

Preshow

LQ 2

<u>STBY:</u> Lights (LQ 4), Sound (SQ 1), Main Drape OUT for Overture
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House Closed (Greg on STBY)

Submaster 10 @ FULL

House to Half

LQ 4

House to Half Complete (Cue Greg)

Submaster 10 OUT

1. OVERTURE - Orchestra

(WOODSTOCK, a bright and quirky yellow bird, enters and begins setting the scene. As he sets various boxes and pieces, he excitedly creates the world in which our story takes place. As the music continues he introduces each of the Peanuts characters, bringing them to life off the page.)

Key Change (Blackout)

LQ 6

Blackout Complete

Main Drape OUT

Woodstock Pokes Lucy's Box

LQ 8 & SQ 1

Woodstock Pats Linus's Box

LQ 10 & SQ 2

Woodstock Taps Sally's Box

LQ 12 & SQ 3

Woodstock Kicks C. Brown's Box

LQ 14 & SQ 4

Woodstock Pecks Patty's Box

LQ 16 & SQ 5

WS EXT SR/Peanuts Break Freeze

LQ 18

TURN

(Music cue. LINUS and CHARLIE BROWN exit. SNOOPY lies outside of doghouse. LUCY and PATTY enter.)

LUCY Well, look here – a big yellow butterfly. It’s unusual to see one of those at this time of year unless, of course, it flew up from Brazil. I bet that’s it. They do that sometimes you know, they fly up from Brazil... LQ 54

PATTY That’s no butterfly. That’s a potato chip.

LUCY Well, I’ll be, so it is. I wonder how a potato chip got all the way up here from Brazil.

(Music cue. PATTY exits. LUCY crosses to the doghouse.)

MUSIC IN (Patty EXT) LQ 56

LUCY Hey Fuzzy Face, sit up and I’ll give you a reward. That’s the way. Here then is a dog’s greatest reward. A pat on the head by a human being. LQ 58

(SNOOPY kisses LUCY.)

Snoopy licks Lucy - Anticipate SQ 15

LUCY Yuck! Dog lips!!

4. WOODSTOCK’S THEME - Orchestra

Woodstock ENT SL LQ 60

Woodstock Run Off - Anticipate SQ 25

Final Note of Music (Crash) LQ 62 & SQ 29

SNOOPY Either Woodstock is a lousy flier or his blood sugar is low!

4A. Underscore: WOODSTOCK AND THE WORM - Orchestra

(Music underscores the following dialogue.)

TURN



5. **EDGAR ALLAN POE – Ensemble** Book Slap Down LQ 90

PATTY PLEASE DON'T LET HER CALL ON ME TODAY! PLEASE!
 MENTALLY, I'M BEGGING ON MY KNEES...PLEASE!
 PLEASE, AND I'LL DO ANYTHING YOU SAY ...
 ONLY PLEASE DON'T LET HER CALL ON ME TODAY. LQ 94

LUCY *(Rising.)*
 SHE'S GONNA ASK US SOMETHING ...
 ON EDGAR ALLAN POE PQ 6
 I KNOW IT! I JUST KNOW THAT ANY MOMENT NOW...

SALLY *(Stands.)*
 SHE'S GONNA CALL ON ME AND ASK ME SOMETHING
 I DON'T KNOW.

LUCY & SALLY ON EDGAR... ALLAN...

(SALLY and LUCY sit. LINUS stands.)

LINUS POE, EDGAR ALLAN. AMERICAN POET. LQ 102 & PQ 10
 BORN IN EIGHTEEN HUNDRED AND NINE

CHARLIE BROWN *(Rising.)* HE WROTE 'COCK ROBIN' AND 'MY DARLING
 CLEMENTINE' *(Sits down.)*

LINUS PUBLISHED 'TAMERLANE' IN EIGHTEEN TWENTY-SEVEN
(Sits down.)

SALLY IF YOU'RE LIST'NIN, HEAVEN ... HEAVEN, HELP ME! LQ 106
 HELP ME! *(Sits down.)*

LUCY SHE'S GONNA ASK US SOMETHING LQ 108
 ON EDGAR ALLAN POE

PATTY *(Rise.)* PLEASE DON'T LET HER CALL ON ME TODAY,
 PLEASE!

LUCY I KNOW IT, I JUST KNOW
 THAT ANY MOMENT NOW

SALLY *(Rise.)* SHE'S GONNA CALL ON ME AND ASK ME
 SOMETHING I DON'T KNOW.

PATTY PLEASE, AND I'LL DO ANYTHING YOU SAY, PLEASE!

LET’S LEAVE THE WORLD IN DOUBT	EDGAR	PLEASE, PLEASE PLEASE, PLEASE!
WHAT WE DON’T KNOW ABOUT	ALLAN	PRETTY PLEASE WITH SUGAR ON IT
EDGAR	EDGAR	PLEASE DON’T LET HER, PLEASE DON’T LET HER
ALLAN	ALLAN	CALL ON <u>ME</u> LQ 136 & PQ 24

PATTY *(Spoken.)* What? Yes ma’am.
The answer is five!!
Eight?
Eighty-three? How would it be if I just spelled Mississippi?

<u>SALLY/LUCY/BOYS</u>		<u>PATTY</u>
<u>POE!</u>	LQ 138	<u>M-I-S-S-S-S-S-S-S-I-P-I</u> LQ139
EDGAR ALLAN POE! <u>BUTTON</u>	LQ 140	EDGAR ALLAN POE!

5A. Scene Change: TROUSERS – Orchestra MUSIC IN (WS ENT USR) LQ 142 & PQ 25

(Music fades out under the following dialogue.) MUSIC OUT LQ 143

LINUS I like your new trousers, Charlie Brown.

CHARLIE BROWN Thank you. I was just going to go down to the cafeteria and...

(CHARLIE BROWN puts his hand into his back pocket.)

LINUS What’s the matter?

STBY: LQ 144

CHARLIE BROWN A note. It feels like someone put a note in my pocket... I’ll bet it was the little redheaded girl. I was sitting next to her and I’ll bet she slipped a note into my pocket. I’ll bet she knows how much I admire her and how much I’ve always wanted to meet her. And I’ll bet she’s written me a note ... telling me something. I’ll bet that’s it. Just think, a note... a real note. *(He takes it from his pocket.)*

LINUS Well, what does it say?

CHARLIE BROWN This garment has been inspected by Operator Number Twenty-three.

C. Brown & Linus EXT (Music IN) LQ 144

Enter **CAPULET**, with **JULIET** and others of his house,
meeting the Guests and Maskers

SB: |LQ 72| SQ 27| , |LQ 76| → |LQ 79| , |SQ 27.5|

CAPULET

Welcome, gentlemen! Ladies that have their toes
Unplugged with corns will have a bout with you.
Ah ha, my mistresses! Which of you all
Will now deny to dance? She that makes dainty,
She, I'll swear, hath corns. Am I come near you now?

You are welcome, gentlemen! Come, musicians, play.

LQ 72 SQ 27

A hall, a hall! Give room! And foot it, girls.

Romeo Discovers Juliet |LQ 76|

Romeo Leaves SR House |LQ 77|

Music plays, and they dance

Capulet Dances w/ Juliet |LQ 78|

Paris Steals Juliet |LQ 79|

ROMEO [*To a Servingman*]

What lady's that, which doth enrich the hand (Sound Dip)

SQ 27.5

Of yonder knight?

THIRD SERVANT

I know not, sir.

SB: |LQ 80|

ROMEO

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.

Marisol Blocking Key

Created By: Ethan Mitchell

(M)	Marisol	↗	Stand Up	☰	Desk
(J)	June	Ⓢ	Sit Down	☒	Window
(L)	Lenny	↗	Rise	☐	Door
(A)	Angel	↘	Kneel	⚔	Golf Club
(GC)	Man with Golf Clubs	h	Squat/Hunker Down	♿	Wheel Chair
(IC)	Man with Ice Cream	L	Look	📰	Newspaper
(S)	Man with Scars	↔↙	Look at Each Other	👜	Briefcase
(F)	Woman with Furs	↔	Face	🍦	Ice Cream Cone
(V ₁)	Voice 1 (Stephanie)	—	Stop	👑	Crown
(V ₂)	Voice 2 (Kiana)	↗	Give	🪜	Ladder
(V ₃)	Voice 3 (Tito)	→	Take		
(N)	Nazis (All)	↔	Push		
(N ₁)	Nazi 1 (Chris)	↖	Pull		
(N ₂)	Nazi 2 (Caleb)	↗	Go Upstairs		
(N ₃)	Nazi 3 (Tyler)	↘	Go Downstairs		
(N ₄)	Nazi 4 (Travis)	↕	Jump		
(H)	Homeless (All)	⊙	Circle Around		
(H ₁)	Homeless 1 (Stephanie)	↻	Turn Around		
(H ₂)	Homeless 2 (Kiana)	↶	Upstage Of		
(H ₃)	Homeless 3 (Andres)	↷	Downstage Of		
(H ₄)	Homeless 4 (Matthew)	⋅	On Top Of		
(H ₅)	Homeless 5 (Tito)	⋅	Underneath		
Ent	Enter	⊘	Between		
Ex	Exit	⊘	Put On		
X	Cross	⊘	Take Off		
→	To/Toward	⊘	Corner		
		VOM/V	Vomitorium		
		U	Up		
		D	Down		
		TT	Table		
		H	Chair		
		⌌	Bed		

Lucy: He hit you over the dry cleaning?

Bradley: He's under so much pressure. You have no idea.

Lucy: That's no excuse.

Bradley: You're not going to tell anyone, are you?

Lucy: I think I should.

Bradley: No! You have to promise me you won't. Lucy, I can't lose this job.

Lucy: There are things more important than your job, Bradley.

Bradley: Please, Lucy. I'm begging you. Please don't tell anyone. (B) grabs (L) US hand

Lucy: I won't. But it's against my better judgment, Bradley. (B)(L) release

Bradley: Thank you, Lucy.

Lucy: But if anything else happens to you, if he touches one hair on your head I'm calling the police.

Bradley: It won't happen again. Things are going to calm down. He won't be so stressed.

Lucy: Give me a hug, Bradley. (L)(B) hug

(Bradley hugs Lucy.)

Bradley: Well, gotta get back to work.

(She puts on her sunglasses.)

Lucy: Take care of yourself, Bradley. (L) hand (B) sunglasses

Bradley: I will. (B) x DSR

Lucy: Bradley? (B) T

Bradley: Yes. (B)(L) L ←

Lucy: Did Mr. M mention anything about Mexico? Plane tickets? Hotel reservations?

Bradley: Not a thing.

Lucy: oh.

Bradley: But sometimes he makes very important reservations himself.

Lucy: I'm sure he's already taken care of it. (E) Ent USLV x DSR on phone

(Emily enters. Doesn't see Bradley.)

Emily: Did Mr. Marmalade come for the tea party?

Lucy: No. It was his personal assistant, Bradley.

Emily: He sent his assistant?

Bradley: This is your babysitter? How grim. (B) L (E)

Lucy: Mr. Marmalade was too busy to come himself. He's under a tremendous amount of pressure at work.

Emily: What's Bradley like? Is he cute?

Lucy: I'm worried about HER. Bradley doesn't take care of herself.

Bradley: Maybe not like in the old days, but I try to stay [fit.]

Emily: What do you mean she doesn't take care of herself? How can an imaginary personal assistant not take care of herself?

Lucy: She doesn't have much self-esteem. She gets pushed around.

Bradley: That's not fair, Lucy. That's only half the story.

Emily: Sounds to me like she should get a new boss and you should get a new friend.

Lucy: Things are going to lighten up at work soon. And then Bradley won't have to sacrifice herself the way she does all the time. (L) X → (B)

Bradley: Thank you, Lucy. Goodbye. (B) EX DSRV

(She disappears.) (The doorbell ring.)

Lucy: Who is that? (L) ↻ L (E)

Emily: It's George, my boyfriend. (E) X CS

Lucy: George isn't supposed to come over. (E) ↓ □

Emily: He's already over.

Lucy: You two are going to have sex!

Emily: We're going to do our math homework. (She puts on lipstick and fusses with her hair.) How do I look? (E) ↑ R

Lucy: Easy!

Emily: Good. (She tugs at her breasts, trying to make them look bigger. The doorbell rings again.) Coming. I'm coming! (She opens the door. George bounds in.) (E) tugs boobs X USL

George: Hello, beautiful. (George gives her a big kiss, bends her backwards, and grabs her breasts.) (G) Ent USLV (E) grab hands, release DS hands

Emily: George!

George: Shut up, you love it. (E) pull away ↻ (G) spin (E) into him

(G) slap (E) butt (E) touches/hugs (G) chest

(G) grabs (E) butt

(G) kiss