

JENNA Side 1 of 3

AS OF 4.18.17

ACT 1, SCENE 2: DR. POMATTER'S EXAM ROOM

DR. POMATTER enters – early 30's, genuinely warm, if clumsy, manner.

DOCTOR POMATTER

Hello. Mrs. Bunterson?

JENNA

Hunterson. Who are you?

DOCTOR POMATTER

I'm your doctor. Doctor Pomatter. You brought a pie? You know I've only been in town a few weeks and I'm so impressed with the genuine hospitality of the place.

JENNA

You're not my doctor. Lily Perkins is my doctor. This pie is for her. It's her favorite – “Mermaid Marshmallow.”

DOCTOR POMATTER

Well, I'm sorry to say she's not seeing any patients. She's semi-retired now.

JENNA

What?

DOCTOR POMATTER

Long story, making it short: I'm the new doctor on staff. I'm from Connecticut. Just moved here 2 weeks ago. Are you bored yet?

JENNA

Yes. *(Catching herself quickly.)* No.

DOCTOR POMATTER

Sorry. Anyway. If you're not comfortable having me as your doctor, that's fine... my feelings won't be hurt, you can go get yourself another gynecologist in the area.

JENNA

But Dr. Perkins delivered me. She's been my doctor forever. I really like and trust her.

DOCTOR POMATTER

Well maybe you can really like and trust me too.

Long pause. She studies him.

JENNA

It doesn't happen that fast. But I'll try.

DOCTOR POMATTER

Good. Great! Then I'm your doctor. *(shaking her hand)* Nice to meet you, Mrs. Bunterson.

JENNA

Hunterson.

DOCTOR POMATTER

Hunterson. What seems to be the problem?

JENNA

Well, I seem to be pregnant.

DOCTOR POMATTER

Oh! Good! Good for you. Congratulations.

JENNA

Thanks. But I don't want this baby.

DOCTOR POMATTER

Oh. Well... I can refer you to a doctor that performs abor—

JENNA

No, I'm keeping it. Not that I judge that... I'm just telling you I'm not so happy about it like everybody else would be, so maybe you can be sensitive and not congratulate me and make a big deal every time you see me. I'm having the baby and that's that. It's not a party, though.

DOCTOR POMATTER

(taking a note)

Got it. Not a party.

Nurse Norma enters.

NURSE NORMA

Excuse me, Doctor. Mrs. Flannigan wants to talk to you about doulas before she leaves.

DOCTOR POMATTER

Doulas? I have no idea what that is. I'm only joking. Of course I know what that is.

Nurse Norma looks at him skeptically... "mm hmm..."

DOCTOR POMATTER

(mouthing to Jenna)

I have no idea what that is. Do you?

NURSE

And here are Mrs. Hunterson's blood test results.

Nurse Norma hands him the results as she exits.

DOCTOR POMATTER

Well, un-congratulations. You're definitely having a baby.

JENNA

Well, un-thank you.

DOCTOR POMATTER

Do you have any concerns?... Do's and don'ts?... Exercise, sex?

JENNA

Well, I don't really do much of either.

DOCTOR POMATTER

Ok... Here's your prescription for pre-natal vitamins.

(He rips the sheet off the pad, drops it, and fumbles trying to catch it.)

Nurse Norma will give you a list of the good and bad foods. Caffeine, alcohol, etcetera...

Nice meeting you, Jenna. I'll want to see you in three weeks.

They lock eyes for a moment. He turns away, uncomfortable.

JENNA

I do have one question.

DOCTOR POMATTER

Shoot.

JENNA

How pregnant am I?

DOCTOR POMATTER

Um, very pregnant. There's really only one degree of pregnancy, so to speak...

JENNA

No, I mean... how far along?

DOCTOR POMATTER

Oh! About 8 weeks. Give or take.

JENNA

So I won't start showing for a while, right?

DOCTOR POMATTER

Right.

JENNA

(to herself)

Then I have a little time...

DOCTOR POMATTER

Although it is quite beautiful when a woman's body—

JENNA

Yeah yeah yeah...

DOCTOR POMATTER

Understood.

A beat.

JENNA

Dr. Pomatter?

DOCTOR POMATTER

Yeah?

JENNA

I'm gonna give you this pie.

Jenna holds out the pie.

DOCTOR POMATTER

It looks absolutely delicious but I'm off sugar... actually it causes leptin resistance, chromium deficiency, decreased longevity...

JENNA

My mama used to say you can live to be a 100 if you give up all the things that make you wanna live to be a 100.

DOCTOR POMATTER

Well the longer you're away from sugar the less you crave it. I haven't had a piece of pie in years.

JENNA

Really? Life's hard enough.

Jenna leaves the pie on the exam table, a parting gesture, and exits.

Pomatter studies the pie, then leaves the room. After a moment, he opens the door, unable to resist a sniff. It just smells too good. He climbs on the table and searches for something to take a bite with. Finally, he uses his stethoscope to scoop a bite.

CUE: POMATTER PIE TRANSITION

JENNA Side 2 of 3**ACT 2, SCENE 5: THE PANTRY**

~~Dr. Pomatter enters the pantry tentatively.~~

START:**DOCTOR POMATTER**

Jenna.

JENNA

What are you doin' here? You can't just come here.

DOCTOR POMATTER

I had to see you. It's been weeks. I can't take it not knowing how you are.

JENNA

Doctor Pomatter... we have to end this.

POMATTER

Why?

JENNA

Because I've been thinkin' a lot while you were away with your wife... and I can't live with myself.

DOCTOR POMATTER

I won't have a conversation about how crazy this is, how bad my judgment is, how sorry I am. I would be lying-

JENNA

Don't say anything else. Don't talk me out of it. Just go.

(Torn, Doctor Pomatter turns away. Then-)

I don't know how to do this. I haven't felt anything like this... I haven't felt in a very long time.

*Dr. Pomatter turns back to her-***DOCTOR POMATTER**

Neither have I-

*They grow quiet.***JENNA**

So what now?

DOCTOR POMATTER

Maybe you could teach me how to make a pie...

JENNA

Seriously?

DOCTOR POMATTER

Seriously.

JENNA

Wow. I could do that. Sure....

DOCTOR POMATTER

I have something for you. A present.

JENNA

For me?

He hands Jenna a gift. She's thrown.

DR. POMATTER

Yes. For you. Open it.

She hesitantly opens it. It's a beautiful golden pie plate.

JENNA

Oh my god.

DOCTOR POMATTER

I had your name engraved on the back.

JENNA

It's the most beautiful thing I've ever seen.

DOCTOR POMATTER

Deep dish. Non-stick.

Jenna is so moved she can barely find words.

JENNA

Thank you...I have some gorgeous blackberries.

DOCTOR POMATTER

I love blackberries.

They begin to make a pie together.

JENNA

We're gonna make one my mama used to call "Lonely Chicago Pie." She made hundreds of different kinds. They all had real strange names.

DOCTOR POMATTER

Like mama like daughter...

INTRO: MAMA'S PIE SONG

JENNA

She had such dreams for me. She'd be so sad to see how my life turned out. Maybe I'm talkin' too much.

DOCTOR POMATTER
(compassionately)

No.

JENNA

Mama used to keep me in the kitchen when daddy was in a mood. She'd teach me everything about baking... We'd sing this little song together –

(sings)

LET'S MAKE A NEW ONE, MAMA

WHAT DO YOU SAY?

I LOVE IT WHEN YOU LET ME PICK OUT THE NAME

SUGAR, AND BUTTER AND FLOUR, AND MOTHER

Jenna looks up at him.

JENNA

What the hell are you doin' here.

DOCTOR POMATTER

I'm learning how to make Lonely Chicago Pie.

JENNA

No, I mean here. Livin' in this town.

DOCTOR POMATTER

My wife, she's doing her residency. We came here because of her.

JENNA

Are you happy with her? No, don't answer that.

DOCTOR POMATTER

I'm not used to happy. I tend to be neurotic... You calm me down. You make me feel peaceful and strong. Even needed... And you're so beautiful.

JENNA

I don't know who you're talkin' about.

END

~~*(Continue to song on next page...)*~~

JENNA Side 3 of 3**ACT 2, SCENE 7: EARL AND JENNA'S HOUSE**

On either side of the couch, Earl, smoldering, confronts Jenna.

START:**EARL**

You must really think I'm stupid.

JENNA

No...

EARL

Unzip that cushion.

JENNA

I don't want to—

EARL

Do it!

(She picks up the cushion and slowly unzips it.)

What is that, Jenna? What is that?

He pulls out a wad of cash.

JENNA

Money.

EARL

It's all over the fuckin' house. In drawers, in cabinets, in the sofa. Money hidden all over my house.

JENNA

I'm sorry.

EARL

After everything I've done for you, you go and hide money from me? I was the only one there for you when your mama died and your old man was piss drunk every night. Did you forget that?! Do I need this?! Do I need this right now?!

He picks up his guitar and throws it on the floor.

JENNA

Earl, stop! You love that guitar!

But it's too late - he stomps on the guitar, breaking it apart.

EARL

You're the only thing I've ever loved. The only person ever belonged to me. You're my wife. You're my whole life... You havin' a secret from me tears me apart. Why are you hidin' money all over the house?!

JENNA

I -

EARL

Tell me you were gonna buy me a present - tell me you were gonna surprise me...

JENNA

Earl -

EARL

If I ever thought you weren't happy being my wife, that you were deceiving me, I would kill myself. I would. I would want to die. Just hold me.

Jenna weakly puts her arms around Earl. He cries. He buries his face in her pregnant belly. Jenna steels herself.

JENNA

The truth is, Earl... Truth is...

(She is about to tell him her truth then -)

I was saving that money for the baby. To buy some nice things. A crib, toys... it was all for the baby.

EARL

It was for the baby?

JENNA

Yes, Earl. I was saving it for the baby, for a crib.

Earl stands, knowing as well as she that she's lying but he accepts it.

EARL

I don't know why you gotta make it so hard Jenna.

(He reaches for the money in the sofa and pockets it.)

I just want us to be happy.

He heads to their bedroom. Jenna sits on the couch, shaken.

END**UNDERScore: DEAR BABY****JENNA**

~~Dear Baby, if you ever wanna know the story of how we bought your crib, I will tell you. Your crib was bought with the money I was gonna use to buy us a new life. The Springfield Pie~~

WAITRESS
Piano/Conductor

-2-
#03. WHAT BAKING CAN DO (Audition Cut) [Rev. 6/15/16]

10 11 12 13

soon make it bet-ter, though bet-ter ne-ver_ lasts for - ev - er. I'll make it

Ebm7 Gb2/C

14 15 16 17

small_ so it fits, e - ven this

mp Cb6 Db/Cb

18 *cresc. poco a poco*

19 20 21

e - ven now_ e - ven as the

Gb⁵/F /Eb

22 23 24 25

walls_ come tum - bling down. E - ven as I

Gb⁵/F /Gb /Ab /Bb /Cb

WAITRESS
Piano/Conductor

-3-
#03. WHAT BAKING CAN DO (Audition Cut) [Rev. 6/15/16]

26 27 28 29

can't stop re-mem - ber-ing how _____ ev-ery door we e-ver made

mf G^{b5}/F /G^b /A^b /B^b /C^b

30 31 32 33

_____ we ne-ver once walked out. _____

G^{b5}/F /G^b /A^b /B^b /C^b

34 35 36 37

Some-thing I ne - ver got _____ the chance to ask _____ her _____ a-bout.

subito mp A^bm C^b/G^b D^b/F

38 39 40 41

So _____ with flo - ur on _____ my hands, I'll show them

E^bm11 G^b2/C

WAITRESS
Piano/Conductor

-4-
#03. WHAT BAKING CAN DO (Audition Cut) [Rev. 6/15/16]

42 43 44 45

all how God damn ha-ppy I am.

Cb^6 $Dbsus$ Db

46 47 48 49

f F Am

50 51 52 53

su-gar but-ter flo-ur don't let me down.

Dm G *legato*

54 55 56 57

Let's see the next a-maz-ing thing ba-king does

F/C Am/C

WAITRESS
Piano/Conductor

-5-
#03. WHAT BAKING CAN DO (Audition Cut) [Rev. 6/15/16]

58 59 60 61

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains four measures: measure 58 has a quarter rest followed by a dotted quarter note; measure 59 has a dotted quarter note; measure 60 has an eighth note followed by a quarter note; measure 61 has a whole note. A slur spans from the end of measure 58 to the end of measure 60. The word "now!" is written below the vocal line, with a horizontal line extending from the start of measure 58 to the end of measure 60. The middle staff is the piano accompaniment in treble clef, featuring a series of chords. Measure 58 is marked with a forte "F" dynamic. The bottom staff is the piano accompaniment in bass clef, featuring a series of chords and eighth notes. Measure 61 has a dynamic marking of "v" (piano) below the staff.

Jenna

She Used To Be Mine (Audition Cut)

15

[Rev. 6/15/16]

Music & Lyrics by
SARA BAREILLES

JENNA: The Springfield Pie Contest is startin' next week and you and I will not be in attendance. **(GO)**

lightly swung

♩ = 125

1 2

The piano introduction consists of two measures. The right hand plays a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The first measure is marked with a '1' and the second with a '2'. A G-flat chord is indicated in the bass line of the first measure.

3

JENNA:

4 5 6

And it's not what I asked ___ for. ___ Some-times life just slips in through a backdoor and

The vocal line for measures 3-6 is shown in the treble clef. Measure 3 starts with a quarter rest followed by a quarter note G4, then eighth notes A4, Bb4, C5, Bb4, A4, G4. Measure 4 continues with eighth notes F4, E4, D4, C4, Bb3, A3, G3. Measure 5 has a quarter note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 6 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. The piano accompaniment in the bass clef features a steady eighth-note bass line. Chords Gb and Db are indicated. A 'simile' marking is present in measure 5. Dynamics include piano (p) and piano-pedal (p.p.).

7 8 9 10

carves out a per-son, ___ and makes you be-lieve it's all ___ true, ___ and now I've got ___ you.

The vocal line for measures 7-10 is shown in the treble clef. Measure 7 has eighth notes G4, A4, Bb4, C5, Bb4, A4, G4. Measure 8 has eighth notes F4, E4, D4, C4, Bb3, A3, G3. Measure 9 has a quarter note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 10 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. The piano accompaniment continues with the eighth-note bass line. Chords Ebm and Cb are indicated. Dynamics include piano (p) and piano-pedal (p.p.).

WAITRESS

-2-
#15. She Used To Be Mine (Audition Cut) [Rev. 6/15/16]

Piano/Conductor

11

12 13 14

And you're not what I asked for. If I'm honest I know I would give it all back for a chance

simile G \flat B \flat

15 16 17 18

to start over, and re-write an ending or two for the girl that I knew, who'll be

E \flat m C \flat

19

20 21 22

reckless just enough. Who'll get hurt, but who learns how to toughen up when she's

G \flat D \flat

WAITRESS

Piano/Conductor

-3-
#15. She Used To Be Mine (Audition Cut) [Rev. 6/15/16]

23 24 25 26

bruised and gets used by a man who can't love, and then she'll get stuck, and be

E^bm C^b

27 28 29

scared of the life that's in - side her, grow - ing strong - er each day, til it

G^b B^b

30 31 32

fin - 'lly re - mind her to fight just a lit - tle to bring back the fire in her eyes

E^bm

33 34

that's been gone, but it used to be mine.

C^b

VS. →

WAITRESS

-4-
#15. She Used To Be Mine (Audition Cut) [Rev. 6/15/16]

Piano/Conductor

35

36 37 38

It used to be__ mine

G \flat B \flat

39 40 41 42

She is

E \flat m C \flat

43

44 45 46

mes - sy__ but she's kind.___ She is lone-ly__ most of the time, she is all

G \flat D \flat

47 48 49 50 51

Freely, Out Of Time

__of this mixed up and baked in a beau-ti-ful__ pie. She is gone but she used to be mine.___

E \flat m C \flat G \flat

EVERYTHING CHANGES Part II (Audition Cut)

[Rev. 6/15/16]

Music & Lyrics by
SARA BAREILLES

JENNA: I will never forget you.

POMATTER: Another lifetime.

JENNA: You deserve homemade, but try telling that to a vending machine.

Here: "Thanks for Taking Me To The Moon Moonpie." (GO)

♩. = 103

1 2 3 4

5

JENNA:

6 7

I did-n't know, but now I see, some-times what is is meant to be you

8 9 10

saved me. My blur-ry lines, my mes-sy life, come in-to foc - us and in time

11 12

may - be I

13 can heal and I can breathe 'cause I can feel my - self be - lieve...

14 15 16

Chords: $G^{\flat}add^9/B^{\flat}$, A^{\flat}/C , $G^{\flat}add^9/B^{\flat}$, A^{\flat}/C

17 [A CAPPELLA]

18 Oh my heart's at the wheel now, And

19 20

(Ensemble)
Ev - ry - thing chan - ges. Oh my heart's at the wheel now,

Chords: N.C. / D^{\flat}

21 all my mis-takes they make sense when I turn them a-round Ev' - ry thing chan - ges, What I

22 23 24

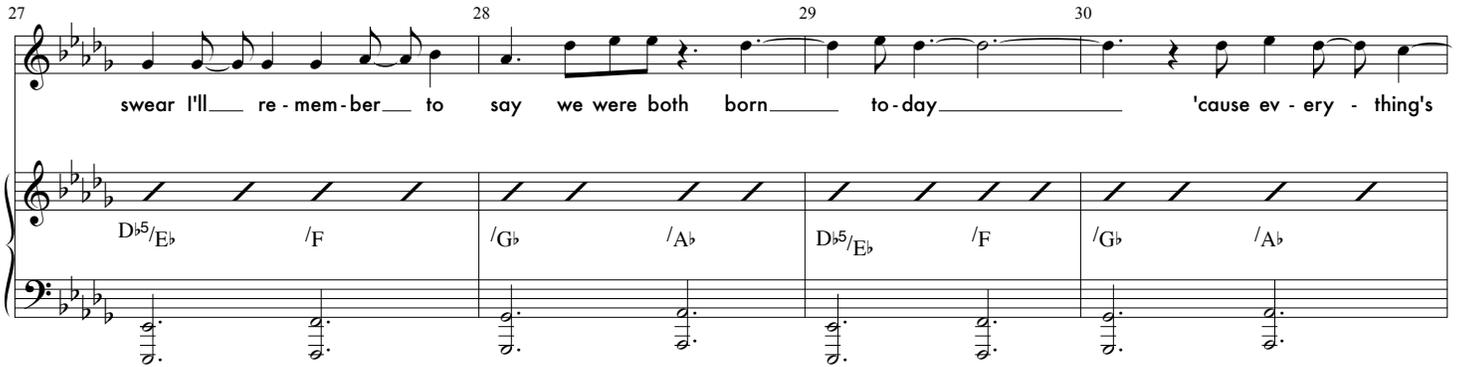
Chords: $E^{\flat}m$, $/C$, $D^{\flat}sus$, $/C^{\flat}$, G^{\flat}/B^{\flat} , D^{\flat}

25 thought was so per - ma - nent fades. And I

26

Chords: D^{\flat}/F , G^{\flat} , $A^{\flat}sus$, A^{\flat}

27 28 29 30



swear I'll re-mem-ber to say we were both born to-day 'cause ev-ery-thing's

$D^{\flat 5}/E^{\flat}$ / F / G^{\flat} / A^{\flat} $D^{\flat 5}/E^{\flat}$ / F / G^{\flat} / A^{\flat}

31 32 33 34



changed. Ev-ery-thing thing chan-ges.

rit.

$D^{\flat 5}$ $D^{\flat sus}$ $A^{\flat 7}(no\ 5)/D^{\flat}$ D^{\flat}