(He pulls down the blindfold)

JENNY HILL

Oh my... Is this really my house?

EDWARD

All you have to do is sign.

*(He holds the red folder with the deed.
JENNY signs. So does EDWARD.)*

EDWARD

(signing)

Edward Bloom. I promised I'd come back, Jenny. I'm a man of my word.

(WILL takes the folder from EDWARD's hand)

JENNY HILL

Thank you.

*(A smile. A hug. The hug turns into a kiss.
EDWARD lets it go on longer than he should.
He finally pushes away.)*

EDWARD

I am in love with my wife. From the moment I saw her until the moment I die, she's the only one.

JENNY HILL

Lucky girl.

EDWARD

I'm sorry, Jenny. I am.

*(With that, EDWARD exits. As we transition
back to present day, JENNY sits on the porch
with WILL.)*

JENNY HILL

He never came back. And I guess he never said a word about saving Ashton. The greatest thing he ever did, and not a story to go with it.

WILL

He could have left you out of the story.

JENNY HILL

No, he could never risk you coming here, finding out. It had to go untold.

WILL

It was just a kiss.

JENNY HILL

(surprised)

You don't understand him, do you?

WILL

I want to.

JENNY HILL

Honey, you're the key to all of this. The way Eddie smiled when he talked about you -- well, you were just a boy, but you were smart. He was so proud of you. You knew that, didn't you?

(WILL didn't)

He wanted you to be proud of him, too.

(WILL's phone rings. He checks the number and answers.)

WILL

Hi...What's wrong, are you...When? Where is he? Is Mom...Okay. I'm coming, I'm coming.

(to Jenny)

I'm sorry. I have to...

JENNY HILL

Is it Eddie? Is he..?

WILL

I don't know.

#18B TRANSITION TO HOSPITAL

(WILL exits as we reveal--)

SCENE 5

HOSPITAL ROOM

(EDWARD sleeps in a hospital bed. JOSEPHINE and SANDRA pace. WILL enters)

WILL

What happened?

JOSEPHINE

Your father stopped breathing. We called the ambulance --

WILL

Is he going to be okay? I mean, will he get back to the way he was when--

(She shakes her head)

WILL (CON'T)

Mom. I'm so sorry. I should have been there.

SANDRA

There's nothing you could have done.

WILL

What does Dr. Bennett say?

SANDRA

They'll know better in the morning. Some test. I'm supposed to go downstairs--fill out paperwork.

WILL

I'll go with you.

SANDRA

No, one of us should stay with him.

JOSEPHINE

I'll go with you.

#18C TIME STOPS REPRISE

(SANDRA hesitates, reluctant to leave, but then departs with JOSEPHINE. WILL sits beside the bed, writing in a note pad. DR. BENNETT enters.)

WILL

Dr. Bennett.

DR. BENNETT

Will.

WILL

Dr. Bennett, how long have you known my father?

DR. BENNETT

(checking EDWARD's chart)

How old are you? Add a couple years to that.

WILL

How would you describe him?

DR. BENNETT

(re: chart - adjust as needed for your EDWARD)

Five-nine. One-sixty. Regulated hypertension.

WILL

Can he hear us?

DR. BENNETT

Hard to say what anyone hears. Harder still to know if they're listenin'.

(DR. BENNETT exits. WILL pulls a chair over next to his father's bed. It's the mirror image of the opening, with a son beside his father.)

WILL

I know about Ashton, Dad. I know what you did. You saved a town and broke a girl's heart. I get why you didn't want Mom to know. I do. But what you did was...heroic.

(re: notebook)

I made a list of your stories. There are thirty-six basic tales, with a lot of variations of course. Some are just jokes. Awful jokes, mostly. But you take the rest and it's like a myth. An epic tale about a farmer's son from Alabama who wanted to see the world. You never did, though. I did. And I think that's because of you.

(takes EDWARD's hand - says slowly)

All this time, I thought you were trying to impress me. You were trying to inspire me.

[SFX: A LOW SOUND]

WILL (CON'T)

Dad?

(EDWARD coughs, gasps, panicked.)

Dad. Do you want me to get a nurse?

(EDWARD shakes his head unambiguously)

What can I do? Can I help? Can I get you something? Water?

(WILL pours a glass from the pitcher on the nightstand. EDWARD pushes it away. He wanted something else.)

EDWARD

The river.

WILL

The river?

EDWARD

Tell me how it happens.

WILL

How what happens?

EDWARD

How I go.

WILL

I don't...You mean what the Witch showed you? I don't know that part of the story, Dad. You never told me what you saw.

EDWARD

(panicked)

Will...

WILL

I can't. Dad, I don't know how to do this.

(Every instinct tells WILL to get the doctor. EDWARD gives a louder noise. Desperate.)

WILL (CON'T)

I can try, Dad. If you help. Just tell me how it starts.

EDWARD

Like this.

#19 WHAT'S NEXT

WILL

Okay. Okay.

(WILL wings it, desperately trying to make up an Edward Bloom story on the spot. Looking around--)

FIRST THINGS FIRST
WE'RE IN THIS PRISON CELL
HAVE TO FIND A WAY TO BREAK OUT
FIND ANOTHER PLACE TO STAKE OUT
LOOK AROUND
BE SURE WE AREN'T SEEN
SLOWLY CHECK THE DOOR
BEFORE WE'RE SPOTTED
WERE WE SPOTTED?
I KNOW
YOU'VE BEEN
(really pouring it on)

A SECRET DOUBLE AGENT
BUT WE CAN TURN THE PAGE INTO ANOTHER KIND OF TALE

LET'S GO
THE DOOR
IS JUST OUR FIRST OPPONENT

WILL (CON'T)

SO STEP OUT OF YOUR STATE OF SHOCK
WE ONLY NEED TO PICK THIS LOCK—

(Lights rise--From his bed, EDWARD pops up with energy, pulls out the Key to the City. Hands it to WILL.)

EDWARD

No need!

(WILL finds a wheelchair. Helps his father climb in.)

WILL

"WHAT'S NEXT" IS ALL ANYONE NEEDS TO BEGIN
"WHAT'S NEXT" HAS BEEN A FRIEND TO YOU
WHAT'S NEXT TO DO?
ONE WORD AND THEN SUDDENLY ONE MORE AGAIN
JUST LIKE A PEN
WRITING A PERFECT TALE

(The key "unlocks" the door. WILL starts to wheel EDWARD through the "hallway.")

WILL

OUT THE DOOR
AND PRAY THE COAST IS CLEAR

DR. BENNETT

Edward?

WILL

NOSES TO THE GROUND
BEFORE WE'RE SPOTTED

EDWARD

We were spotted!

WILL

SO, NOW WE FACE
THE ULTIMATE DECISION
RELINQUISH OUR CONTROL
AS WE SURRENDER UP THE FIGHT
OR ELSE WE SAY
HELLO TO THE COLLISION
JUST DO OUR JOB AND DO IT WELL

EDWARD

OR BETTER YET
LET'S RUN LIKE HELL!

(WILL pushes the chair fast, nearly slamming into DR. BENNETT.)

DR. BENNETT

Will! What are you doing?

EDWARD

Figured out what's wrong with me, Doc. Been out of the water too long!

DR. BENNETT

Of course.

(Reaching an "elevator.")

WILL

"WHAT'S NEXT" IS ALL ANYONE NEEDS TO BEGIN
"WHAT'S NEXT" HAS BEEN A FRIEND TO YOU
WHAT'S NEXT TO DO?

(Crotale plays a "ding" indicating the elevator doors opening. They enter with a NURSE in scrubs.)

WILL (CON'T)

ONE WORD AND THEN SUDDENLY ONE MORE AGAIN
JUST LIKE THAT PEN
WRITING A PERFECT TALE

EDWARD

(to NURSE)

Edward Bloom. Green's a good color on you. Brings out your eyes.

(Another "ding." WILL wheels EDWARD out of the "elevator.")

WILL

("that's enough")

Alright, Dad.

EDWARD

You know who else had green eyes?

WILL

The mermaid?

EDWARD

The mermaid. Sea-green. Absolutely beautiful.

(Passing through the front doors of the hospital--)

EDWARD

(points)

There! My old Chevy!

(EDWARD gulps from a water bottle. The wheelchair is about to become a Chevy.)

WILL

EDWARD BLOOM
HOW DID YOU SWIM THROUGH DANGER IN THE WORLD
WHAT WAS IN THE HEART THAT BEATS INSIDE YOU?
WERE YOU SIMPLY WETTER THAN
THE ORDINARY AVERAGE MAN
OR WAS IT JUST YOUR FINS AND SCALES TO GUIDE YOU TO:
WHAT'S NEXT

EDWARD

WE START THE CAR

[SFX: ENGINE ROAR]

WILL

WHAT'S NEXT?

[SFX: Tire SQUEAL]

EDWARD

WE HIT THE ROAD!

WILL

WHAT'S NEXT?

EDWARD

WE FIND THE RIVER

WILL

WHAT'S NEXT?
WHAT'S NEXT?

EDWARD

I don't, I...

(EDWARD is confused -- he knows and doesn't know.)

(Reveal The River Valley--CHARACTERS from all parts of the story are waiting for EDWARD, including AMOS, KARL, DON PRICE and DR. BENNETT.)

WILL

AND WHO DO WE SEE AT THE RIVER TO GREET YOU
EVERYONE THERE AT THE RIVER TO MEET YOU
EVERYONE YOU EVER KNEW
EVER SPOKE OF
WAITING FOR YOU TO ARRIVE

NOW, CAN YOU SEE KARL BY THE TREE IN THE DISTANCE
AMOS ARRIVES WITH HIS USUAL FLAIR

ZACKY AND DON

GATHERED 'ROUND, CHEERING ON
YES, EVEN THE WITCH IS THERE
SHE IS THERE!

*(THE WITCH enters with her crystal ball.
EDWARD climbs out of the wheelchair,
revealing better clothes under his hospital
gown. He starts shaking hands. It's almost a
receiving line.)*

WILL

"WHAT'S NEXT" IS ALL ANYONE
NEEDS TO BEGIN
"WHAT'S NEXT" HAS BEEN
A FRIEND TO YOU
WHAT'S NEXT TO DO?

ONLY ONE DAD
ONLY INSPIRING ONE SON
EDWARD, YOU'RE DONE
WRITING YOUR PERFECT TALE
TELLING THE PERFECT TALE

EDWARD'S FRIENDS

EDWARD BLOOM
WE'VE COME TO SAY GOODBYE
COME TO TELL YOU WHY
WE'VE ALWAYS LOVED YOU
YES, WE LOVE YOU

YOU

EVERYONE

IT WAS A PERFECT TALE

(THE MERMAID appears in the river)

EDWARD

Well I can't say this was a surprise, exactly.

(gestures to THE WITCH)

But I thank you all for coming. A man is as rich as his friends.
I am a tycoon.

(EDWARD looks around--)

But someone's missin' here...

[MUSIC SEGUES]

#20 HOW IT ENDS

(Sandra enters. She's wearing a spectacular dress. Edward greets her center-stage.)

EDWARD (CON'T)

I'VE SEEN THIS ALL BEFORE
WHEN I WAS JUST A CHILD
I MET A WITCH WHO TOOK A BOW
AND SHOWED ME HOW IT ENDED
WE STOOD HERE ON THE SHORE
THE AIR WAS SWEET AND MILD
WITH DISBELIEF IMPLAUSIBLY SUSPENDED
AND IN MY CHILD'S IMAGINATION
I REMEMBER YOU

(To KARL)

THOUGH I DIDN'T KNOW IF WE WERE FOES OR FRIENDS
BUT NOW YOU'RE STANDING HERE
I SEE THE VISION COMING CLEAR
I KNOW EXACTLY HOW THIS ENDS

(Turns to SANDRA)

IT ENDS WITH YOU
IT ENDS WITH ME
IT ENDS THE WAY A STORY'S
ENDING IS SUPPOSED TO BE
A BIT INSANE
A TOUCH OF PAIN
ADEPTLY TOLD
YET UNCONTROLLED

IT ENDS WITH FAITH
IT ENDS WITH LOVE
IT ENDS WITH WATER IN THE
RIVER AND THE SUN ABOVE
PART EPIC TALE
PART FIRE SALE

EDWARD (CON' T)

BUT ALL SINCERE
AND STANDING HERE

(To WILL)

I KNOW I WASN'T PERFECT
I KNOW MY LIFE WAS SMALL
I KNOW THAT I PRETENDED
THAT I KNEW IT ALL
BUT WHEN YOU TELL MY STORY
AND I HOPE SOMEBODY DOES
REMEMBER ME AS SOMETHING
BIGGER THAN I WAS
IT ENDS WITH SONS
IT ENDS WITH WIVES
IT ENDS WITH KNOWING WHEN THE PAVEMENT BENDS
WE FIND OUR LIVES

SO LET IT COME
AND LET ME GO
SHOW ME THE WAVES
AND LET THEM FLOW
IT ALL ENDS WELL
THIS MUCH I KNOW

(EDWARD BLOOM's departure is a big moment, a celebration, appropriately triumphant and unhurried. THE CHARACTERS of EDWARD's stories slowly gather around EDWARD with their backs to the audience, allowing EDWARD to disappear US to the hospital bed. They exit as we return to the hospital room.)

(WILL sits beside the bed, holding HIS FATHER's hand.)

WILL

And that's how it happens. That's how you go.

(The flat line of EDWARD's monitor)

[MUSIC SEGUES]

(We stay in the moment, leaving WILL alone. He kisses his father's forehead. He then moves downstage to--

SCENE 6

THE RIVER'S EDGE

(WILL, DC with his back to the audience, finishes telling a story at the funeral. A laugh from the guests. He and JOSEPHINE then greet a receiving line of MOURNERS, each of whom takes a daffodil to toss in the water.)

(Among the guests, we see the "real" versions of many of EDWARD's characters.)

#21 THE PROCESSION

MEN AND WOMEN

OOH, OOH, OOH, OOH
OOH, OOH
OOH, OOH
OOH, OOH
OOH (DOO DOO DOO DOO)
OOH (DOO DOO)

OOH
DOO, DOO

WILL

I don't think we've met. I'm Will.

KARL

I'm Karl.

(KARL exits. Sharing a look, WILL and JOSEPHINE exit)

[MUSIC SEGUES]

#22 BE THE HERO (REPRISE)

(Lights shift as SANDRA enters, carrying a picnic basket. It's not immediately clear if this is just after the funeral, or some time later.)

(WILL's six-year-old SON runs in, carrying a fishing pole.)

WILL'S SON

Grandma! Grandma!

SANDRA

What is it?

WILL'S SON

We just saw the biggest fish in the whole world! It was as big as a car!

(WILL and JOSEPHINE enter)

WILL

Now, son. Let's stick to the facts.

(look to SANDRA and JOSEPHINE)

It was at least as big as a truck.

WILL'S SON

Yeah, a truck! And we're gonna catch it.

SANDRA

I can't wait!

JOSEPHINE

("get to it")

I want to see this fish.

SANDRA

(to WILL and SON, re: basket)

You get hungry, there's barbecue.

(JOSEPHINE takes SANDRA's arm. They continue walking, and exit.)

WILL

You know, it was right here on this spot that your granddad helped me catch my first fish.

(gesturing wide)

It was this big.

WILL'S SON

How'd you do it?

WILL

That is a Bloom family secret -- passed only from father to son.

BE THE HERO OF YOUR STORY
IF YOU CAN
BE THE CHAMPION IN THE FIGHT
NOT JUST A MAN
ON A WING OR ON A PRAYER
YOU GET THERE ONLY WITH YOUR VOICE
WITH A STORY IN YOUR HEART
YOU WON'T NEED ANY OTHER CHOICE
YOU'RE THE HERO
FIGHTING DRAGONS
WINNING WARS

BE THE HERO AND THE WORLD WILL SOON BE YOURS!!

BLACKOUT

END OF MUSICAL

#23 BOWS

#24 EXIT MUSIC

- VOCAL BOOK -



**Book by JOHN AUGUST
Music and Lyrics by ANDREW LIPPA**

**Based on the novel by Daniel Wallace
and the Columbia Motion Picture
written by John August**



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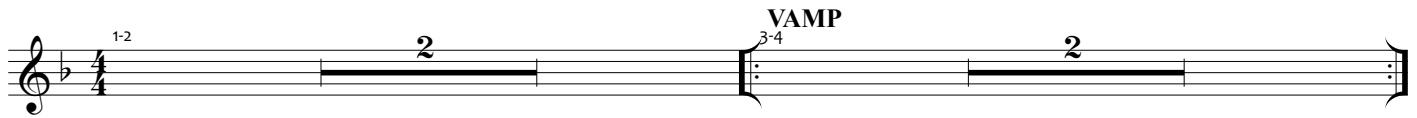
10/18/16

BE THE HERO

[REV. 10/11/16]

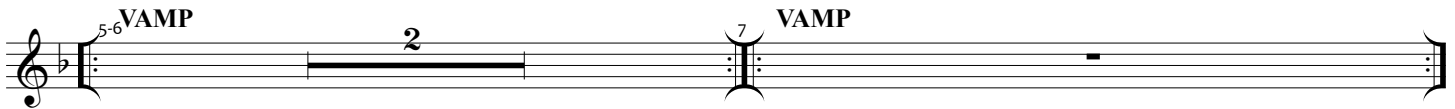
Music and Lyrics by
ANDREW LIPPA

EDWARD: "Evening, son."
YOUNG WILL: "Where were you? You missed my game."
EDWARD: "How do you know I wasn't hiding in the stands? Maybe I didn't want to spook you, keep you from hittin' that home run." [MUSIC OUT]
YOUNG WILL: "We were playing soccer."
EDWARD: "That's barely a sport." [MUSIC RESUMES m.3]
EDWARD (cont'd): "Now, what story's it gonna be tonight?"
YOUNG WILL: "I already marked it. Here."
EDWARD: "You don't want this. These are prefabricated, predigested." [GO ON]



EDWARD (cont'd): "Let me tell you a real story--"
YOUNG WILL: "You mean another story about you."
EDWARD: "A story about life!"
YOUNG WILL: "Dad -- can you even read?"
EDWARD: "I can read just fine! Look... Chapter nine:
 'Thus kept the Trojans watch, but the ay-KEE-uns were
 holden of wondrous Panic...' The heck is this book?" [GO ON]

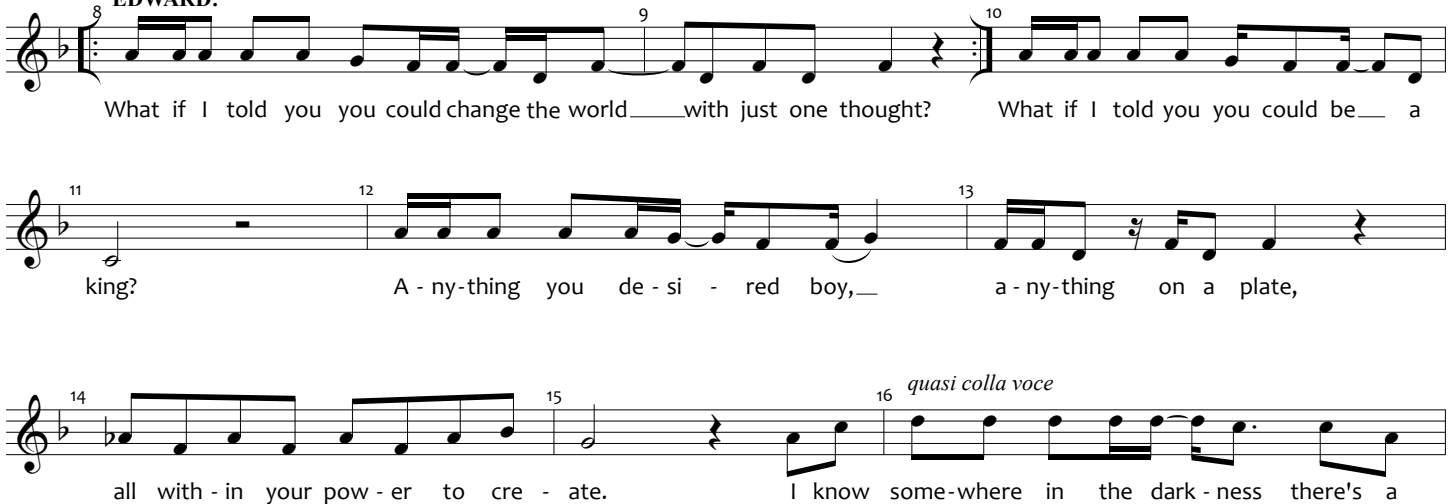
YOUNG WILL: "It's about the Trojan War."
EDWARD: "Okay. Ancient Rome and all that."
YOUNG WILL: "They're actually Greek." [GO ON]



EDWARD: "That's my point! We live in Alabama, Will. We got stories under every leaf and every stone." [GO ON]

SAFETY (vocal last x)

EDWARD:



17
sto - ry meant for me__ where I 18 al - ways know ex - act - ly__ what to say. 19 I know

20 some - where some sur - pri - sing end - ing 21 waits for me__ to tell it my__ own way. 22 **A Tempo**

23 Be the he - ro of your sto - ry if__ you can. 24 25 Be the cham -

26 - pion in the fight, not just the man. 27 28 Don't de - pend__ on oth - er peo - ple to put

29 pa - per next to pen. 30 Be the he - ro of your sto - ry, boy, and then 31 you can rise

EDWARD: "Now, part of adventure is the people you meet."

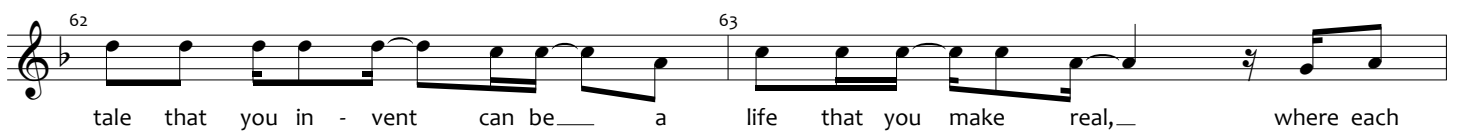
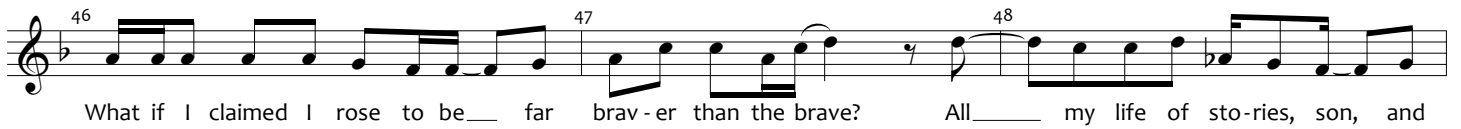
32 to be__ the he - ro once__ a - gain. 33 34-35 2 36 What if I said I met a witch when

37 I was ve - ry young? 38 What if I said she showed me how I die? 39 **YOUNG WILL:** How you die?

40 Pow - er - less in the face of it, 41 ter - ri - fied in the wood, 42 that was where my life was changed for

("look who's here!")

43 good. 44 Hey! What if I said I met a gi - ant wast - ing in a cave? 45



(EDWARD):

67 make be - lieve what's wait - ing 'round the bend! 68 69 Be the he -
 WOMEN:
 Be the he -
 MEN:
 Be the he -

70 - ro of your sto - ry 'til it's done. 71 Why go 72 pro - me - nade when you were born to run?
 - ro of your sto - ry 'til it's done. Why go pro - me - nade when you were born to run?
 - ro of your sto - ry 'til it's done. Why go pro - me - nade when you were born to run?

73 If you 74 un - der - stand this pre - mise you will 75 ne - ver be a - lone. You can
 You can
 You can

(EDWARD):
 76 con-quer ev'-ry chal-lenge, you can face each step-ping stone. Be the he - ro of your sto-ry...
 77
 78
 79

(WOMEN):
 con-quer ev'-ry chal-lenge, you can face each step-ping stone. Be the he - ro of your sto-ry...
 con-quer ev'-ry chal-lenge, you can face each step-ping stone. Be the he - ro of your sto-ry...

(MEN):
 con-quer ev'-ry chal-lenge, you can face each step-ping stone. Be the he - ro of your sto-ry...

(EDWARD):
 80 What if I swore I saw a mer maid swim-min' in__ the mist? What if I told you she would be__ the first
 81
 82
 83 __ girl that I kissed? Out__ there in the wa - ter, filled with eag-er ness and fear,
 84
 85

EDWARD: "Something about that kiss transformed her."

86 here is what she whis - pered in my__ (kiss)
 87
 88

MEN:
 Be the

WOMEN: 89 Be the he - ro of your sto - ry... 90 he - ro of your
 he - ro of your sto - ry... Be the he - ro of your, he - ro of your

91 *fp* 92 93 94

95 96 *pose* 97 *cabriole*

EDWARD: One day, I met a fisherman.

FRUSTRATED FISHERMAN: "You gotta help me! If I don't catch a fish, my family's gonna starve!"

EDWARD: "The fish are sleepin'! You gotta get 'em movin'. Try the Alabama Stomp!" [GO ON]

98 99 **VAMP (jump any beat)** 100

EDWARD: "Works every time."

EDWARD: "C'mon, Will!"

101 *thigh* 102 103 104

(EDWARD dances)

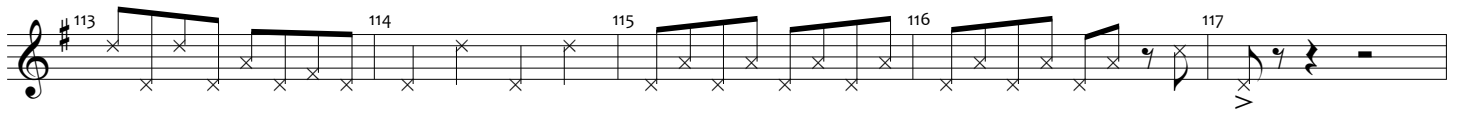
105 106 107 108

heel

EDWARD: (*ad lib*) "Something about this rhythm really gets their fins movin'!"

109 110 111 112

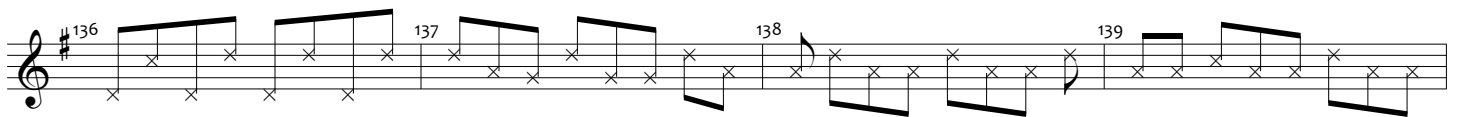
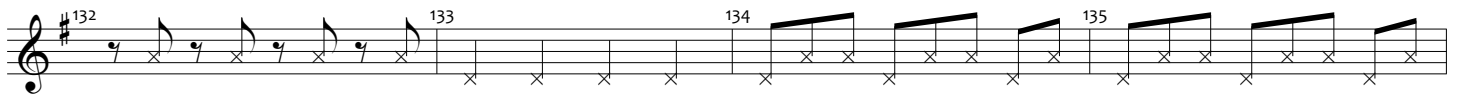
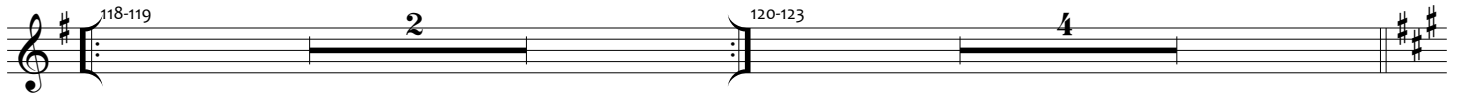
(no fish)



YOUNG WILL: "Couldn't you just give him some money?"
EDWARD: "See Will, give a man a fish, you feed him for a day.
Teach a man to fish, you feed him for a lifetime." [GO ON]

EDWARD: " Teach a man the Alabama Stomp,
you feed his soul. C'mon, everybody, we gotta help this guy!"

VAMP (jump any beat)



(EDWARD):

151 out there on the road of life I'll 152 live the sto - ry I've been dream-ing 153 of!

WOMEN:
Live the sto - ry I've been

MEN:
Live the sto - ry I've been

154 Be the 155 he - ro ev' - ry time you get the chance. 156 If the mu -

dream-ing of! Be the he - ro ev' - ry time you get the chance. If the mu -

dream - ing of! Be the he - ro ev' - ry time you get the chance. If the mu -

157 sic stops, con - tin - ue with the dance. 158 On a wing 159 or on a prayer you get there

sic stops, con - tin - ue with the dance.

sic stops, con - tin - ue with the dance.

mp (EDWARD): *crescendo poco a poco*

160 on - ly with your voice. Be at - ten - tive, be in - ven - tive, be the first one to re - joice. With a
 (WOMEN):
 161 Be at - ten - tive, be in - ven - tive, be the first one to re - joice. With a
 (MEN):
 162 Be at - ten - tive, be in - ven - tive, be the first one to re - joice. With a

163 sto - ry in your heart you won't need a - ny o - ther choice. You're a he -
 164 sto - ry in your heart you won't need a - ny o - ther choice. You're a he -
 165 sto - ry in your heart you won't need a - ny o - ther choice. You're a he -

166 - ro, fight - ing dra - gons, win - ning wars. Be the he - ro and the world will
 167 - ro, fight - ing dra - gons, win - ning wars. Be the he - ro and the world will
 168 - ro, fight - ing dra - gons, win - ning wars. Be the he - ro and the world will
 169 - ro, fight - ing dra - gons, win - ning wars. Be the he - ro and the world will

170 soon be yours!
 171 soon be yours!
 172 soon be yours!
 173 soon be yours!

I KNOW WHAT YOU WANT

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Let me guess. [MUSIC]
I lead a disappointing life and then I die."

WITCH: "Everyone dies, Edward Bloom.
But your death is glorious. Let me show you..."

Funky ♩ = 112

1 2X 2-4 3

EDWARD: "Why would I
want to see how I die?"

WITCH:

5 19 20

What's your con - cern? Are you scared of hear - ing one thing new. When you could

21 22 23

learn some-thing sec - ret that could help you through. In one good turn, I can show you coun - ter -

WITCH: "And yours is
no ordinary life."

24 25 26 27

A Little Brighter

feit from true. Life be - gins _____ when you know how it ends.

WITCH:

28 29 30

You be - come im - por - tant; you're the brav - est man a - round. You're the kind with vir - tue, al - ways

31 32 33

find - ing com - mon ground. You climb each hill in front of you, with - out a suf - ferin' sound Com -

34 pas-sion-ate and warm 35 The calm in an-y storm. 44 Let me show you how your

OTHER WITCHES:

So take a chance.

45 days un - fold. 46 You and me can play the hand you hold. 47

And in ad - vance Now join the

48 When you gam - ble then you get the gold 49 50

dance. Life be-gins when you know how it ends.

51 Don't be-lieve the fai-ry tales that say life is a breeze. 52 53 Ev' - ry man must face a trial that

(WITCH)

54 brings him to his knees. 55 But let me share a mag-ic truth, a proof of all that thrives. 56 The

(WITCH)

ones who face their fears lead the most in - ter - est - ing Lives!

OTHER WITCHES:
In - ter - est - ing lives!

OTHER WITCHES:
In ter - est - ing lives!

Lives! Lives!

In ter - est - ing lives! In - ter - est - ing lives!

DANCE

So tell me what you want. I want a big life. And

tell me what you see. I see a road. And tell me where it goes. In one di - rec - tion! So

don't you want to see what's next, what's wait ing in the void You may be dis - ap - point - ed, but you

OTHER WITCHES:
Ooh, ooh, ooh, ooh, ooh!

(WITCH)
may be over - joyed!

I KNOW WHAT YOU WANT (REPRISE)

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Though you were there. Your mother too -- but I didn't know her yet. She was just a girl with red hair." [GO ON]

WITCH: " You're gonna find that girl, but it won't be easy." [GO ON]

VAMP

WITCH:

ALL WITCHES:

So, _____ don't be sad, don't be scared, be al-ert, be pre-pared, Take a breath,
subito p cresc. poco a poco

take it slow, let un-cer - tain-ty go, when you know _____

WITCH:

how it ends, you be-gin!

OTHER WITCHES:

how it ends you be-gin!

When you try _____ you can fly!

When you try _____

(WITCH)

(OTHER WITCHES)

Fly!

ALABAMA WEDDING

[REV. 10/11/16]

04

Music and Lyrics by
ANDREW LIPPA

WILL: "Mom."

SANDRA: "You want to practice one more time?"

WILL: "Absolutely."

[Will and Sandra begin to dance a simple box step – MUSIC]

Slowly, freely

1 **WILL:** 2 3 4 5

For-ward, to - geth - er. Side, to - geth - er. Back, to -

Slightly faster

6 7-12 6 13-20 8

ge - ther.

Grand, swirling waltz

21-38 18 [to m.55]-[to m.85] 4 a tempo 59-74 16 75-98 24

JUST TAKE ANOTHER LOOK

04A

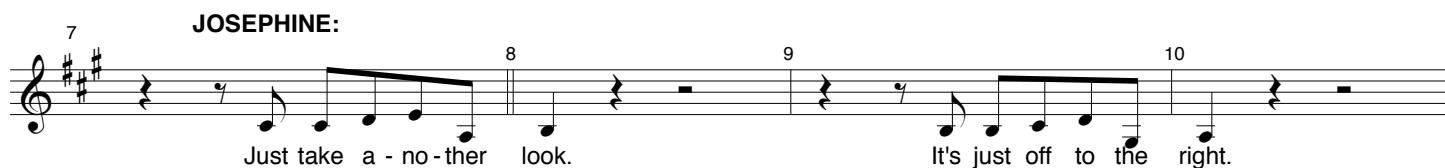
REV. 10/11/16

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Exercise! What, you didn't see me dancing? I'm fine."

DR. BENNETT: "I'm sure you are. But come in Monday, and we'll be double-sure." [MUSIC]

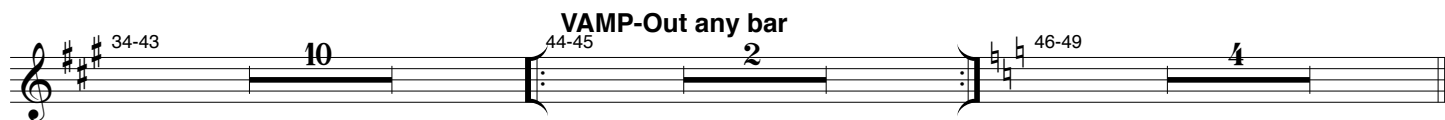
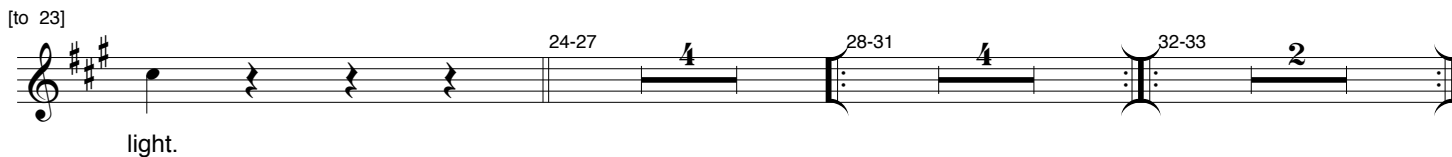
[Projected huge on screens above the stage, shifting black-and-white images. Wet, murky. Josephine reclines on an examination table for an ultrasound, conducted by a New York doctor. Holding Josephine's hand, Will stares in frustration at a screen. Somewhere in there is a fetus.]



WILL: "A penis! It's a boy!"

JOSEPHINE: "Yes!"

WILL: "We're having a son." *go to script, page 31



STRANGER

[REV.10/11/16]

05

[ATTACCA from #04A]

Music and Lyrics by
ANDREW LIPPA

Allegro ♩ = 104

SAFETY

1 2 3 2 5 WILL: 6
Strang-er. I'm feel-ing strang-er than I've ev - er felt

7 8 9
be-fore. And so much more. Diff - 'rent. Like

10 11 12
some-thing old has joined with some-thing new. But still feels true. I'm

13 14 15
pas-sing through a rite that ev - 'ry par-ent does. I'm walk-ing on some shared fa-mil - iar ground.

16 17 18 19
Yet ev-'ry step I take is not a step that was. And I've found I like the

20 21 22 23
sound of strang-er. A child I've yet to meet be-comes my ev-'ry-thing. My

24 25 26 27
song to sing. Fa - ther. And sud-den-ly the weight of it is real. What do I

28 29 30
feel? I feel con-nect - ed in a way I've ne - ver known. A

31 line from Dad to me__ to new-born son. 32 So from to-day I'll ne-ver make a 33

34 choice a-lone. 35 One for all, 36 all for one. 37 And when he's born, I'll teach him how to use

38 __ his com-mon sense. 39 He'll lis-ten and he'll learn and he'll ex-cel.__ 40 I'll

41 tell my son that life is lived in clear and pre-sent tense, 42 not on-ly in__ the sto-ries we__ can tell. 43

44 __ My fa-ther told me sto-ries I could ne-ver com-pre-hend.__ In 45 46

47 ev-'ry tale he'd claim to be__ the he-ro.__ 48 *rit.* 49 **Broadly** I've tried to un-der-stand him,__ but I

50 won-der if I__ can. 51 *rit.* Be-cause af-ter al-most thir-ty years, I still don't know the man. 52 *a tempo*

53 __ I wish I knew the man,__ 54 55 *rit.* 56 **A Tempo** but he's a stran-ger. My

57 fa-ther is__ a stranger I__ know ver-y well. 58 A puz-zling shell. 59 Hope-ful.__ 60 What's

61


 on its way may help us both to grow,____ but I don't____ know.____ I

64


 don't know when I'll un-der - stand what made him wild. I don't know why he has__ the urge to

67

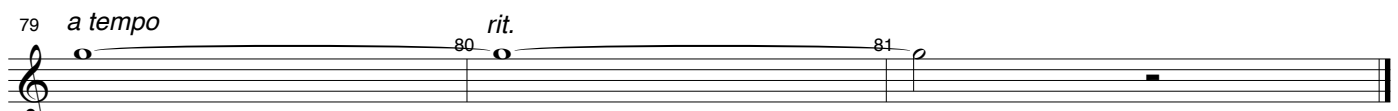

 fly. I want to face him like a man, and not a child. So I'll try, I'll real-ly

71 *molto rit.* **Colla Voce**


 try. And in time, my boy is sure to see__ bright-er days for dad and me.

74 *rit.* *a tempo*


 We can do__ things bet-ter than be - fore. So that stran-gers we will be_____ no

79 *a tempo* *rit.*


 more._____

Magic In The Man

Music and Lyrics by Andrew Lipka
Orchestration by August Eriksmoen

3-4-15

SANDRA:

1 Is he dif - fi - cult? 2 One could ar - gue. 3 There's a chal - lenge in 4 ev - 'ry day.

A Tempo
Shuffle (swung 8ths)

5 If you think I don't 6 un - der - stand him 7 give a lis - ten to 8 what I say. 9 Some - times he's

10 like a tank full of 11 laugh - ing gas. 12 13 Some - times he's 14 like a pain in the ass.

15 16 But there is 17 ma - gic in 18 the - man. 19 Fool - ish 19 ma - gic in 19 the man.

20 21 And you, no - doubt, are 22 not a - bout to 23 break the spell.

24 When there is 25 ma - gic in 26 a man, 27 pay at - ten - tion if you can.

WILL: "Mom, he never met Gandhi, he didn't invent the microwave, he--"

28 29 And may - be you 30 will do just half as well. 31 32

33 Some - times he 34 bends the truth with a 35 wreck - ing ball. 36 37 Some - times he's

38 bored with folks who think 39 small. 40 I call it 41 ma - gic in 42 the man. All the

43 ways he's bet - ter than, 44 _____ but 45 all you see is 46 him and me with

47 miles to go. 48 _____ If you saw 49 ma - gic in _____ the man, 50 _____ ra - ther

(MERMAID seen)

51 than a bat - tle plan, 52 _____ you 53 might be glad that 54 he's the dad you 55 know.

(EDWARD and JOSEPHINE enter)

EDWARD: "I was always a good swimmer -- people said I was born for the water. Plus I had a helluva teacher." [GO ON]
"Only way to life the spell...was with a kiss"

Swing again

WILL:

7
56-62 _____ 63 _____ 64 _____ Who can live in a 65 fan - ta - sy _____ and

SANDRA:

66 ne - ver see _____ what's 67 real? _____ 68 _____ It's a fan - ta - sy 69 I can see so

WILL:

70 that's its real ap - peal. 71 _____ 72 _____ It's mere - ly 73 en - ter - tain - ment on

SANDRA and JOSEPHINE:

_____ a non - stop flight. _____ What makes you so sure that you're so right?

WILL:

74 _____ 75 _____ 76 _____ 77 _____ 78 _____ What makes you so sure that you're so right?

SANDRA:

There is ma - gic in _____ the - man. _____ Fool - ish ma - gic in _____ the man.

WILL:

79 _____ 80 _____ 81 _____ 82 _____ He's a man with a taste for gran - deur, why al - low him to

And you, no - doubt, are not a - bout to break the spell.

im - pro - vise. Give him on - ly a mo - ment and "jer" sure he shared in a

settles down

No, there is ma - gic in the man, mad - d'ning ma - gic in the man,

No - bel prize.

But I wor - ry, son, that he's be - gun to fall a - part.

With - out the ma - gic and the man, I'm right back where I be - gan,

a frigh - tened girl with just a bro - ken heart. So,

Faster, Freely, Straight 8ths

e - ven if it's quick. Please learn one lit - tle trick, and

Rall.

A Tempo
(still straight 8ths)

Rit.

try to make the ma - gic start.

ASHTON'S FAVORITE SON

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "But I'll tell you: the best thing about growing up in a small town like Ashton -- a boy with ambition can be a pretty big deal." [MUSIC]

Brisk All-American March

1 Dr. 2 3 4

f

5 **WOMEN:** 6 7 8 9

Ed - ward Bloom, you're Ash-ton's fav' - rite son. Yes you are!_____ Ed - ward Bloom, just

MEN:

Ed - ward Bloom, you're Ash-ton's fav' - rite son. Yes you are!_____ Ed - ward Bloom, just

10 11 12 13 14

look at what you've done. Su - per - star!_____ He - ro of the base - ball dia - mond,

look at what you've done. Su - per - star!_____ He - ro of the base - ball dia - mond,

15 16 17 18 19

hits a home - run._____ He's "A Num - ber

hits a home - run._____ Cham - pion of the sci - ence fair, he's "A Num - ber

20 21 22 23 24

One!" Cap - tain of the stu - dent coun - cil, wins the de - bate._____

One!" Cap - tain of the stu - dent coun - cil, wins the de - bate._____

25 26 27 28 29

Al - ways knows ex - act - ly what to say. _____ Foot - ball he - ro,

Al - ways knows ex - act - ly what to say. _____ Foot - ball he - ro,

Faster

30 31 32 33 34 35

too. Look what he can do Ash ton's fav' rite son in ev' - ry way!

too. Look what he can do Ash ton's fav' rite son in ev' ry way!

JENNY:

36-42 43 44 45 46

He's the man I trea - sure. He's the man I'll wed. _____

47 48 49 50

Though he does-n't know it yet, _____ he'll be with me un - til we're dead.

51 52 53 54 55 56

Jen - ny Hill no more will be my name. _____ And I've hand - some Ed - ward Bloom to blame. _____

(CHEERLEADERS enter)

57-58 59 60

CHEERLEADERS:
Ed - ward! Ed - ward! Goooo, Ed - ward!

WOMEN:

61 62 63 64 65-66

ff Ed - ward Bloom, our fav' - rite son! _____

MEN:

ff Ed - ward Bloom, our fav' - rite son! _____

OUT THERE ON THE ROAD

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "You've got those big legs! So walk."

KARL: "I can't fit in a house."

EDWARD: "We'll sleep under the sky."

KARL: (*sheepish*) "I'll never find a girl."

EDWARD: Giant --this is the south! We like our women big and beautiful.

KARL: "But I...."[*MUSIC*]

Freely

1 **EDWARD:**

You can pine your life a-way wish-in' things were bet-ter. Wait-in' here for judg-ment day while
knit - tin' you a sweat-er. But I be-lieve that kind of life_ won't set your spi-rit free.
So, my friend, one small sug-ges - tion where you ought - a be...

A Tempo - Funky Country

You can take a jour - ney through this coun-try's flesh and blood. On a ride past count-ry side and
Miss-iss - ip-pi mud. Hit the street with two big feet to bear_ your heav-y load and
live life out there on the road._ A - ny - one you wan-na be_ and
a - ny - thing you say, come to - mor - row you'll be free of who you are_ to - day.
a - ny - thing you say, come to - mor - row you'll be free of who you are_ to - day.

22 23 24
Ac-tion and ad-ven-ture when you change your fixed a-bode. Go live life out there on the road.

Very Playful

25 26 27
— Would-n't you ra-ther be like roy-al-ty, re-spec-ted like a king. Where it's all

28 29 30
ci-vi-lized you'd be sur-prised the song you'll hear 'em sing! Peo-ple-'ll greet you there, some wan-na share en-

31 32
thu-si-as-tic news. And all you need is gua-ran-teeed with

33 34
one big pair of shoes! One big pair of shoes!

EDWARD: "What's your name, Giant?"
KARL: "Karl."
EDWARD: "Listen, Karl. The world is huge!"

KARL: "One hundred and ninety-seven million square miles. Approximately." [GO ON]

EDWARD: "Say, you're good with numbers."
KARL: "Only big ones."
EDWARD: "Well, naturally. Now, come on! Let's get out of this cave."

35-37 38 39-40

EDWARD:

41 42 43 44 45
Don't you wan-na step out-side, Look a-round! See what's wait-ing there!

46 47 48
— We were born to wake each morn' some place we've nev-er been.

49 50 51
Check-in' out the lo-cals as they watch us check-in' in. Ev'-ry new en-coun-ter in a-

(EDWARD):

52 no-ther new zip code, we'll find it out there... 53 54

ff **WOMEN:** That's him right there!

ff **MEN:** That's him right there!

Funky feel again

EDWARD:

55 Wait! He's not a mons-ter. He's a think - er, he's a whiz! 56 [to m. 59] This boy is-n't half as bad as

EDWARD: "Karl, tell 'em a joke."

KARL: "What do you get when you cross a hippo, an elephant, and a rhino?" [MUSIC OUT]

KARL (cont.): "A helephino!" (Laugh) [GO ON]

60 you all think he is._____ 61 **VAMP (out on cue)** 62

63 **(EDWARD):** 64 **+KARL** 65 I've been so in - spi - red, I've de - ci - ded we're a pair. We're head - ing out there on the road!

JENNY HILL: "You're leaving? Now?!"

EDWARD: "Jenny, I can't imagine any place better than Ashton. But if I don't see the world, I'll never know." [GO ON]

66 67 **VAMP** 68

DON PRICE

Yes!

L'stesso Tempo

JENNY:

69 [to m. 80] 81

Ed - ward Bloom, don't tell me that you're lea - ving us for good.

EDWARD:

82 83 84

Jen - ny, yes I'm leav - ing, but "for good" I nev - er could. I'll be back some - day.

JENNY:

And I'll be

(JENNY):

85 86 [They kiss] 87 [to m. 94]

wait - ing while you're gone!

WOMEN:

MEN:

'Til then be hap - py on the road!

'Til then be hap - py on the road!

EDWARD: "C'mon, Karl! Let's show 'em our traveling step!
Every road trip needs a traveling step."

95-98 99-108

MAYOR: "Edward Bloom, first son of Ashton, take with you this key to the city, and know our doors will always be open to you
EDWARD: "I swear on my name I'll never forget Ashton. I'll come back, I promise." [GO ON]

VAMP

108a

Big Build

VAMP (vocal last x)

[to m. 109]-[to m. 111] **EDWARD:** 113 114

crescendo poco a poco Sud-den-ly I'm the king who holds the key, but ev'-ry-bo-dy se-cret-ly___ is

115 **(EDWARD):** 116 **KARL:** 117 118 *poco rit.*

dy - ing to be more and more like who? Like you? Like you? Like you! Like you!

Slightly Slower

119 **EDWARD:** 120 121

I can see A - me - ri - ca ___ de - pen - da - ble ___ and true. O - pen sky and pass - ers - by ___ con -

KARL:
I can see A - me - ri - ca ___ de - pen - da - ble ___ and true. O - pen sky and pass - ers - by ___ con -

WOMEN:
I can see A - me - ri - ca ___ de - pen - da - ble ___ and true. O - pen sky and pas - sers - by ___ con -

MEN:
I can see A me ri ca ___ de - pen - da - ble ___ and true. O - pen sky and pass - ers - by ___ con

122 (EDWARD): 123 124

grat - u - lat - ing you. Find the op - en high - way and you've hit the moth - er - lode, Go

(KARL):
grat - u - lat - ing you. Find the o - pen high - way and you've hit the moth - er - lode, Go

(WOMEN):
gra - tu - lat - ing you. Find the o - pen high - way and you've hit the moth - er - lode. Go

(MEN):
grat - u - lat - ing you. Find the o - pen high - way and you've hit the moth - er - lode. Go

A Tempo 1°

125 126 127 *fp*

cra - zy out there on the, hap - py out there on the, fin' - ly out there

cra - zy out there on the, hap - py out there on the, fin' - ly out there.

cra - zy! Hap - py! out there on the, Fin' ly out there

cra - zy! out there on the, Hap - py! out there on the, Fin' - ly out there

(EDWARD): *cresc.* 128 129 130 131

(KARL): *cresc.*

(WOMEN): *cresc.*

(MEN): *cresc.*

JENNY:

on the road!

on the road!

on the road!

on the road!

Pro-mise you'll re - turn to us!

132 133

On the road!

On the road!

LITTLE LAMB FROM ALABAMA

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #08C]

Country

**SANDRA &
TWO WOMEN:**

swung 8ths

1-4 4 5 6 7 8

Shim - sham, I'm a lit - tle lamb from A - la - ba - ma.

9 10 11 12 13

Flim - flam, I'm a lit - tle lamb from A - la - ba - ma. Wait - in' to be

14 15 16 17 18

fed. Hop - in' to be led by a lit - tle shep - herd boy from

GIRL 1: 19 **GIRL 2:** 20 **SANDRA:** 21 **GIRLS:** 22 **ALL:** 23

M I S S I S S I P P (Oh!) I wham bam

24 25 26 27

like a lit tle lamb from A la ba ma. Hot damn,

28 29 30 31 32

who's a lit tle lamb from A la ba ma. I'm a lit - tle miss

33 34 35 36 37

pray - in' for a kiss. (kiss) (blow) Just a lit - tle lamb from A - la - ba - ma.

Dance

38 39-56 18 57-73 17

(♩ = ♪)

74 75 76 77 78-79 2 #80

Just a lit - tle lamb from A - la - ba - ma.

[ATTACCA to #10]

TIME STOPS

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #09]

[Edward arrives at the edge of the crowd. As he spots Sandra, everything slows to a fraction of normal speed. He drops his backpack, entranced.]

Ebbs and Flows

EDWARD:

1-2 2 3 4 5

Time stops when sud-den-ly you see her. Time stops and

6 7 8 9

what you thought you knew chan - ges. And life be-yond this mo - ment is bet-ter,

10 11 12 13

big-ger Time stops, but still, your heart is beat-ing. Time stops, though

14 15 16 17

you don't take a breath. She's there and all you've e-ver want-ed is near-er,

18 19 20 21

clear-er. I used to think the world was small. Now I don't think that way at all.

22 23 24 25

Time stops, when dreams come true be - fore you. Time stops, when

26 27 28 29

fan-tas-y is real. I knew. This mo-ment was ex-pec-ted. But this god?

(EDWARD):

30 *rit.*
 Who could?

SANDRA:

31 32
 That boy is star-ing and I feel a chill. I don't know

(SANDRA):

33 *a tempo*
 why that boy is star-ing and the world is still. Not tumb-ling by. There's no one talk-ing but

34 35 36 37 38 39
 I can hear a thousand voic-es. What's go-ing on in-side me? That boy is star-ing, is it

40 41 42
 me he sees? I can't be sure. If he is star-ing should I try to please, or be de-mure?

43 44 45 46
 My hand is trem-bling, but in this mo-ment noth-ing scares me. What's go-ing on?

EDWARD:

47 48 49
 I used to see what lies a-head. Now I just see this girl in -

SANDRA:

I thought my life might be a bore.

molto rit.

50 51 *a tempo* 52 3
 stead. Time stops, and troub-les are a-ban-doned.

3
 Could be I'm bound for some-thing more! And troub-les are a-ban-doned.

(EDWARD):

53 Time stops, the min-ute she ar-rives. I've seen the fu-ture in this in-stant, sub-

(SANDRA):

53 Time stops, the min-ute he ar-rives. I've seen the fu-ture in this in-stant, sub-

57 ver - sive, sub - lime! I'd live for - ev - er in this mo-ment

57 ver - sive, sub - lime! I'd live for - ev - er in this mo - ment

molto rit.

61 if I could stop, stop... time.

61 if I could stop. That boy is star-ing and I

rit.

65 feel a chill. I don't know why.

65 feel a chill. I don't know why.

[APPLAUSE SEGUE to #10A]

CLOSER TO HER

[REV. 10/11/16]

11

Music and Lyrics by
ANDREW LIPPA

EDWARD: "Look, I may not have much, but I have more determination than any man you're ever going to meet. I'm gonna find that woman and marry her and spend the rest of my life with her."

AMOS: "Go write your Harlequin Romance somewhere else. I got a circus to run." [MUSIC]

Aggressive

EDWARD:

If you tell me who she is, I'll work night and day. And you won't

AMOS: "Okay."

Repeat (vocal 2nd x)

AMOS:

e - ven have to pay me. Once a month, if you work, if you slave,

if you cry__ for me, then I'll give you a clue. Once a month, if you clean, if you haul,

if you die__ for me, then the clue will be true. Once a month it could be what she thinks,

what she likes, where she lives, what she drinks, what she hopes. And all you have to

do is pull the ropes. Clos - er to her. I'll get you

clos er to her. You on - ly need to be my de - vo - tee be cause

I'll tell you where she was born or 35 if she plays the french horn. Then you'll be

EDWARD:

clo ser than you _____ e - ver was. First clue: She likes dan-cing. Dan-cing...

L'istesso, boisterous circus waltz

Back to work! Clos - er to her. You're one step clos - er to her.

EDWARD:

I'm not a - fraid to stoop to scoop - ing poop be

AMOS:

cause You'll learn what per fume she wears or what she says in her prayers

ALL CIRCUS FOLK:
He'll stoop for poop!

ALL CIRCUS FOLK:
He'll stoop for poop!

EDWARD:

and be much clo - ser than I _____ e - ver was.

EDWARD: "Mr. Calloway! It's time."

AMOS: "For what?"

EDWARD: "My clue! About the girl I'm gonna marry."

AMOS: "If you got a clue, you wouldn't get married at all." [GO ON]

Vamp

AMOS:

Back to work!

EDWARD: Days in - to weeks in - to months ¹⁰⁵ in - to years in - to clue ¹⁰⁶ af - ter clue af - ter clue. **AMOS:** ¹⁰⁷ She likes blue!

ALL CIRCUS FOLK: Days in - to weeks in - to months in - to years in - to clue af - ter clue af - ter clue.

ALL CIRCUS FOLK: Days in - to weeks in - to months in - to years in - to clue af - ter clue af - ter clue.

EDWARD: Sea - sons go by ¹⁰⁹ in the blink ¹¹⁰ of an eye, but the dream ¹¹¹ does - n't seem to come true. **AMOS:** Bar - be - cue!

ALL CIRCUS FOLK: Sea - sons go by in the blink of an eye, but the dream does - n't seem to come true.

ALL CIRCUS FOLK: Sea - sons go by in the blink of an eye, but the dream does - n't seem to come true.

EDWARD: ^{111a} Year af - ter year with the hope ¹¹² I would hear some - thing kind, ¹¹³ some - thing fresh, some - thing new. ¹¹⁴

EDWARD: "Mr. Calloway, it's been three years!" [GO ON]

AMOS: "Kid! There's other fish in the sea!"
EDWARD: "But I'm already hooked."

EDWARD (cont'd): "Why do you insist keeping her name secret?"

¹¹⁶ 2Xs ¹¹⁸

Grunty AMOS: ¹²⁰ Sec - rets are the ¹²¹ back - bone of ¹²² so - ci - e - ty ¹²³ Ev - 'ry - bo - dy ^[to 11. 132]

133 ought to have a few. 134 135 I be-lieve in 136 137 sec - rets and I'll

138 keep mine for a while. 139 They keep me a suc - cess. 140 141 They make you work for 142

AMOS: "But I'm a man of my word.
Your girl - she's going to college." [GO ON]

EDWARD: "College!"

143 less. 144 145 [to m. 147]

148 EDWARD: Clo - ser to her, 149 one text-book clo - ser to her, 150 but I've been work - ing hard and 151 but you've been work - ing hard and 152

p ALL CIRCUS FOLK: Clo - ser to her. *mf*

p ALL CIRCUS FOLK: Clo - ser to her. *mf*

Clo - ser to her. but you've been work - ing hard and

153 time is fly - ing by. 154 I've paid his price, I should go, 155 still there's one thing I don't know! 156 157 158

time is fly - ing clo - ser to her.

time is fly - ing clo - ser to her.

[A howl. Concerned, Edward opens a door to find a furry Amos with claws and a tail.]

EDWARD: "Mr. Calloway?"

AMOS: "This is... difficult to explain."

EDWARD: "You're a werewolf."

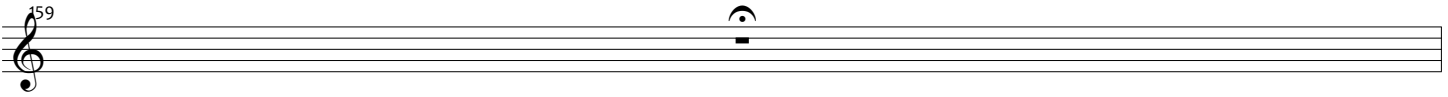
AMOS: "Or maybe not so difficult."

EDWARD: "Mr. Calloway, this is your secret? You don't have to be ashamed of being a werewolf."

AMOS: "Really?"

EDWARD: " Heck no! Just be yourself and be happy."

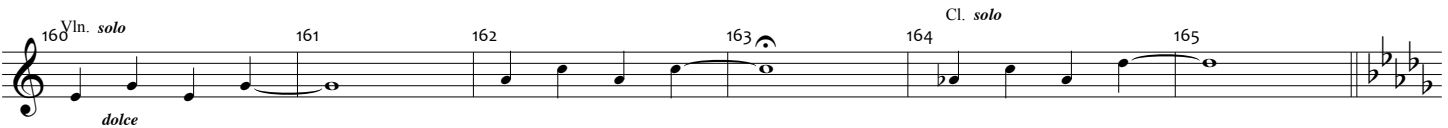
AMOS: "I like you, kid. How about a bonus clue? Daffodils." [MUSIC]



EDWARD: "Daffodils?"

AMOS: (cont'd) "Her favorite flower -- those yellow ones. Real pretty."

EDWARD: "Mr. Calloway, let me give her those flowers! Tell me who she is! [GO ON]"

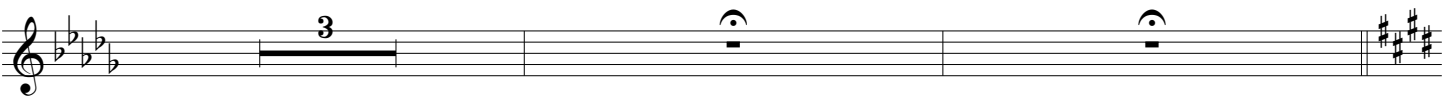


AMOS: [In the clear] "Hell... Her name is Sandra Templeton. She goes to Auburn University."

EDWARD: "Thank you, Mr. Calloway! Thank you!" [Amos exits - GO ON]

EDWARD (cont'd): "Karl, how far away is Auburn University?"

KARL: "Seven hundred and sixty-three miles."
EDWARD: "Then I'll need your help." [GO ON]"



Grand

KARL: "Fellas, bring it out!"



With Wonder

WOMEN:

Like a can-non ball, soon to be a hu - man com - et a - bove.

MEN:

Like a can-non ball, soon to be a hu - man com - et a - bove.

Like a can-non ball, cir-cl-ing a con-stel-la-tion of love.

Like a can-non ball, cir-cl-ing a con-stel-la-tion of love.

Fill-ing up the heav-ens, mak-ing wa-ters part. Aim-ing straight for

Fill-ing up the heav-ens, mak-ing wa-ters part. Aim-ing straight for

his be-lov-ed's wel-com-ing heart.

his be-lov-ed's wel-com-ing heart.

JOSEPHINE: "Will. Who is Jenny Hill? I know that name."

WILL: "She was my Dad's high school girlfriend. 'The prettiest, blondest girl in Ashton.' What is that?"

JOSEPHINE: "It's a mortgage for a house in Ashton. Your father co-signed a loan with 'Jenny Hill'."

WILL: "She's real? This doesn't make sense. Why would my father buy a house with another woman?" [GO ON]

Safety

ALL CIRCUS FOLK:
BOOM!

Con moto

p Clo - ser it's true, there's not much more he can do. *mp* The years gone by will seem a

p Clo - ser it's true, there's not much more he can do. *mp* The years gone by will seem a

mf kind of dream - y blur. *f* And when at Au - burn he lands, he'll do what

mf kind of dream - y blur. *f* And when at Au - burn he lands, he'll do what

ff For - tune de - mands when fin' - ly clo - ser than clo - ser

ff For - tune de - mands when fin' - lly clo - ser than clo - ser

EDWARD:

to Oof!

to

[APPLAUSE SEGUE to #12]

DAFFODILS

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #11]

Strong, Confident

EDWARD: "Sandra! Sandra Temple--sorry, I thought you were...Wait, Sandra, hi...oh. Apologies. There are a lot of red-heads at this school. Oh -- 'Auburn' -- yeah, makes sense."



EDWARD (cont'd): "Sandra! Sandra Templeton!"

SANDRA: (*not recognizing*) "Yes?"

EDWARD: "You don't know me, but my name is Edward Bloom and I am in love with you.

I've spent the last three years working to find out who you are but it's all worth it to see you here, now, and to finally get to talk to you."

SANDRA: "I'm sorry--"

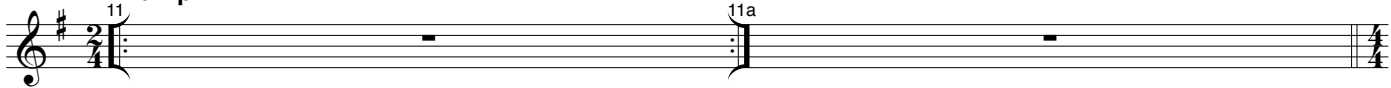
EDWARD: "Don't need to apologize to me." [GO ON]

Vamp



EDWARD: "I mean, I'm the luckiest person you're going to find today." [GO ON]

Vamp



EDWARD:



I was in - den-tured to a trav' - ling cir - cus, el - e-phants and all.____



I was shot out of a can-non when they up and lost the ball. I met were-wolves, gi-ants and danc-ing bears. If



you don't think it true, then how on Earth can you ex-plain the road that led me here to you?

EDWARD (cont'd): "They let him into college?"
SANDRA: "He's studying political science."
EDWARD: "He'd fail gravity if it were a subject!"
SANDRA: "I help him where I can."
EDWARD: "Bandage his knuckles where he drags them on the ground?"

SANDRA: "That's a terrible thing to say."
EDWARD: "A terrible Price to pay. Don't marry that cretin."
SANDRA: "Don."
EDWARD: "Moron."
SANDRA: "No, Don." [MUSIC OUT]

EDWARD: "Hey, Don."
DON PRICE: "Bloom?! What the heck are you doing?"
SANDRA: "Promise me you won't hurt him."
EDWARD: "I promise."
DON PRICE: "This is my girl. Mine. Look!"
SANDRA: "Don!"
EDWARD: "Take your hands off her."
DON PRICE: "Or what? You're not so big without a giant to back you up."
EDWARD: "But I'll always be the bigger man."
[DON PRICE suddenly clobbers EDWARD. His buddies join in, roundly kicking the crap out of EDWARD, who, true to his word, doesn't fight back.]
SANDRA: "Don, stop! Stop! Don, this was a mistake. I will never marry you."
DON PRICE: "What? You actually love this guy?"
SANDRA: "He's almost a stranger, yet I prefer him to you."
[Disbelieving, DON and his buddies exit.]
DON PRICE: "Witch lover."
ZACKY PRICE: "Witch lover."
SANDRA: "Are you alright?" [GO ON]

28

G.P.

EDWARD: Freely

Con Moto

Slow - Suddenly lush, rich

Joyful but somewhat slow

rit.

43 *rit.* 44 45 46

stars ___ that shine, They stretched in ne ver end - ing line 'til all I saw was

A Tempo 47 48 49 50

daf - fo-dils. Be-side the lake, be - neath_ the trees. All flut-ter-ing___ and

Move it along 51 52 53 54 55 **Driving but not faster**

danc - ing in the breeze._____ And like that mom-ent right be -

56 57 58

tween a - sleep and wak - ing, I thought I saw ten thou-sand strong in one quick glance. ___

59 60 61

But when I saw your face I knew be-yond mis-tak - ing a mil-lion flow - ers could-n't stand a

As Before 62 63 64 65

chance. So I'll pre-tend the daf - fo-dils are just an in -

Move it along 66 67 68 69 70

tro-duc - tion to_____ the blos-som-ing___ of me and you._____ Be-

71 72 73 74 *rit.* **As Before**

side the lake, be - neath the tree. Be - yond mis-take. Please mar ___ ry me. ___

75 76 77

Please _____ mar - ry _____ me. _____

SANDRA: "But you hardly know me..."
EDWARD: "I have the rest of my life to find out."

[to m. 89] 89 **EDWARD:**

These

90 91 92 93

and these. These. and these. These and these and

Huge Build

94 [to m.97] 97 3 98 3 99

these and these and These are for you, on - ly for you.

GIANT ritard.

As Lush and Gorgeous as Possible

(EDWARD)

100 101 3 102 3 103

Let's build a world of daf - fo-dils that nev-er fades and nev-er dies.

SANDRA:

Let's build a world of daf - fo-dils that nev-er fades and nev-er dies.

104 105 106 3 107

I see the an - swer in your eyes. You'll be the bride, I'll be the groom.

I see the an - swer in your eyes. I'll be the bride, you'll be the groom.

108 *rall.* 109 *a tempo* 110 111 112

A daf-fo-dil in ev' - ry room. And I will show-er you with

A daf-fo-dil in ev - 'ry room.

113 **(EDWARD)** **Strong** 114 115

flow-ers. _____ Or my name is - n't Ed - ward

BOTH: 116 117 118 119 120-122 **3**

Bloom. _____

Swung 8ths! ♩ = 166

(Entrance of the girls)

28 29 30 31 32-46 15 47 **WOMEN:**

bride. _____ What are the

A Bit Slower

48 49 50 51

col-ors of the on-ly man I love? Red, white and true! Who is the

52 53 54 55

guy for me an-nounc-ing vic-to-ry? Red, white and true! Wher-ev-er

56 57 58 59

ten-sions seem to flare he is the one who's stand-ing there. And when he

60 61 62 63

leads the way we can stand and say: Red, white and true!

A Bit Faster

RED FANG: "Die, General Patterson!"

EDWARD: "It was that moment I realized who my opponent was -"
[He rips the mask off - MUSIC OUT]
"Red Fang...the Poison Assassin!" [GO ON]

[to m.68]-[to m.71]

68-71 72-77 78

A Hair Faster ♩ = 170

79 80 **WOMEN:** 81 82 83

What are the co-lors of the on-ly man I love?

84 85 86 87 88

Red, White and True! Who is the

89 90 91 92 93

guy for us, for - e - ver glo - ri-ous? Red,

94 95 96 97 98

white, and true. When-e-ver e - vil comes to

"Pinwheel"

99 100 101 102 103

town, he is the one who brings it, He's the one who

104 105 106 107

brings it down. So, let him lead the way, as we shout hoo-ray

108 109 110 111 112

Red, he's red white and... -

RED FANG:

Hoo-ray!

Brighter ♩ = 180

113 (tap routine) 114 115 116

Dance

Poco a poco accel.

RED FANG: "No one to save you now!"

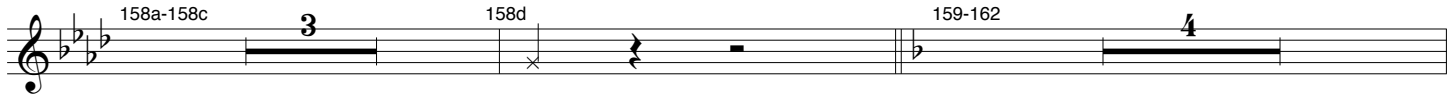
117-140 139-140 153-158

24 2 6

YOUNG WILL: "Logically, that doesn't make sense."

EDWARD: "Luckily, years earlier I had been bitten by the choocalabra snake of Tanzania. I was immune to Red Fang's poison."

YOUNG WILL:



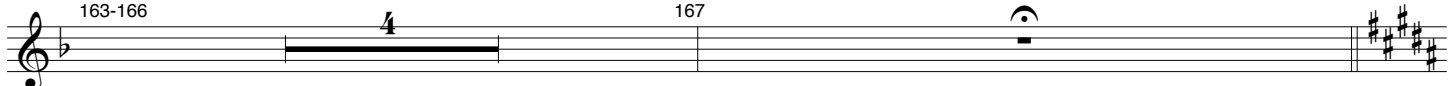
158a-158c 3 158d 159-162 4

- But...

Vamp

[EDWARD pulls the dart from his neck and throws it back at RED FANG]

RED FANG: "Choouoo-cuh-labra!" [He dies - GO ON]

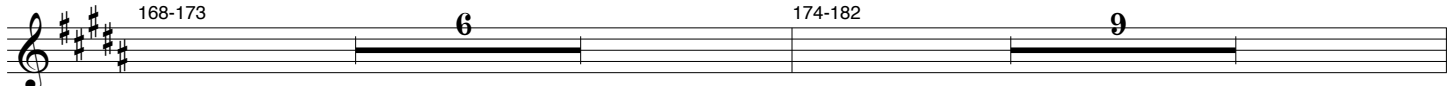


163-166 4 167

GENERAL: "Private, what's your name?"

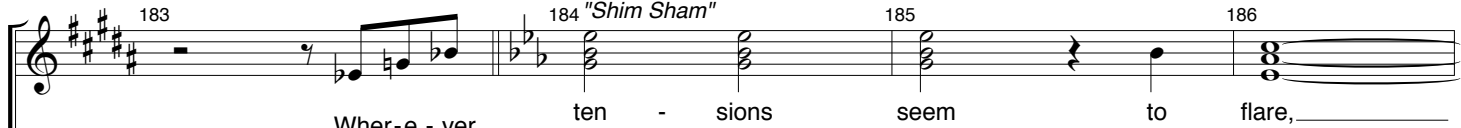
EDWARD: "Don't matter, sir. I'm just a soldier like all these men."

EDWARD (cont'd): "And I think they deserve a show. Ladies, what do you say?"



168-173 6 174-182 9

SANDRA + WOMEN:



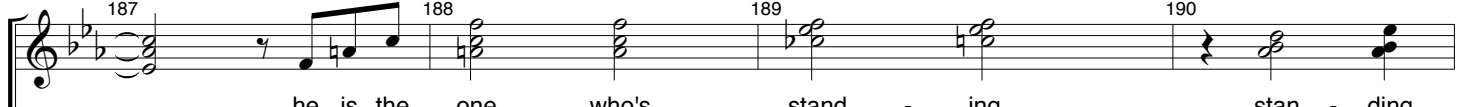
183 184 "Shim Sham" 185 186

Wher-e - ver ten - sions seem to flare,

EDWARD+MEN:



I'm/he's just a proud A - me - ri - can.



187 188 189 190

he is the one who's stand - ing, stan - ding




I/he won't pre - sume I'm/he's bet - ter than.



191 192 193 194

there. And when he leads the way, we can stand and say:



And when he leads the way, we can stand and say:

195 *196 "step scuff hop"* **WOMEN:** 197 198 199 200 **(WOMEN)**

Red! Red!

MEN: **TENORS:**

Red! Red! Red!

EDWARD:

Red! Red!

BARIS:

Red!

201 202 203 204 205 206

Red! he's red white and true. Ooh ooh!

I'm/he's red white and true. Ooh ooh!

I'm/he's red white and true. Ooh ooh!

207 208 209 210 211-212

Ooh ooh!

Ooh ooh!

Ooh ooh!

FIGHT THE DRAGONS

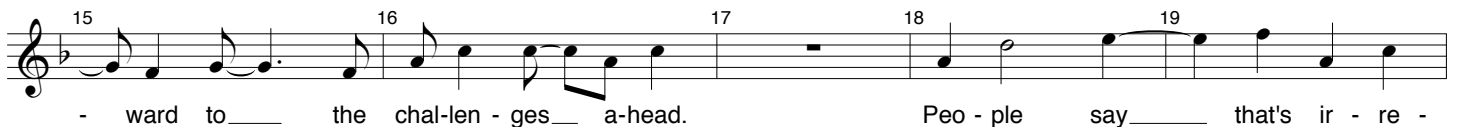
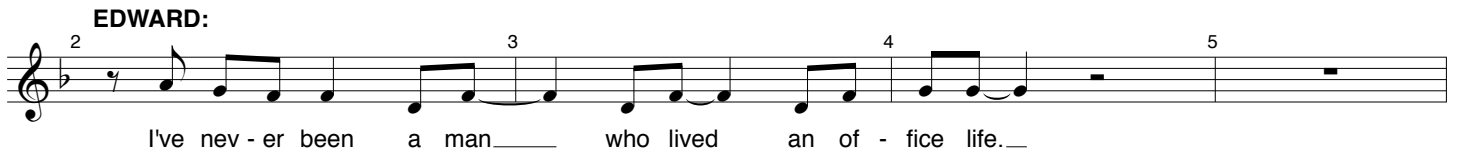
[REV. 10/11/16]

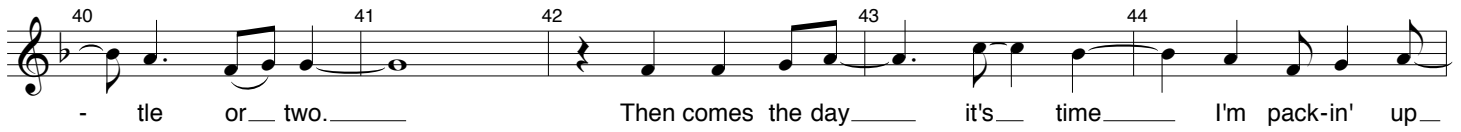
15

Music and Lyrics by
ANDREW LIPPA

YOUNG WILL: "On the road to where?"
EDWARD: "Everywhere. How do I explain it?" [MUSIC]

EDWARD (cont'd): "It's not about a destination, Will. The road is something that's in you. A need. You don't drive it -- it drives you. Understand?"
YOUNG WILL: "No." [GO ON]





73 74 75 76 77



But then a feel - ing comes like fif - ty thou - sand drums

78 79 80 81 82



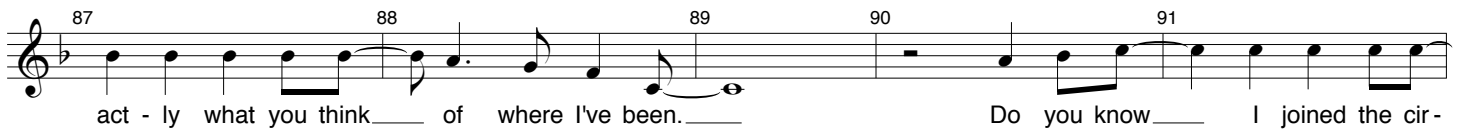
all bang - ing bring my stor - ies home to you. And I

83 84 85 86



won - der as I wan - der on the road from door to door, ex -

87 88 89 90 91



act - ly what you think of where I've been. Do you know I joined the cir -

92 93 94 95



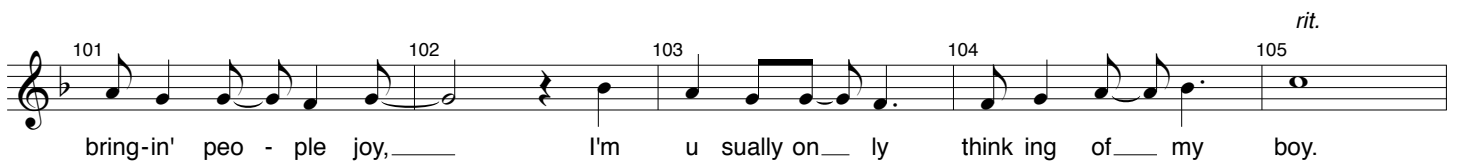
- cus, met a mer - maid, fought a war, do you know I think of you

96 97 98 99 100



through thick and thin? Be-cause e-ven though I'm mak-ing deals and

101 102 103 104 105 *rit.*



bring-in' peo - ple joy, I'm u sually on ly think ing of my boy.

Slower

106 107 108 109 110



Out there on the road I pray you'll come to me one day

+YOUNG WILL:

111 112 113 114 115



and say: Let's fight the dra-gons and then storm the cas

EDWARD:

116 117 118 119 120

bles, 'til we win what needs to be won. So when I'm old

Freely

121 122 123 124 125

and tired you'll do the job re - quired you'll be there Tell-ing sto -

A Tempo 1°

126 127 128 129 130

- ries to your son. Then we fight the dra - gons and then

131 132 133 134 135

storm the cast - les and I do the best that I can.

136 137 138 139 140

But ev' - ry bo - dy knows that's how the sto - ry goes to turn each

141 142 143 144-145 146 147

boy in - to a big - ger man. So I'll fight the drag -

rit.

148 149 150 151 152 153 154 155

ons 'til you can.

STRANGER REPRISE

[REV. 10/11/16]

15A

Music and Lyrics by
ANDREW LIPPA

[APPLAUSE SEGUE from #15]

L'istesso, simpler

A-E 5 4 WILL: 5 6

Strang-er. I'm feel-ing stranger than I've ev - er felt be-fore. And

7 so much more. 8 Diff - 'rent. 9 Like some-thing old has joined with some-thing new.

10 11 12-19 8

What should I do?

Detailed description: The musical score is written in 4/4 time. The vocal line is in treble clef. The guitar accompaniment is in 4/4 time. The score consists of three staves. The first staff contains measures 1-6, with lyrics 'Strang-er. I'm feel-ing stranger than I've ev - er felt be-fore. And'. The second staff contains measures 7-9, with lyrics 'so much more. Diff - 'rent. Like some-thing old has joined with some-thing new.'. The third staff contains measures 10-19, with lyrics 'What should I do?'. Measure 10 is a whole rest. Measure 11 has a whole note. Measure 12 is a whole rest. Measures 13-19 are a whole rest. There are guitar fingering numbers (5, 4, 5, 6) and a guitar chord 'A-E' above the first staff. There are measure numbers (7, 8, 9, 10, 11, 12-19) above the staves. There is an '8' above the final measure, likely indicating a repeat sign.

3-4-15

Music and Lyrics by ANDREW LIPPA
Orchestration by August Eriksmoen

WILL: "I know you're trying to protect me. But you can't." [MUSIC]

(Will and Josephine EXIT.)

SANDRA (to EDWARD): "What happened?"

EDWARD: "He attacked me. Come after me like I'm a villain."

(SANDRA helps EDWARD to bed.)

DOWNSTAGE, Will is alone at the river.) [GO ON]

Vamp if needed (vocal last x)

EDWARD: "He's got it wrong. I'm not the bad guy."

WILL:

1 Each time he tells a-noth-er tale — he drifts a-noth - er step from me.

4 I wish I knew the rea - sons. He choos-es fan - ta-sy — in - stead of fac - ing facts. Some-thing

7 hid - den. Some-thing he fears. Will I learn the truth be-fore he dis ap pears? This

Agitato

11 ri - ver be - tween us grows wid - er each day He

15 talks but he most - ly has lit - tle to say — I

19 beg him to sep-ar-ate the truth from the tale — But the ri-ver in - vites him. — This

23 ri - ver be - tween us grows 24 har - der to bear He's 25 stand - ing be - side me but 26 not real - ly there. His

27 flights turn to fan - cy as 28 soon as he'll start But his 29 fan - cy ex - cites him 30 So Ed - ward takes

BRIDGE

31 heart My fa - ther talks of mir - a - cles Of mys - ter - y and

36 fate He's been a - round the world, he says and dined with heads of state My

molto agitato

relax

41 fa - ther speaks of fi - re - works Of shoot - ing stars a - bove you But how can you be -

lieve a li - ar When he says "I love you"?

EDWARD:

46 47 48 This ri - ver be -

WILL:

There's a ri - ver be - tween us There's an oc - ean be -

EDWARD:

tween us There's an oc - ean be -

MEN:

51 Ahh

tween us _____

EDWARD:

tween us _____

So, now I fin'-ly get the

(+vib.) *fff*

4 4

60

knife, my son's con-vinced that I'm a liar.

Now there's a fun-ny punch-line.

4 4

63

(EDWARD)

And in the fin-al hour, dis-card-ed like the trash, he in-sults me, then stands a-part, and thinks he's

67

smart. _____

This ri-ver be-tween us is self-ish and cold. It

71

flows where it wants to, it can't be con-trolled. My son does-n't want me to be _____ what I am. He

WILL:

He on-ly sees what he in-vents.

EDWARD:

75

don't give a damn! _____

He on-ly sees the black and

All make-be-lieve and all pre-tense. He does-n't change.
white. And al-ways wants to start a fight. He does-n't

Don't slow down or lose energy
And so the riv-er winds its way. This ri ver be tween us may
stay. And so the riv-er winds its way. This ri ver be tween us may

ne ver be crossed And while we stay si-lent we're vio-lent-ly tossed. I'll leave him to pon-der,
ne ver be crossed And while we stay si-lent we're vio-lent-ly tossed. I'll

Building

'cuz he's made of stone. He's made of stone!
leave him a-lone. He's made of stone. He's made of

This ri-ver be-tween us can rage like the sea, hold-ing on for dear life is my
stone! This ri-ver be-tween us can rage like the sea, hold-ing on for dear life is my

fa - ther and me. He's swim - ming and yet, He's
 98 chi - ld and me. He'll come to his sen - ses. He'll drop his de - fen - ses.____

non rit.

caught in a net.____ And though I can't change him, some - day he'll re - gret____ This ri - ver be -
 102 And though I can't change him, some - day he'll re - gret____ This ri - ver be...

tween us.____ Be - tween us!____ Be - tween us!____ Be - tween us!____ This
 106 each time he tells a - no - ther tale. He drifts a - no - ther step from me.

110 ri - ver!____ This ri - ver!____ This ri - ver!____ This ri - ver!____ This...

I DON'T NEED A ROOF

[REV. 10/11/16]

[SEGUE FROM #16]

Music and Lyrics by
ANDREW LIPPA

[SPOTLIGHT reveals Edward clutching his neck. He takes his hands away, surprised to find there's no noose. Sandra wakes, panicked to see Edward in this state.]

SANDRA: "Edward? Honey...?"

EDWARD: "I was drowning. It was..."

SANDRA: "It's okay honey. It was just a nightmare. You're right here with me."

[Thunder - MUSIC]

EDWARD: "The roof should hold up. The shingles still got at least ten years in 'em. You'll be fine."

[off her reaction]

EDWARD: "Ah, honey. What'd I say?" [GO ON]

Expressive

Slower
Vamp



SANDRA:

6 In your face 7 I see a 8 life - time. 9 In this place 10

11 I feel at ease. 12 Wall - pa - per peel - ing, 13 14 15 paint wear - ing 16

17 thin. 18 Here's where I 19 end and be - gin. 20 21 I don't need a roof 22

23 to say I'm cov - ered. 24 I don't need a roof 25 26 to know I'm 27

28 home. 29 There could be a 30 sing - le shin - gle dang - ling o - ver-head. 31 32

33 I don't need a roof 34 35 to make my 36 37 bed.

38 39 40 41 42

Close your eyes, I'm still be - side you. No good-byes

43 44 45 46 47 48

need-ed to - day. Hear what the rain says, know what it

49 50 51 52 53 54

knows: Af - ter the rain, some - thing grows. I don't need a roof

55 56 57 58 59

___ to say ___ I love you. I don't need a roof ___ to call ___ you

60 61 62 63 64

mine. I don't need ad - ven - ture in some far a - way fron - tier,

65 66 67 68 69

___ I don't need a roof ___ to feel you near. All I need is you,

70 71 72 73 74

___ and you for ev er. All I feel is true ___ and ab - so -

75 76 77 78 79

lute. I don't need a leg - al deed to help me ___ play my

80 81 82 83 84 85

part. I don't need a roof ___ to hold my heart. Stay with

86 87 88 89 90 91

me. Stay ___ with me. ___

rall. **A Tempo** *rit.*

[APPLAUSE SEGUE to #17A]

START OVER

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

EDWARD: "What, me? You think I'm here to save you?" [MUSIC]

ZACKY PRICE: "You're persuasive! You can talk to them, get them to stop building the dam."

EDWARD: "The dam's already built. The river's already rising."

DON PRICE: "The state's not gonna let us all drown."

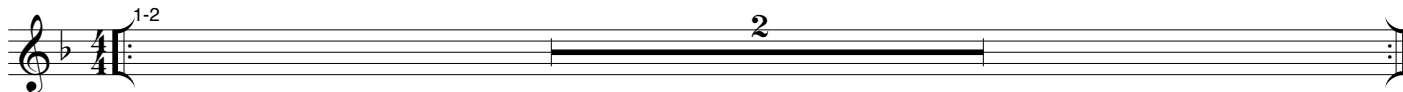
EDWARD: "Does anyone even know you're here?"

DON PRICE: "Yeah! Maybe."

ZACKY PRICE: "Wait, nobody knows we're here?! Edward, you gotta help us. You're the only one who can save the town." [GO ON]

Keep Moving, Swung 8ths ♩ = 140

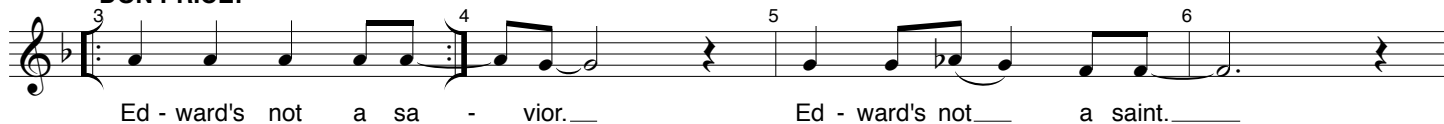
VAMP



DON PRICE: "Uh-uh! Not this time!" [GO ON]

VAMP (vocal last x - go on any beat)

DON PRICE:



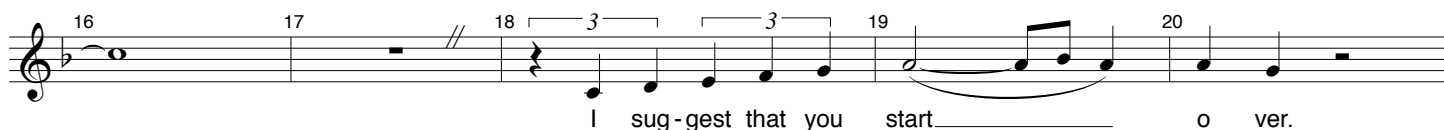
EDWARD: "He's right!"

DON PRICE: "I am not!"

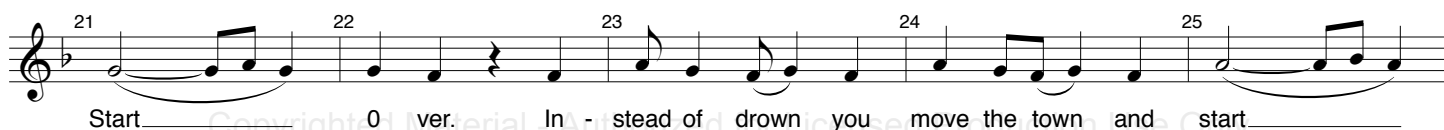
EDWARD: "You gotta let go of the past." [GO ON]

EDWARD:

DON PRICE: "Now?"



DON PRICE: "How?"



o ver. You can sweat, you can fret 'til we're all soak-ing wet 'cuz good God there's a flood on the

TOWNSFOLK:

Wow.

way. If we start o - ver to - mor - row be - gins to - day.

EDWARD: "What's so great about these buildings? Nothin'. These roads are full of potholes. But that's not what makes a town -- a town is made of people and memories and dreams. You got those! You don't have to stay here to stay together!"
 [GO ON]

VAMP 35

FARM GIRL: "But where we movin' to?!"
CHEERLEADER: "We gotta get some new land first."
DON PRICE: "We couldn't afford to build a new town anyway."
EDWARD: "What if I got you the land and the money?" [MUSIC OUT]

ZACKY PRICE: "Well -- you'd know where to find us."
 [Townfolk SIGH - GO ON]

VAMP **Straight 8ths**

AMOS: **Swung 8ths**

I'll tell you, Ed-ward, When we met, I lived a kind of sec-re-tive life. I

was a mys-te - ri-ous man. Af - ter meet-ing you, I met my - self and my wife. All

be-cause you told me I can. You're up-set. You're in need. I got land and a deed. You can

52 3 3 53 54 55

have ev - 'ry weed, ev - 'ry stone. You're the on - ly man who I would ev - er _____ give a thing to, the

56 57

tru - est friend that I've ev - er (howled) known! _____

AMOS: "You'll love this land. Lotsa tasty rabbits!" [GO ON]

EDWARD: "Thank you Amos, thank you!"

58 **VAMP** 59 60-65 6

KARL: "Edward! When I met you, I was living in a cave." [GO ON]

KARL: 66 3 3 67 68 69 70

You con - vinced me to start _____ o - ver. Start _____ o - ver.

KARL: "We'd offset the construction costs by floating a thirty-year fixed-rate bond tied to the Nikkei index." [MUSIC OUT]

KARL (cont'd): "I know a guy." [GO ON]

71-72 2 73 **SAFETY**

74 75 76 3 3 77 3 3

In a rush _____ you'll be flush. I'll get cash, _____ but hush-hush. I won't do this for just an - y

78 79 80 81 3 3

Joe. _____ You can start _____ o ver and Ed - ward, I'll give you the

EDWARD: "Thank you Karl, thank you!"
[Edward returns to the town square.]

EDWARD:

82 83-84 85 86

I got you the land just o-ver the hill and dough.

86a 86b

mo-ney to build a new town! (Gasp) Mon-ey to build a new town! Mon-ey to build a new

Tempo di Sock Hop - Straight 8ths

87 109 110 111

Mon-ey to build a new town! start o-ver. Start town! start o-ver. Start

112 113 114 115

o-ver. In- stead of drown we move the town and start o-ver. In- stead of drown we move the town and start o-ver. In- stead of drown we move the town and start

Swung 8ths **EDWARD/DON/ZACKY:**

o - ver. o - ver. o - ver. so you bet-ter be-lieve what we

ALL: o - ver. We can sweat we can fret 'til we're all soak-ing wet,

ALL: o - ver. We can sweat

say. If we start o - ver to - mor - row be - gins to - day.

(ALL)

to -

to - mor - row be - gins to - day. to - mor - row be - gins to - day.

mor - row be - gins to - day. To - mor - row be - gins to - day.

gins. To - mor - row be - gins.

To - mor - row be - gins.

WILL: "Wait -- if what you're saying is true, then that's the biggest thing my father's ever done. He saved a town. Why wouldn't he tell me that story?"

JENNY HILL: "Because the story doesn't end there."

[Jenny Hill crosses into the town square, where she chains herself. Everything unfreezes --]

ZACKY PRICE: "Edward, you saved us again!"

[Townfolk cheer.]

EDWARD: "It was all Don's idea."

{Townfolk cheer for Don instead.}

DON PRICE: "Water's risin'! Let's go!"

[As citizens exit, Don and Edward shake hands. Edward notices a woman with her back to him. Doesn't realize it's Jenny.]

EDWARD: "Ma'am? Ma'am, we gotta go. They already started flooding the valley."

JENNY HILL: "You're too late."

EDWARD: "No -- we still got an hour, at least."

[SEGUE to #18A]

START OVER (REPRISE)

[REV. 10/11/16]

18A

Music and Lyrics by
ANDREW LIPPA

JENNY HILL: "You're years too late." [*She turns -- MUSIC*]

EDWARD: "Jenny Hill. What are you --
I heard you married, moved away."

JENNY HILL: "My husband left me, too.
He could never compete with the fantasy.
A girl only gets one true love, and that was you."

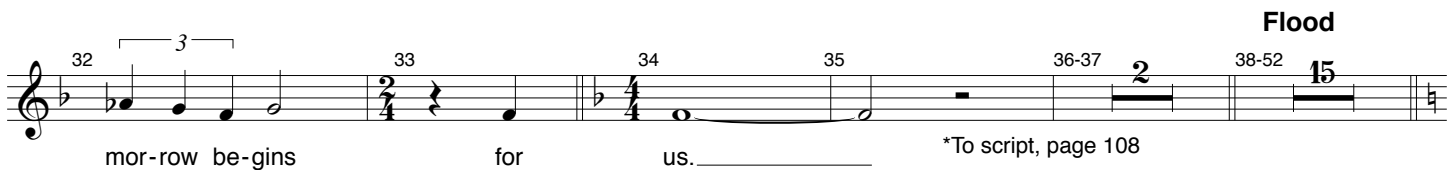
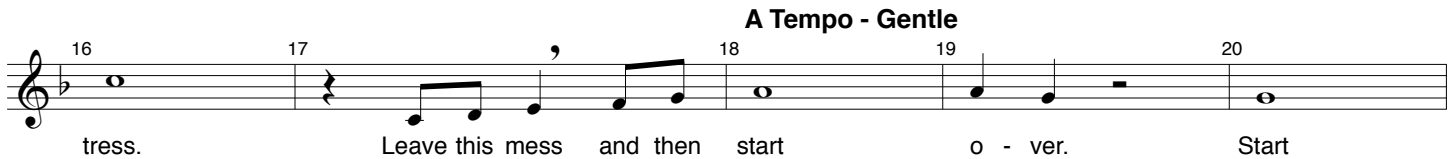
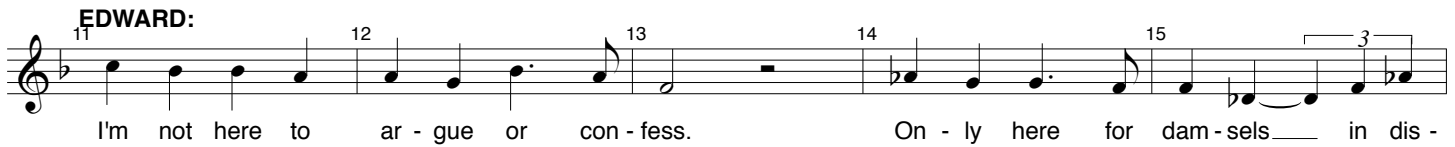
EDWARD: "Jenny, I'm sorry."

JENNY HILL: "Just forget me like you did before.
Let me drown here, Edward Bloom."

EDWARD: "I won't."

JENNY HILL: "You did! I have been drowning since the
moment you left." [*GO ON*]

Slowly



WHAT'S NEXT

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

WILL: "I don't...You mean what the Witch showed you? I don't know that part of the story, Dad. You never told me what you saw."

[WILL holds his father's hand. EDWARD makes a panicked noise.]

WILL: "I can try, Dad. If you help. Just tell me how it starts."

EDWARD: "Like this." [Edward taps his finger - MUSIC]

WILL: "Okay. Okay."

Steady ♩ = 96

VAMP (vocal last x)

1 **WILL:** First things first: 2 We're 3 in this pris-on cell. 4 [Go to m.4] 5

6 Have to find a way to break out, 7 find a-noth-er place to stake out. 8

9 Look a-round. 10 Be sure we ar-en't seen. 11

12 Slow-ly check the door be-fore we're spot-ted. 13 Were we spot ted? 14 I know you've been a

15 sec-ret doub-le a-gent, but we can turn the page in-to a-noth-er kind of tale. 16 17

18 Let's go. 19 The door 20 is just our first op-po-nent, so

21 step out of your state of shock, we 22 on-ly need to pick this lock.

EDWARD: "No need!"

[From his bed, EDWARD pulls out The Key to the City. Hands it to WILL. WILL pretends to unlock the door. The wall flies away. WILL finds a wheelchair. Helps his father climb in.]

23-24

25 **(WILL):**

"What's next?" is all a - ny-one needs to be - gin. "What's next?" has been a

friend to you. What's next to do?__ One word and then sud - den - ly one more a - gain.

Just like a pen writ - ing a per - fect tale. Out the door, and pray the coast is clear.

35 **EDWARD:** **WILL:** 37

No - ses to the ground be - fore we're spot - ted. We were spot - ted! So now, we face the

ul - ti - mate de - ci - sion: Re - lin - quish our__ con - trol as we__ sur - ren - der up the fight. Or else

we say__ hel - lo to the col - li - sion, just

43 **EDWARD:** 44

do our job__ and do it well. Or bet - ter yet:__ Let's run like hell!

DR. BENNETT: "Will! What are you doing?"

EDWARD: "Figured out what's wrong with me, doc. Been out of the water too long!"

DR. BENNETT: "Of course."

45-48

WILL:

49 "What's next?" is all a - ny-one needs to be - gin. 50 51 "What's next?" has been a

52 friend to you. What's next to do?_ 53 One word and then sud - den - ly 54 one more a - gain.

55 Just like that pen writ - ing a 56 per - fect tale._____

EDWARD: "Edward Bloom. Green's a good color on you.

Brings out your eyes."

WILL: "Alright, Dad."

EDWARD: "You know who else had green eyes?"

WILL: "The mermaid?"

EDWARD: "The mermaid. Sea-green. Absolutely beautiful."

EDWARD: "There! My old Chevy!"

[EDWARD gulps from a water bottle.]

57-59 3 60 61

WILL:

62 Ed - ward Bloom, how did you swim through 63 dan ger in__ the world?

64 What was in the heart that beats in 65 side you? 66 Were you simp - ly wet - ter than the

67 or - di - na - ry av' - rage man or 68 was it just your fins and scales to guide 69 you 70 to

98 "What's next?" has been a friend to you. What's next to do?_ On-ly one dad on - ly in -
 99 come to tell you why we've al-ways loved you, yes we love you. You _____
 100 come to tell you why we've al-ways loved you, yes we love you. You _____

101 spi-ring one son. Ed-ward, you're done writ - ing your per - fect tale.____ Tell - ing the
 102
 103

104 per-fect tale. It was a per - fect tale.____
 105
 106
 107
 108
 109
 It was a per - fect tale.____
 It was a per - fect tale.____

EDWARD: "Well I can't say this was a surprise, [GO ON] exactly."

EDWARD: "But I thank you all for coming. A man is as rich as his friends. I am a tycoon. Now, someone's missing here..." [GO ON]

Slow

110 _____ 111 _____ , 112 _____ 113 _____

[ATTACCA to #20]

HOW IT ENDS

[REV. 10/11/16]

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #19]

[Sandra enters. She's wearing a spectacular dress
- GO ON] *rit.*

Simple **EDWARD:** **Slow, but in tempo**

1-3 3 4 5

I've seen this all be - fore when I was just a

6 7 8

child. I met a witch who took a bow and showed me how it end-ed. We stood here on the

9 10 11

shore. The air was sweet and mild. With dis - be-lief__ im-plaus - ib - ly sus -

Con Moto 3

12 13 14

pend-ed.__ And in my child's i-mag - i - na - tion I re-mem-ber you.

15 16 17

Though I__ did - n't know if we were foes or friends. But now you're stand - ing here I see the

molto ritard. **Freely** (To SANDRA)

18 19 20

vi - sion__ com-ing clear. I know ex - act - ly how this ends. It ends with

A Tempo - Slow 4

21 22 23

you. It ends with me. It ends the way a sto - ry's end - ing__ is sup -

24 25 26

posed to be.__ A bit__ in - sane, a touch of pain. A - dept - ly

27 28 29 30

told, yet un-con-trolled. It ends with faith. It ends with love. It ends with

31 wa - ter in a riv - er and the sun a-bove. Part ep-ic tale. Part fi-re sale.

34 But all sin - cere, and stand-ing here. I know I was-n't per-fect, I

rit. (To WILL) More Expansive

38 know my life was small. I know that I pre-tend-ed that I knew it all. But

41 when you tell my sto - ry, and I hope some-bo-dy does, re - mem-ber me as some-thing big-ger

44 than I was. It ends with sons. It ends with wives. It ends with

molto ritard. A Tempo

48 know - ing when the pave-ment bends we find our lives. So let it come and let me

poco accel.

51 go. Show me the waves and let them flow. It all ends well,

WILL: *[in the clear]* "And that's how it happens. That's how you go." *[GO ON]*

55 This much I know.

molto ritard.

56 57-65 66 67 68

[SFX: Heart Monitor Flatline]

THE PROCESSION

REV. 10/11/16

21

Music and Lyrics by
ANDREW LIPPA

[ATTACCA from #20]

A Cappella - Dictated

WOMEN:

1 Ooh ooh. 2 Ooh ooh. 3 Ooh ooh. 4 Ooh ooh.

MEN:

Ooh ooh. Ooh ooh. Ooh ooh. Ooh ooh.

A Cappella

5 Ooh ooh. 6 Ooh Ooh 7 Ooh ooh 8 Ooh doo

Ooh ooh. doo doo doo doo doo doo Ooh doo

9 doo. 10 (WOMEN) 11

(MEN)

doo.

To script, p. 121

Lush 2x Vamp

12-32 21 33-41 9 42-43 2 44 45-52 8 53

[ATTACCA to #22]

BE THE HERO (REPRISE)

[REV. 10/11/16]

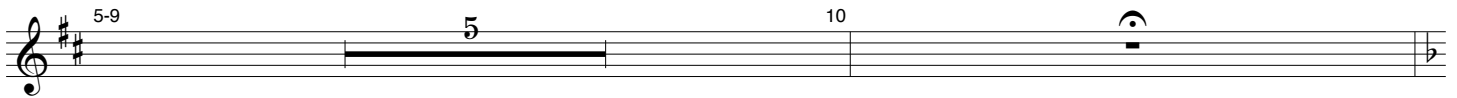
Music and Lyrics by
ANDREW LIPPA

[Lights shift as Sandra enters. It's not immediately clear if this is just after the funeral, or some time later.]



WILL'S SON: "Grandma! Grandma!"
SANDRA: "What is it?"
WILL'S SON: "We just saw the biggest fish in the whole world! It was as big as a car!"

WILL: "Now, son. Let's stick to the facts. It was at least as big as a truck."
WILL'S SON: "Yeah, a truck! And we're gonna catch it." [GO ON]



SANDRA: I can't wait.
JOSEPHINE: I want to see this fish.
SANDRA: You get hungry, there's barbecue.
WILL: "You know, it was right here on this spot that your granddad helped me catch my first fish. (*gesturing wide*) It was this big."

Tempo di "Be The Hero"

WILL'S SON: "How'd you do it?"
WILL: "That'a Bloom family secret--passed only from father to son."

