

BETWEEN THE LINES JR.

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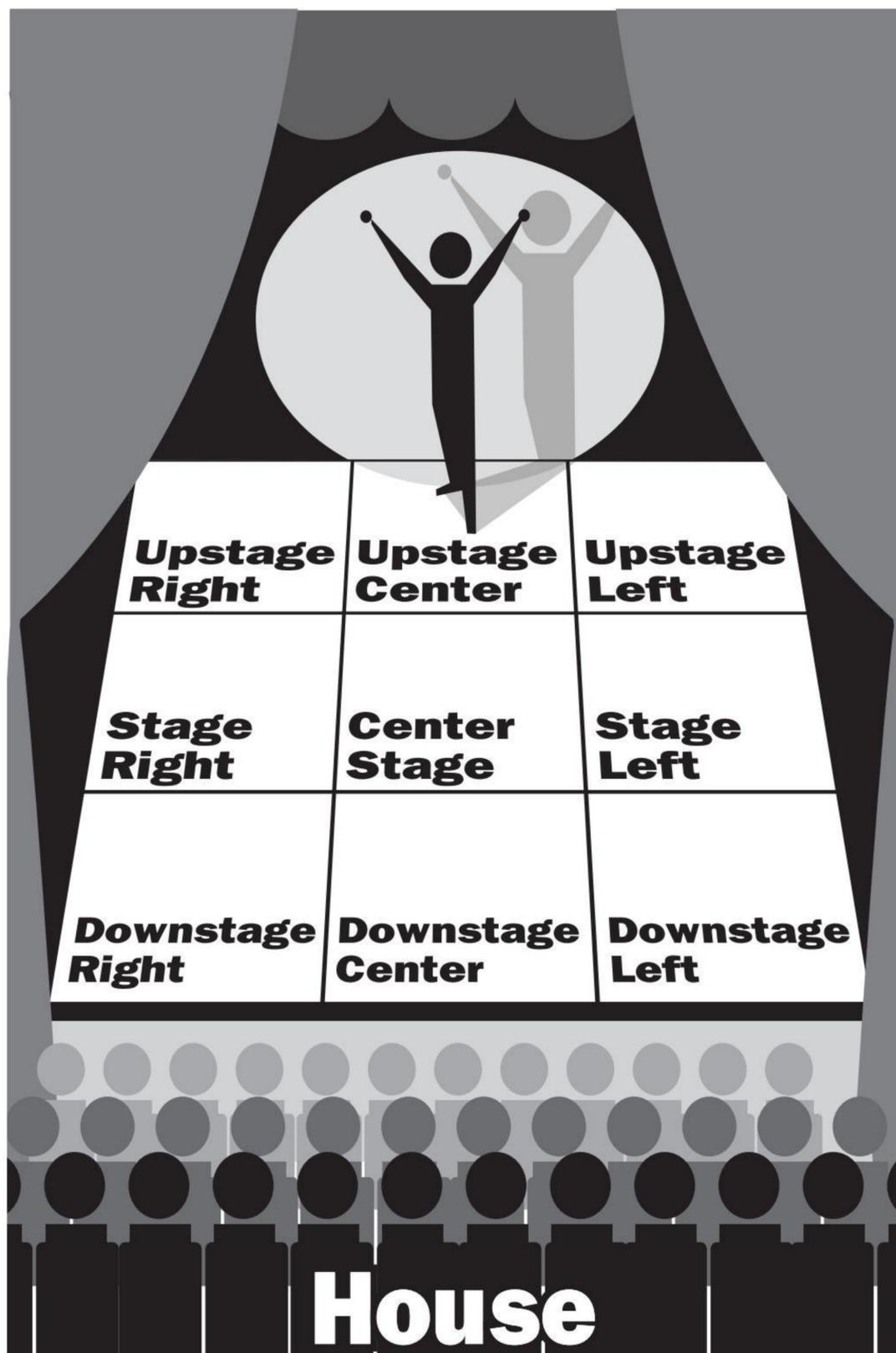
welcome to the theater

CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.



what to expect during rehearsals

You will be performing a **musical**, a type of **play** that tells a story through songs, dances, and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your **director** will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

music:

Since you're performing a musical, it is important to learn the music early on in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

choreography:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

blocking & scene work:

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your **lines** and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.

make the script your own

1 Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!

2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3 Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, “Ryan. Stop.” and your director wants you to stress the word “Ryan,” underline it in your script.

4 Save time and space by using the following standard abbreviations:

ON: onstage

OFF: offstage

US: upstage

DS: downstage

SL: stage left

SR: stage right

CS: center stage

X: cross

You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “XDSR” to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6 Draw stick figures to help you remember your choreography. Remember, the simpler the better.

7 Mark your music with large commas to remind yourself where to take breaths while singing.

8 Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!

some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

Keep going! If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be **respectful** of others at all times.

If you are having trouble memorizing your lines, **try writing them down** or **speaking them aloud**.

Bring your script and a **pencil** to every rehearsal.

Be specific! Make clear choices about your character's background and motivation in the show.

Before the show, say, "**Break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you, so stay out of sight.

HAVE FUN!

Between the Lines JR.

synopsis

DELILAH MCPHEE is having a rough junior year. She and her mom, **GRACE**, have moved to a new town after Grace's divorce, and Delilah is starting at a new school. Delilah escapes



Arielle Jacobs (Delilah) in *Between the Lines*
Original Off-Broadway Production. Photos: Matthew Murphy, 2022

her reality through reading, and she's obsessed with a fairy-tale book called *Between the Lines*. Delilah turns the pages of the book to various tableaux featuring the **FAIRY-TALE CHARACTERS, PRINCE OLIVER**, the evil **RAPSKULLIO, PRINCESS SERAPHIMA**, and **MERMAIDS**, but she pauses when a new word appears on the page: "help" (*Another Chapter*).

In the school library, **ALLIE MCANDREWS**, the resident mean girl, is with her minions: **RYAN, JANICE**, and **MARTIN**. Ryan is Allie's not-so-bright boyfriend, Martin is her social media manager, and Janice is her right-

hand gal. **MS. WINX**, the librarian, introduces Delilah to **JULES**, a loner and outsider like Delilah, in hopes they'll become friends. The introduction doesn't go well.

Back at home, Delilah receives an eviction notice from a **PROCESS SERVER**. She immediately calls her dad, who is supposed to be paying their rent. Grace intercepts the call and begins to fight with her ex, and Delilah escapes to the roof with her book to be alone. Suddenly, Prince Oliver speaks to her (*Between The Lines – Part 1*).



(l to r): Arielle Jacobs (Delilah), Jake David Smith (Prince Oliver)
in *Between the Lines*

Original Off-Broadway Production. Photos: Matthew Murphy, 2022

Delilah struggles to comprehend that a character from a book is speaking to her (*Between The Lines – Part 2*). Delilah and Prince Oliver discover they have a lot in common: they are both dissatisfied with their current circumstances (*Between The Lines*

– Part 3). They agree to meet the next day – on the only page where Prince Oliver is alone (*After Between The Lines*).

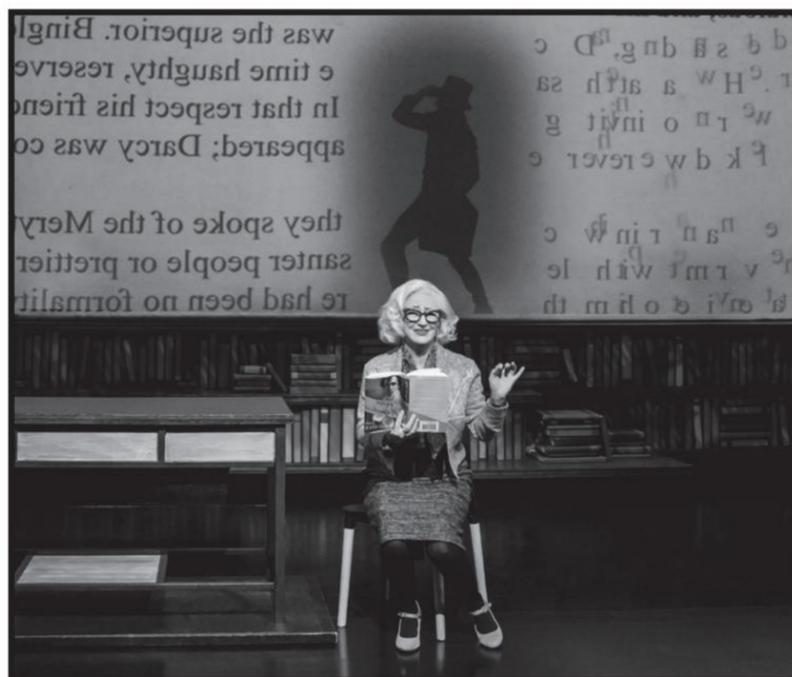
When the book closes, the Fairy-Tale Characters are off-duty (*Happily Ever After Hours – Part 1 and Part 2*). **FRUMP**, a human cursed to be a dog, plays the piano while **QUEEN MAUREEN**, Rapskullio, **LADY-IN-WAITING**, **TROLL**, the mermaid **ONDINE**, and **PIXIE** lament their storybook roles. Princess Seraphima, who is none too bright, doesn't understand the difference between the Fairy-Tale Characters' book roles and their real personalities.

The next day at school, Allie, her minions, and the **STUDENTS** contemplate their lives (*Inner Thoughts*). Delilah and Prince Oliver continue to bond, and



Julia Murney (Grace/Queen Maureen) in *Between the Lines* Original Off-Broadway Production. Photos: Matthew Murphy, 2022

Delilah fantasizes about their conversations (*When I'm Talkin' To Oliver*). Back in the library, Ms.



Vicki Lewis (Ms. Winx/Jessamyn and others) in *Between the Lines* Original Off-Broadway Production. Photos: Matthew Murphy, 2022

Winx also has a book that speaks to her, in the form of **MR. DARCY** (*Mr. Darcy And Me*).

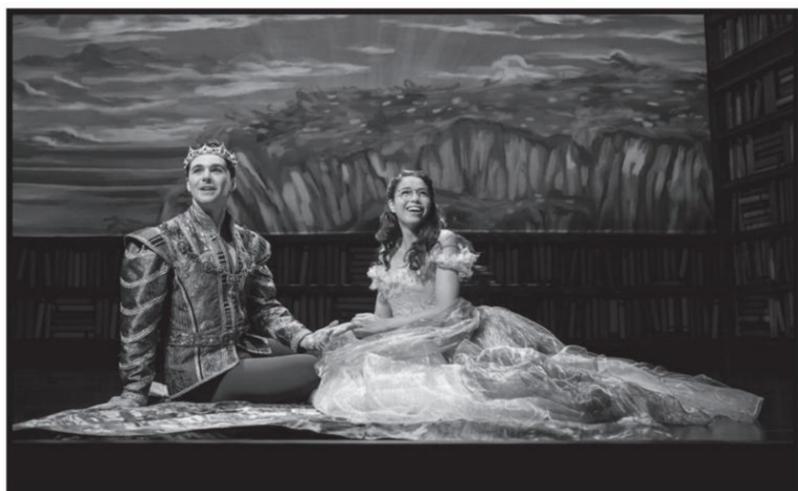
After an incident with Allie, Delilah and Jules finally become friends. Back at home, Delilah and Grace have a fight.

In chemistry class, **MRS. BROWN** assigns Delilah and Jules as chemistry partners. Allie and her minions pick on Delilah (*Crazy Chemistry*) and take the fairy-tale book. Delilah tries to get her book back from Allie and in the struggle, accidentally hits her.

Back in the fairy-tale book, Rapskullio is happily frolicking amongst his **BUTTERFLIES** (*Butterflies*) when Prince Oliver requests that he use his magic canvas and paint a portrait of Delilah so she can enter the fairy tale. In the real world, Delilah

is on the roof. She's been suspended from school, is worried about Grace's reaction, and wishes she could change her story (*A Whole New Story*).

Suddenly, Delilah falls into the fairy-tale world, right onto page 59! Everyone is delighted at Delilah's arrival (*Best Day Ever*).



(l to r): **Arielle Jacobs** (Delilah), **Jake David Smith** (Prince Oliver)
in *Between the Lines*
Original Off-Broadway Production. Photos: Matthew Murphy, 2022

Prince Oliver proposes to Delilah, but the Mermaids interrupt, encouraging Delilah to fix her own problems (*Do It For You*). Delilah determines that she can't leave everyone in the real world behind (*Do It For You – Tag*) and sets off to find Rapskullio, who is relieved when one of his butterflies survives being accidentally stepped on (*Butterflies – Reprise*). However, Rapskullio can't paint Delilah back into the real world – they must wait for someone to open the book. Delilah and Prince Oliver share a dance (*Something To Hold On To*).

Suddenly, Grace opens the book, and the Fairy-Tale Characters scramble to their

storytelling positions. **ORDERLIES** place Delilah on a hospital gurney. She wakes up in the hospital, and the **DOCTOR** lets her know that she has a mild concussion after falling off the roof. When Delilah opens the book, Prince Oliver wants to be alone (*Something To Hold On To – Reprise*).

The next day, Allie and her minions fake a “promposal” to Delilah from Prince Oliver. Delilah confesses to Jules that her “boyfriend” is a character in a book, and they bond over being outcasts (*Allie McAndrews*). They decide to track down the author of *Between the Lines*, **JESSAMYN JACOBS**.

At Jessamyn's house, Delilah learns that the author published a single copy of *Between the Lines*



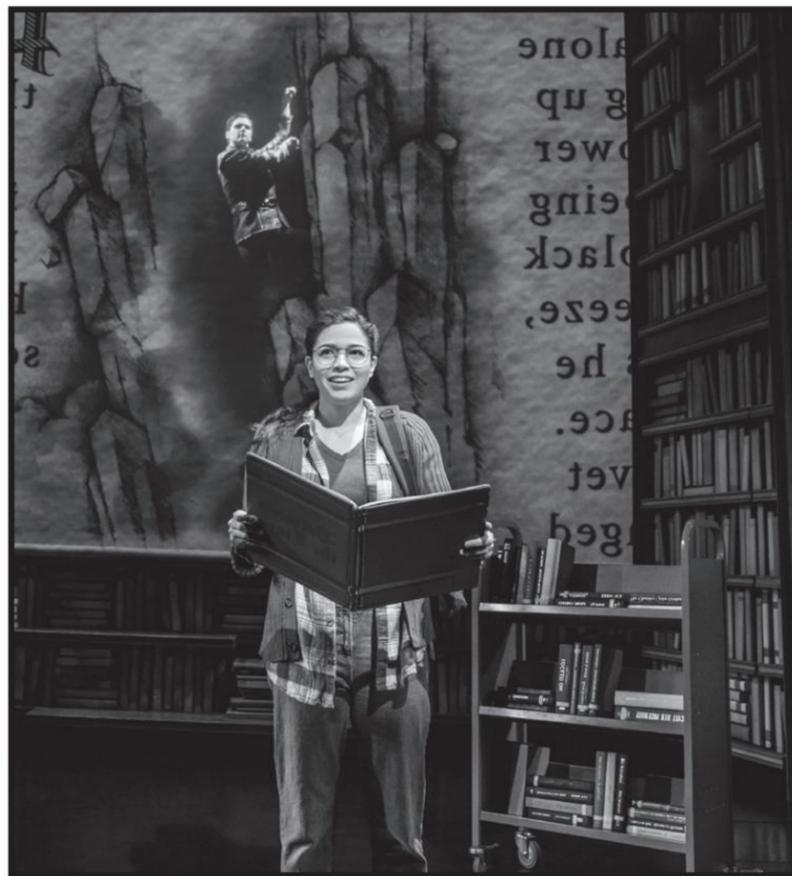
The company of *Between the Lines*
Original Off-Broadway Production. Photos: Matthew Murphy, 2022

to help her son get through a tough time. Delilah tries to explain to Jessamyn how the book speaks to her (*Can't Get 'Em Out*). Delilah tells Oliver that Jessamyn won't rewrite the ending of the book, and they say goodbye (*Between*

The Lines – Reprise). Delilah closes the book as Jessamyn’s son, **EDGAR**, brings Delilah a glass of water. Delilah is surprised to see that Edgar looks exactly like Prince Oliver.

Delilah decides to change her story (*Finale – Part 1*) and gets to work writing her next chapter.

Five years later: Delilah writes an article to be published by *Teen Vogue*, which she reads aloud, surrounded by her friends and family (*Finale – Part 2*) at the New York Public Library.



(l to r): **Jake David Smith** (Prince Oliver), **Arielle Jacobs** (Delilah) in *Between the Lines*
Original Off-Broadway Production. Photos: Matthew Murphy, 2022



The company of *Between the Lines*
Original Off-Broadway Production. Photos: Matthew Murphy, 2022

Between the Lines JR. from page to stage



Between the Lines authors Jodi Picoult and Samantha van Leer

When my daughter Sammy was thirteen, she called me up while I was on a business trip and said, “I think I have a great idea for a book.” *What if, she said, every time you closed a book, the characters inside it had lives and personalities completely different from the roles they played when the book was being read? What if there was a teenager who was going through a tough time after her parents’ messy divorce, who was obsessed with a fairy tale meant for younger kids because the prince who was illustrated in it was really cute, and because the circumstances of his story really spoke to her. And then one day... so did he.*

Well, everyone thinks their own kid is brilliant... but Sammy really was! What she was talking about was a literary crush... a book boyfriend. Every reader has had one of those at some point. I suggested we write the book together, and we did so during the summers when she was not in school. *BETWEEN THE LINES* was published when Sammy was sixteen, and we did a book tour together on three continents, sharing the story with tons of readers.

However, it didn’t feel like we were quite finished. As weird as it sounds, the book felt like it could sing... like there was a new and different way to tell the story with music attached. As someone who has long loved musical theatre, I set out to find a way to adapt *BETWEEN THE LINES* for the stage.

What happened next was the stuff of fairy tales – Sammy and I wound up meeting people who have become family to us. Kate Anderson and Elyssa Samsel were just starting their songwriting career, and felt like the perfect team to put Delilah’s and Oliver’s wishes to music. Timothy Allen McDonald, who had adapted so many famous shows into Junior editions, became my writing partner for the adaptation. Over eight years, we wrote and edited and rearranged and workshopped what became the musical version of *BETWEEN THE LINES*, which debuted Off-Broadway in 2022.

I still remember the first time we had a rehearsal with actors who were singing the songs Kate and Elyssa wrote and speaking the lines that were in the printed pages of the book, now in dialogue form. When our Oliver and Delilah began to sing the song “Between the Lines,” I burst into tears. It was the strangest feeling to have an image that had been living in my mind when I wrote the novel suddenly manifesting in three dimensions in front of me. In fact, you can see that experience featured in the show, too, when Jessamyn Jacobs sings “Can’t Get ’Em Out.”

Since then, I have had the pleasure of seeing schools performing *BETWEEN THE LINES*, and that’s even more special – because the message of the show, I think, is one that really resonates with younger actors. When you find yourself in a situation you don’t like, you have the power to change it. Live the story you want, if it’s not the story you’re in.

Sammy and I can’t wait to see the Junior versions of *BETWEEN THE LINES*. We hope it brings you the same joy that writing the story brought us!

— Written by Jodi Picoult

Between the Lines JR. **characters**

(in order of appearance)

Delilah McPhee

Prince Oliver/Edgar

Mermaids: Ondine, Marina, Kyrie

Ms. Winx

Princess Seraphima

Jules Quintero

Allie McAndrews

Ryan

Janice

Martin

Rapskullio

Grace McPhee

Frump

Troll

Lady-in-Waiting

Queen Maureen

Mr. Darcy

Mrs. Brown

Butterflies: Francine, Marjorie, Cecil, Alistair

Jessamyn Jacobs

**Ensemble: Students (including “Inner Thoughts” Students 1–4),
Fairy-Tale Characters (including “Best Day Ever” Soloists 1–4),
Process Server, Lunch Lady, Mascot, Marching Band, Pixie,
additional Pixies, Merfolk, Orderlies, Doctor**

BETWEEN THE LINES JR.

PROLOGUE: DELILAH'S RENTAL HOUSE AND NEW SCHOOL

An empty stage save for what appears to be a page ripped from a book hanging overhead which reads, "Some stories start with once upon a time. Some start with long, long ago. My story starts here."

#1 – ANOTHER CHAPTER *begins.*

ANOTHER CHAPTER

(DELILAH enters carrying a moving box filled with books.)

DELILAH: Some stories start with once upon a time. Some start with long, long ago. My story starts here.

Not too slowly 12



Quick 4 (DELILAH:)

13



When your world has caved and it

16



can't be saved, it's like you're swim-ming a - gainst the tide.

18

DELILAH:

When the dad you knew up and

ENSEMBLE:

(enters taking selfies)

Swim-ming a - gainst the tide.

(DELILAH:)

leaves you too, you wan - na to - tal - ly run and hide.

22

DELILAH:

Stuck with a mom who for -

ENSEMBLE:

To - tal - ly run and hide.

(DELILAH:)

gets I'm here.

ENSEMBLE:

Ooh _____ Ooh. _____

DELILAH:

Late - ly it seems I could dis - ap - pear.

(DELILAH removes books from the moving box,
greeting each one like an old friend.)

29 **DELILAH:**

And so I read a -

ENSEMBLE:

Ooh Ooh.

31

noth - er chap - ter, a - noth - er chap - ter, so I

sub. mp

loco

Hoo

33

can be mi - les a - way. And if I read a -

mf

Hoo.

(DELILAH:)

43

oth - er chap - ter, a - noth - er chap - ter, a - noth -

ENSEMBLE:

Hoo. _____

45

- er world _ to ex - plore. _____

Hoo. _____

(Transition to the library. DELILAH crosses to a library cart full of books. The other STUDENTS cross, obsessed with their devices.)

DELILAH: *(narrating)* What's the worst time in your life to start over in a new school? Junior year. While everyone else is hanging out with friends, I'm eating lunch alone in the library with all zero of mine.

47

8

(holds the book up; reads the cover)

(DELILAH:) That's when I spotted this... **(DELILAH:)** *Between the Lines,* by Jessamyn Jacobs.

55

2

(DELILAH:) (pages through the book) I opened it randomly to page 43, where Prince Oliver is climbing the tower to rescue Princess Seraphima.

(DELILAH opens to page 43: an illustration (tableau 1) of PRINCE OLIVER appears. He is scaling a tower. His muscles flex as he strains to reach the top. He is, in a word, gorgeous.)
(DELILAH:) Don't judge me. Take a look at *that* and tell me he isn't hot.

58 **In 4**

(DELILAH:) (narrating) So there's this part where Prince Oliver is trying to rescue the princess, but he falls off a cliff into the ocean. Which is basically a metaphor for my life.

60 **Slightly Slower** **6**

(DELILAH opens to a page revealing an illustration of PRINCE OLIVER falling (tableau 2).)

66 **(DELILAH:)**

Some-times I feel _____ like ___ I'm fall -

ENSEMBLE:

Ooh _____ Some-times I feel

68

- ing I'm fall - ing I'm fall - ing, I'm fall - ing like

_____ like ___ I fall. _____

70

you. Ev - 'ry - thing's mov - ing way _ too fast _

Ooh _____ Ev - 'ry - thing's mov -

72

_ and it's pass - ing me pass - ing me pass - ing me

- ing way _ too fast _____

74

by. I don't have an - y - thing to hold on _

Ooh _____ I don't have an -

(DELILAH closes the book; the illustration fades from view.)

+SMALL GROUP:

76

_ to _____ like _____ you.

- y - thing. *mp* Like _____

+SMALL GROUP:

79

Musical score for two voices, measures 79-81. The top staff begins with a treble clef and a key signature of one sharp (F#). Measure 79 contains a whole rest. Measure 80 contains a dotted quarter note on G4, followed by an eighth note on A4, and a whole note on B4, all connected by a slur. The lyrics "Like _____ you." are written below. Measure 81 contains a whole rest. The bottom staff begins with a treble clef and a key signature of one sharp. Measure 79 contains a whole note on G3. Measure 80 contains a whole rest. Measure 81 contains a dotted quarter note on G4, followed by an eighth note on A4, and a whole note on B4, all connected by a slur. The lyrics "you. Like _____ you." are written below.

(DELILAH:) And here's my favorite part:
(DELILAH opens the book to an illustration of MERMAIDS saving PRINCE OLIVER from drowning (tableau 3).)
(DELILAH:) *(reading)* "Just as Prince Oliver was about to drown, beautiful mermaids appeared, kissing him back to life...." Um? Yes, please.

Musical score for Delilah, measures 82-84. Measure 82 contains a whole rest. Measure 83 contains a whole rest. Measure 84 contains a whole note on G4 with a fermata above it. The lyrics "Rit." are written above the staff. A hairpin crescendo is shown above the staff, starting at measure 83 and ending at measure 84. The key signature is one sharp (F#).

(DELILAH snaps the book shut, and the illustration fades from view.)
(DELILAH:) So here I am, thirty days into my junior year, obsessed with a fairy tale. Even I'd swipe left. *(decision made)* It's time to return this book.

Musical score for Delilah, measures 88-90. Measure 88 contains a whole rest. Measure 89 contains a whole rest. Measure 90 contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The lyrics "I don't need a -" are written below. The tempo marking "A Tempo" is written above the staff. The key signature is one sharp (F#).

(DELILAH:)

94

noth - er chap - ter, a - noth - er chap - ter, tak -

ENSEMBLE:

sub. mp

Hoo

96

- ing me mi - les a - way. — Won't try to read a -

Hoo.

98

noth - er chap - ter, a - noth - er chap - ter, I know

sub. mp

loco

Hoo

100

— I can get — through to - day. — One day I'll be

One day I'll be

(ALL:)

102

out-ta here. It's real-ly on-ly one more year.

105

— Tell me there's a - noth - er chap - ter, a -

107

noth-er chap - ter, of life — be-yond high school fear.

(MS. WINX, the librarian, enters.)

DELILAH: I told Ms. Winx, I'd like to return this book.

(MS. WINX takes the book.)

(DELILAH:)

But I didn't.

3

109

(MS. WINX hands the book back to DELILAH; time reverses.)

(DELILAH:) I had to take just one last peek. I opened the book to page 59, the wedding of Prince Oliver and Princess Seraphima on Ever After Beach.

114 3 Rit.

(DELILAH opens the book to page 59. The FAIRY-TALE CHARACTERS have assembled for the wedding of PRINCE OLIVER and PRINCESS SERAPHIMA (tableau 4). PRINCE OLIVER scrawls the word "help" on the page.)

(DELILAH:) That's when the word "help" appeared on the page. That was never there before.

118

120 **Slowly** **(DELILAH:)**

I think I need a - noth - er chap - ter, a -

122

noth-er chap - ter, I have ___ to see what this could be.

124 **accel.** -----

I need to read a - noth - er chap - ter, a -

126

noth - er chap - ter, 'cause may - be he's writ - ing to me?

A Tempo

(shuts book; FAIRY-TALE CHARACTERS fade from view)

128 **(DELILAH:)**

What else will the stor - y show?

ENSEMBLE: *mp*

Ah

130

If there's more I've got - ta - know.

mp *mp*

Ah

Ah

132

I think I've got a - noth - er chap - ter, a -

mp *(octave unison)*

A - - - noth - er chap - ter, a -

134

noth - er chap - ter, a - noth - er chap - ter, a -

noth - er chap - ter, a - noth - er chap - ter, a -

136

noth - er chap - ter, a - noth - er ___ chap - ter ___ to

noth - er chap - ter

139

go. ___

Ah ___

mf

Hoo. ___

DELILAH opens the book.

#2 – ANOTHER CHAPTER (PLAYOFF) begins.

SCENE 1: SCHOOL LIBRARY

JULES grabs a book from the library cart.

ALLIE, on crutches, enters with RYAN.

RYAN

Babe, I'm gonna miss you, babe.

ALLIE

I'm gonna miss you too, babe.

RYAN and ALLIE lean towards each other, and are about to kiss, as JANICE and MARTIN enter.

JULES

(to RYAN)

Really? You're just going to third period. It's not like you're being deployed.

ALLIE

(to JULES)

I'm sorry... What are you today? He, she, or it?

JULES

If you need to use a label, I prefer libertine or reprobate. Maybe pariah.

RYAN looks blankly at JULES.
Just Google 'em.

ALLIE

(pointing at DELILAH with her crutch)

Delilah. Mc. Phee!

#3 – YOU REMEMBER ALLIE *begins.*

DELILAH

(narrating)

That's Allie McAndrews, the overlord of my new school and her Neanderthal boyfriend, Ryan.

(gestures to Allie's knee brace)

Day one: PE. Softball. I lose control of the bat.

#4 – SOFTBALL *begins.*

ALLIE

(flashback to the incident; acting with horror)

Owwwww!!!

RYAN

Babe, you okay, babe?

MARTIN takes a pic of ALLIE, her face contorted, and posts it on social media.

MARTIN

And... done! Posted!

JANICE

Without a filter? She's gonna kill you.

MARTIN

Trust me. Sympathy gets likes.

The Students' phones ding with notifications; they all look at their phones.

DELILAH

Martin was right. Allie became a meme, and my life became a dumpster fire.

ALLIE

(points two fingers at her eyes, then at DELILAH)
I'm watching you.

MS. WINX

(from offstage)
Allie! Get to class!

MS. WINX enters. RYAN, ALLIE, MARTIN, and JANICE exit.

(MS. WINX)

(gesturing to ALLIE as she exits)
Now that's one child I'd like to see left behind.

(to DELILAH)
Delilah, have you met Jules? I think you two have a lot in common...

DELILAH

(not meaning to insult)
I hope not...

JULES

(taking her comment as an insult)
Nice to meet you too!
JULES exits.

DELILAH

(calling after JULES)
No... I meant for your sake.

MS. WINX

(sarcastically)
That went well.
(taking a book from DELILAH)
What you need is... creative writing club! Why haven't you joined?

DELILAH

Because I'm not creative and I'm not a writer?

MS. WINX

Yet.

(taking the fairy-tale book from her)

Ahhh... *Between the Lines*. The author, Jessamyn Jacobs, self-published a single copy. I found it at a yard sale.

MS. WINX opens the book to page 43. #5 – MS. WINX UNDERSCORE begins. PRINCE OLIVER appears scaling the tower wall (tableau 1).

(MS. WINX)

(referring to the illustration)

Mmm... Good for you, Delilah. Protagonist candy.

(flipping through the pages of the book)

Blah blah goblin, blah blah dragon... Ooh!

MS. WINX lands on page 48. PRINCE OLIVER and the evil villain RAPSKULLIO are engaged in a sword fight (tableau 5).

(MS. WINX)

(reading the book out loud)

"Oliver dodged the evil Rapskullio's sword. 'You knew my father?'"

(speaking as RAPSKULLIO)

"Correction, Prince Oliver. I killed your father. Mwahahahahahaha!"

MS. WINX closes the book; tableau 5 fades from view.

I'm a big fan of Jessamyn Jacobs, but wouldn't you rather read one of her books for adults?

#6 – TO DELILAH'S HOUSE begins. MS. WINX exits. The transition to Delilah's kitchen begins.

DELILAH

(narrating)

Ms. Winx was right. But the book had changed right before my eyes.

SCENE 2: DELILAH'S RENTAL HOUSE

(DELILAH)

So of course, the moment I got home...

DELILAH opens the book to page 59, the illustration of PRINCE OLIVER and PRINCESS SERAPHIMA's wedding on Ever After Beach (tableau 4).

The word "help" is no longer on the page.

(DELILAH)

The word "help" was gone.

(with a shrug)

Huh. Ministroke.

DELILAH closes the book.

A PROCESS SERVER enters carrying legal papers.

PROCESS SERVER

Are you Grace McPhee?

DELILAH

No. I'm her daughter—

PROCESS SERVER

(offering a clipboard and pen)

Sign here, please.

DELILAH signs and returns clipboard and pen.

You've been served. Make sure your mom gets this.

DELILAH

(reading)

Final eviction?!

PROCESS SERVER hands DELILAH a copy of what she's signed and exits.

(DELILAH)

(narrating)

My dad is supposed to be paying our rent.

(dials Dad)

Pick up, pick up...

(DELILAH)

(voice mail beep)

Hey Dad, it's me again. They're gonna kick us out of the house. We really need your help. I need your help. Mom's not here, so it's safe to call back.

DELILAH ends the call.

GRACE enters with a whirlwind of activity, carrying a sweater.

GRACE

Look! I swung by Goodwill and struck gold!

(gesturing with the sweater)

Alexander McQueen. And it's your size.

Tosses DELILAH the sweater.

DELILAH

That's great, but... um. We got this—

DELILAH hands GRACE the eviction notice.

GRACE

This is *not* happening—

#7 – CELL PHONE RINGS *begins.*

Delilah's cell phone rings; she answers.

DELILAH

Hi, Dad.

GRACE

Give that to me.

(grabs phone from DELILAH)

You haven't paid our rent?! You agreed to cover the bills until the divorce was final...

GRACE crosses offstage mid-conversation. During this exchange, DELILAH escapes to her bedroom.

DELILAH

I thought when he moved out, the fighting would stop. I was wrong.

#8 – BETWEEN THE LINES (PART 1) *begins.*

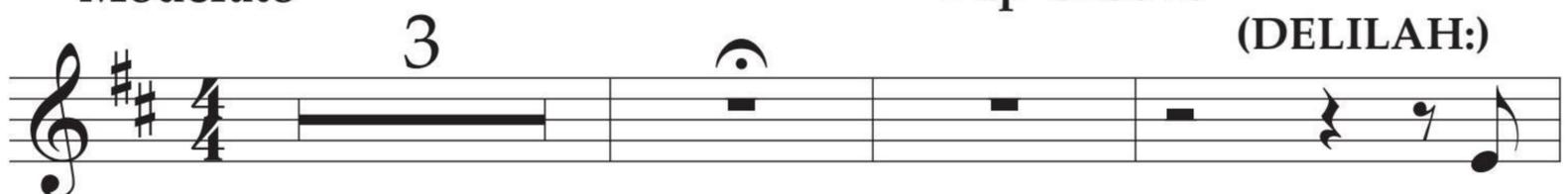
BETWEEN THE LINES (PART 1)

(DELILAH:) *(crossing to her bedroom window)* So I escape to the roof, where I can't hear them fighting and the walls in my room aren't closing in.

Moderato

Pop Groove

(DELILAH:)



Life's

7
weird sev - en - teen's weir - der ___ and I'm

9
stuck I'm stuck! For one more year... ___ So I

11
need a place to get ___ a - way ___ ...es -

13
cape with Woolf or Hem - ing - way ___ O-kay—

15
fine. I know that it's risk - y ___ But out

(DELILAH:)
17
here, out here, my mind is clear ___ 'Til I

19
fix - ate on ___ this fai - ry ___ tale. ___

21



That's like hash - tag e - pic fail. — But be -

(DELILAH:)

23



tween the — lines — There's a

25



place where I — feel free — and the

27



world is some - how qui - et — when it's

29



just the moon and me — And there's a

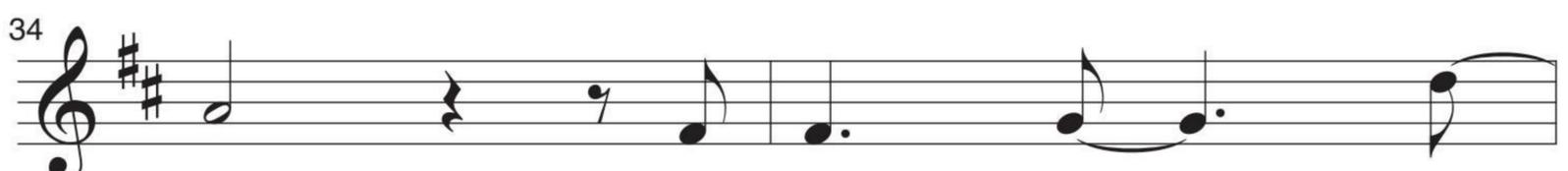
31



guy who I — re-late — to. — Some-one I'd like to

Poco rit.

34



know. Be - tween the — lines,

DELILAH: I wish
you were real.
(*DELILAH opens the
book to page 43.*)

36

— that's where I want to go. —

(*PRINCE OLIVER enters.*) **OLIVER:** **DELILAH:** Ahhh!!
(*opt. 8va*)

39

Hel - lo!!!! —

*DELILAH snaps the book shut. PRINCE OLIVER exits.
DELILAH examines the book, turning it, shaking it,
looking for a cord or input of any kind.
She opens the book again to page 43.*

PRINCE OLIVER

HELLO!

*DELILAH closes the book; PRINCE OLIVER exits.
DELILAH opens it; PRINCE OLIVER enters.*

(PRINCE OLIVER)

HELLO!

*DELILAH closes the book; PRINCE OLIVER exits.
DELILAH opens it; PRINCE OLIVER enters.*

(PRINCE OLIVER)

Hi.

DELILAH

This isn't happening.

#9 – BETWEEN THE LINES (PART 2) begins.

BETWEEN THE LINES (PART 2)

(DELILAH starts to close the book.)

OLIVER: (panicking that she'll close the book) Please don't shut the book!

Did you see my message?

DELILAH: On page 59?

OLIVER: She noticed. (PRINCE OLIVER gestures a "yes!") She noticed! Let me explain—

A tempo

6x

(vox last x)

(OLIVER:)



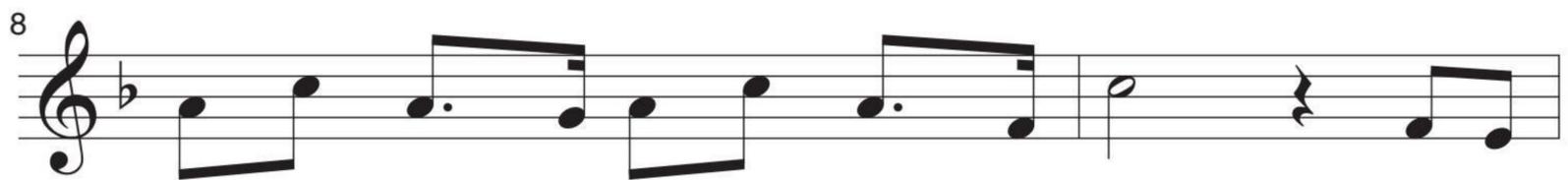
I play a prince! And I wear



tight tights. I'm scared of drag-ons, trolls, ab-nor-mal moles, and



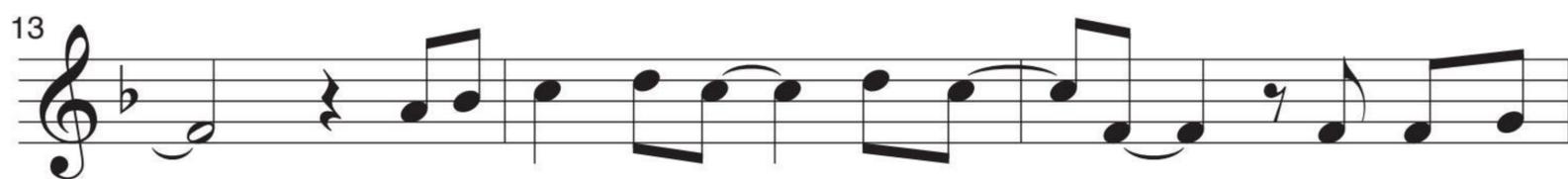
high heights. I use my brain to beat the vill-ain. The



stor - y needs her - o - ic leads like me! But be -



tween the ___ lines ___ I don't have to act ___ the part.



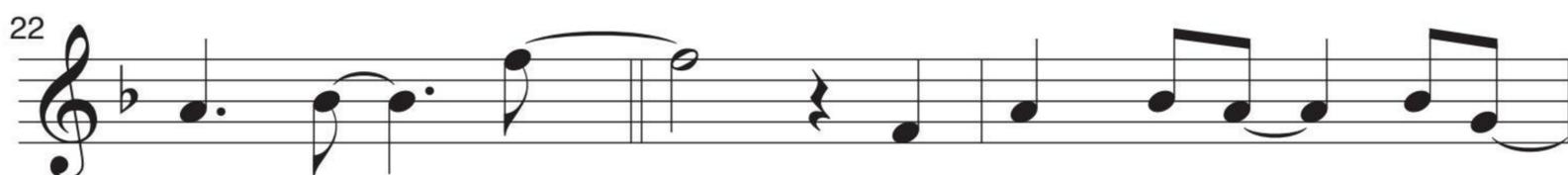
— So I live for all— the mo - ments— be-fore I'm



right back at the start.— If I could leave these pag-



- es,— I'd say what I tru - ly feel. Be-

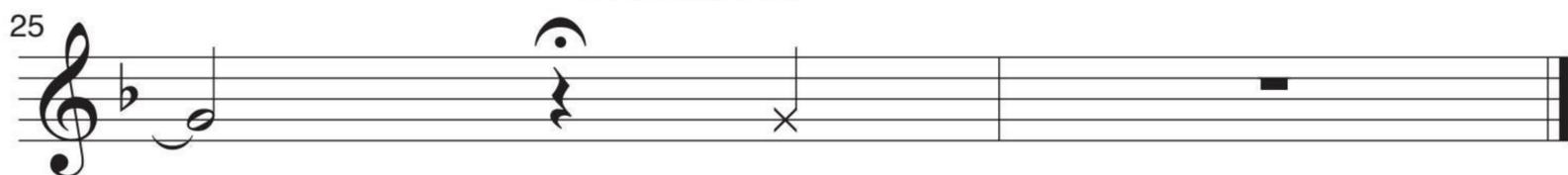


tween the— lines,— that's where my life is real.

Rit.

*(DELILAH slams
the book shut.)*

DELILAH:



— Nope.

(DELILAH)

Good, Delilah. Now you're imagining a fictional character is flirting with you. This is a low point, even for you. You're going to open the book and he's not gonna talk.

DELILAH cautiously opens the book.

#10 – BETWEEN THE LINES (PART 3) begins.

BETWEEN THE LINES (PART 3)

Slightly slower
- tentative

In tempo

2 OLIVER:

Please! Don't shut me out!

4 DELILAH:

Oh, my gosh!

(OLIVER:)

Don't trap me in! —

5

I'm full - on cra - zy!

'Cause you can

(OLIVER:)

6

hear me, right? You can hear me, right? —

DELILAH:

7

Um, yes...?

(OLIVER:)

Can you hear me?

Then don't shut me out!!

Grooving again

9

Sor - ry!

Cuz this means I'm real

10

This can't be real! _____

And this is

(OLIVER:)

11

splen-did, right? This is splen-did, right? _

DELILAH:

12

This is splen - did.

(DELILAH:) Wait. I've read hundreds of books and this has never happened before.

OLIVER: I'm not like most characters. Everyone here seems happy living the lives that have been written for them. I'd give anything to change my story.

DELILAH: Me too.

13

OLIVER: See! Look how much we already have in common.

20

DELILAH:

4x

I'd

(OLIVER:)

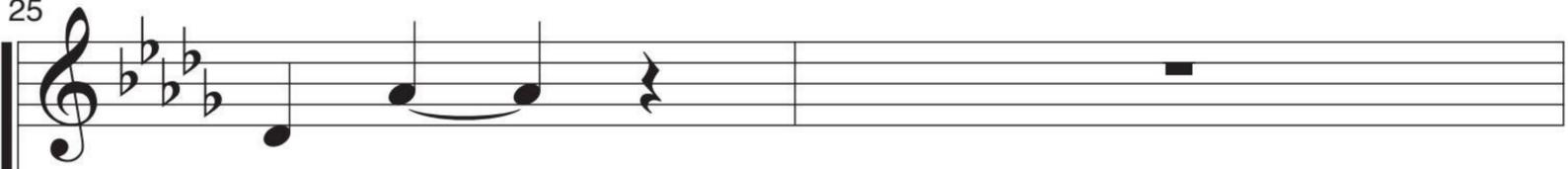
It must be love - ly there

23

rath-er live a fai-ry tale. — No one here can un-der -

No one here can un-der -

25



stand me. —



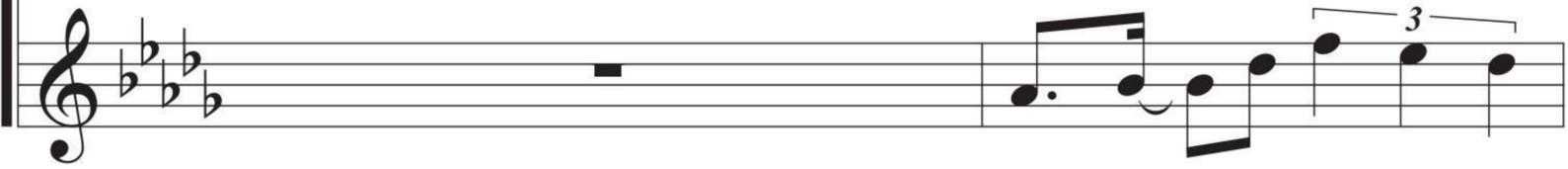
stand me. — I've al - ways felt i - so - la - ted.

(opt. unison)

27



Al - ways felt un - der - rat - ed. Now I'm e - la - ted to



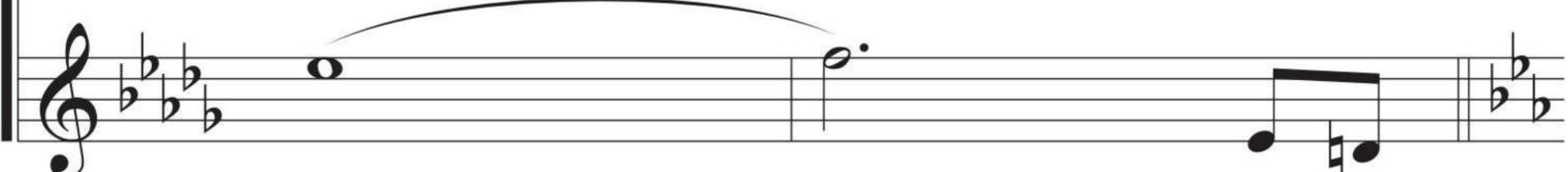
Now I'm e - la - ted to

29



find _____

That be -



find _____

That be -

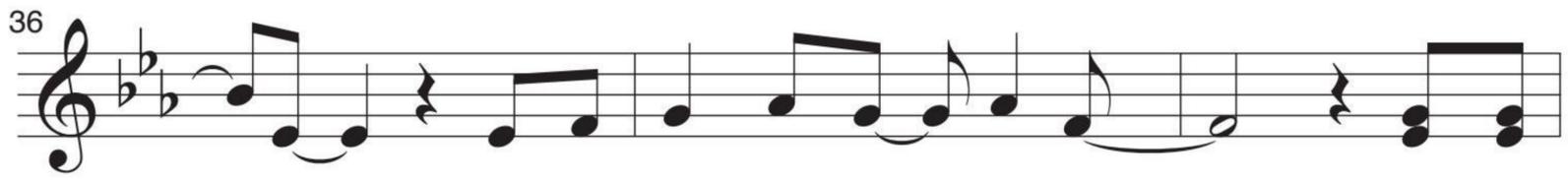
**(DELILAH,
OLIVER:)**

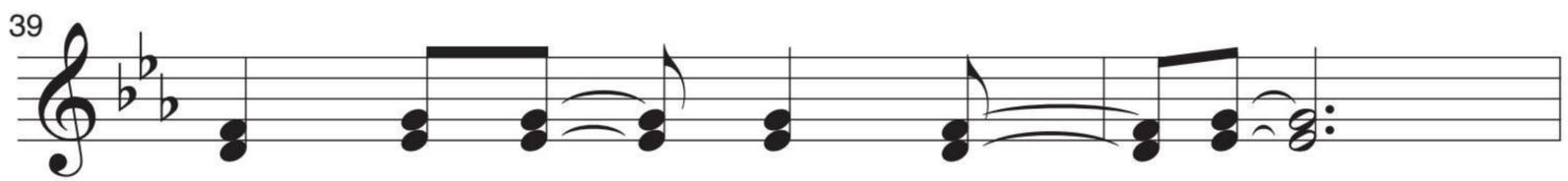
31

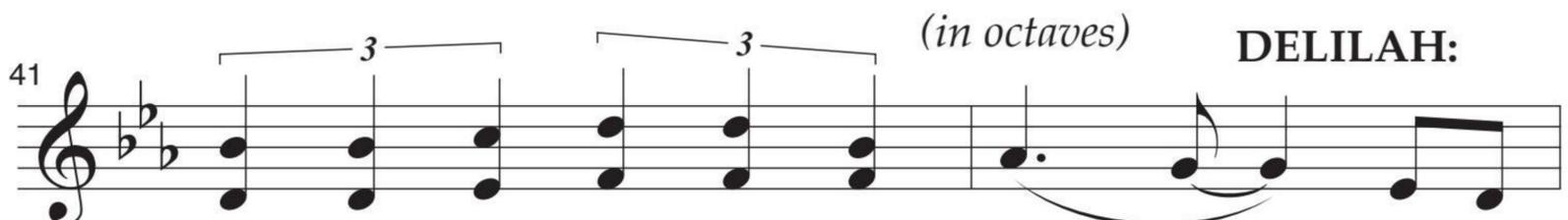


tween the — lines — there's a way we can con-nect.

34 
— I've al-ways felt this book was diff -

36 
- 'rent, but it's not what you'd ex - pect. — And it's

39 
like I've al - ways known — you, —

41 
more than be - gin - ning to end. — But be -

(in octaves) **DELILAH:**

Poco rit.

(DELILAH:)

43 
tween the — lines, —

OLIVER:


be - tween the — lines.

45

I think I found a

Slightly slower

Poco rit.

*(They sit on
the final beat.)*

47

friend. _____
(falsetto)

friend. _____

DELILAH

I have a million questions—

PRINCE OLIVER

So do I!

DELILAH

Like... how is this happening?

PRINCE OLIVER

(joyous)

I don't know. I don't care!

(intently)

Tell me, which page are you on?

DELILAH

43.

PRINCE OLIVER

No, that's where I am. Where are you?

DELILAH

I'm on my roof.

PRINCE OLIVER

Yes, but which page?

DELILAH

It's... it's not like that here.

PRINCE OLIVER

So no one's writing your story?

DELILAH

(to the Universe)

If someone's writing this, they have a sick sense of humor. They keep changing the plot.

PRINCE OLIVER

For me, nothing ever changes.

DELILAH

Not true! The word "help" disappeared from the page.

PRINCE OLIVER

That's because I added it. But every time someone opens the book, it resets.

DELILAH

So it's magic?

PRINCE OLIVER

No! It's ridiculous. Who'd believe a story like this? Trolls, mermaids, love at first sight?

DELILAH

It's fantasy. You read it to take a break from reality.

PRINCE OLIVER

Whose reality? It feels bloody authentic when I drown and get stabbed over and over again. Just because it's fiction doesn't mean it's not real.

DELILAH

I never thought of it like that. I'm so sorry.

PRINCE OLIVER

Don't be. If you hadn't read the story, I would never have met you.

AFTER BETWEEN THE LINES

DELILAH: Okay, I should probably—

OLIVER: Meet me here tomorrow? Page 43? It's the only page in the book where I'm alone.

DELILAH: Oh, I know.

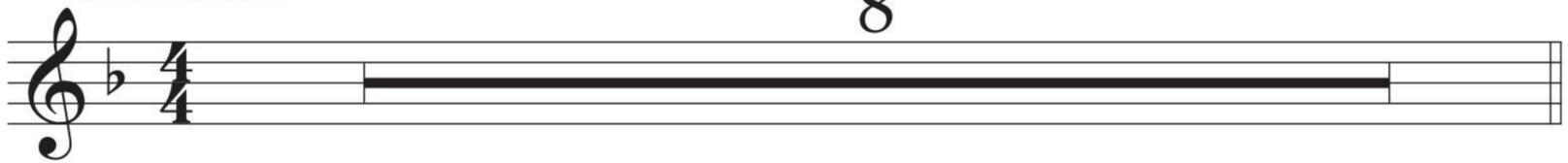
(DELILAH starts to close the book.)

OLIVER: Wait! What's your name?

DELILAH: It's Delilah. Delilah McPhee.

Moderato

8



OLIVER: Call me Ollie.

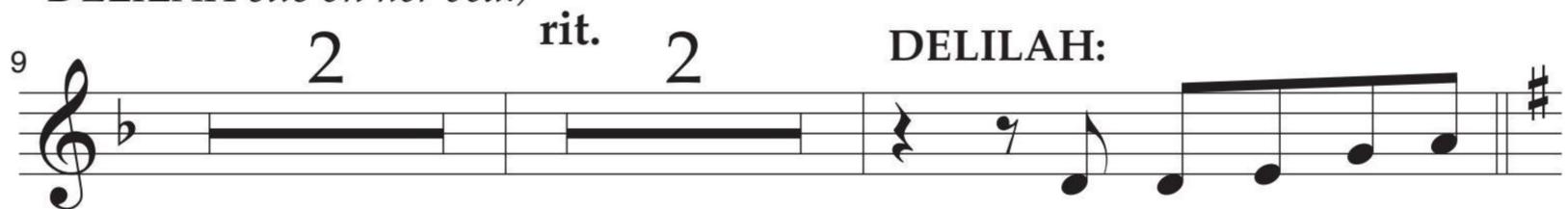
DELILAH: Ok. Good night... Ollie.

OLIVER: Sleep well... Delilah McPhee.

(DELILAH closes the book as OLIVER exits.

Transition from the roof to Delilah's bedroom.

DELILAH sits on her bed.)

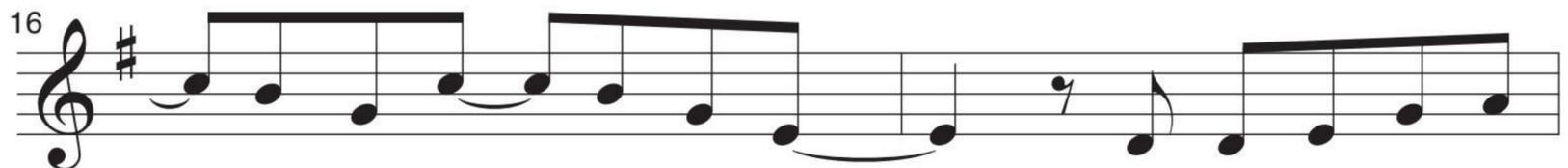


I think I'll read a -

Slowly and Sleepily



noth - er chap - ter, a - noth - er chap - ter, and hope

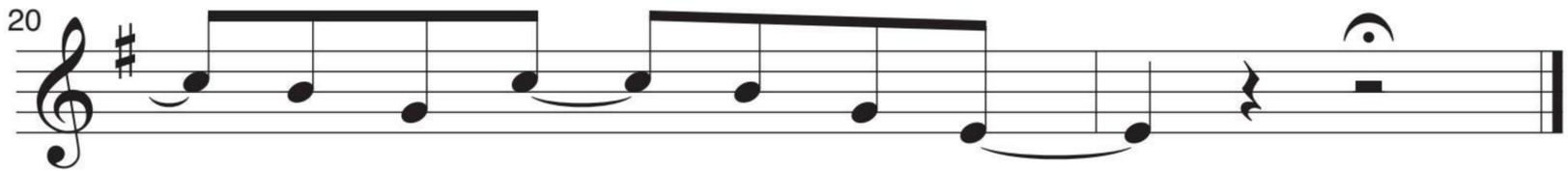


— it's not all — in my head. — I need to read a -



noth - er chap - ter, a - noth - er chap - ter, 'cause may -

(DELILAH closes the book and falls asleep.)



- be it's real, — like he said... —

FRUMP enters, sniffing suspiciously.

FRUMP

Book closed, everyone!

SCENE 3: BOOK CLOSED

#12 – BOOK CLOSED EVERYONE *begins.*

With the book closed, the FAIRY-TALE CHARACTERS are free to be whomever they wish. They gather post-work. FRUMP is tooling around on a piano.

RAPSKULLIO, TROLL, ONDINE, LADY-IN-WAITING, and PIXIE enter.

QUEEN MAUREEN

Book open, book closed. I'm too old for this crap.

LADY-IN-WAITING

Tell me about it. Try having hot flashes for eternity.

FRUMP

Well, lucky for you ladies...

#13 – HAPPILY EVER AFTER HOURS (PART 1) *begins.*

HAPPILY EVER AFTER HOURS (PART 1)

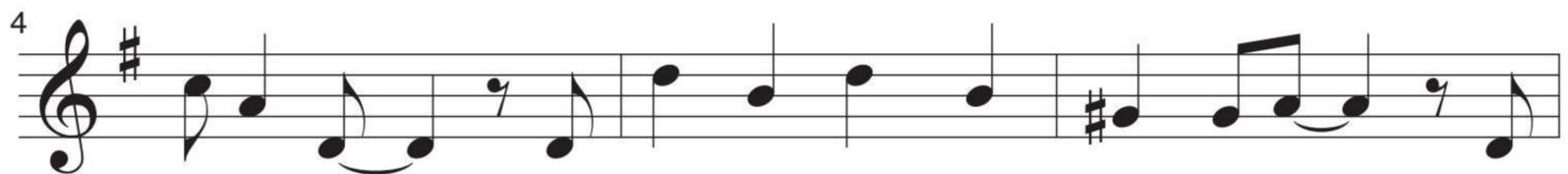
*(FRUMP plays an arpeggio
on the piano with a flourish.)*

Swing 4

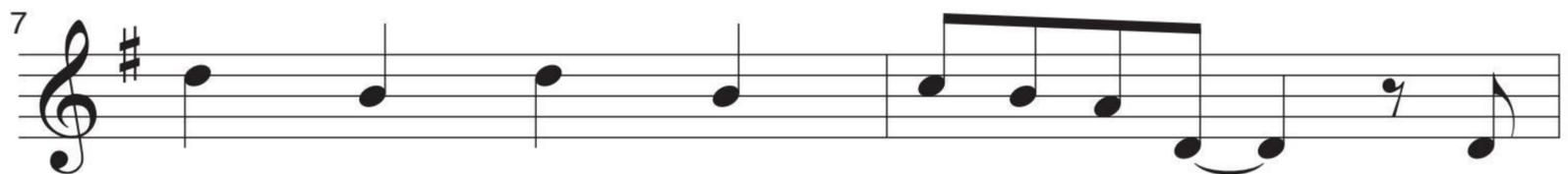
(FRUMP:)



It's hap-pi - ly ev - er



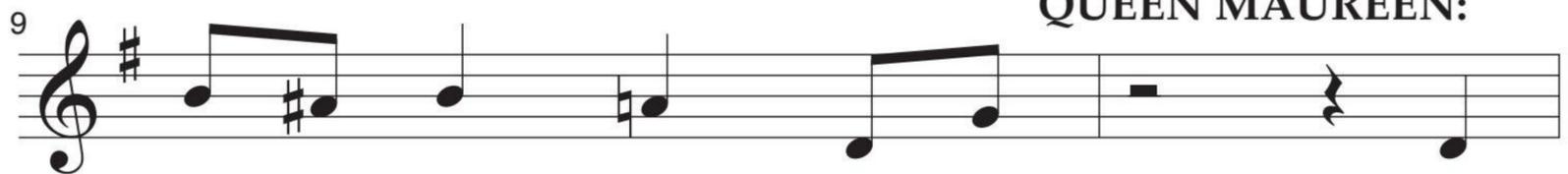
af - ter hours. The time to leave your cares be - hind. The



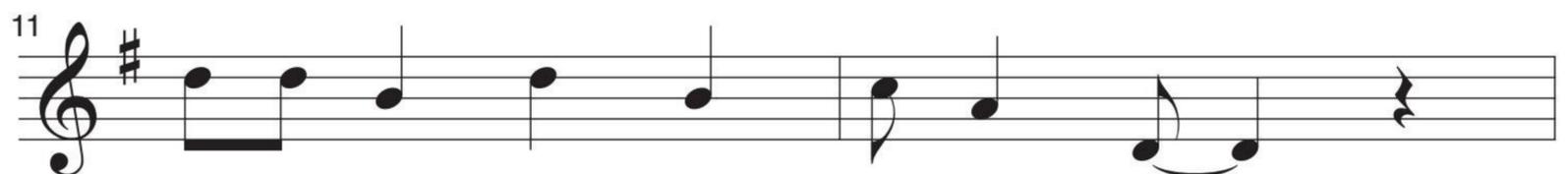
work - day's through, there's noth - in' to do, — we're

(FRUMP:) Take it, Maureen!

QUEEN MAUREEN:



done with the dai - ly grind! It's



hap - pi - ly ev - er af - ter hours.

(She kicks off her heels; other characters react to the smell of feet.)

13



Kick off your heels, shake off your woes. —

15



You there, dear, go fetch me a chair — and

(The PIXIE brings MAUREEN a chair while FRUMP rubs her feet, gagging.)

17



Frump, come and rub these toes...

ALL:

19



Oh _____ we're hap - py it's af - ter hours



Oh _____ we're hap - py it's af - ter hours

23



Oh _____ we're hap - py it's af - ter hours



Oh _____ we're hap - py it's af - ter hours

QUEEN MAUREEN: Get the bunions! Good doggy.

FRUMP: I've told you a million times! I'm *not* a dog! In chapter one, I'm *a guy*. Until I'm cursed... (to **RAPSKULLIO**) By *you*. The villain.

27

4 2

RAPSKULLIO: Sorry, Frump—
I only do what the author wrote!

33

(RAPSKULLIO:)

It's hap-pi - ly ev - er

36

af-ter hours. — I hate to play the e - vil part. I'm

39

vexed with hex - ing day af - ter day, but

(RAPSKULLIO:) Ooh! A butterfly!

41

that's not what's in my heart.

2

(They sing quietly while he catches the butterfly.) (He catches it!)

ALL:

Oh _____ we're hap - py it's af - ter hours

Oh _____ we're hap - py it's af - ter hours

RAPSKULLIO: Francine. You're my favorite.

TROLL: You know who's *not* my favorite? The author. All I get to do is grunt. Twice.

ONDINE: Oh, PLEASE. All *I* do is keep a prince from drowning. (*sigh*) Behind every prince rescuing a princess, there's a mermaid working twice as hard... for half the pay.

8

PIXIE: Amen! ONDINE: A-woman!

ALL:

Now's the time when all of us can loo-sen up. —

Now's the time when all of us can let down our hair.

63

Rest up while the chil - dren aren't there, 'cause

Molto rall.

65

here we have - n't a care be - cause it's

SERAPHIMA: *(in a posh British accent)* This cannot be how my story ends! I'll never dance at a ball, I'll never wish upon a falling star—

QUEEN MAUREEN: Seraphima!

67

(QUEEN MAUREEN)

The book is closed!

NOTE: when the book is open, PRINCESS SERAPHIMA speaks in the dulcet tones of a posh British accent. But when it is closed, it's quite the opposite. She speaks in nasal, flat tones, laden with vocal fry and an accent that could never be described as "posh."

PRINCESS SERAPHIMA

Finally.

(revealing a large dead fish)

YOU GUYS! I found this thing in the water, and it was drowning, but don't worry because I saved it and now it's napping. Shhh...

(looks at fish, then ONDINE; a realization)

WAAAAAIT. Are you two related?

PRINCE OLIVER enters.

PRINCE OLIVER

FRUMP!

ALL

OLLIE!

PRINCESS SERAPHIMA

(rushing to PRINCE OLIVER)

There's my handsome prince! Did you miss me?

PRINCE OLIVER

Like a peasant misses the black plague.

PRINCESS SERAPHIMA laughs snorty and nasal.

PRINCESS SERAPHIMA

Ok! So! Princess Seraphima's gonna take a...

(air quotes)

"nap." I'll be dreaming of you! Byeeeeeeeeeeeeee—

As PRINCESS SERAPHIMA holds out a prolonged 'byeeeeee,' PRINCE OLIVER struts toward her casually and then slams the door shut.

PRINCE OLIVER

(pulling FRUMP aside)

Frump, I've met someone.

RAPSKULLIO

(overhearing)

Oooh! In which chapter?

PRINCE OLIVER

She's... a reader.

Everyone gasps, horrified!

QUEEN MAUREEN

(chastising him)

Oliver! Our readers are children!?

PRINCE OLIVER

Not this one! She's... different.

#14 – HAPPILY EVER AFTER HOURS (PART 2)
begins.

HAPPILY EVER AFTER HOURS (PART 2)

QUEEN MAUREEN: Precisely. She's out *there*, and you're in *here*.

LADY-IN-WAITING: You can't change that.

OLIVER: But what if we could? What if we never had to do what was written, ever again?

Slow - Rubato 4

FAIRY-TALE CHARACTERS: Tempo Primo Swing
Huh?

OLIVER:

Would-n't it be such a joy to be free?

Molto rit. -----

ALL: (except OLLIE)

Cer - tain - ly! Ol - lie, that's why we live for

Kickline Swing

FAIRY-TALE CHARACTERS:

OLIVER:
(*throwing his hands in the air in defeat*)
Nooo!

Hap - pi - ly ev - er af - ter hours, —

OLIVER: You've got to be kidding!

A - ny - thing more is just a dream. —

(PRINCESS SERAPHINA opens the door and waves at PRINCE OLIVER, who makes a beeline across the stage away from her.)

25

be. _____

be _____

#15 – TO SCHOOL *begins.*

SCENE 4: SCHOOL CAFETERIA THE NEXT DAY

The school bell rings. RYAN enters carrying a quart of one percent milk and joins the other STUDENTS. He examines the milk carton, puzzled, then takes his seat.

RYAN

(reading the carton of milk)

Hey babe... if it's one percent milk... what's the rest of it?

ALLIE

(shutting him down)

Ryan. Stop.

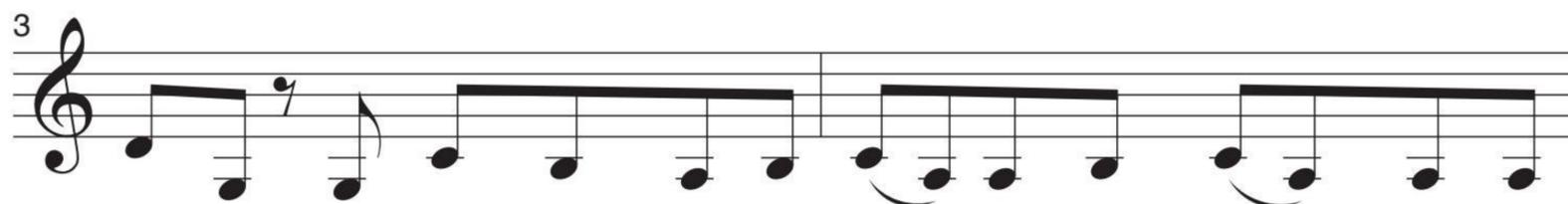
#16 – INNER THOUGHTS *begins.*

INNER THOUGHTS

*(Lights isolate ALLIE.
We hear her inner thoughts.)*

(ALLIE:)

Some-times, I feel like I could kill him, not ac-tu-al-ly



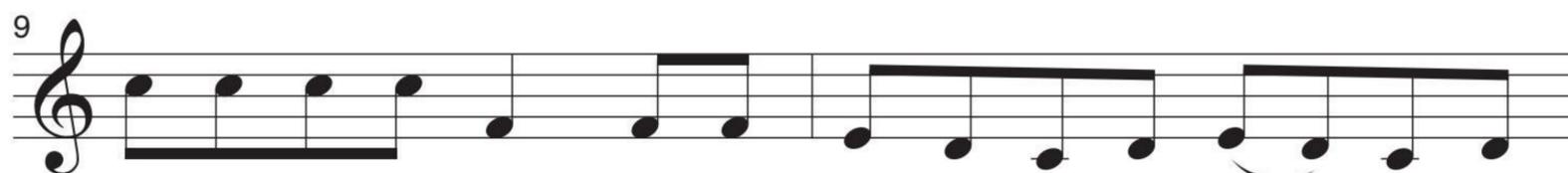
kill him, but you know what I mean (I could scream). There's a



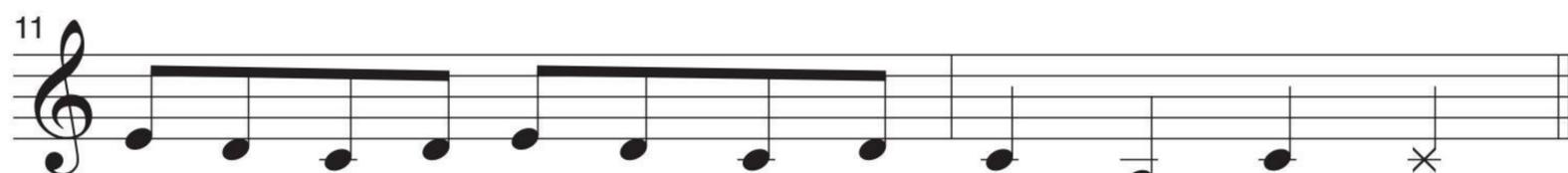
bur-den in rul-ing o-ver min-ions and weigh-ing their op-



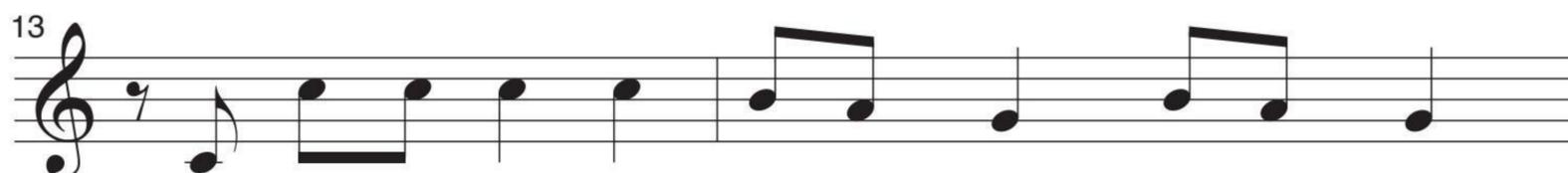
in-ions— this i-mage I'm main-tain-ing— yeah it's drain-ing and the



par - a - dox I face al-ways puts me in my place no one



real - ly likes a wo-man when she takes up space, Whoa...



But these are just my in - ner thoughts, in - ner thoughts,



my deep-est dark - est, in - ner thoughts, in - ner thoughts.

17



Ya, these are just my in-ner thoughts that no one needs to

*(Lights isolate MARTIN.
We hear his inner thoughts.)*

19

MARTIN:



know, no, no, no. Some-times, when I am in

22



gym class, I'm ac-tu-al-ly think-ing a-bout whe-ther or

*(MARTIN smells his pits;
he didn't wear deodorant.)*

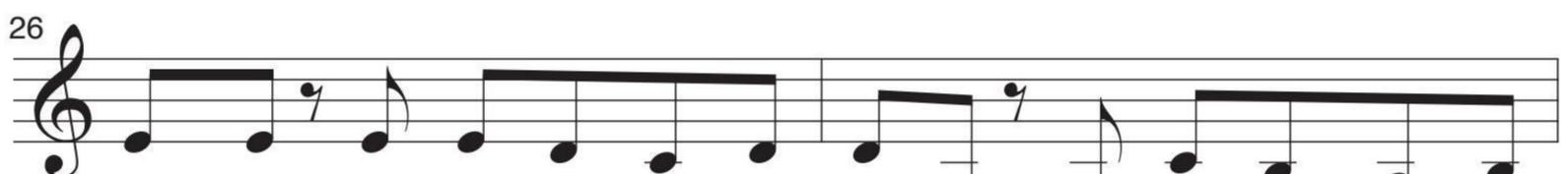
24

STUDENTS 1-4:



not I wore de-o-dor-ant. When I'm pee-ing in the

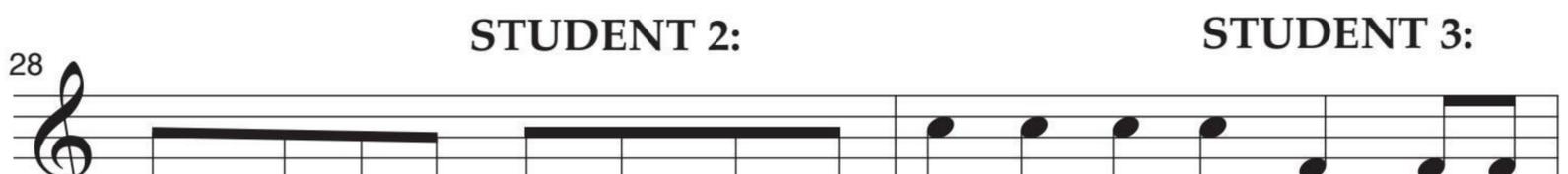
26



bath-room, can peo-ple hear me pee-ing? And do they think it's

28

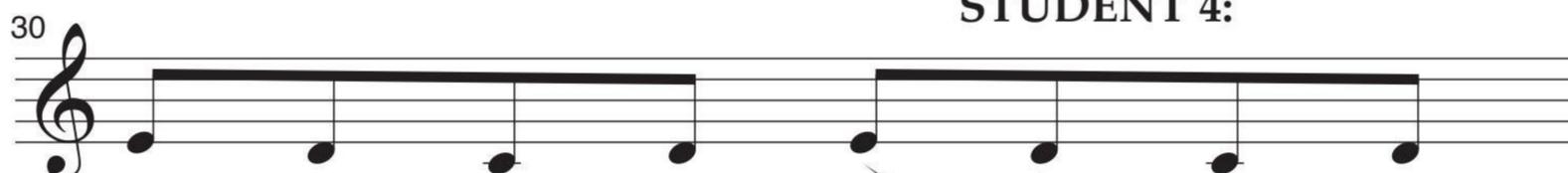
STUDENT 2: **STUDENT 3:**



weird that I am pee-ing? Did that girl just see me stare? Is he

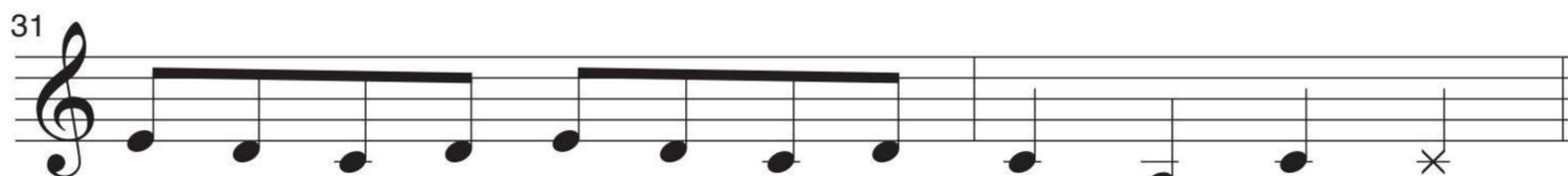
STUDENT 4:

30



jud - ging what I wear? — Is it

31



nor - mal that my mom-my likes to comb my hair? Whoa...

33 **ALL:**



But these are just my in - ner thoughts, in - ner thoughts.

STUDENT 2:

(looking longingly at STUDENT 3)

35



I won - der if I'm in her thoughts, in her thoughts.

37 **ALL:**



Ya, these are just my in - ner thoughts that no one needs to

*(Lights isolate RYAN,
who stares blankly into space.
RYAN has no inner thoughts.)*

39 **4x**

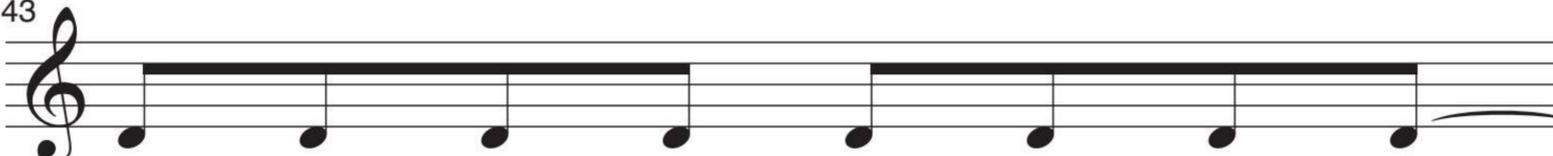


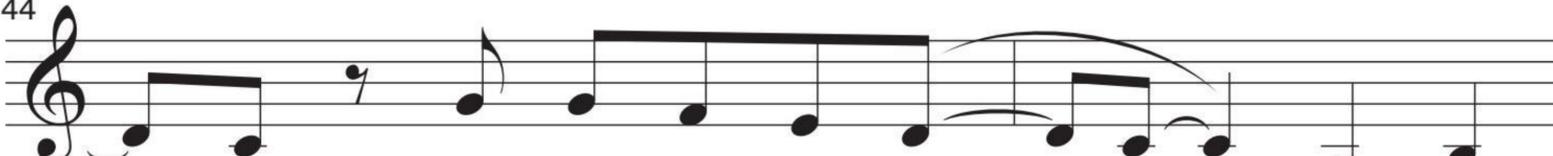
know, oh... oh... oh..

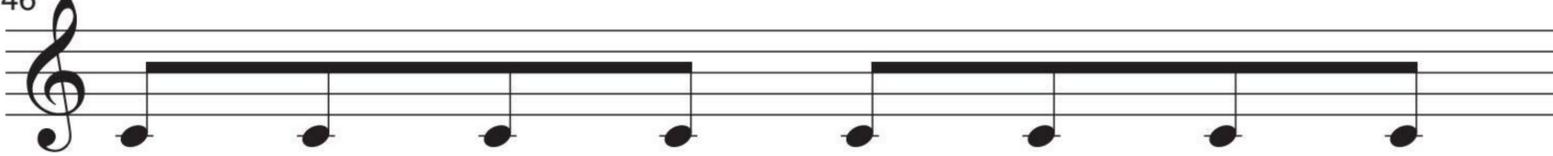
*(Lights isolate JANICE.
We hear her inner thoughts.)*

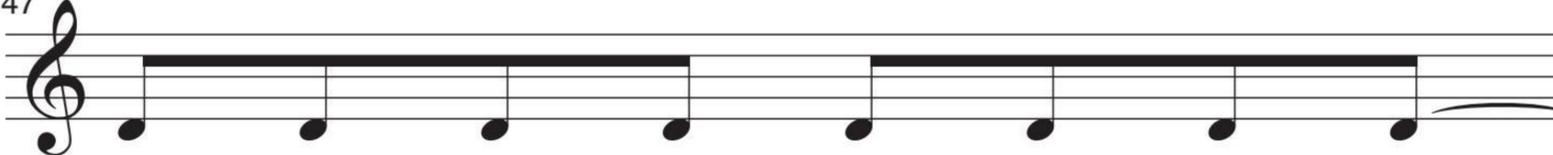
JANICE:

42 
Last night I was drift - ing off and

43 
thought a - bout a child - hood mem - 'ry _____

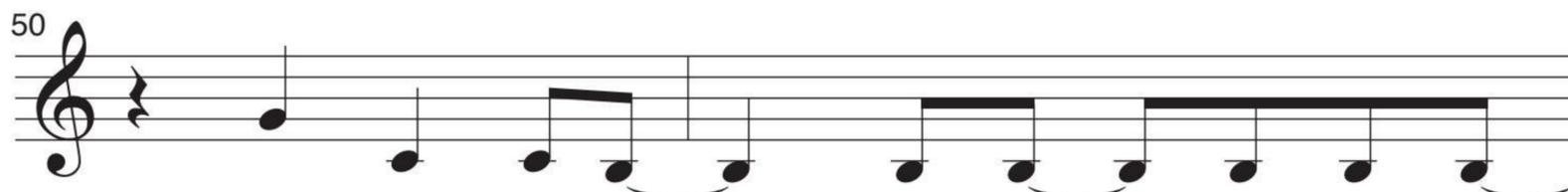
44 
a har - row - ing mem - 'ry. _____ I was

46 
in the sec - ond grade, it was my

47 
turn to take the class pet named Hen -

48 
- ry. A ham - ster named Hen - ry. _____

50



I put him in _____ my un - der - shirt pock -

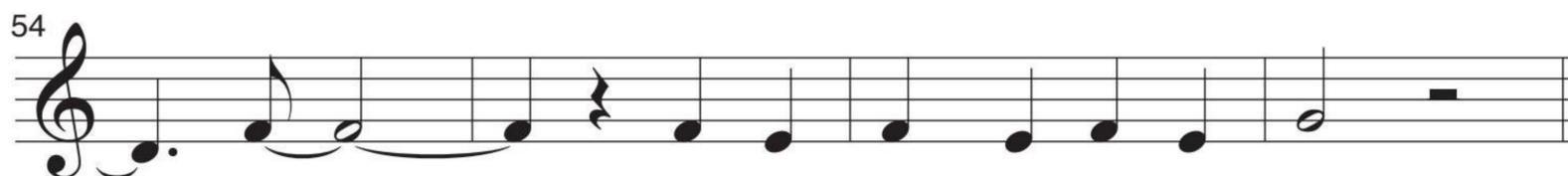
52



- et but _____ I for - got _____ it and _____ my mom washed

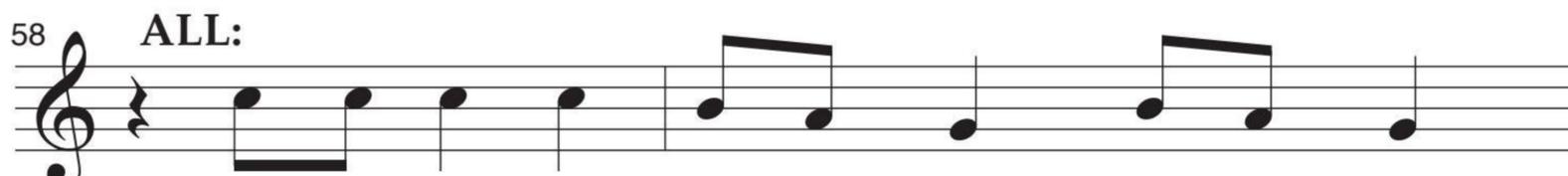
*(HENRY, the hamster ghost,
makes a spooky hamster noise.)*

54



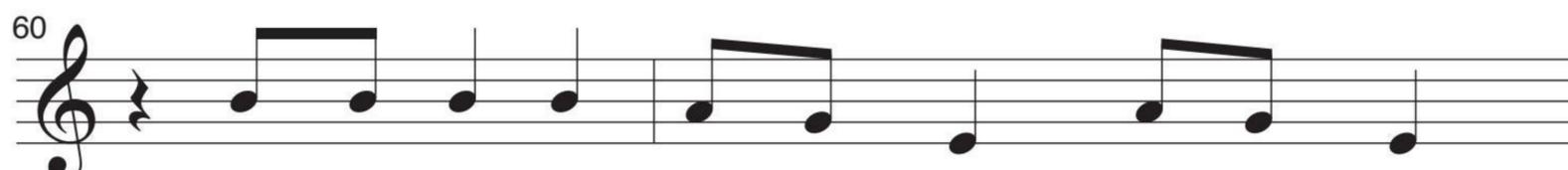
_____ it. _____ I'm still haunt-ed by his ghost!

58 **ALL:**



These are just my in - ner thoughts, in - ner thoughts.

60



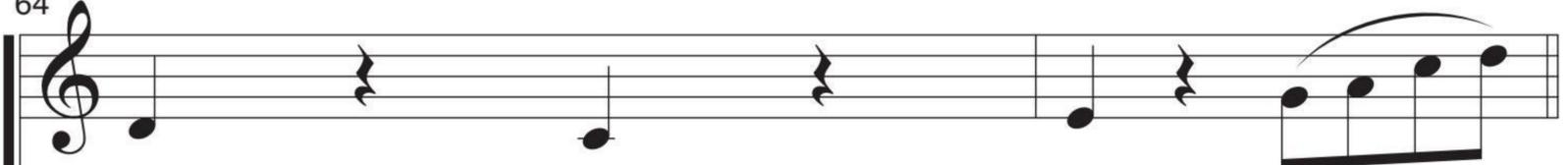
They can't all be win - ner thoughts, in - ner thoughts.

62



These are just my in - ner thoughts that no one needs to

64 **PART 1:**



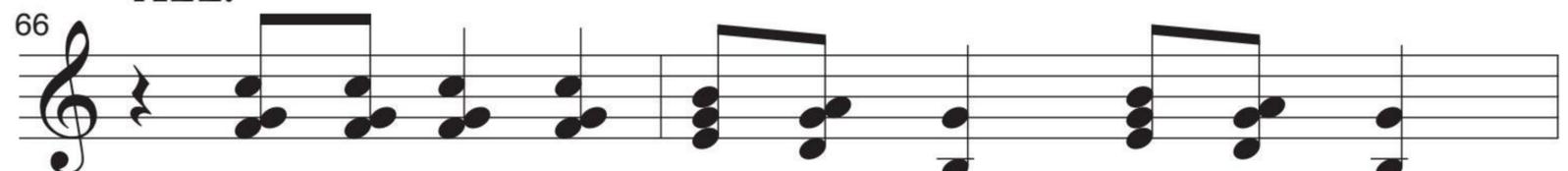
know, know, know, know. _____

PART 2:

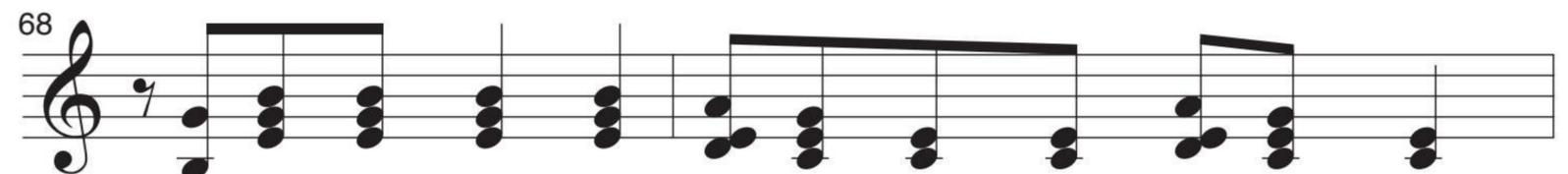


That no one needs to know, know. _____

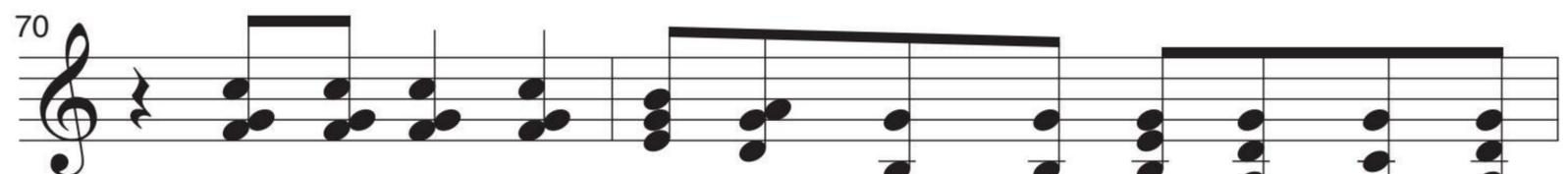
ALL:



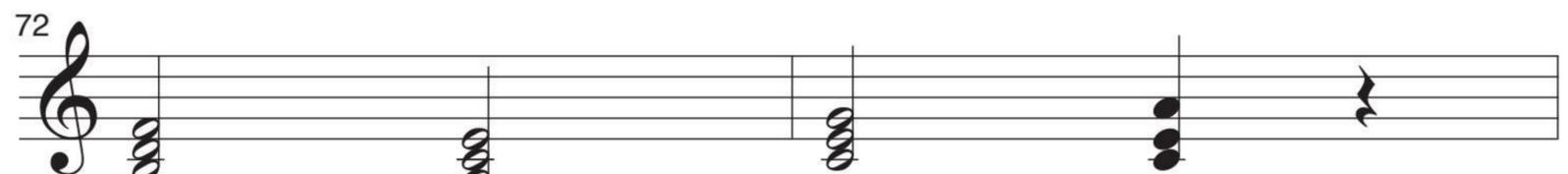
These are just my in - ner thoughts, in - ner thoughts.



I won-der what's for din-ner. Now they're din-ner thoughts.



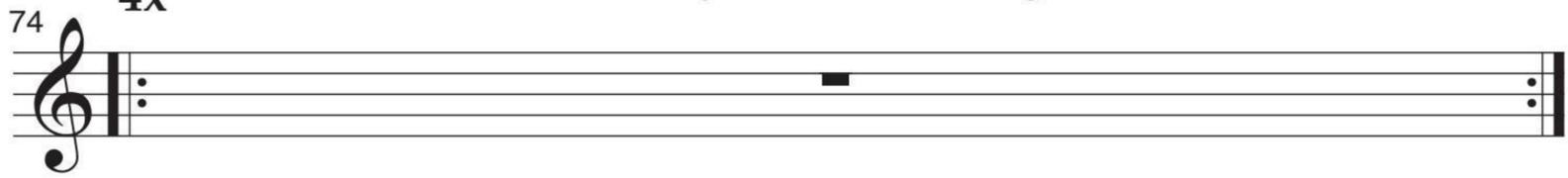
These are just my in - ner thoughts that no one needs to



know _____

RYAN: (*aloud to the group*) Last year, I swallowed the letter *k* from Scrabble and it still hasn't come out.

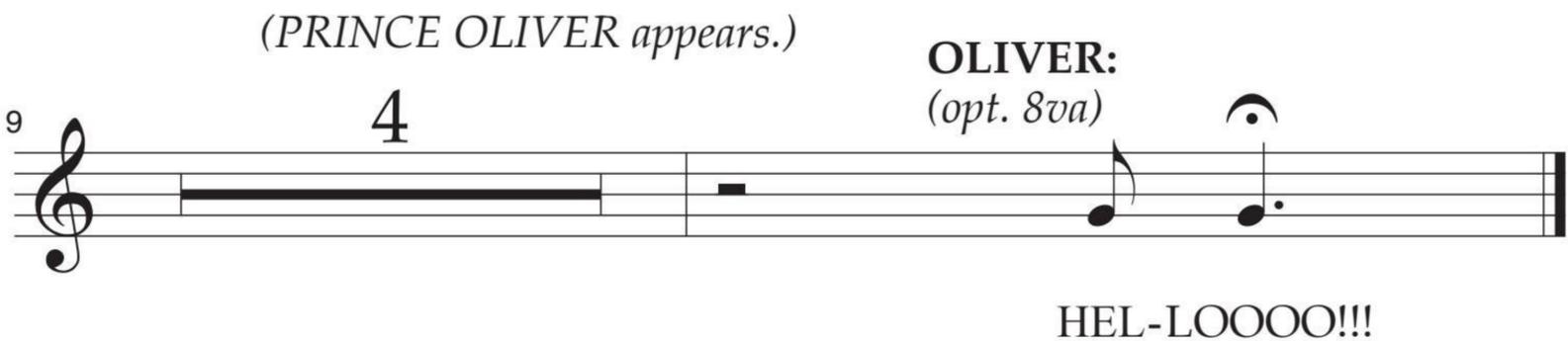
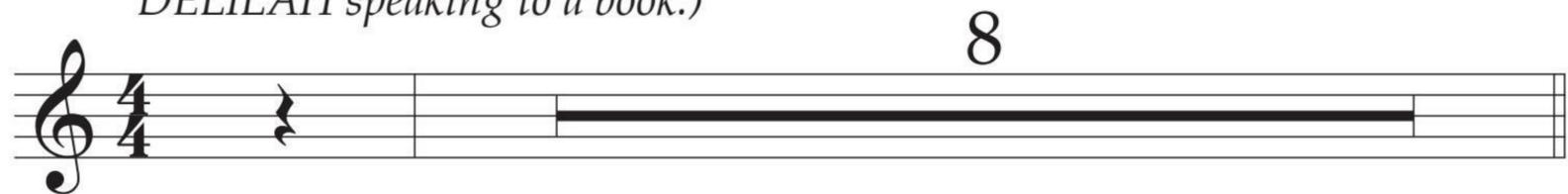
ALLIE: Babe, don't share your inner thoughts.



#17 – INNER THOUGHTS (PLAYOFF) begins.

INNER THOUGHTS (PLAYOFF)

(*DELILAH enters, pulls the book from her bag, and opens it. She is oblivious to the other STUDENTS, and they are too focused on their devices to notice DELILAH speaking to a book.*)



DELILAH

You're still here.

PRINCE OLIVER

Where else would I be?

DELILAH

Oh, I don't know. Maybe hanging out with your fiancée?

PRINCE OLIVER

(delighted)
Are you jealous?

DELILAH

(sarcastic)
Of a beautiful princess who has a guy totally fixated on her?
Um, yeah.

PRINCE OLIVER

That princess has the brain capacity of a sea cucumber.

DELILAH

You act like you're in love with her.

PRINCE OLIVER

Don't believe everything you read.

DELILAH

Trust me, I don't. My world is full of people creating fake versions of themselves.

DELILAH holds the book up so that PRINCE OLIVER can witness the STUDENTS absorbed in their devices.

PRINCE OLIVER

Why would anyone live a fictional life by choice? I would give anything to experience something real.

#18 – SCHOOL BELL begins.

The school bell sounds.

DELILAH

I've gotta go. Talk later?

DELILAH starts to close the book.

PRINCE OLIVER

Wait! I've always wondered why I was written. But now I think I know. I was meant to meet you.

DELILAH

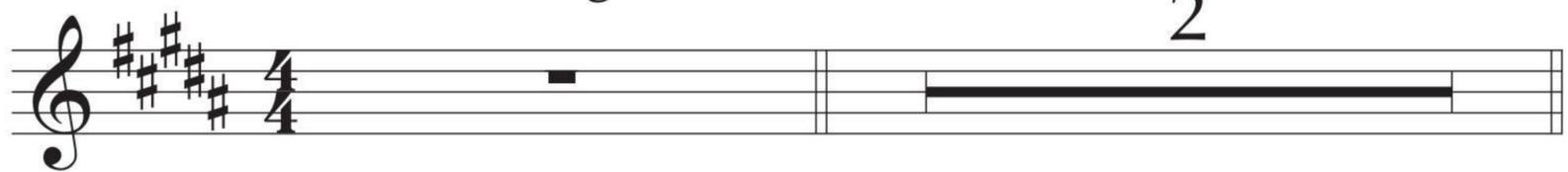
(blushing)
Um... I really have to go. So, I'm just gonna...

#19 – WHEN I'M TALKIN' TO OLIVER *begins.*

WHEN I'M TALKIN' TO OLIVER

(DELILAH closes the book, squealing with delight as the scene transitions to the school cafeteria. PRINCE OLIVER enters as if he's meeting DELILAH for lunch. They get into the lunch line, grabbing trays and selecting food.)

Shuffle feel - Swing



4 (DELILAH:)

I'm start-in' to be - lieve what he tells me, —

6

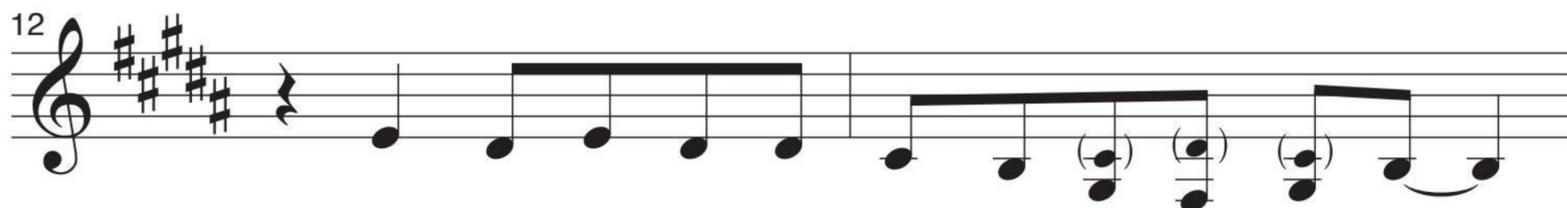
I see my-self the way that he does. —

8

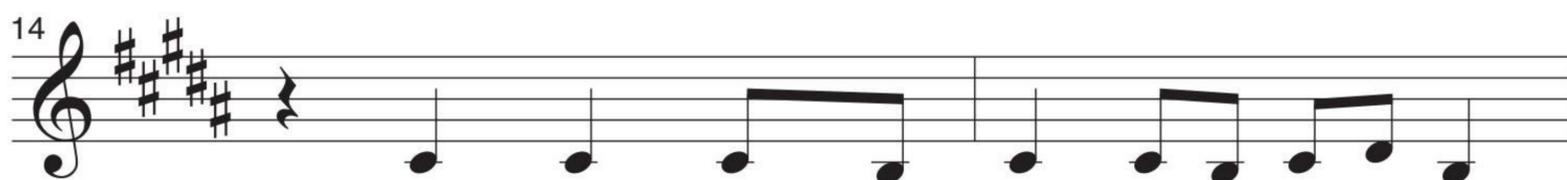
Smil-in' 'cause the way he laughed or looked at me,

10

it's got me on a dop - a - mine buzz.



I've noti-ced that the world is look-in' brigh-ter, —



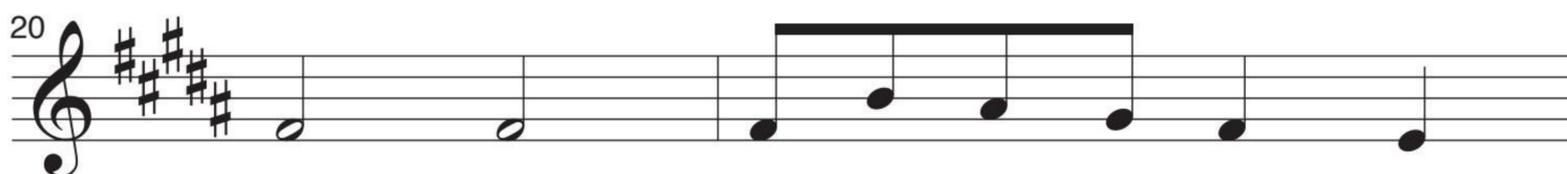
so bright, when I'm talk - in' to O - li - ver.



I know all my cares would float a -



way — If he were hol - din' my hand,



Feels like ev - 'ry - thing is a - o -



kay — when I'm talk - ing to O - li - ver.

(PRINCE OLIVER and the LUNCH LADY have a cute interaction. The STUDENTS prepare a cafeteria picnic for them by placing a tablecloth over a cafeteria table and serving them a feast.)

24



Sud-den - ly the scen-er - y suits me. —

Musical notation for measure 24: Treble clef, key signature of three sharps (F#, C#, G#), 7/8 time signature. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

26 **ENSEMBLE:**



The hall-ways hum a hap-pi - er tune. —

Musical notation for measure 26: Treble clef, key signature of three sharps, 7/8 time signature. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

28 **DELILAH:**



And not a thing can both-er me or bring me down,

Musical notation for measure 28: Treble clef, key signature of three sharps, 7/8 time signature. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

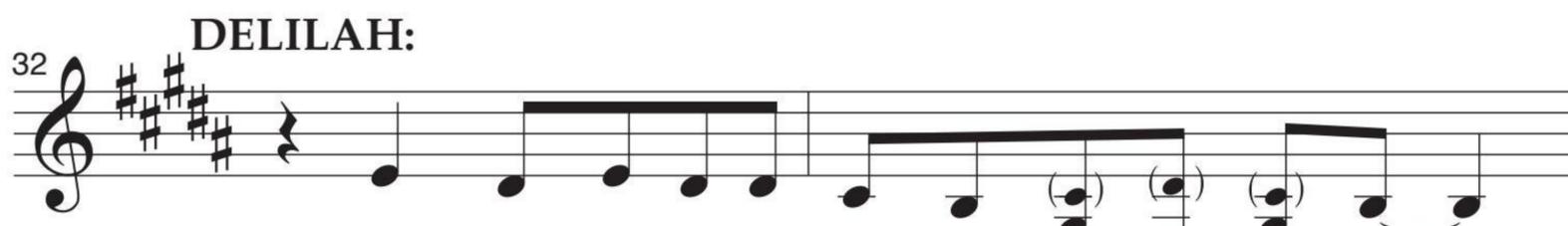
30 **ENSEMBLE:**



She's bus - y be - ing o - ver the moon. —

Musical notation for measure 30: Treble clef, key signature of three sharps, 7/8 time signature. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

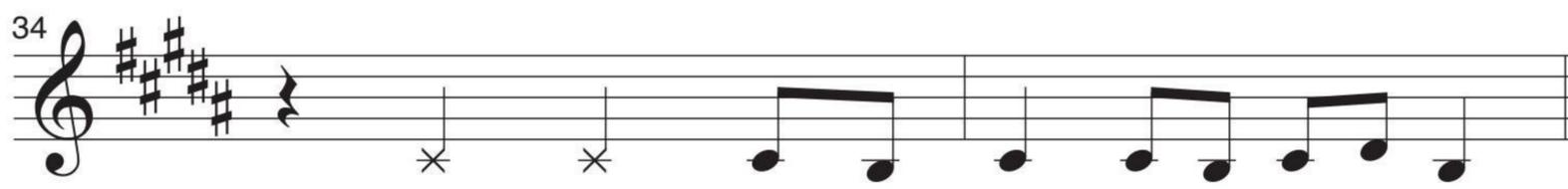
32 **DELILAH:**



I'm march-in' to a diff-'rent kind of drum-mer. —

Musical notation for measure 32: Treble clef, key signature of three sharps, 7/8 time signature. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final three notes (F#, E, D) are beamed together and have a downward-pointing arrow below them.

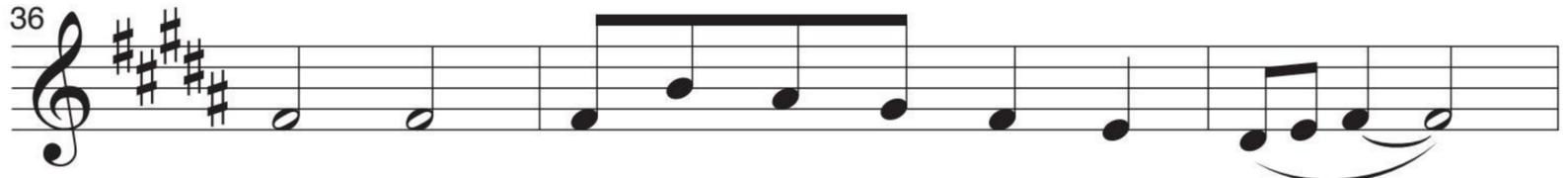
34



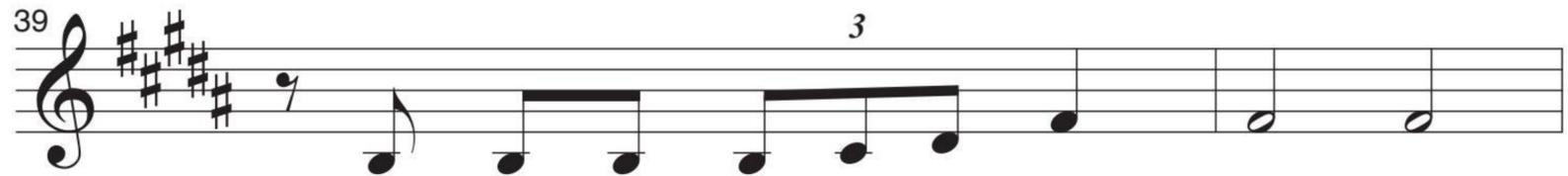
Bum bum! When I'm talk - ing to O - li - ver.

Musical notation for measure 34: Treble clef, key signature of three sharps, 7/8 time signature. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The first two notes (G, A) are marked with an asterisk (*).

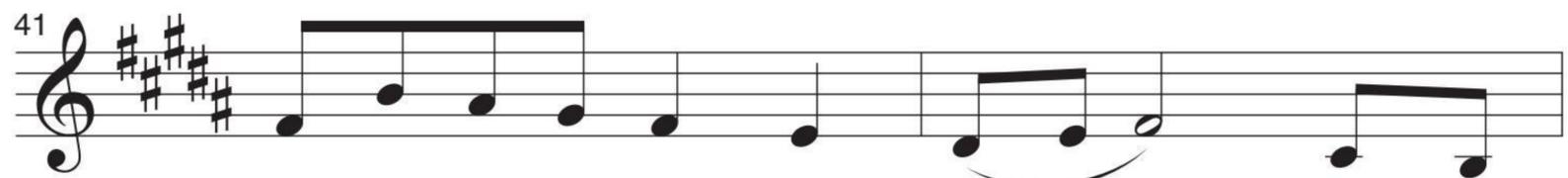
ENSEMBLE:



Can't see clear-ly when she looks a - round____



She's got her head in the clouds she flies



twen-ty feet a - bove the ground____ when she's

DELILAH:



talk - in' to O - li - ver. My heart beats like a



fan - fare, Trum - pets

(Suddenly, the MARCHING BAND bursts into the cafeteria, followed by the school MASCOT—a kid in a bear suit. PRINCE OLIVER becomes the drum major, conducting the band.)

**DELILAH,
PART 1:**

(DELILAH:)

49

blare ba da ba da ba

**PART 2,
PART 3:**

bah bah bah bah

PART 4:

Drr drr drr drr Drr drr drr drr drr

51

da ba da ba da ba da ba

da da da da bah bah

drr drr drr drr drr drr drr drr drr

53

da ba da ba da ba da ba

da da da da bah bah

drr drr drr drr drr drr drr drr drr

55

da da da when she's talk - in' to O - li - ver
(I'm)

da da da da da da

drr drr drr

57

ALL:

When she's talk - in' to O - li - ver.

(transition to the library)

59

When she's talk - in' to O - li - ver.

(MS. WINX enters, seeing DELILAH.)

MASCOT:

61

When she's talk - in' to O - li - ver.

(DELILAH, lost in her fantasy, does not notice MS. WINX. PRINCE OLIVER exits.)

Rit.

DELILAH:

63

When I'm talk - in' to O - li - ver.

SCENE 5: SCHOOL LIBRARY

MS. WINX

Delilah? Who's Oliver?

DELILAH is snapped out of her fantasy world.

DELILAH

Ms. Winx? Has a book ever... spoken to you?

MS. WINX

Books speak to people all the time. I myself have had a 38-year dalliance with the hero of this classic—

(presenting a copy of Pride and Prejudice)

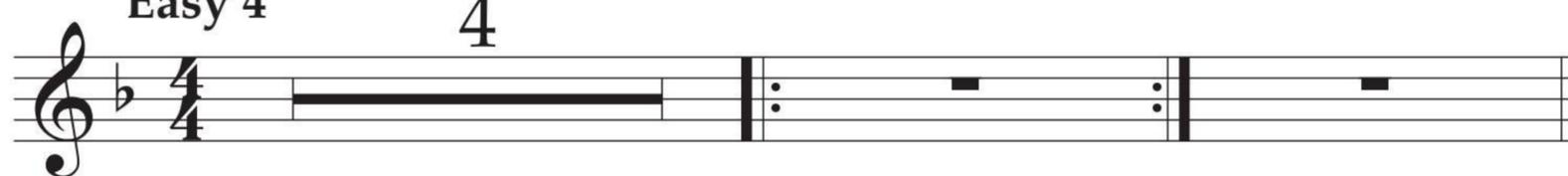
Jane Austen's *Pride and Prejudice*.

#20 – MR. DARCY AND ME begins.

MR. DARCY AND ME

(MS. WINX:) I was 15 when I met Mr. Darcy and immediately knew he would be the standard upon which I would judge all other men... and find them oh, so *woefully* inadequate.

Easy 4 4



7 (MS. WINX:)



When I dream of Mis - ter Dar-cy, Mis - ter Dar-cy ap-

10



pears. He's my guide through the coun-try-side, — as we

13



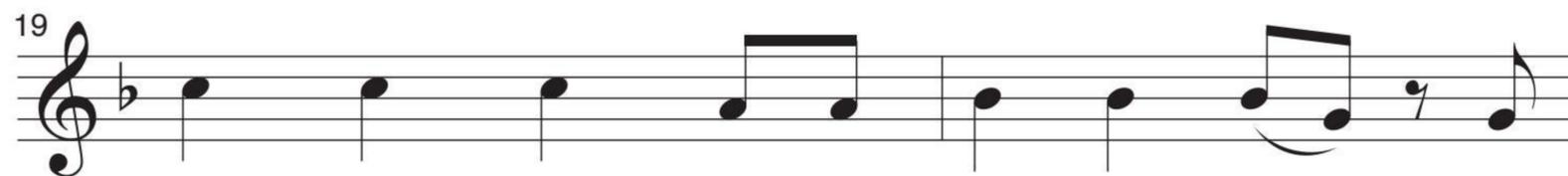
take a ride — through the mea-dow. When I dream of

16

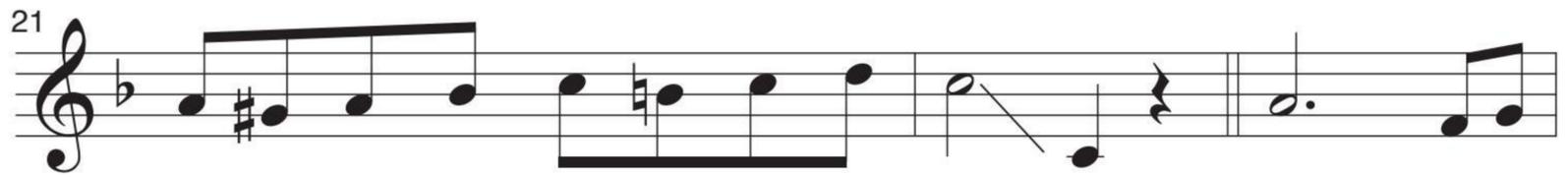


Mis - ter Dar - cy, Mis - ter Dar-cy is here.

19



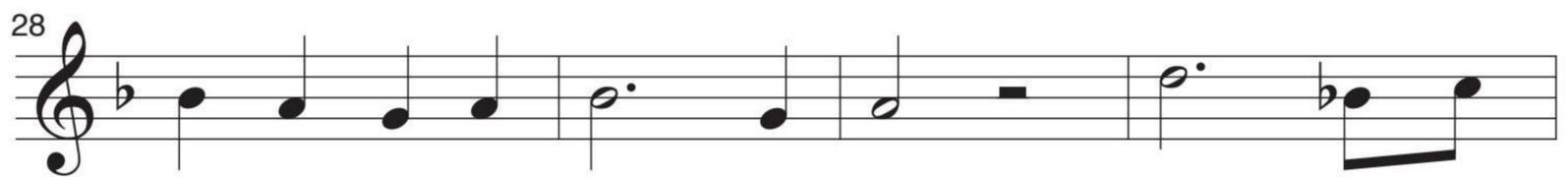
We hold hands and be - gin to dance. And



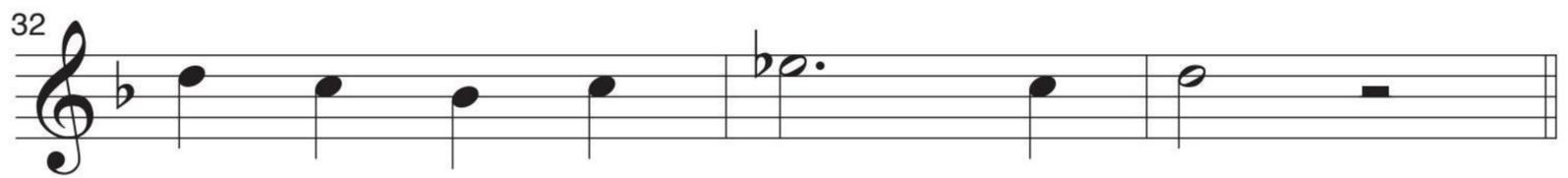
chat a-bout our plans to soon be wed! Oh! How I de-



sire that each Sep - tem - ber he would long for a



wo-man and re - mem - ber me. Then he would



whisk me off to Pem - ber - ly.

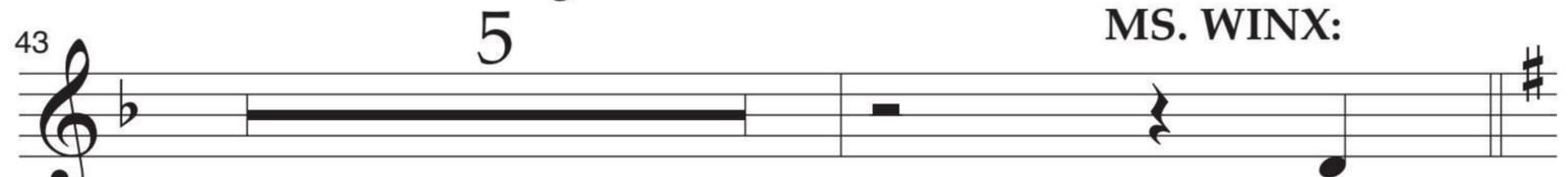
(MS. WINX's fantasy is manifested onstage. A dashing MR. DARCY enters, gesturing for her to join him in a passionate and serious tango-inspired dance.)

A little wacky

8



(MS. WINX's fantasy begins to spin out of control, and the dance becomes hysterically comedic. MR. DARCY exits, leaving MS. WINX alone.)



MS. WINX:

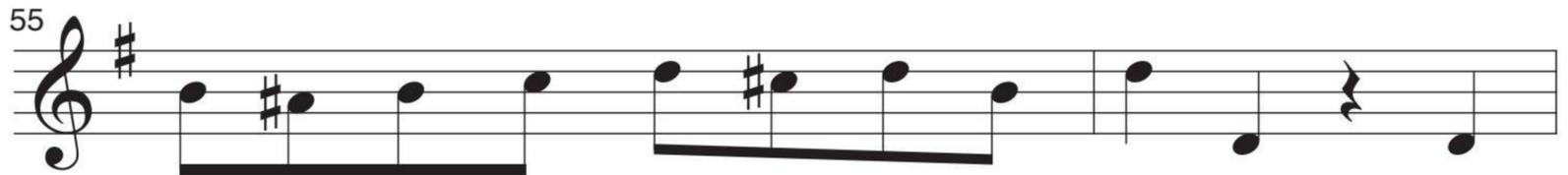
But



when I dream of Mis - ter Dar-cy, Mis - ter Dar-cy is-n't



real. I've spent years cry-ing point-less tears—



for a guy who's mere - ly just a shad - ow. So



you're bet-ter off cre - at - ing than

Rall.

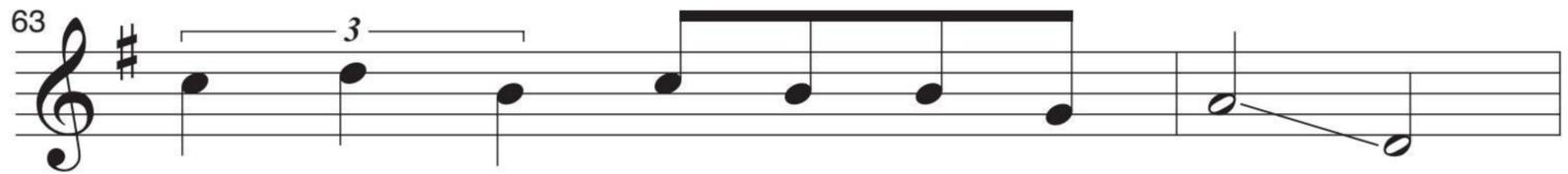


spend-ing your nights fic - tion dat - ing. Write

Colla voce



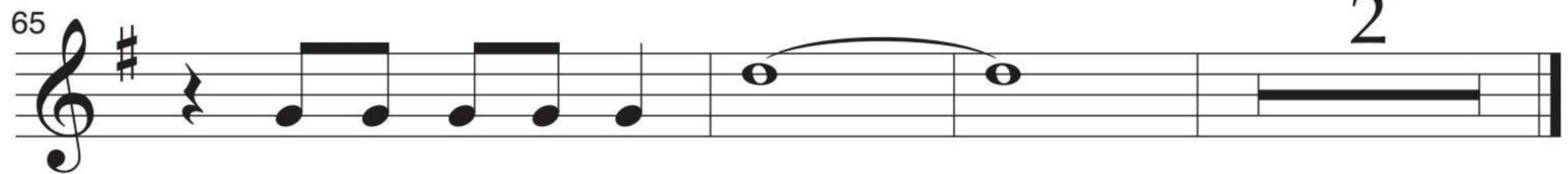
books 'stead of crack - in' 'em. Don't end up stack - in' 'em!



You can have more than Mis - ter Dar - cy.

A tempo

Accel.



Mis-ter Dar-cy and me! _____

MS. WINX, flushed with passion, fans herself with her copy of Pride and Prejudice.

(MS. WINX)

(to DELILAH)

Delilah. I really think you should consider joining creative writing club.

DELILAH

I'll think about it.

MS. WINX

Okay, good! Because Mr. Darcy is waiting for me in chapter 34. "In vain I have struggled. It will not do. My feelings will not be repressed."

(growls)

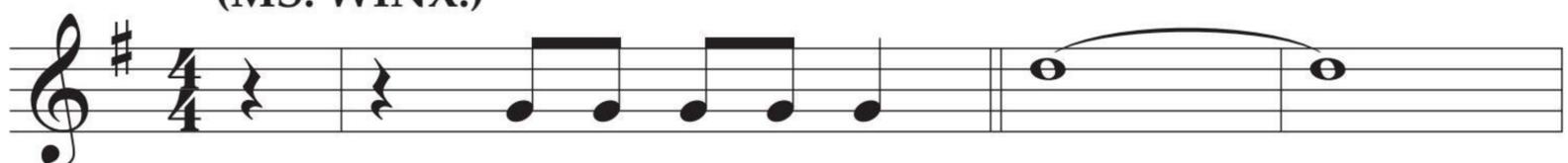
Grrr...

#21 – MR. DARCY TAG begins.

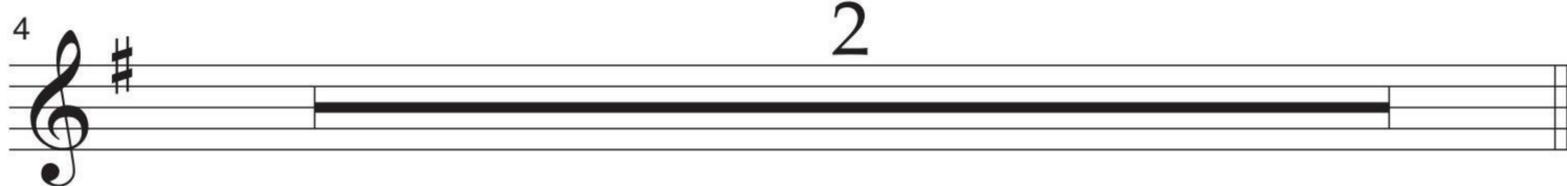
MR. DARCY TAG

Tempo di "Mr. Darcy"

(MS. WINX:)



Mis-ter Dar-cy and me! _____



MS. WINX exits. ALLIE, RYAN, MARTIN, and JANICE enter. JULES is stacking books on the opposite side of the room.

JANICE

(noticing Delilah's sweater)

Wait! That sweater Delilah is wearing—

ALLIE

Yeah?

JANICE

That's your Alexander McQueen!

ALLIE

Are you kidding me?

(to JANICE with a sly smile)

Janice, watch and learn.

(crossing to DELILAH; sweetly)

Delilah! I love your sweater. Where did you get it?

DELILAH

My mom.

ALLIE

Really? Because that's Alexander McQueen couture. One of a kind. So, where do we think your mom got it?

DELILAH

Goodwill?

ALLIE

(to JANICE)

Oh! I did a deep clean on my closet. Sent like six bags to Goodwill...

(to DELILAH)

I'm gonna need that back.

DELILAH

I'll wash it and—

ALLIE

You don't wash Alexander McQueen.

(puts her hand out expecting the sweater)

I'm waiting.

MARTIN shoots a video of DELILAH taking off the sweater with his phone.

DELILAH

(handing the sweater to ALLIE)

Here you go, Allie.

MARTIN shows the video to ALLIE.

ALLIE

Post it.

(to DELILAH)

On second thought, I never really liked it that much.

ALLIE drops the sweater on JULES' head and exits with JANICE and RYAN.

MARTIN

(to DELILAH)

Don't worry, Delilah. I tagged you.

MARTIN exits. JULES folds the sweater and hands it to DELILAH.

DELILAH

(awkwardly)

Can we start over? I'm Delilah McPhee, and I'm socially awkward.

JULES

(laughs)

Jules Quintero. The epitome of awesome. By the way, my pronouns are—

Before JULES can finish the sentence, DELILAH interrupts them awkwardly.

DELILAH

Oh, so you're, uh...

JULES

A Pisces?

(smiling)

That's what you were gonna say, right?

DELILAH

No, uh, I was...

(confessing)

I don't know what I was gonna say.

JULES

Let me put it this way. You know how some books are fiction... and others are non-fiction?

DELILAH

(going along with the metaphor)

You're... both?

JULES

I'm the whole library.

#22 – CELL PHONE DING *begins. Jules' phone dings.*

(JULES)

You might want to check this out.

JULES shows DELILAH their phone. We see the video MARTIN has posted: DELILAH removing her sweater, with a YES/NO poll: HOT OR NOT?

(reading the results on their phone)

Eight percent think you're hot.

(looking up at DELILAH)

When they did that to me, my numbers were way lower.

DELILAH

(watching the video)

How many people have seen this?

JULES

Only five...

(looks on their phone)

... hundred. And one.

DELILAH

What do I do?

JULES

(reading a DOVE wrapper, deadpan)

When people throw stones at you, pick them up and build something.

DELILAH

Where'd you get that?

JULES lifts up the DOVE chocolate wrapper.

JULES

Off my Dove wrapper.

(hands her the bag)

Here. Take the whole bag.

DELILAH

Why?

JULES

In case you need advice when I'm not around.

JULES exits.

#23 – TO DELILAH'S HOUSE *begins.*

SCENE 6: DELILAH'S RENTAL HOUSE

DELILAH

(narrating)

Sometimes there's one parent who just gets you. For me, that was my dad.

(calling Dad on her cell)

Pick up, Dad. Please pick up.

GRACE enters and overhears.

GRACE

Delilah!? Why are you calling your father?

DELILAH

Because I had a crappy day and you weren't here.

GRACE

What happened?

DELILAH

Guess who donated that Alexander McQueen sweater?

GRACE looks at DELILAH's face.

GRACE

Tell me it wasn't Allie McAndrews.

DELILAH nods yes.

DELILAH

It's not just Allie. It's... everything sucks! I miss... our old house...

GRACE

I miss sleeping in on weekends.

DELILAH

Mani-pedis.

GRACE

Eating takeout.

DELILAH

Dad.

GRACE

(hurt and angry)
Really? Why does he get a free pass?

DELILAH

Because at least when he was here, he was here.

GRACE

What does that mean?

DELILAH

Nothing. I'm trying to have a conversation. You know, like mothers and daughters do.

GRACE

Those mothers have more time—

DELILAH

Those mothers make time.

#24 – THOSE MOTHERS MAKE TIME *begins.*

DELILAH storms out.

SCENE 7: CHEMISTRY CLASS

ALLIE, RYAN, MARTIN, and JANICE huddle. JULES sits alone. DELILAH is standing apart, wearing her backpack and carrying the fairy-tale book in her hand.

MRS. BROWN, the chemistry teacher, steps forward.

MRS. BROWN

Students, today's lab test will determine who'll be taking AP Physics next year, and who is going to "Science Is Fun." Jules, who's your partner?

The other STUDENTS pair up.

JULES

Don't have one.

MRS. BROWN

Ah, Delilah! You can work with—

DELILAH

Jules? I'd be happy to.

DELILAH joins JULES, placing the fairy-tale book on the table.

INTERCOM (V.O.)

Mrs. Brown, please come to the principal's office.

MRS. BROWN

Uh-oh! All right, young people, eye wash station's over there, try not to set yourselves on fire.

MRS. BROWN exits as ALLIE and MINIONS whisper conspiratorially, then turn, laser-focused, on DELILAH, who is already working on the lab.

RYAN

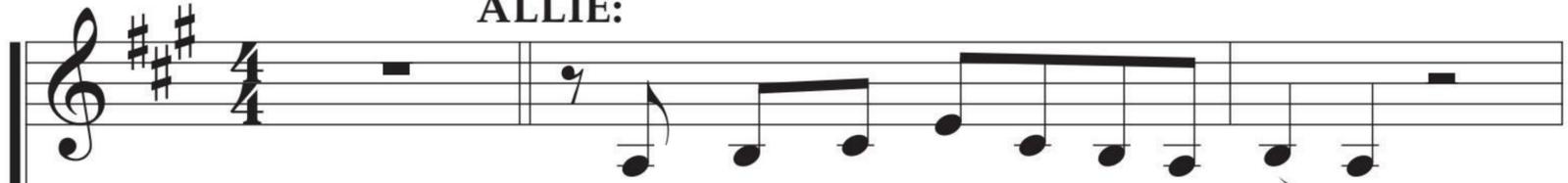
(flashing a thumbs up)

All clear.

#25 – CRAZY CHEMISTRY begins.

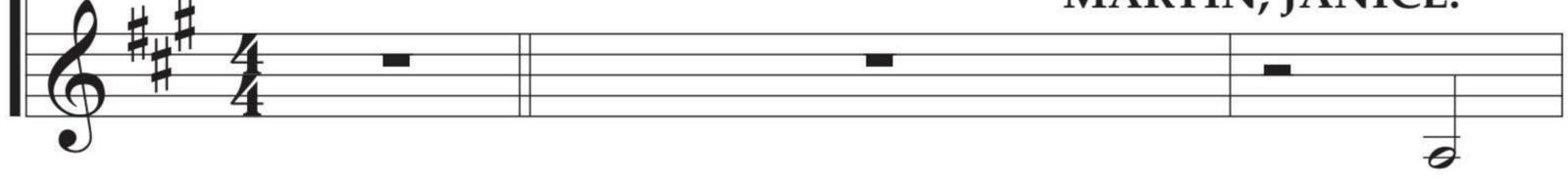
CRAZY CHEMISTRY

ALLIE:



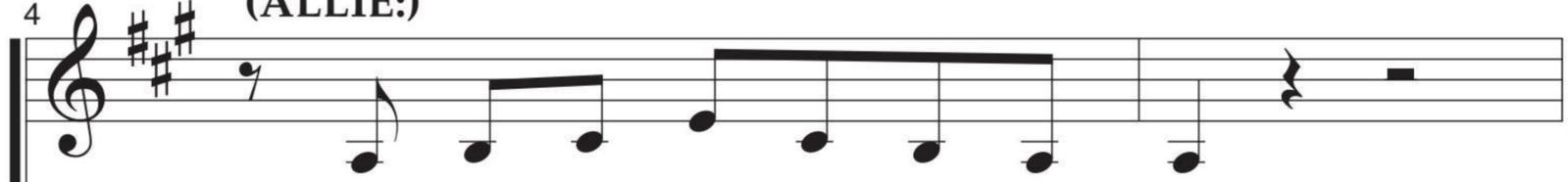
The teach-er's left us all a - lone

MARTIN, JANICE:



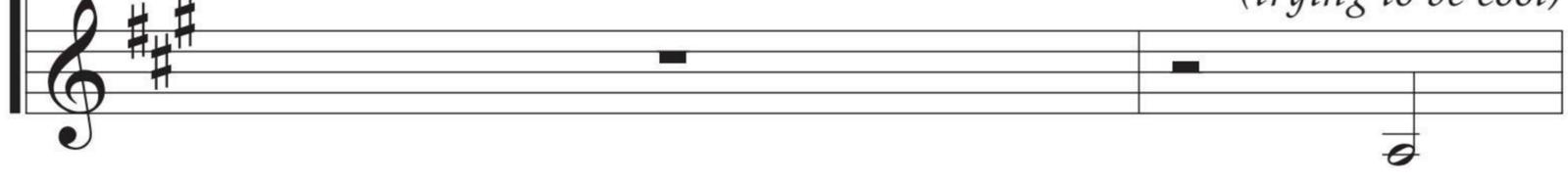
Mmm

4 **(ALLIE:)**



And I've got tes - ting of my own

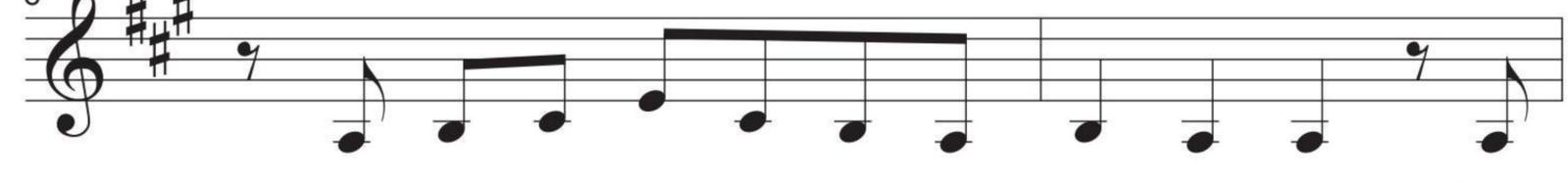
RYAN:
(trying to be cool)



Hey...

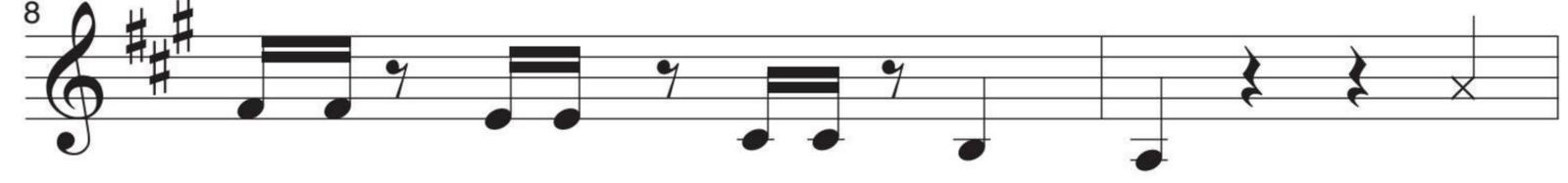
6 **(ALLIE:)**

(ALLIE ignores him and zeroes in on DELILAH. JULES watches, wary.)



I'm gon - na pose a new hy - po - the - sis That

8



I don't think you've ev - er been kissed But,

10

(ALLIE:)

I'm sure that some-one's got you yearn - in'

RYAN:

Yah!

(RYAN moves to respond; ALLIE stops him with a gesture, shutting him down.)

12

They real - ly get your bun - sen burn - in'

RYAN:

(Yuh!)

14

(ALLIE:)

So c'-mon light that light let the spark ig -

(JULES exits to find MRS. BROWN.)

16

nite Prob - 'ly shoul-da warned ya!

18

See how ea - sy it is to find

(ALLIE:) STUDENTS:

20
love _____ It's all _____ a - bout the chem - is - try

(ALLIE:)

22
Things heat up when you mix _____ the right _____

(ALLIE:) STUDENTS:

24
stuff _____ that's _____ some cra - zy chem - is - try

(ALLIE:)

26
True at - trac - tion will cause a

STUDENTS:

True at - trac - tion

28

big re - ac - tion and then be -

Big re - ac - tion

(ALLIE:)

30

fore ya know it it - 'll hit you hard__

32

ALLIE:

And babe, that's cra - zy chem - is - try

STUDENTS:

Hit you hard__ that's cra - zy chem - is - try

DELILAH: Allie, can we just get back to the test?
MARTIN: (*holding up the fairy tale*) Look what I found!
DELILAH: Give it back!
ALLIE: Delilah, we're just *testing* to see who you have chemistry with.
 (*ALLIE opens the book to page 43, revealing PRINCE OLIVER climbing the tower.*)
 Ooo, Delilah, he's a *snack*. Too bad he's not real.

DELILAH: Allie, give it back!

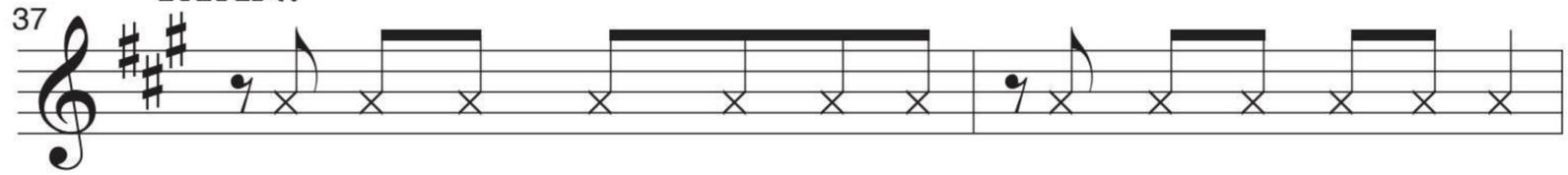
34

4x

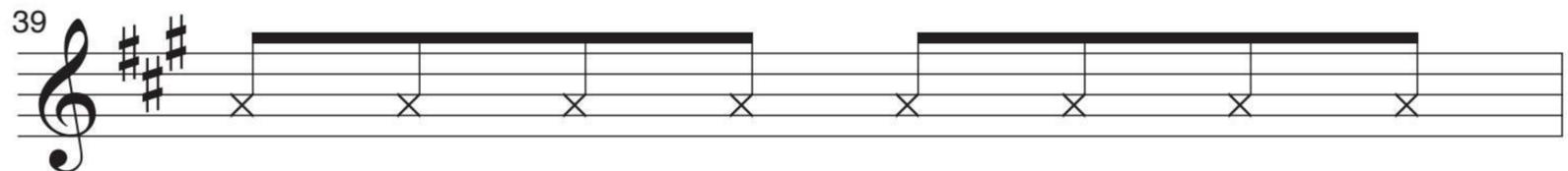
2

Rap

RYAN:



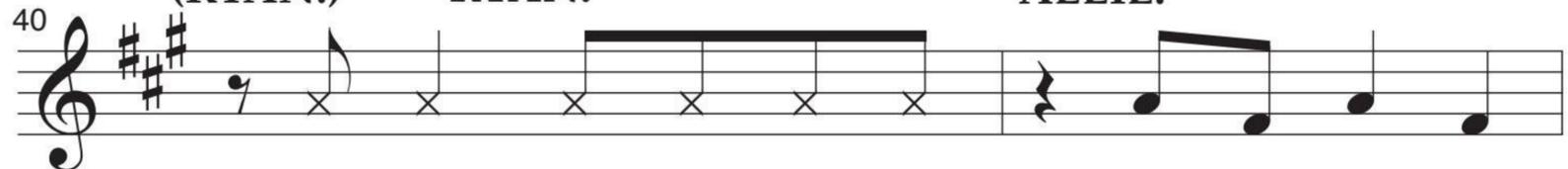
Be-fore you moved here her life was laid out per-fec-tly



then you came a - long and you broke

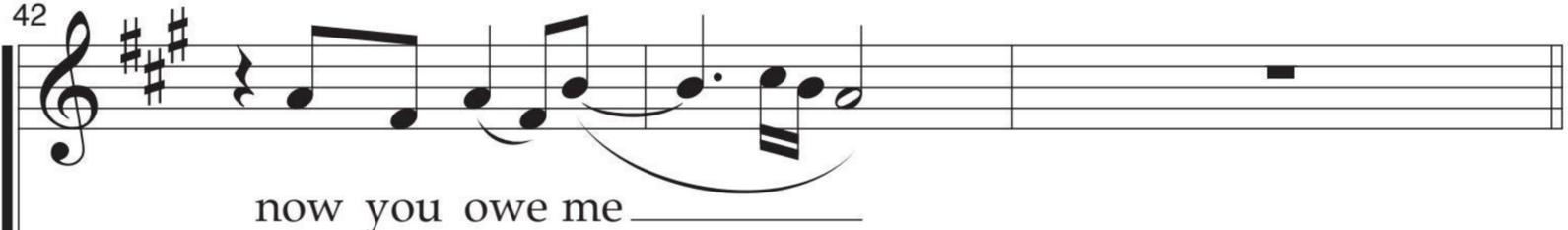
(ALLIE tosses the book to RYAN.) (RYAN tosses the book to ALLIE.)

(RYAN:) ALLIE, JANICE, RYAN: ALLIE:



her knee You broke her knee Now you owe me

(ALLIE:)



now you owe me _____

JANICE, MARTIN, RYAN:



Ooo that's cra-zy chem-is-try

45 **ALL:**

Looks like some - one's al - read - y found

47

love Got your-self that chem - is - try

49 **ALLIE:**

Too bad, babe, but you'll be bet - ter

51

off end - ing this de - pen - den - cy

53 **(ALLIE:)**

How heart - break - ing But, this is

STUDENTS:

How heart - break - ing

55

mine for ___ tak - ing and then re -
mine for ___ tak - ing

57

al - i - ty is gon-na hit you hard_
And then re - al - i - ty is gon-na

60

hit you hard_ hit you hard_ hit you hard_
hit you hard_ hit you hard_ hit you hard_

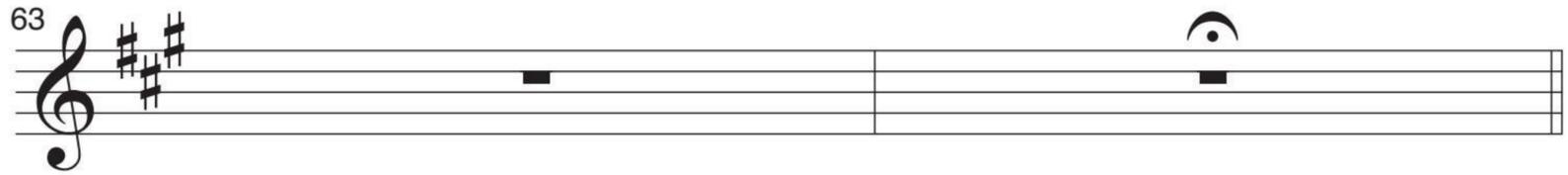
(DELILAH grabs the book – it’s a tug-of-war between her and ALLIE. DELILAH loses her grip, and the book smacks ALLIE in the face just as JULES and MRS. BROWN enter.)

ALLIE: OW!!

MRS. BROWN: Delilah McPhee! Did you just hit Allie McAndrews? AGAIN!

DELILAH: It was an accident!

MRS. BROWN: Principal Hess's office, NOW!



Ooo kicked out of chem-is-try.

#26 – AFTER CHEMISTRY begins.

SCENE 8: FAIRY TALE

#27 – BUTTERFLIES begins.

BUTTERFLIES

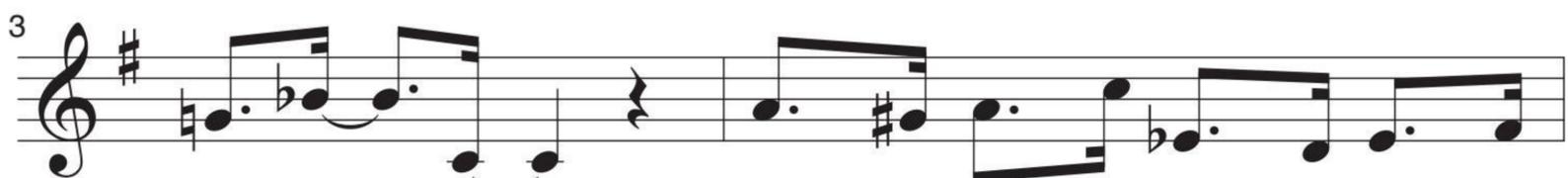
Playfully Sherman
Brothers–esque

(RAPSKULLIO is painting on his magic
canvas. FRUMP is dozing on the floor.)

RAPSKULLIO:



Hap - py lit - tle flap - py lit - tle



but - ter - flies. — Sweet and just as dain - ty as can

(RAPSKULLIO taps the canvas,
nothing. Then again nothing.)
(RAPSKULLIO:) Francine!

(Suddenly, FRANCINE
flits away.)

19 2 FRANCINE:

Dee

RAPSKULLIO: Yay!

22

dee dee dee dee dee dee dee Dee!

FRUMP

Treat! Treat! Treat!

FRUMP exits chasing FRANCINE. PRINCE OLIVER enters, with urgency.

PRINCE OLIVER

Rapskullio—

RAPSKULLIO

Oliver! I'm so glad you're here! Let's have a little tea party! We can put on fancy boy pants and share our feelings. I'll go first.

(with great emotion)

Today I saw a sunrise, and I wept. Now you go—

PRINCE OLIVER

(frustrated and angry)

I can't share feelings right now. Rapskullio, can you paint anything onto your magic canvas?

RAPSKULLIO

I suppose.

PRINCE OLIVER

And will whatever you paint appear like the butterflies do?

RAPSKULLIO

I don't see why not.

PRINCE OLIVER

I need you to paint something for me.

RAPSKULLIO

What do you have in mind?

PRINCE OLIVER

A girl. With eyes the color of honey.

RAPSKULLIO

(intrigued)

Ohhhh...

#28 – TO THE ROOF *begins.*

SCENE 9: THE ROOF OUTSIDE DELILAH'S BEDROOM

DELILAH is revealed on the roof.

DELILAH

(narrating)

While I was waiting for my mom to get home and lose it because I was suspended, I climbed out onto the roof to get some air.

She opens the fairy-tale book to page 43. PRINCE OLIVER enters.

PRINCE OLIVER

Delilah! Good news! I asked Rapskullio to—

DELILAH

Ollie, I got suspended from school.

PRINCE OLIVER

It'll be okay. We'll fix it, together.

DELILAH

How?

#29 – A WHOLE NEW STORY *begins.*

A WHOLE NEW STORY

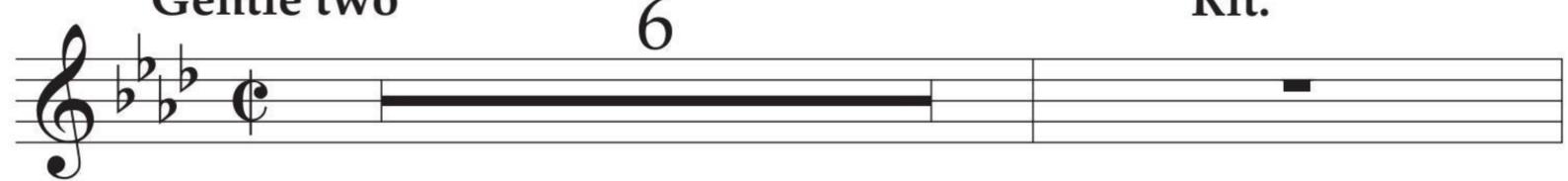
(DELILAH:) You live in a book. I'm stuck in the real world.

OLIVER: Yes, but—

DELILAH: Ollie, I can't do this.

OLIVER: Delilah. Please don't shut me out—

Gentle two 6 Rit.



8 **DELILAH:**



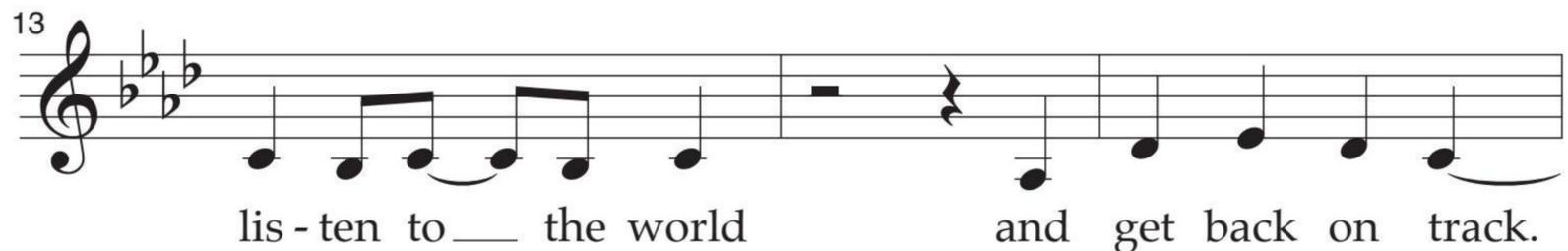
If I could change my stor - y, I'd

11



start it o - ver here and — now. I'd

13



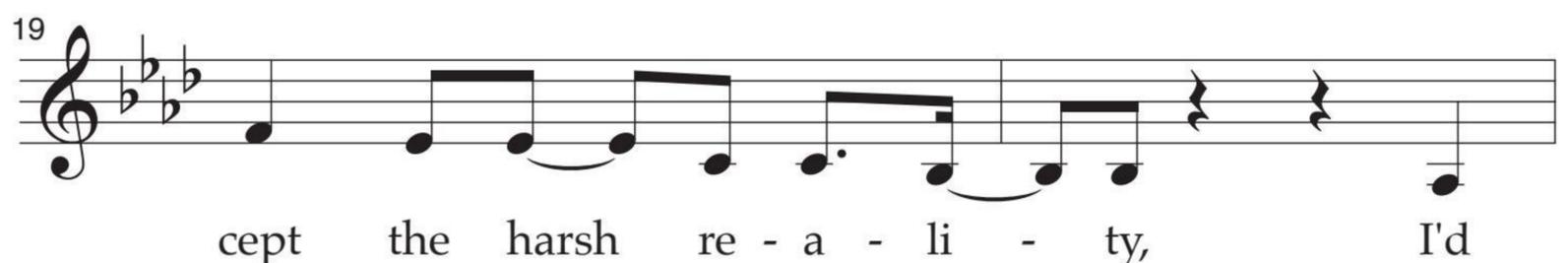
lis - ten to — the world and get back on track.

16



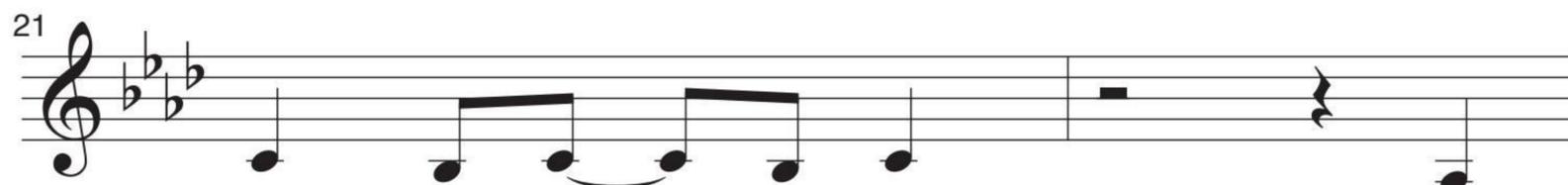
— I'd ditch the make - be - lieve And ac -

19



cept the harsh re - a - li - ty, I'd

21



stay in - side — the lines, and

23



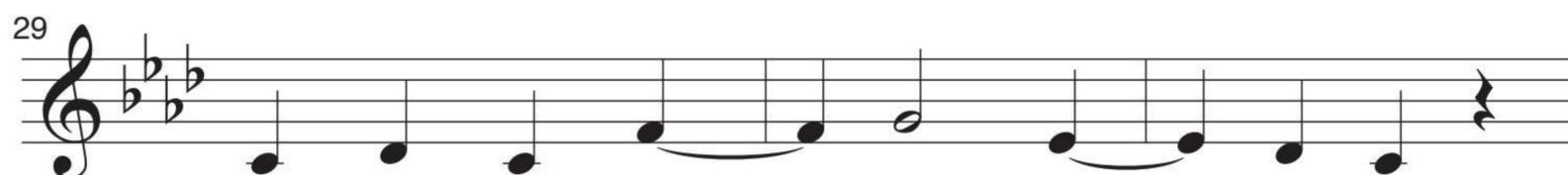
ne - ver look back. — No one would care.

26



— No one would know. —

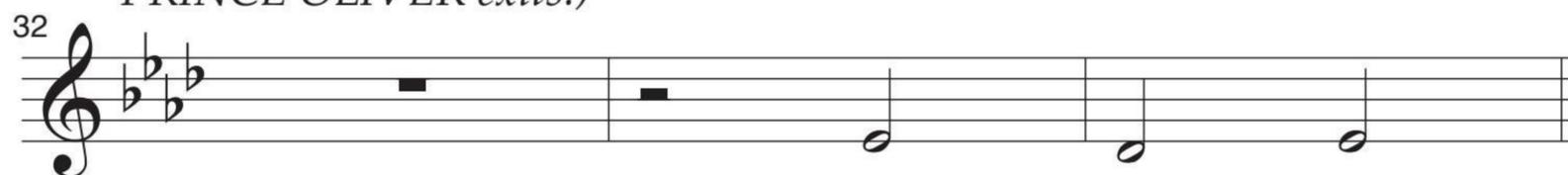
29



No one would see — me let — him go.

*(DELILAH closes the book;
PRINCE OLIVER exits.)*

32



It'd be a

Slightly Slower

35



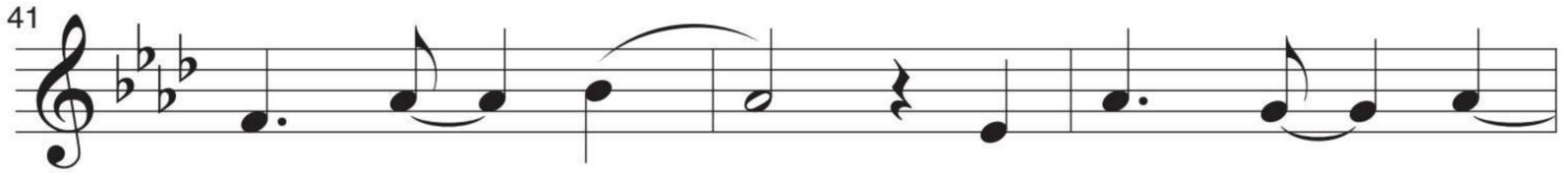
whole new sto - ry in black and — white.

38

Musical notation for measure 38, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter rest, a quarter note A4, a dotted quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note F5.

— I'd change my— mind— and see that

41

Musical notation for measure 41, continuing the melody from measure 38. It features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note F5.

they were— right.— A whole new— sto -

44

Musical notation for measure 44, continuing the melody. It features a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note F5.

- ry there's no mag - ic— spell.— So I'd

47

Accel.

Musical notation for measure 47, marked 'Accel.'. It features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note F5. The key signature changes to three sharps (F#, C#, G#) at the end of the measure.

leave him be - hind as well. Or

A tempo

51

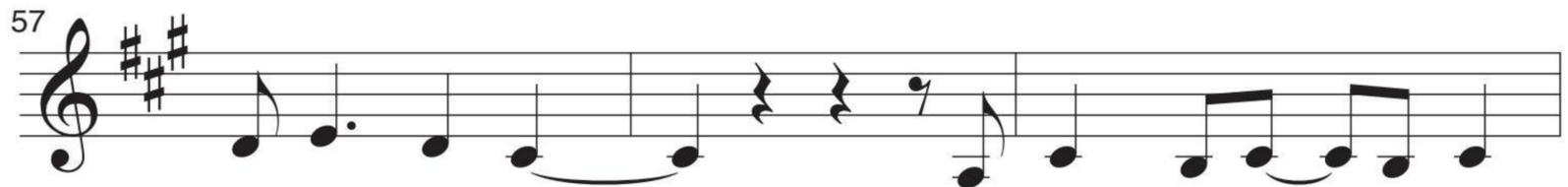
Musical notation for measure 51, marked 'A tempo'. It features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note F5. The key signature remains three sharps.

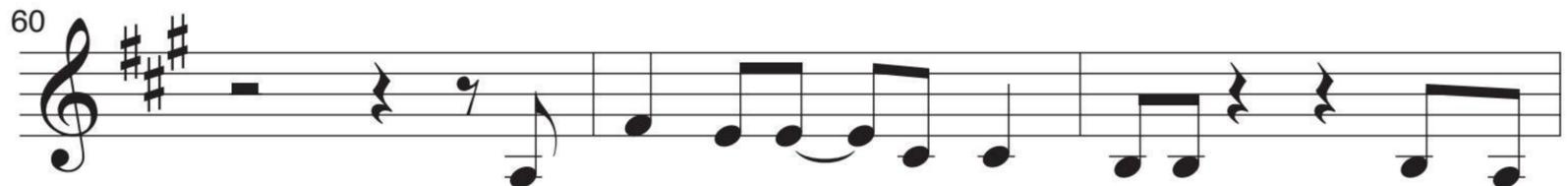
what if I— es-cape— with noth-ing but this fai-ry

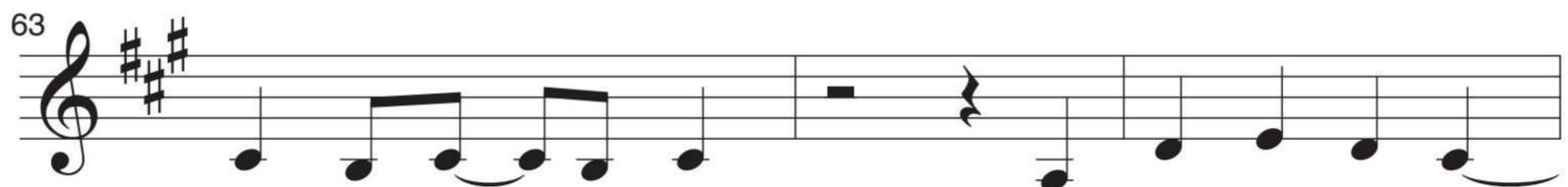
54

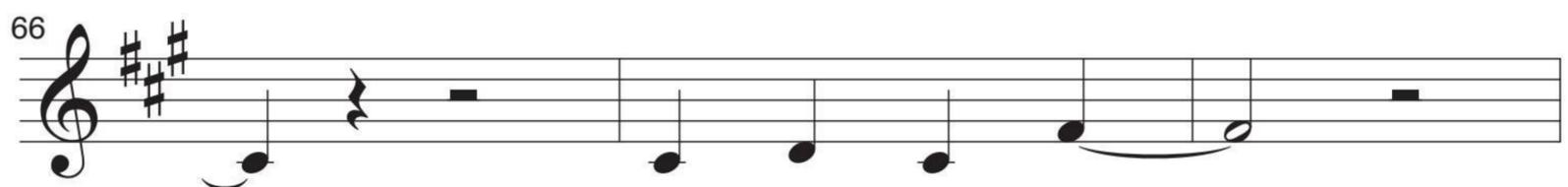
Musical notation for measure 54, continuing the melody. It features a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note F5.

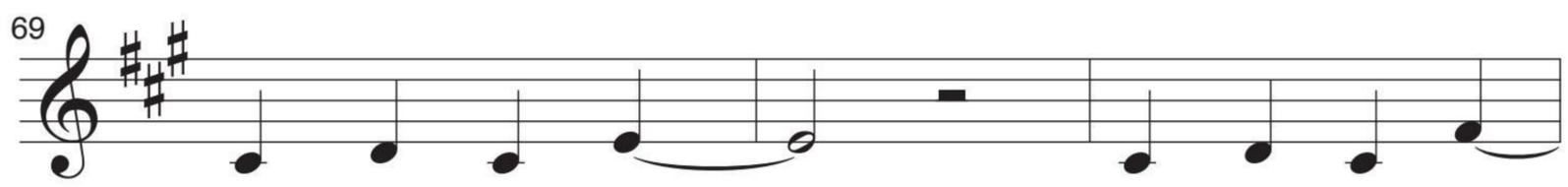
— tale. And find a place to hide... some-where

57  bet-ter than here.____ I would-n't be__ a-lone.

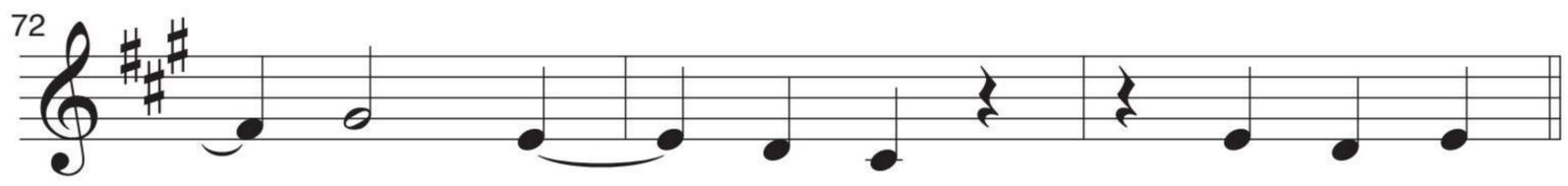
60  He'd on - ly be__ a page a-way. And I'd

63  al - ways feel__ at home, as long as he's near.

66  _____ Some - one to care._____

69  Some - one to know._____ Some-one to ne -

Accel.

72  - ver let_____ me go. It'd be a

75 
whole new sto - ry ___ with all I ___ need.

78 
___ I'd build my ___ world ___ a - round the

81 
words I ___ read. ___ A whole new sto -

84 
- ry he'd know how I ___ feel, ___ Still

87 
noth - ing could make him real.

(DELILAH:)

91

I can change — my stor - y, so I'll

ENSEMBLE:

Ha Ha

93

start it o - ver here and — now. I'll

Ha Ha

95

lis - ten to — my heart, and

Ha Ha

97

stay right on track. — I'll

Ooh —

99

take the make - be - lieve

in -

Ha

Ha

101

stead of my re-al - i-ty.

I'll slip be-tween the lines

Ha

Ha

Ha

Accel.

104

And ne - ver

look

back.

Ha

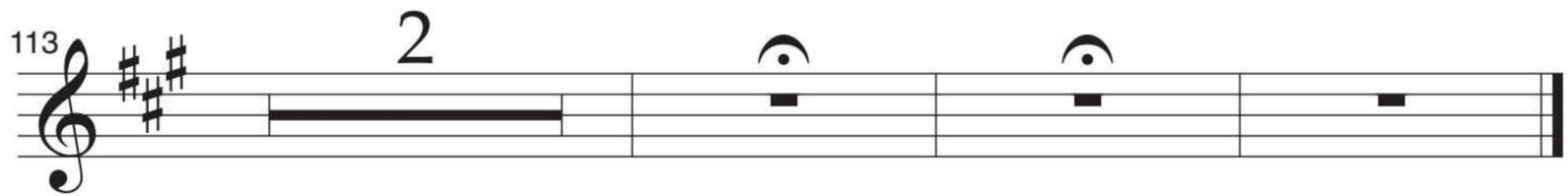
Ha

Ha

108

Ah

(DELILAH falls like Alice in Wonderland,
landing in the book on page 59.)



PRINCE OLIVER

Delilah!?

DELILAH

Ollie?

PRINCESS SERAPHIMA

Um..? Who's she? Seriously, you guys. WHO. EVEN. IS. SHE?

PRINCE OLIVER

Seraphima, um... this is...

FRUMP

(stage whisper to PRINCE OLIVER)

Cousin.

PRINCE OLIVER

This is my cousin.

PRINCESS SERAPHIMA

(relieved)

Ohhhhh!!! Your cousin!

(to DELILAH)

You and I are gonna be the best of friends.

#30 – BEST DAY EVER *begins.*

BEST DAY EVER

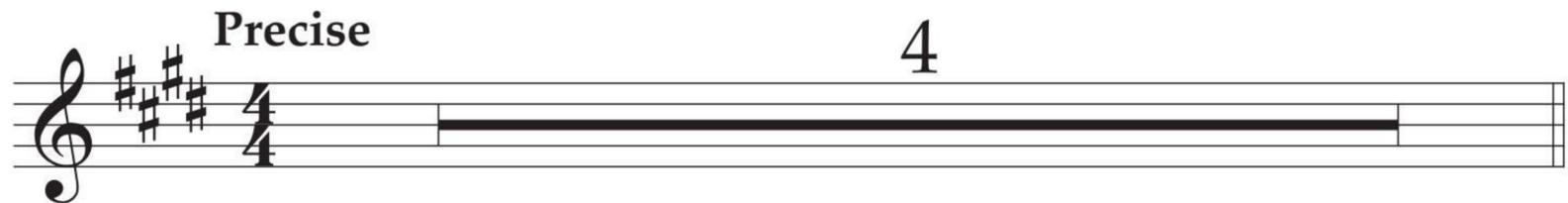
(OLIVER crosses DELILAH away from PRINCESS SERAPHIMA.)

OLIVER: I can't believe you're here.

DELILAH: (suddenly recoiling) Wait, Ollie... am I dead?

RAPSKULLIO: You are *very* much alive. And a most welcomed surprise, indeed!

Precise 4



5 ALL:



We have ne - ver hos - ted a strang - er,

6



I'll ad - mit it's quite a game chang - er.

7



So you see, it's ve - ry ex - cit - ing,

8



We will be our ut - most in - vi - ting.

9

SOLO 2:

We're de-light-ed to

SOLO 1:

Yes, my — dear,

10

(SOLO 2:)

show you what — the King - dom is made of.

11

SOLO 4:

And we have to make sure that it's grand.

SOLO 3:

Now you're here.

ALL:

Ohh. —

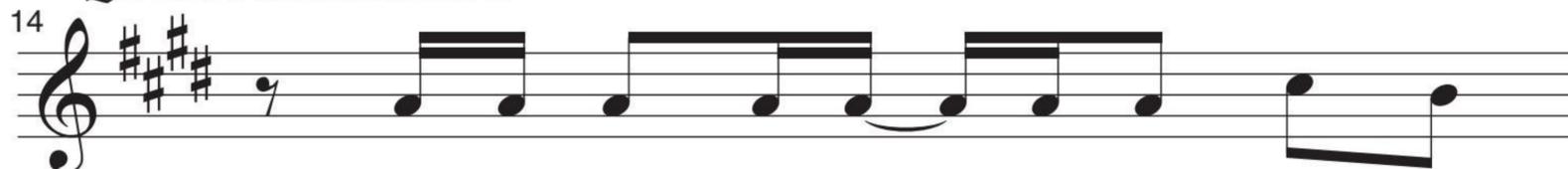
(Two PIXIES deliver a large canvas. DELILAH stands behind it as RAPSKULLIO paints a gown.)

RAPSKULLIO:

13

I will paint a gown so ex - quis - ite!

QUEEN MAUREEN:



You will look di - vine__ for your vis - it!

RAPSKULLIO:

(in a French accent)



Cette cou - leur will flaunt your com - ple - xion!

QUEEN MAUREEN: May I say your hair is perfection?!

(QUEEN MAUREEN:)



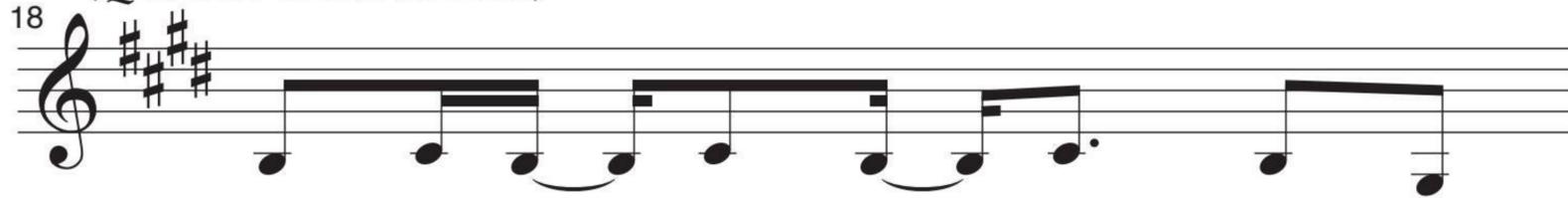
Oh my O - li - ver,

ALL:



Some - one__ new

(QUEEN MAUREEN:)



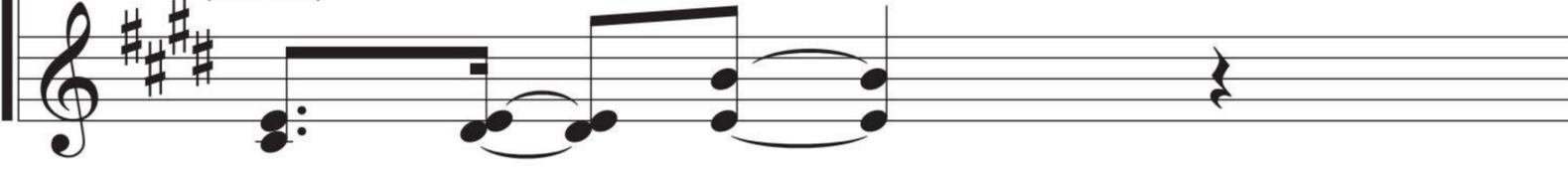
Look at this__ en - chant - ing__ beau - ty,

(QUEEN MAUREEN:)



much to__ do and we pro - mise you

(ALL:)



Much to__ do__

(The two PIXIES remove the canvas, revealing DELILAH now wearing a gown worthy of a princess.)

20

DELILAH:

The best day ev-er, — Well I've

(QUEEN MAUREEN:)

OLIVER:

this day will be.

The best day ev-er, —

(ALL:)

Ohh.

The best day ev-er, —

(DELILAH:)

22

nev-er got - ten to do — this be - fore! — But

(DELILAH reveals her bare feet.)

(DELILAH:)

**QUEEN
MAUREEN:**

23

look at — these! — There's a re - me - dy!

RAPSKULLIO:

There's a re - me - dy!

(The LADY-IN-WAITING offers DELILAH slippers.)

(QUEEN MAUREEN:)

24

Slip - pers, — please!

ALL:

She's a re - ver - ie

PART 1:

DELILAH:

25

Best day — Woah-oh Oh - Oh — It's the

PART 2:

Best day — Woah-oh Oh - Oh —

(DELILAH:)

26

best day ev - er ev - er ev - er. —

SERAPHIMA:

(sarcastic, jealous of DELILAH getting all the attention)

(PART 1:)

27

Best day — Woah-oh Oh - Oh — It's the

(PART 2:)

Best day — Woah-oh Oh - Oh —

28

best day ev - er ev - er ev - er.

OLIVER:

(taking DELILAH's hand)

29

You will love the view from the tow - er.

FRUMP:

(taking DELILAH from PRINCE OLIVER)

30

I will take you up — to your bow - er.

RAPSKULLIO:

31

Show you where the jew - els are hid - den.

TROLL:

32

NO! You know the west wing's FOR - BID - DEN!

OLIVER: (*grabbing
DELILAH's hand again*)

33

Fol - low ___ me! This is one of my

34

fav - 'rite spots for thought and re - flec - tion.

DELILAH:

35

The

OLIVER:

There are so man-y ways we ___ can spend The

ALL:

Wait and ___ see!

Ohh. ___ The

(DELILAH:)
 37

 best day ev - er, _____ Well I've

(OLIVER:)

 best day ev - er, _____

(ALL:)

 best day ev - er, _____

(DELILAH:)
 38

 nev - er got - ten to do _____ this be - fore! _____

**DELILAH,
 PART 1:**
 39

 See the _____ sights! _____

**OLIVER,
 PART 2:**

 On the prom - e - nade.

QUEEN
MAUREEN:

40

Musical notation for Queen Maureen's part, measures 40-41. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody consists of quarter notes and eighth notes, with some notes beamed together. There are 'x' marks above the notes in measures 40 and 41, indicating specific performance techniques.

Rows of ___ knights! Dar-ling, OH MY GOD.

Rows of ___ knights!

DELILAH,
PART 1:

41

Musical notation for Delilah Part 1, measures 41-42. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody consists of quarter notes and eighth notes, with some notes beamed together.

Best day ___ Woah-oh Oh - Oh ___

(OLIVER,
PART 2:)

Musical notation for Oliver Part 2, measures 41-42. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody consists of quarter notes and eighth notes, with some notes beamed together.

Best day ___ Woah-oh Oh - Oh ___

42

Musical notation for Delilah Part 2, measures 42-43. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody consists of quarter notes and eighth notes, with some notes beamed together.

best day Ev - er ev - er ev - er.

Musical notation for Oliver Part 3, measures 42-43. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody consists of quarter notes and eighth notes, with some notes beamed together.

best day Ev - er ev - er ev - er.

OLIVER: Care to dance?
 DELILAH: I told you, I don't dance.
 OLIVER: But princesses are required to dance.
 DELILAH: You know I'm not a princess.
 OLIVER: *Yet.*

43

DELILAH:
It's the

OLIVER:
It's the

ENSEMBLE:
It's the

(The FAIRY-TALE CHARACTERS scramble to prepare a coronation, which is led by a scepter-wielding QUEEN MAUREEN.)

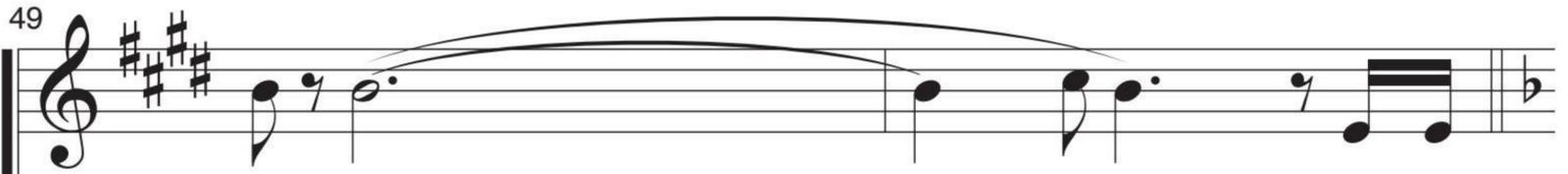
47

best day _____ It's the

best day _____ It's the best day ev - er. It's the

best day _____ It's the best day ev - er. It's the

49



best day _____ It's the

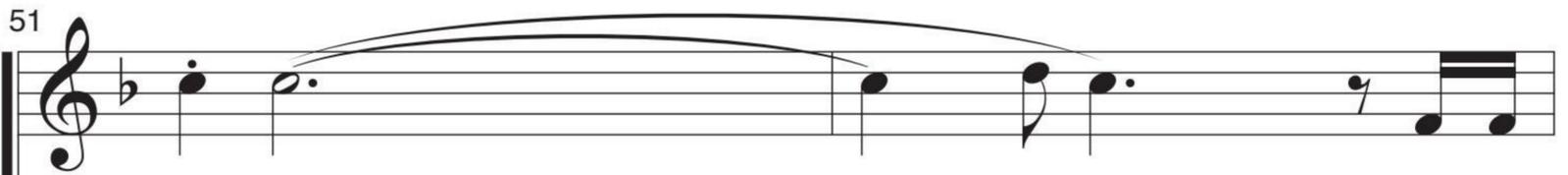


best day _____ It's the best day ev - er. It's the

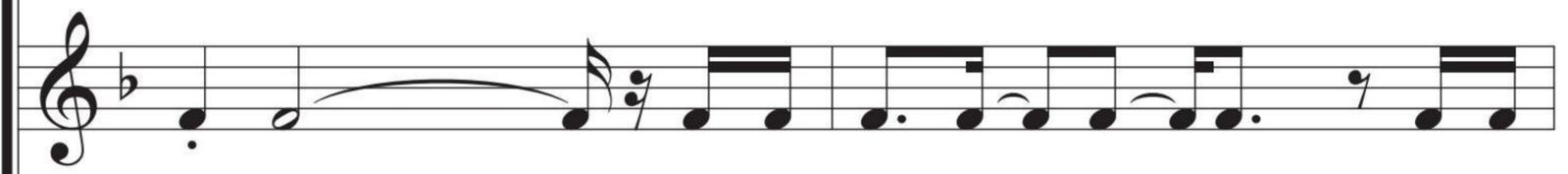


best day _____ It's the best day ev - er. It's the

51



best day _____ It's the



best day _____ It's the best day ev - er. It's the



best day _____ It's the best day ev - er. It's the

(PRINCE OLIVER presents DELILAH to QUEEN MAUREEN for coronation. DELILAH is made a princess much to the chagrin of PRINCESS SERAPHIMA.)

53

best day _____ It's the

best day _____ It's the best day ev - er.

best day _____ It's the best day ev - er.

(DELILAH:)

55

best day ev-er, — 'Cause I've ne-ver got - ten to do — this be-fore.

(OLIVER:)

best day ev-er, —

(DELILAH:) Ollie, could we have a moment alone?
 OLIVER: Your wish is my command. (to all FAIRY-TALE CHARACTERS) Go. GO! GO!!!

(The FAIRY-TALE CHARACTERS exit, leaving DELILAH and OLIVER alone.)

57

**DELILAH,
OLIVER:**

62

Best day, _____ Woah Oh _____ Oh _____ It's the

63

best day ev - er ev - er ev - er. _____ It's the

**(DELILAH,
OLIVER:)**

64

best day, _____ Woah Oh _____ Oh _____

OLIVER:

It's the

*(PRINCE OLIVER and
DELILAH inch closer together.)*

*(PRINCE OLIVER and DELILAH
are face to face, about to kiss...)*

Colla voce

DELILAH:

65

Ev - er Ev - er. _____

(opt. 8va)

best day Ev - er Ev - er. _____

(PRINCE OLIVER)

(kneeling)

Delilah McPhee, will you—

A bone is tossed onto the stage. FRUMP stomps on, annoyed.

FRUMP

(to PRINCESS SERAPHIMA, offstage)

For goodness' sake, Seraphima! If you just want me to bring it back to you, why do you keep throwing it?

PRINCESS SERAPHIMA enters.

PRINCESS SERAPHIMA

Cuz you're a good doggy, Frumpy.

FRUMP

I'm not a dog, Seraphima.

PRINCE OLIVER

Delilah McPhee, will you marry me?

DELILAH, PRINCESS SERAPHIMA

What?!

PRINCESS SERAPHIMA

(disgusted)

She's your... cousin!!!!

PRINCESS SERAPHIMA dashes off, crying.

FRUMP

Sera, wait!

FRUMP chases after her.

PRINCE OLIVER

So, is that a yes?

DELILAH

I... Um...

Before DELILAH can answer, ONDINE interrupts from offstage.

ONDINE

(offstage)

Girl! What, what, *what* are you doing?

#31 – DO IT FOR YOU begins.

15 **KYRIE:**

What-cha haf-ta see in your-self ___ is you have a pur-pose.

17 **(KYRIE:)**

And you got-ta make your-self heard. ___ Ah ooh. ___

Ah ooh. ___

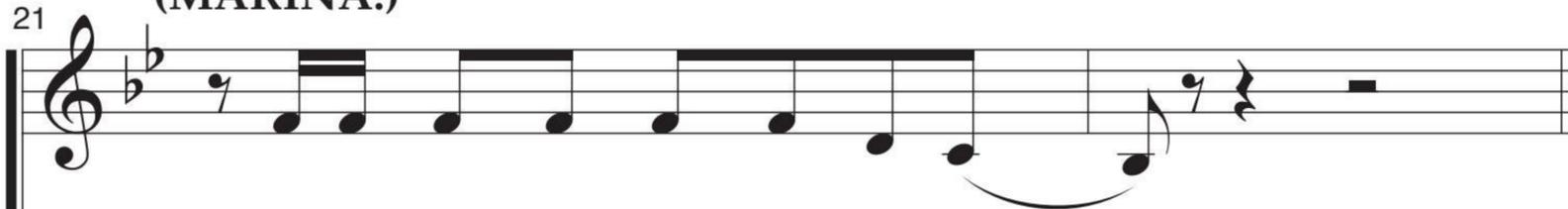
19 **MARINA:**

C'-mon if there's some - thin' you want, ___

20

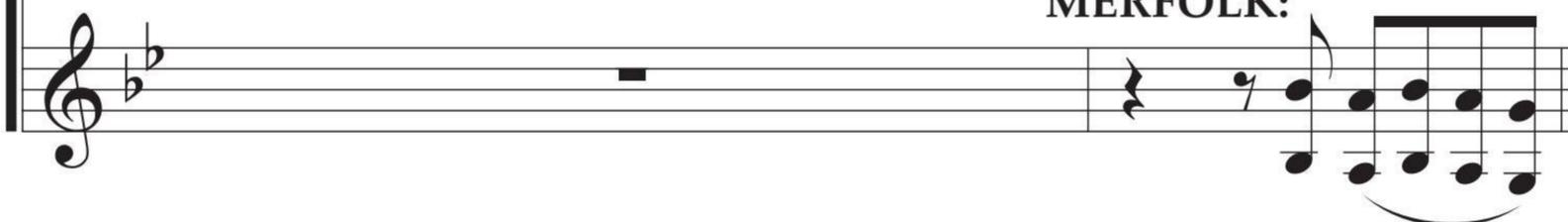
— girl, reach out and take it.

21 (MARINA:)



If ya want my help, say the word. —

MERFOLK:



ah ooh. —

ONDINE,
KYRIE,
MARINA:



You-hoo You can take it from me, Hey. You can take it from

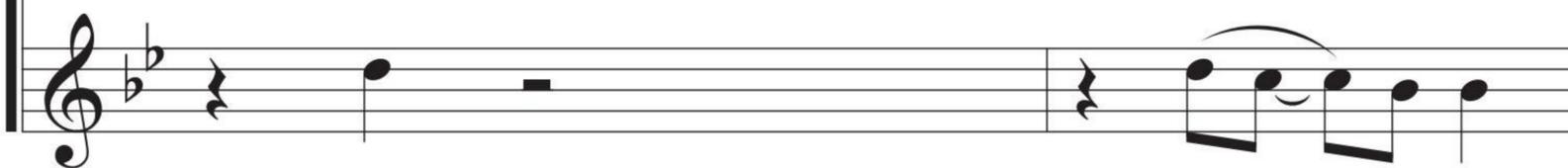


Hoo.

Hey.



her, her. You can take it from us. All — of us!



her.

All — of us!

27



You-hoo need to lis - ten to me, Lis-ten up. Lis-ten up. What-

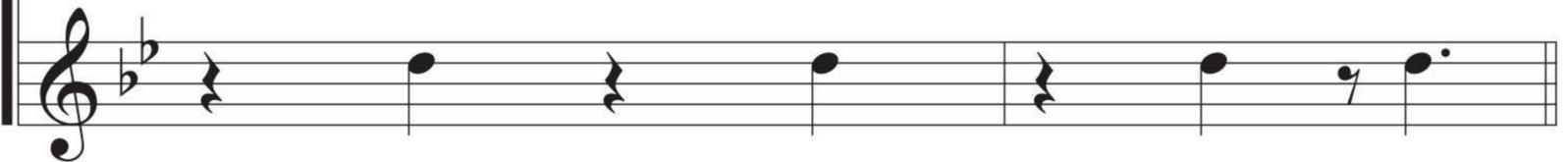


Hoo.

29



ev-a, What-ev-a, What - ev-a you do,

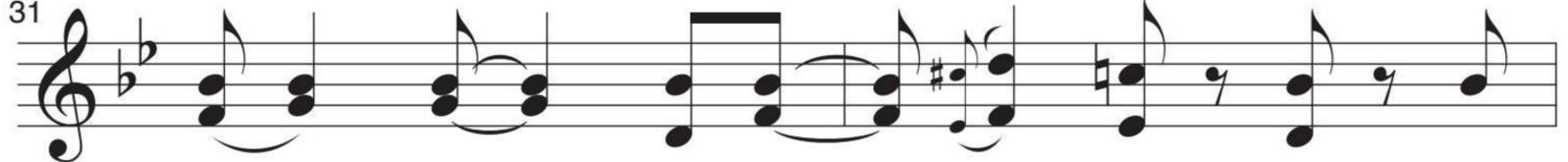


Hoo. Hoo. Hoo. Do.

ALL:

ONDINE:

31



Do__ it___ for you - hoo - ooh hoo You

33

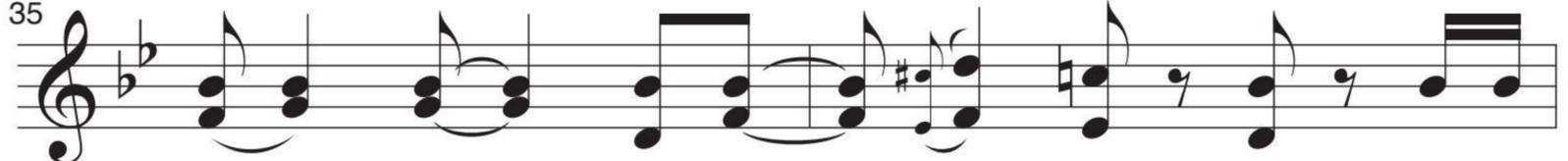


got - ta make a choice. Don't let 'em do__ it for__ you.

ALL:

ONDINE:

35

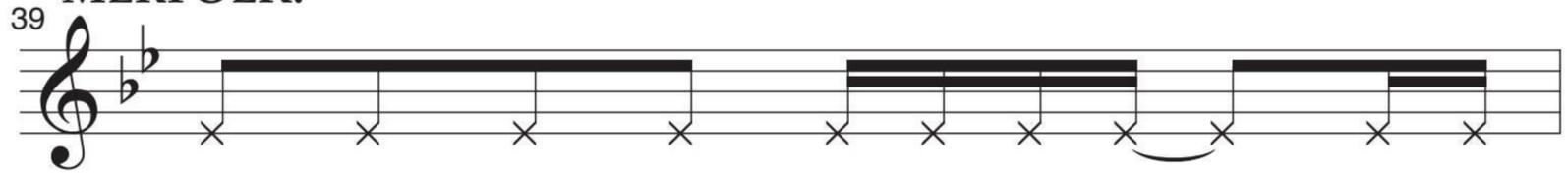


Do__ it___ for you - hoo - ooh hoo Got-ta

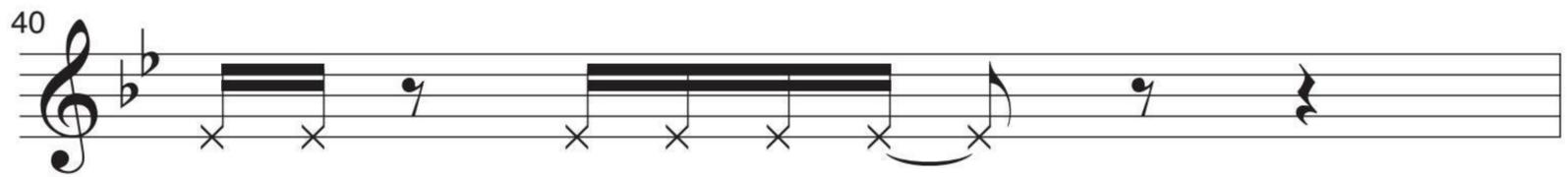


turn your life _ a-round. Don't let 'em do it for _ you.

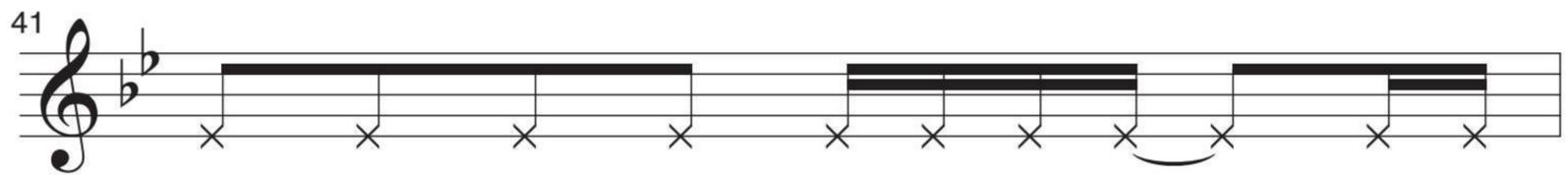
MERFOLK:



Girl, you got - ta, got - ta do you, _ got - ta



got - ta, got - ta do you. _



Girl, you got - ta got - ta do you, _ got - ta

ONDINE: Honey, love is like a tidal wave.

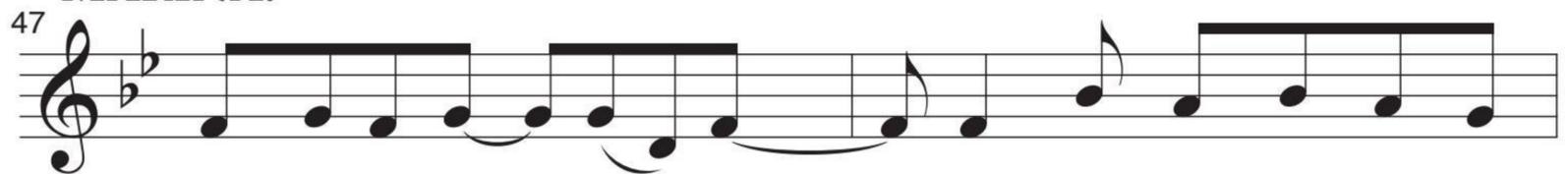
DELILAH: Because it sweeps you off your feet?

ONDINE: Oh, *heck* no—



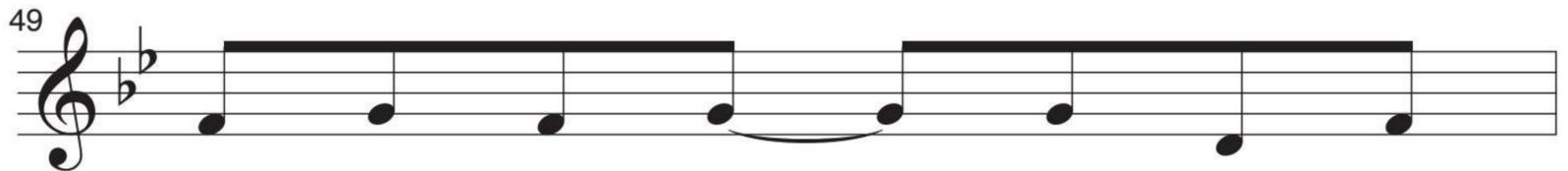
got-ta, got-ta do you. _

**ONDINE,
KYRIE,
MARINA:**



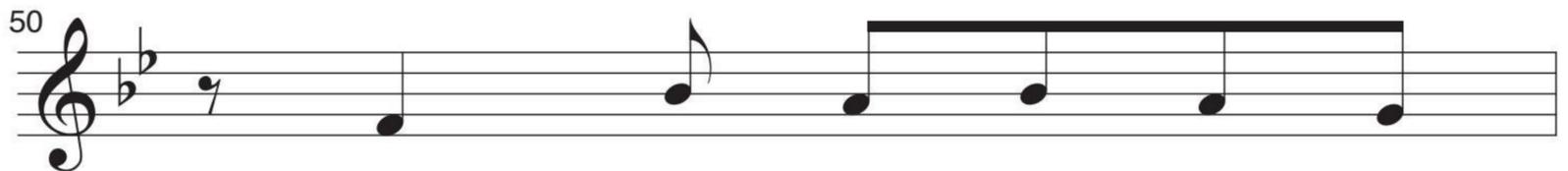
Love is a tid - al _ wave, _ it - 'll drag you un - der.

49



Hold - in' you down___ while you drown.

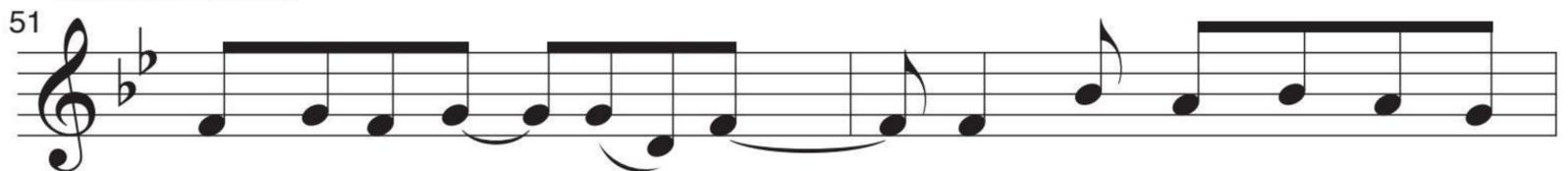
50



Makes you start to won - der.

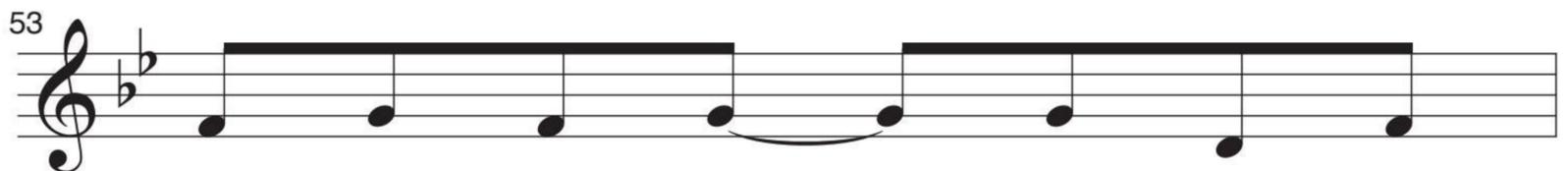
MERFOLK:

51



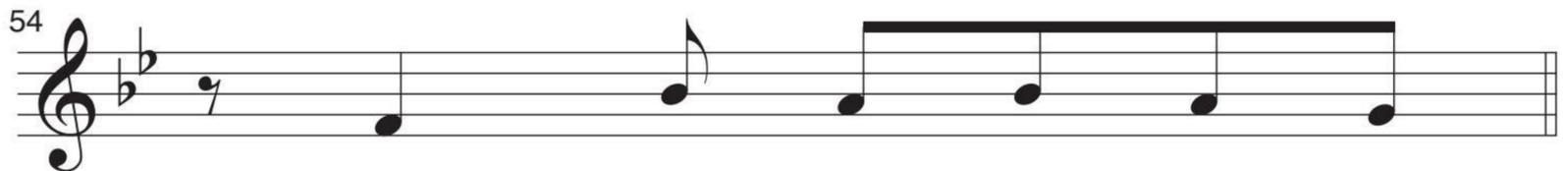
Love is a tid - al___ wave,___ it - 'll drag you un-der.

53



Hold - in' you down___ while you drown.

54



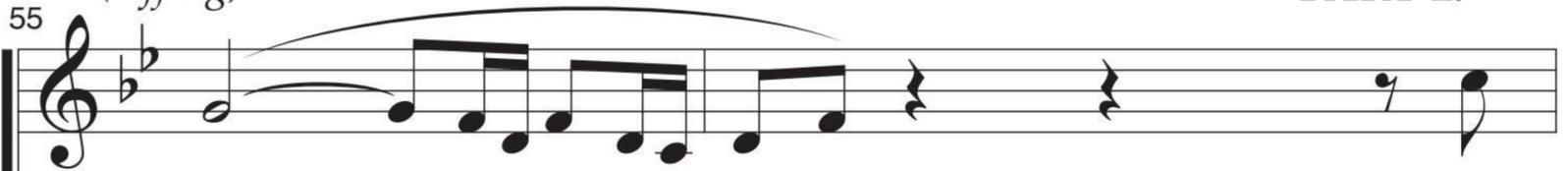
Makes you start to won - der.

ONDINE:

(riffing)

PART 2:

55



YAH_____ Do

PART 1:



got - ta got-ta do you___

57

ALL: 



you!

Do you! Hey, Hey, Hey!

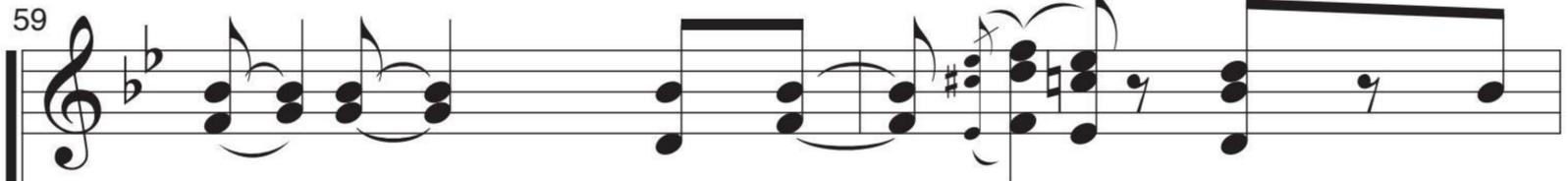


got - ta got-ta do you__

Hey, Hey, Hey!

PART 1:

59



Do_ it___

for you - hoo - ooh.

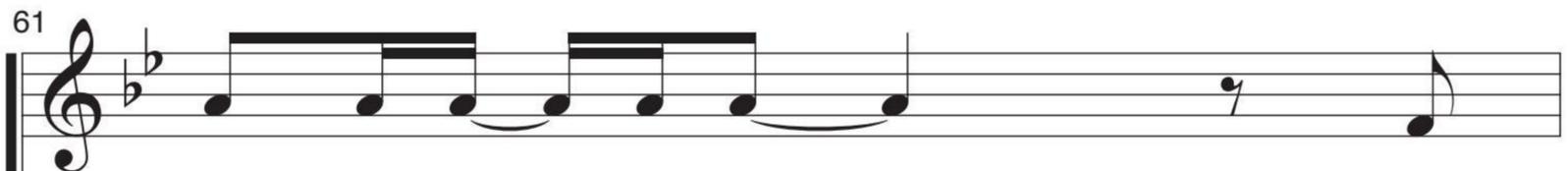
You

PART 2:



You - hoo You can take it from me, Hey. You can take it from

61



got - ta think it through.

Don't



her,

her.

You can take__ it from

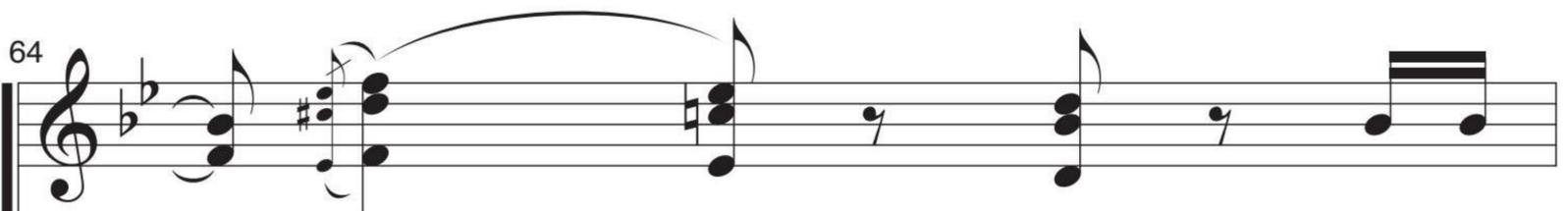
62



let 'em do it for you. Do it for you -

us. All of us. You - hoo need to lis - tento

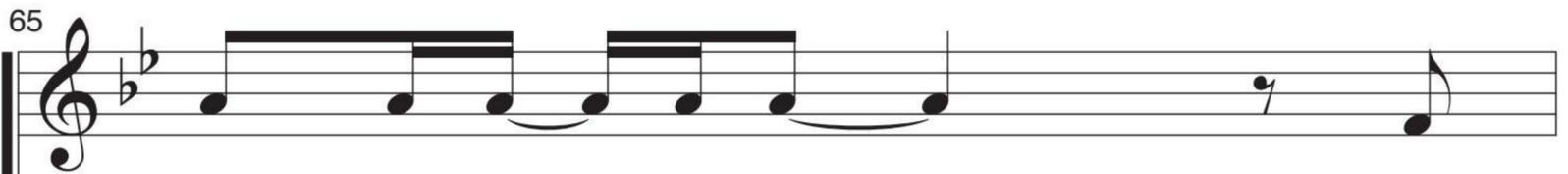
64



- hoo - - ooh. Got - ta

me, Lis - ten up. Lis - ten up. What -

65



do what's good for you. Don't

ev - a, What - ev - a, What -

ONDINE: Honey, you better think about how you got here and how you're gonna get home. Here's a hint: marrying a prince isn't the answer.

66

let 'em do_ it for_ you.

ev - a you do,

70

ALL:

What - ev - a, What - ev - a, What -

73

ev - a you do!_

DELILAH

(suddenly suspicious)
Ollie... How did I get here?

PRINCE OLIVER

I asked Rapskullio to paint you onto his magic canvas. Whatever he draws appears in our world. You said you wanted to be with me—

DELILAH

But Ollie, I left everything else *behind*—
DELILAH starts to exit.

PRINCE OLIVER

Where are you going?

DELILAH

If Rapskullio got me here, he must know a way to get me out.

DELILAH exits. PRINCE OLIVER dashes after her.

ONDINE

Our work here is done.

#32 – DO IT FOR YOU TAG *begins.*

DO IT FOR YOU TAG

ALL:
(as they exit)

What - ev-a, What-

6
ev-a, What - ev-a you do! ____

The musical score is written on two staves in 4/4 time. The first staff begins with a 3-measure rest, followed by a melodic line with lyrics 'What - ev-a, What-'. The second staff starts at measure 6 with lyrics 'ev-a, What - ev-a you do! ____'. The music features various rhythmic values including eighth and sixteenth notes, and rests.

SCENE 10: RAPSKULLIO'S LAIR

#33 – BUTTERFLIES (REPRISE) *begins.*

BUTTERFLIES (REPRISE)

Playfully Sherman Brothers-esque (RAPSKULLIO enters, humming joyfully.)

3

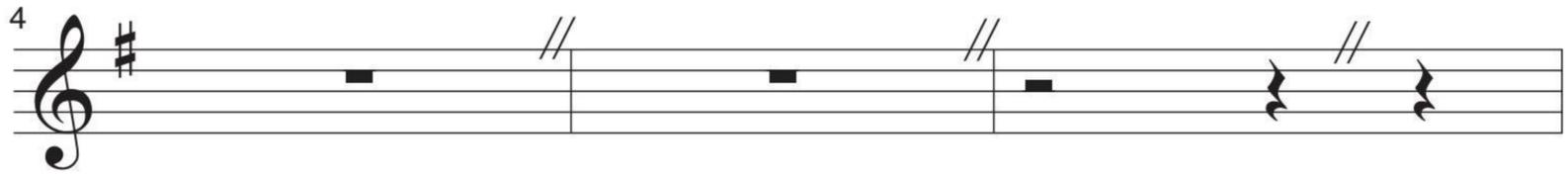
The musical score is written on a single staff in 4/4 time with a key signature of one sharp (F#). It begins with a 3-measure rest, followed by a long horizontal line representing a sustained hum.

(He steps on something.)

(Unconcerned, he takes another step.)

(One more step.)

RAPSKULLIO:
(screaming in horror)
Nooooooooo!!!!!!!
Francine!!!!!!!



Slower

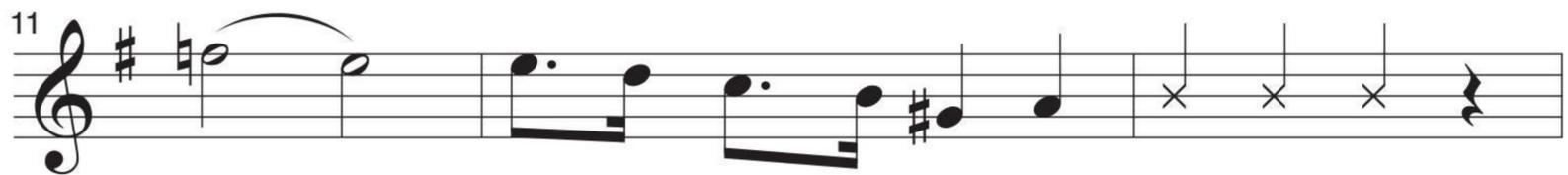
(RAPSKULLIO:)



Hap - py lit - tle flap - py lit - tle but - ter - flies. —



Sweet and just as fra - gile as can be - ee - ee. —

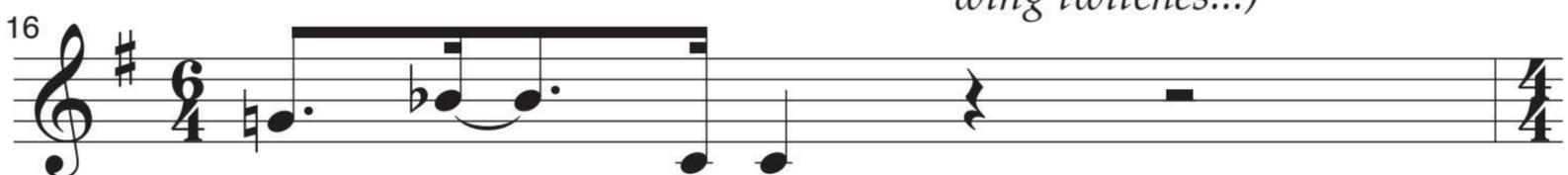


Oooh.. — Hum a mourn - ful dit - ty. Oh! My! No!!!



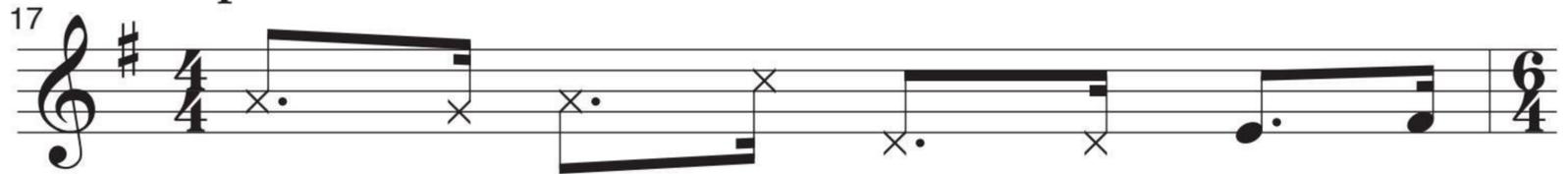
What an aw - ful pi - ty. Hap - py lit - tle flap - py lit - tle

(FRANCINE's
wing twitches...)



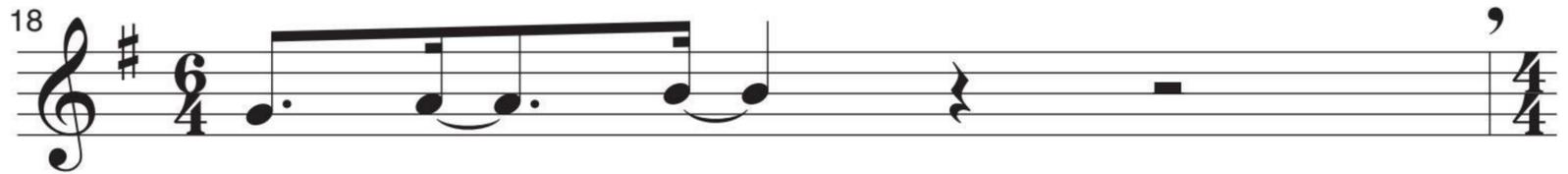
but - ter - flies...

Poco più mosso



WHAT IS THIS? OH FRAN - CINE! Could it

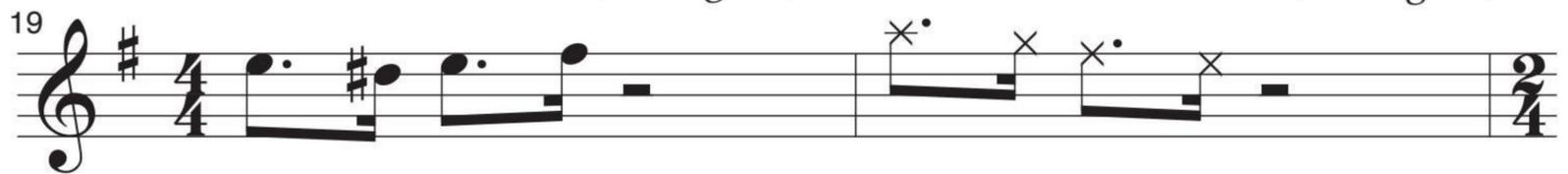
(FRANCINE twitches again.)



be - ee — ee???

(and again)

(and again)

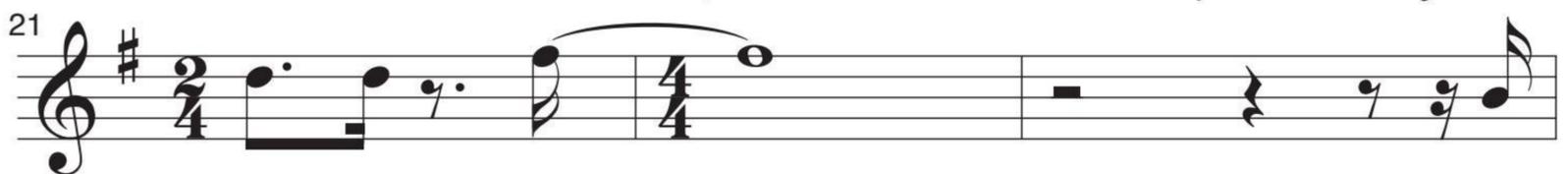


Hap - py lit - tle...

flap - py lit - tle...

(RAPSKULLIO pauses.)

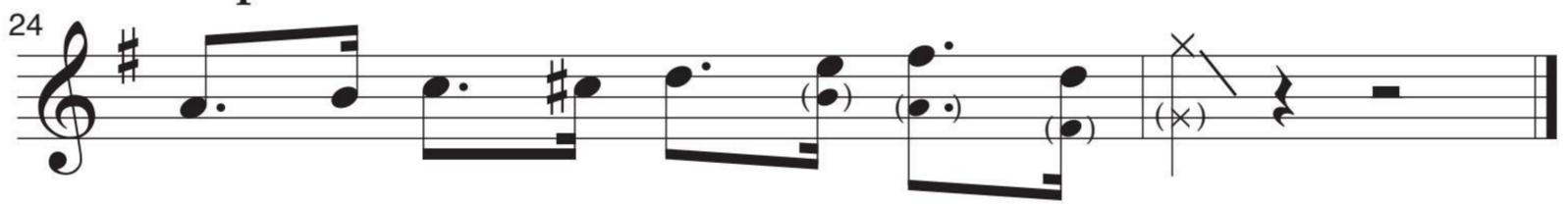
(FRANCINE flutters away.)



but - ter - flies —————

Dee

A tempo



dee dee dee dee dee dee dee YAY!!!

DELILAH enters.

DELILAH

Rapskullio, I need you to send me home.

RAPSKULLIO

Ah! Yes! Of course, of course—

DELILAH

So you can do it?

RAPSKULLIO

Me? Oh heck, no.

PRINCE OLIVER enters.

PRINCE OLIVER

Delilah!

DELILAH

Oliver, I'm stuck here.

PRINCE OLIVER

No, you're not. Remember, Rapskullio paints butterflies onto his canvas because they don't exist in our world. But every time the book is opened, those butterflies disappear.

RAPSKULLIO

And since you play no part in our little fiction, you too will surely be ejected.

PRINCE OLIVER

(taking DELILAH's hand)

You could be leaving any minute.

RAPSKULLIO

I'll give you two some privacy.

RAPSKULLIO exits.

DELILAH

Do you have to be so perfect?

PRINCE OLIVER

(earnest)

It's how I was written.

DELILAH

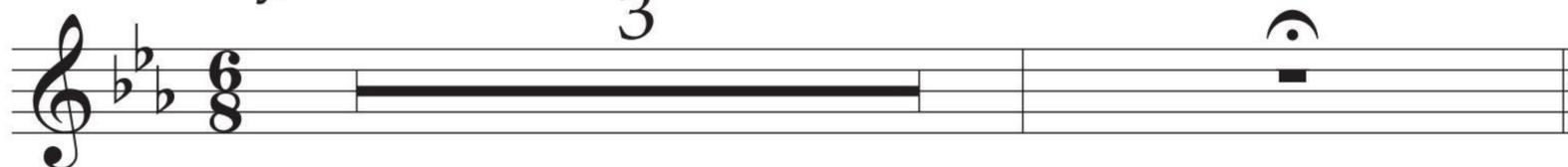
How much time do you think we have?

#34 – SOMETHING TO HOLD ON TO *begins.*

SOMETHING TO HOLD ON TO

OLIVER: Not enough. Delilah McPhee, will you please dance with me?

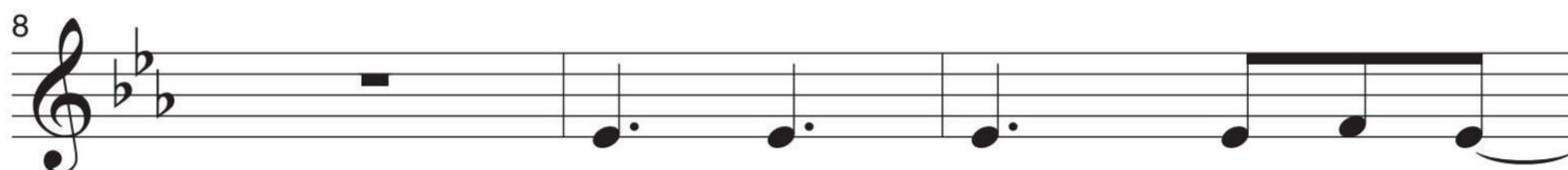
Slowly, wth freedom 3



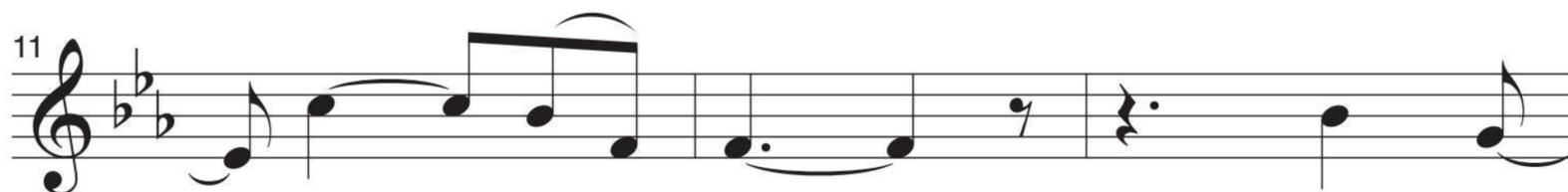
(OLIVER:)



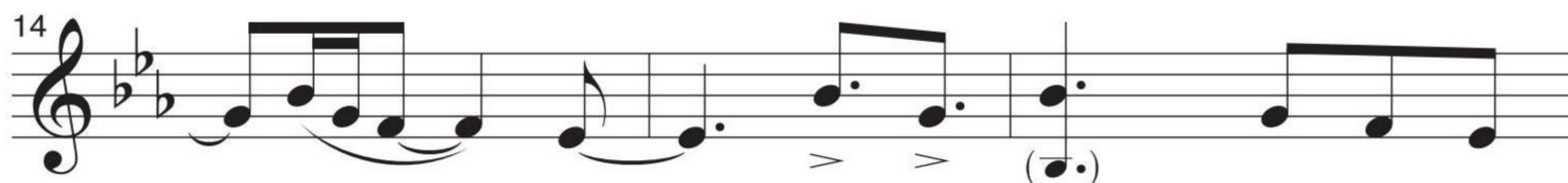
Just this once, be - fore__ you__ go.____



Just one dance, it's on - ly__



__ you__ and me.____ Don't be



__ scared__ I'll____ help you through. I'll give you

(PRINCE OLIVER guides
DELILAH in a tentative waltz.)

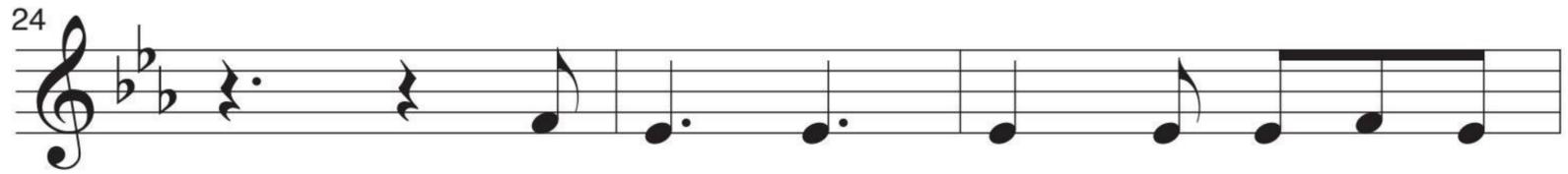


some - thing to hold on to.

More groove (poco più mosso)



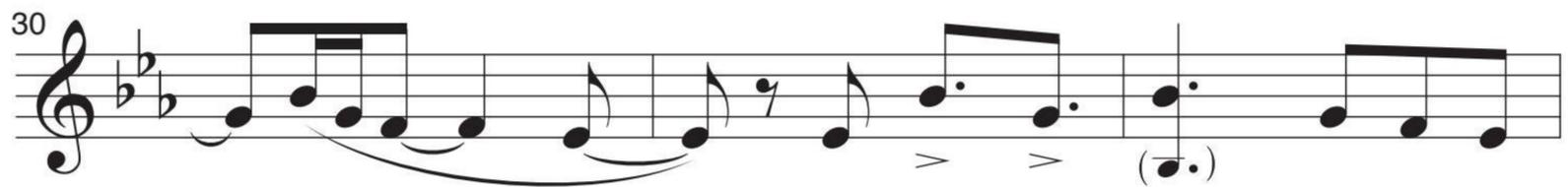
All my life, I ne - ver — dreamed...



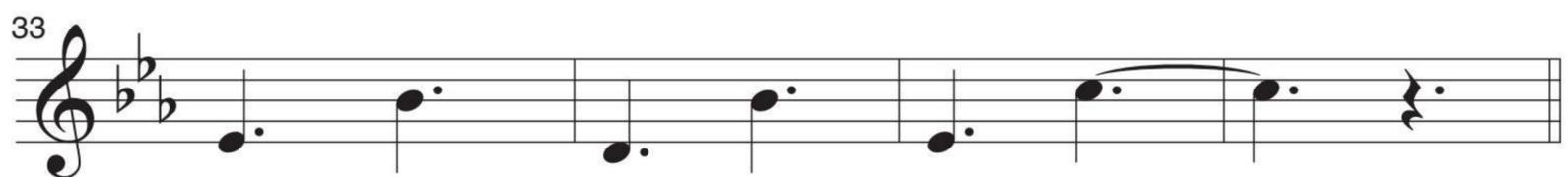
That I could be as hap - py as



this, as this. — I'm right

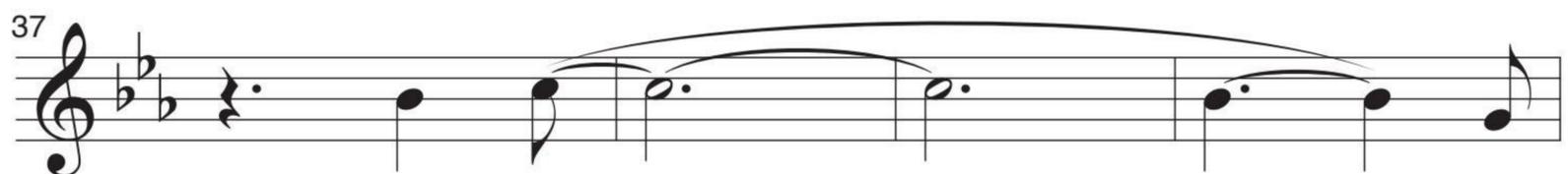


— here, — al - ways for you. This is our

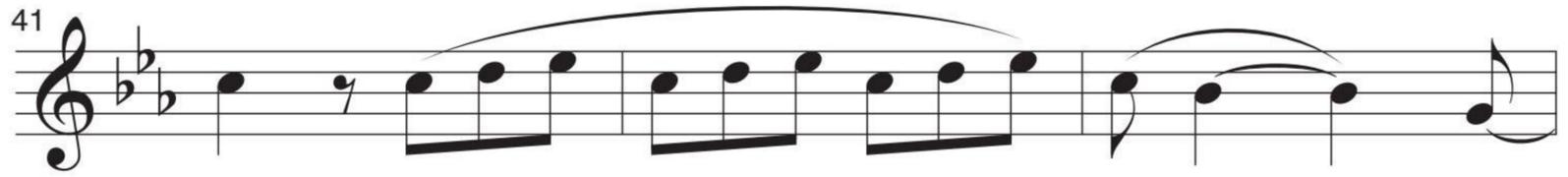


some - thing to hold on to. —

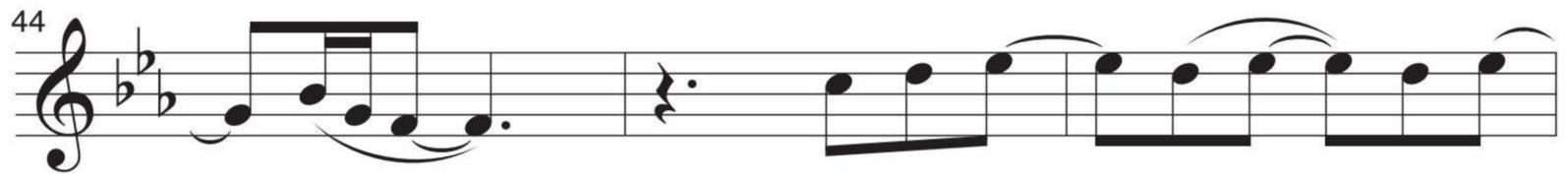
(They waltz gorgeously, sweeping across the stage, in classic fairy-tale fashion.)



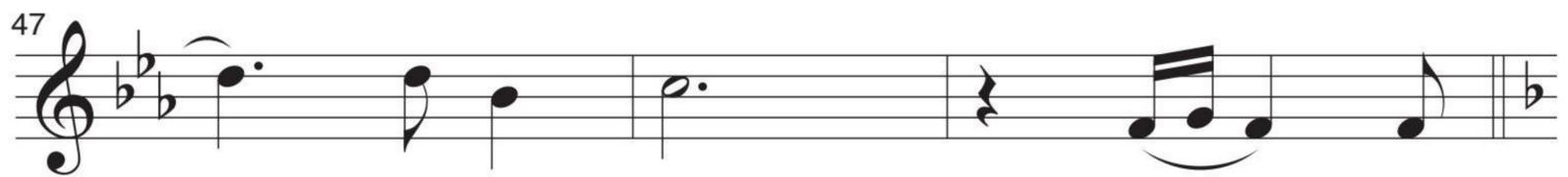
Hold on — to



me. Hold _____ on _____ to



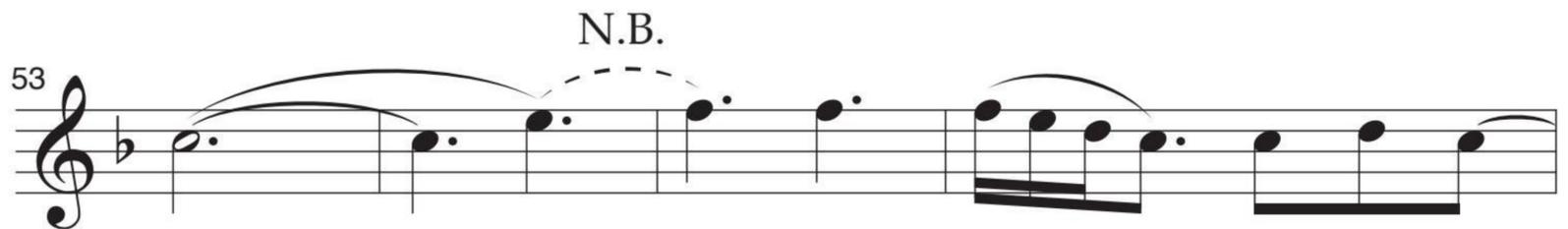
_____ me. _____ This is as _____ free _____ as I'll



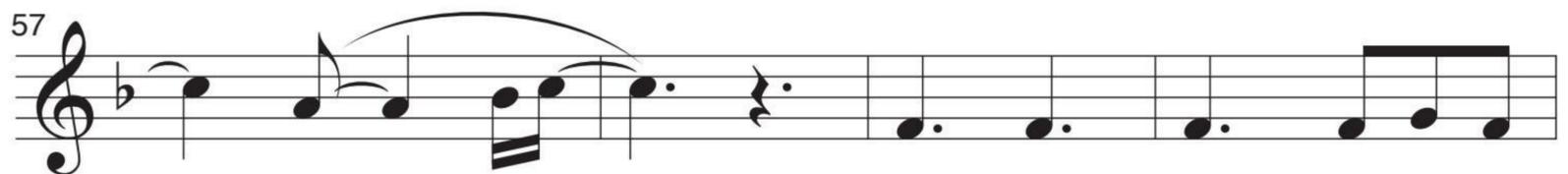
_____ ev - er feel. Oh _____ and



just be-cause it's fic - tion, does-n't mean it's _____ not



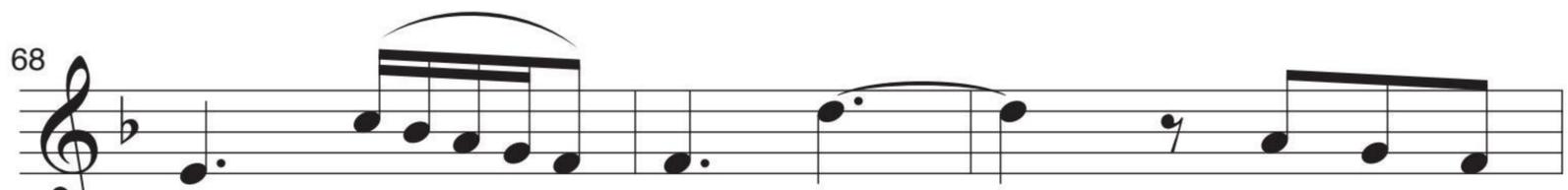
real. _____ Take my hand _____ I'll guide the



_____ way _____ Rest your head be in the

61 
now, right now. — Noth - ing — else —

Rit.
65 
can ev - er un - do this... Our some - thing

68 
to hold — on to — I'll be your

Accel.
71 
some - thing to hold on to. —

(The book is opened.)

RAPSKULLIO: Book opening! Page 60, everyone! Places! Places!

75 
4

(Chaos! The book begins to reset. The FAIRY-TALE CHARACTERS scramble as they are thrown into places for tableau 6.)

79

DELILAH:

I don't have an-y-thing to hold on to _____ like

PART 1:
Hold on _____ Ah, _____

PART 2:
Hold on _____ Ah, _____

(Three ORDERLIES in hospital scrubs enter, tearing DELILAH away from PRINCE OLIVER.)

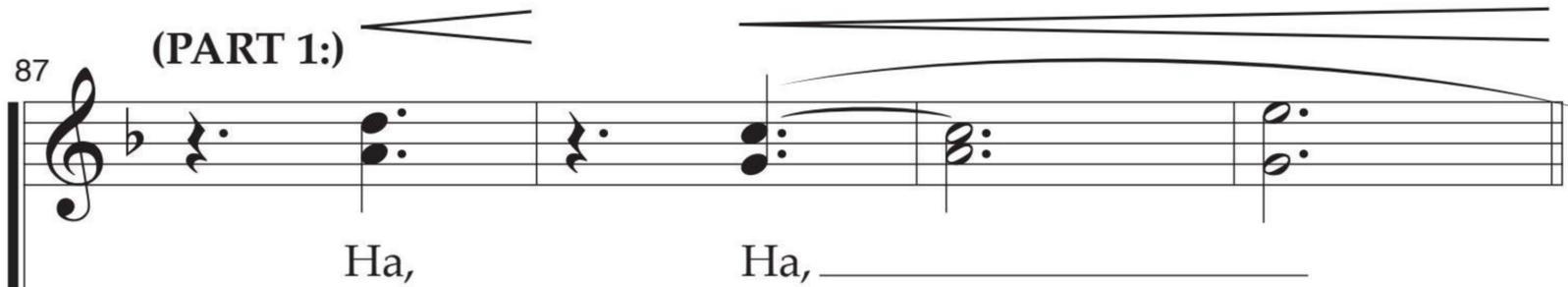
83

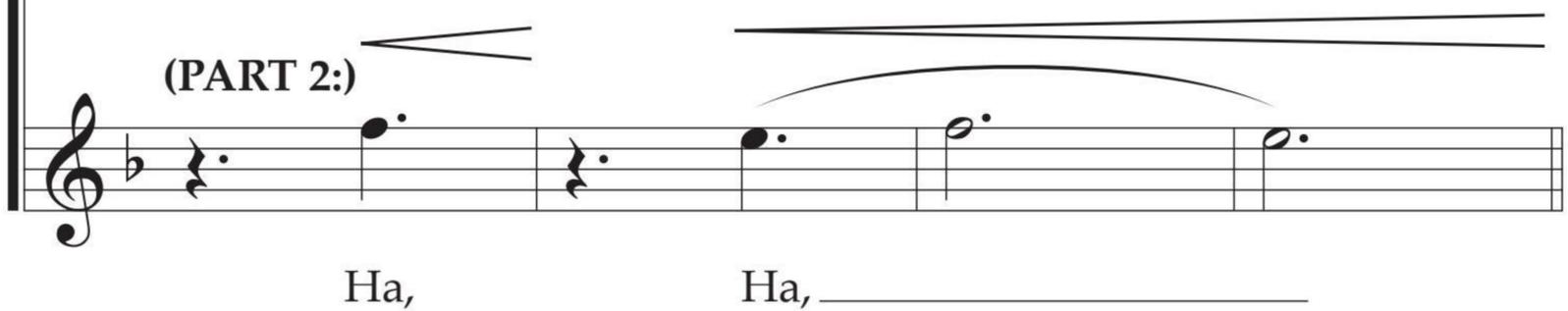
you. _____

— Hold on, _____ Ah, _____

— Hold on, _____ Ah, _____

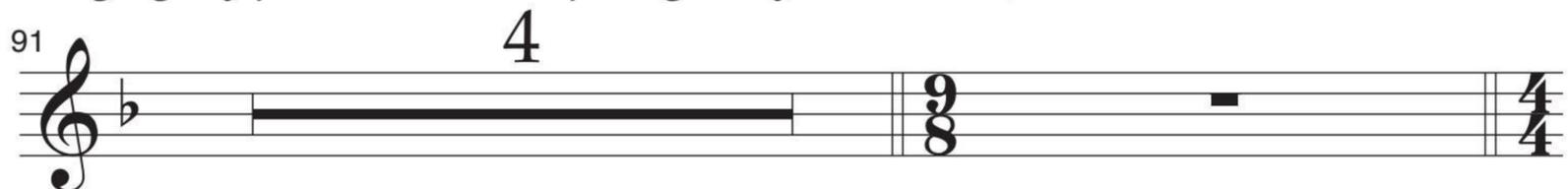
(In movement that is more dance than blocking, PRINCE OLIVER is forced offstage by the resetting of the book.)

87 (PART 1:) 

(PART 2:) 

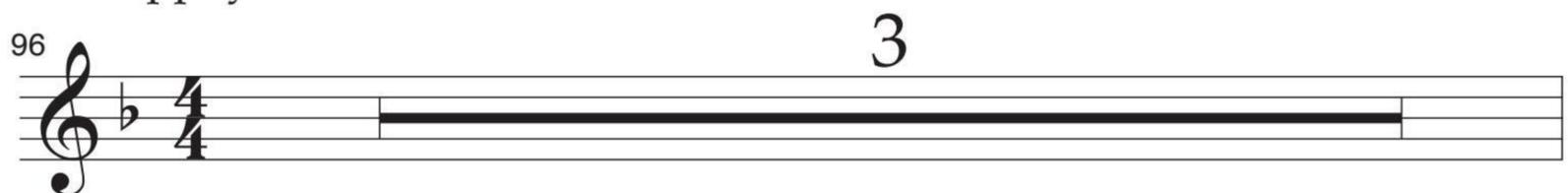
(The ORDERLIES change DELILAH a vista into her real-world clothing and gingerly place her in a hospital gurney.)

(GRACE is revealed sitting beside DELILAH, reading the fairy-tale book.)

91 

(PRINCE OLIVER and SERAPHIMA are revealed in an illustration on the last page of the book (tableau 7).)

GRACE: "Real fairy tales are not for the faint hearted. But somehow, all that pain and suffering is worthwhile when it leads to the ending. Happily... Ever... After."

96 

(GRACE sighs and closes the book; the tableau fades.)

99 

SCENE 11: INSIDE A HOSPITAL ROOM

The soundscape of a very real hospital drones as DELILAH suddenly sits up, dazed.

DELILAH

Mom? Mom!

GRACE

(great relief)
Hey...

DELILAH

Where am I? What happened?

GRACE

You're in the hospital. I found you lying outside on the ground...

Her eyes swell with tears.
... D, were you trying to hurt yourself?

DELILAH

No, Mom. I just... I go out on the roof when I'm feeling overwhelmed. I must have slipped.

GRACE

I thought I'd lost you. I mean, *really* lost you. And I'd never forgive myself if anything like that... You know how much I love you, right?

DELILAH

Yeah... but sometimes it's nice to hear it.

They embrace. The DOCTOR enters.

DOCTOR

Good news! It's just a mild concussion. Mrs. McPhee, if you'll come with me, we'll sign some paperwork.

GRACE

Of course.

(to DELILAH)
I'll be right back. Rest.

GRACE rises, sets the book on a chair next to DELILAH, and exits with the DOCTOR.

DELILAH picks up the book, staring at the cover, questioning if what she experienced inside the book was real. There's only one way to find out. DELILAH opens the book. #35 – BOOK OPENING begins.

PRINCE OLIVER appears on page 43 (tableau 1). There's no "HELLO!" No movement from PRINCE OLIVER whatsoever. Has he lost the ability to speak to DELILAH?

DELILAH

Ollie?

(no response)

Ollie?! Can you hear me?

(stillness and silence from PRINCE OLIVER)

Oliver?!

(desperate)

Ollie!!!

PRINCE OLIVER

(emotionally broken)

I can hear you, Delilah.

DELILAH

Ollie, are you okay?

PRINCE OLIVER

No, Delilah. I'm not! When I close my eyes you're still with me. But when I open them and see that you're gone, I'm... gutted.

DELILAH

I'm right here.

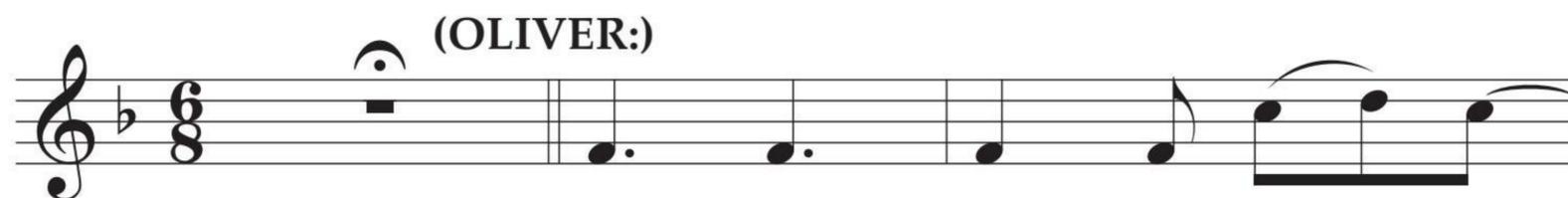
PRINCE OLIVER

Yes. You're there. Where I never will be.

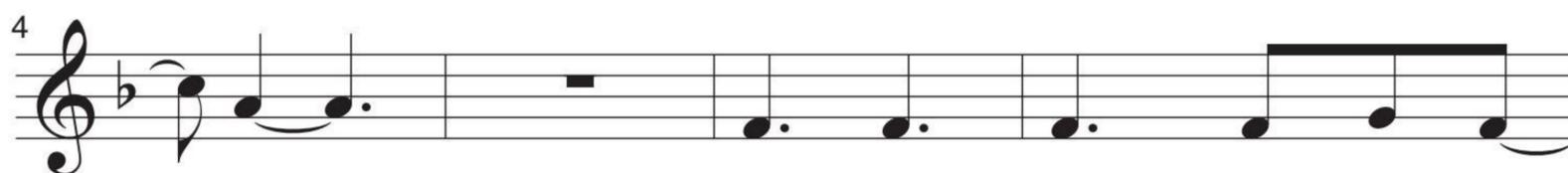
#36 – SOMETHING TO HOLD ON TO (REPRISE)
begins.

SOMETHING TO HOLD ON TO (REPRISE)

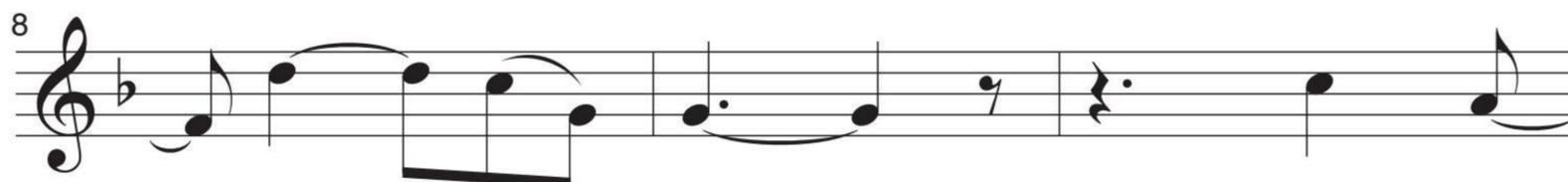
Laid back 2
Slowly, with freedom



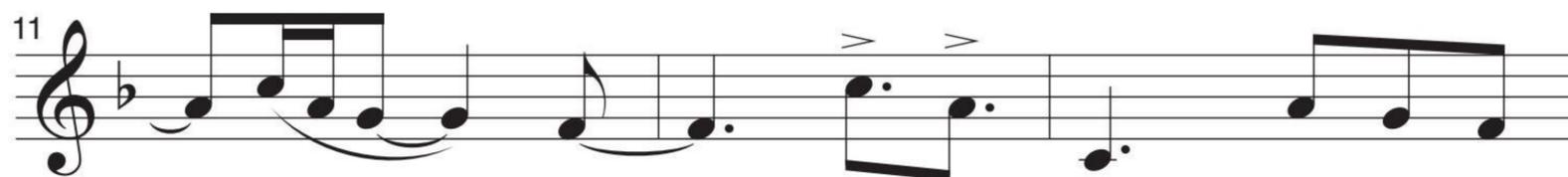
Some - day soon you'll fall in



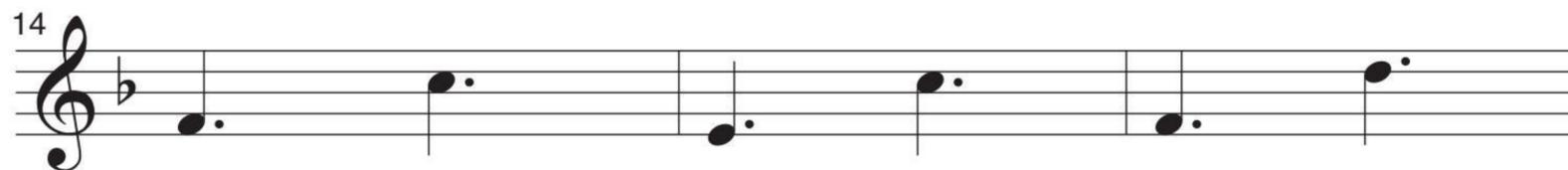
love Some - day soon you'll have for -



- got - ten me Some - one



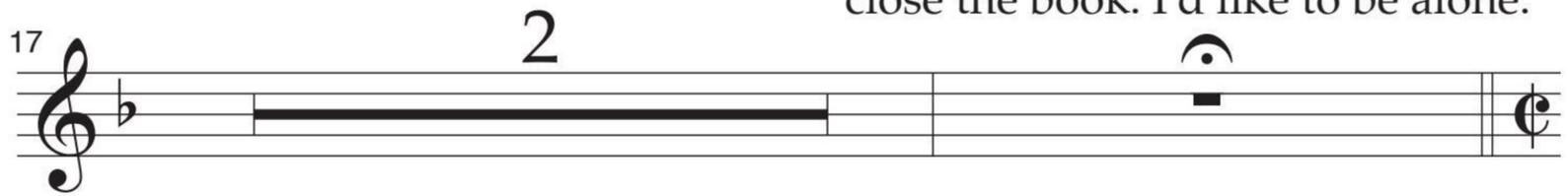
real will trea - sure you He'll be your



some - thing to hold on to.

DELILAH: (*through tears*) This is not our ending.

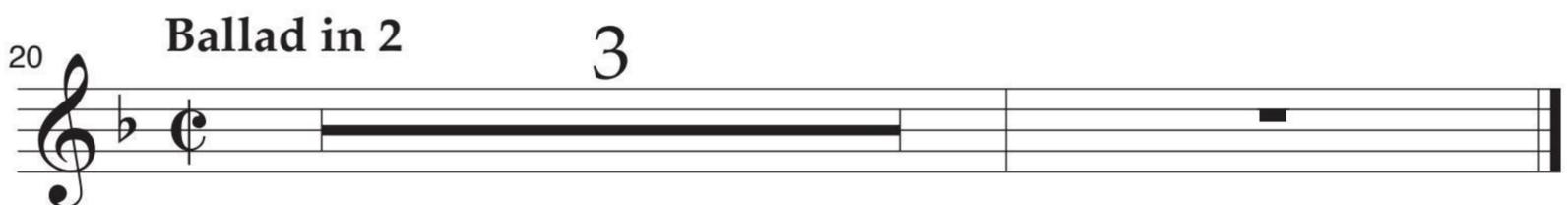
OLIVER: It certainly feels like one. (*Tears fill his eyes.*) Delilah, please close the book. I'd like to be alone.



DELILAH: But Ollie—

OLIVER: (*forcefully*) Delilah, please!

(*DELILAH closes the book.*)



DELILAH

(*to herself*)

There has to be a way.

#37 – SCHOOL BELL 2 begins. The school bell rings.

SCENE 12: SCHOOL LIBRARY

DELILAH enters.

MS. WINX

Jules, that short story you wrote. Who would have thought to make Venus de Milo the heroine of *Farewell to Arms*...

DELILAH, having overheard this, finds Jules' story thesis hysterical and genuinely laughs out loud.

Delilah! I'm so glad you've decided to join creative writing club! Okay! Let's start with a five-minute free-write! Pencils up! And go!

MS. WINX exits as DELILAH and JULES begin writing.

ALLIE enters carrying a flower arrangement followed by MARTIN and JANICE.

ALLIE

Delilah, these came for you. I wonder who they're from.

JANICE

There's a card.

JANICE hands DELILAH the card.

DELILAH

(reading the card reluctantly)

Dear Delilah. Will you go to prom with me?

ALLIE

Awww! A promposal!

MARTIN

I wonder who's asking?

RYAN dashes onstage dressed like a prince and carrying a crown.

RYAN

'Tis I! Your imaginary boyfriend!

(crowning DELILAH)

Wilt thou beist my prom queen?

DELILAH

(awkwardly)

Umm...

ALLIE

Oh wait, you can't be prom queen—

(removes the crown)

Cuz your date isn't real!

RYAN, ALLIE, MARTIN, and JANICE laugh and exit.

JULES

Why don't you just admit you have a boyfriend?

DELILAH

What makes you think I have a boyfriend?

JULES

Because I've seen you dancing through the hallways mumbling the name Oliver. I'm guessing that's not your orthodontist.

DELILAH

Oliver is a character in a fairy tale.

JULES

(a realization)

So that's why you were talking to your book in the cafeteria.

DELILAH

You don't think that's weird?

JULES

It's so weird. But that's cool.

#38 – ALLIE MCANDREWS *begins.*

ALLIE MCANDREWS

DELILAH: Really? Cuz Allie and her minions think I'm crazy.

JULES: Who cares what they think.

4

5 **JULES:**

It might seem nice be -

8

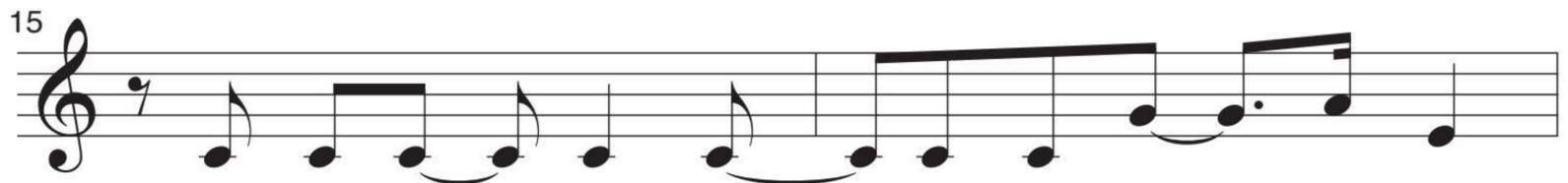
- ing in a group like that. With tons of

11

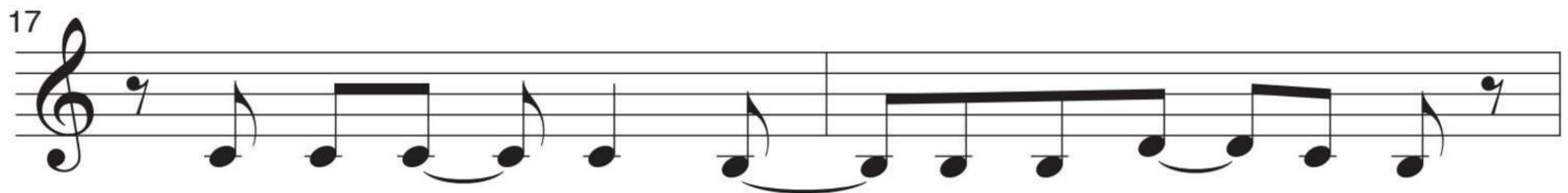
friends, who trust — you with a base - ball

13

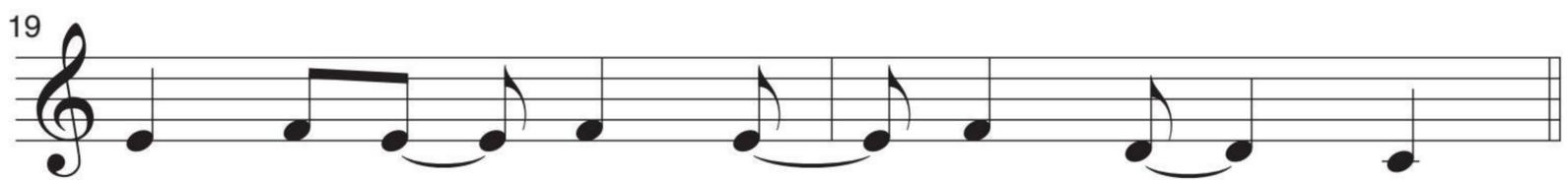
bat. You think — you know — what that life — en - tails.



With the princ - ess hair, — and the per - fect nails.



But you can't be part — of their fair - y tales.



No - o - o — Oh oh - oh - oh, — 'cause

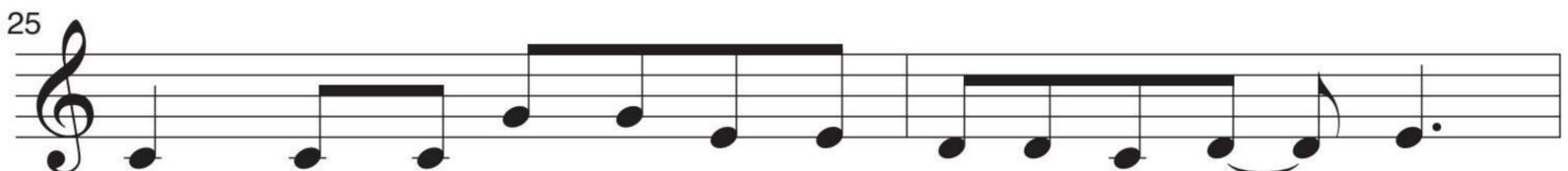
(in mock horror)



when you're the en - e - my of Al - lie Mc - An - drews,



you're like — a to - tal pa - ri - ah.



When you're the en - e - my of Al - lie Mc - An - drews,



Your life — is ov - er, and you fit all the — cri -



ter - i - a ___ for So - cial Si - be - ri - a ___ ah-ah.



When you're the en - e - my of Al - lie Mc - An - drews,



The fu - ture's bleak ___ for a lon - er freak.

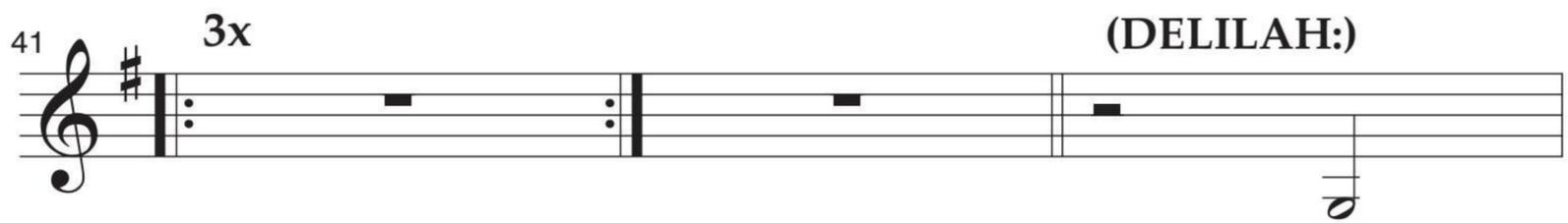
JULES: Look. *Their* best memories have already happened. Ours haven't even begun.

DELILAH: But *they're* normal!



JULES: Normal is a dryer setting. Why are you letting *them* define who you are?

DELILAH: Jules! You're so right!



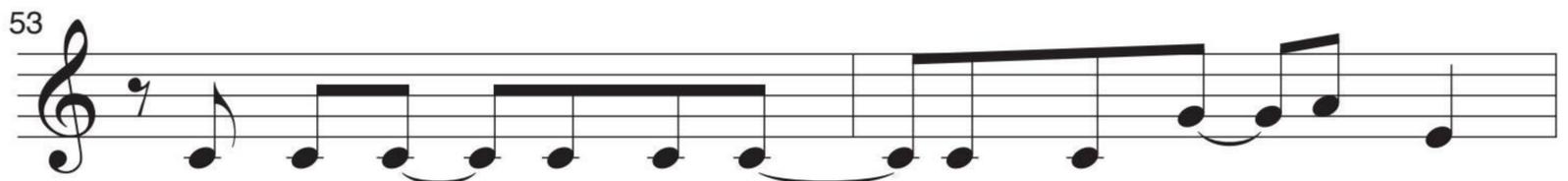
They



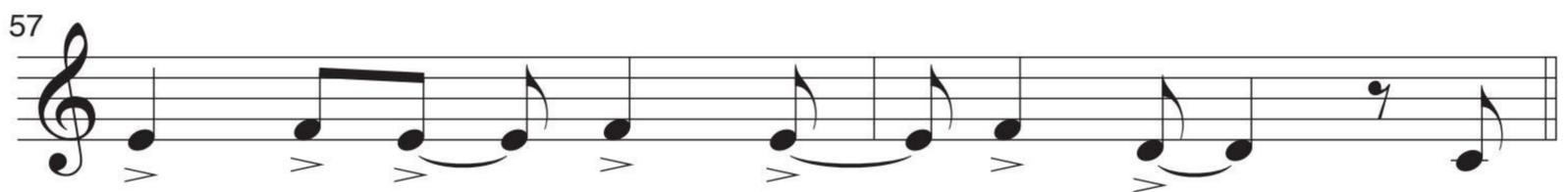
crowd a - round, Buzz - ing like a kind of

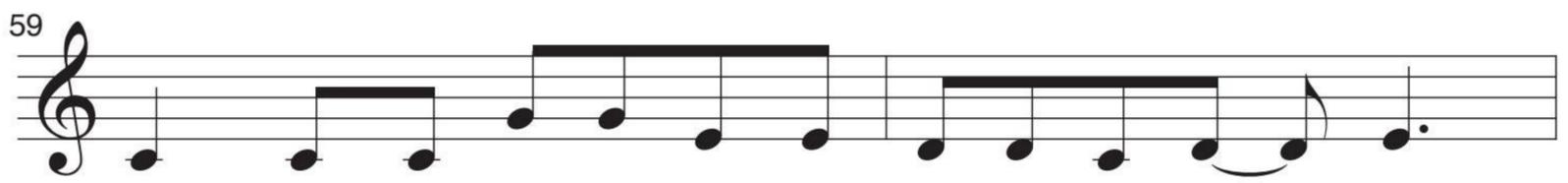
47 
swarm. They clus - ter up, Like dark — clouds be-fore a

51 
storm. And yeah — they look good — in their skin - ny jeans.

53 
But they primp and they pose — like they're beau - ty queens.

55 
And they live — to per - form — for their ti - ny screens.

57 
Woah - oh oh — oh OH — oh OH! — But

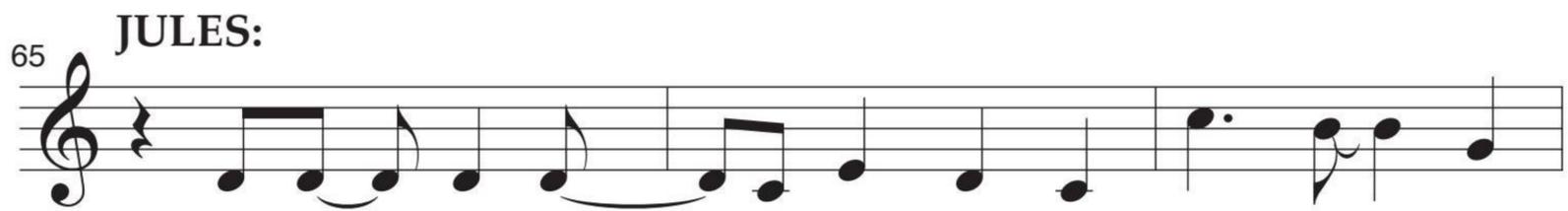
59 
when you're the en - e - my of Al - lie Mc - An - drews,



You don't ob - sess — o - ver lip gloss.



When you're the en - e - my of Al - lie Mc - An - drews,



JULES:

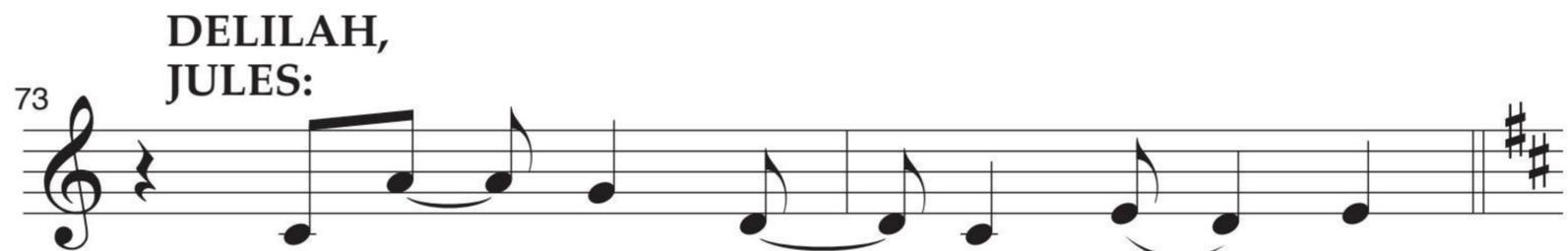
You use — the brain — in your head so drown out — the



cheer-ing squads, of "self - ies" — and "oh my gah - ah-ahds!"



When you're the en - e - my of Al - lie Mc - An - drews,



**DELILAH,
JULES:**

You'll find — your way — and you'll be o -

75

kay! _____

78

We'll be ___ o - kay _____

81

Woah - oh ___ oh - oh - oh OH! ___

**(DELILAH,
JULES:)**

83

Na - na na ___ na na, when you're the en - e - my

ENSEMBLE:

Na - na na ___ na na,

85

Na - na na ___ na na, when you're the en - e - my.

Na - na na ___ na na,

87

Na - na na__ na na, when you're the en - e - my.

Na - na na__ na na,

89

Na - na na__ na na, when you're the en - e - my.

Na - na na__ na na,

JULES: So, what are you going to do about your book boyfriend?
DELILAH: I'm gonna get him out.
JULES: How?
DELILAH: I'll... write him a new ending.
JULES: But how are you going to change a story you didn't write?
 That's just fan fiction.

91

4

DELILAH: You're right.
JULES: Why don't you go to the source?
DELILAH: You mean the author? Jessamyn Jacobs? How's *that* gonna happen?
JULES: (*taking out their phone*) Hey Siri? Where does Jessamyn Jacobs live? (*Siri searches.*) Boom. She's an hour from here.
DELILAH: Seriously? But I don't have a car.
JULES: So what? We'll take mine.

95

3x 4

(STUDENTS enter, crossing through the hallway, focused on their devices.)

(JULES:)

100

Out - cast___ and ex - iled___ but free._____

DELILAH:

103

Free_____

(JULES:)

___ Rul - ing___ the out - side___ with

ENSEMBLE:

You're the en-e-my

(JULES:)

106

me._____ If no - one___ can

ENSEMBLE:

You're the en-e-my

(JULES:)

109

hear___ ya___ in So - cial___ Si - be - ria___ then

DELILAH:

112

Scream! _____

(JULES:)

scream. _____

Scream! _____

PART 1:

116

When you're the e - ne - my of Al - lie Mc - An - drews,

PART 2:

When you're the e - ne - my of Al - lie Mc - An - drews,

118

Then why ___ not dance ___ in the hall - way?

Then why ___ not dance ___ in the hall - way?

120

When you're the e - ne - my of Al - lie Mc - An - drews,

When you're the e - ne - my of Al - lie Mc - An - drews,

122



Then you can make — your own rules 'cause

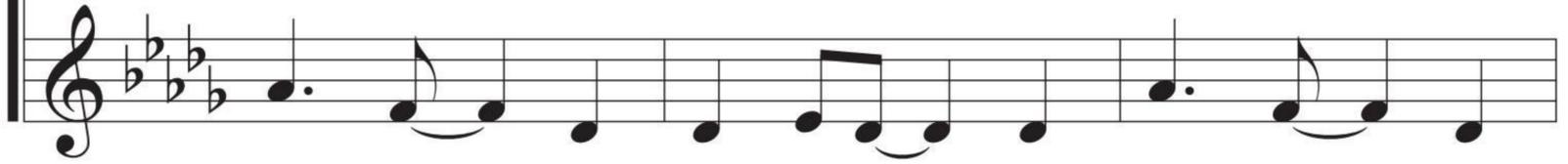


Then you — can make — your own rules 'cause

124



no one's — the boss - 'a you, she's no one, — she's



no one's — the boss - 'a you, she's no one, — she's

127



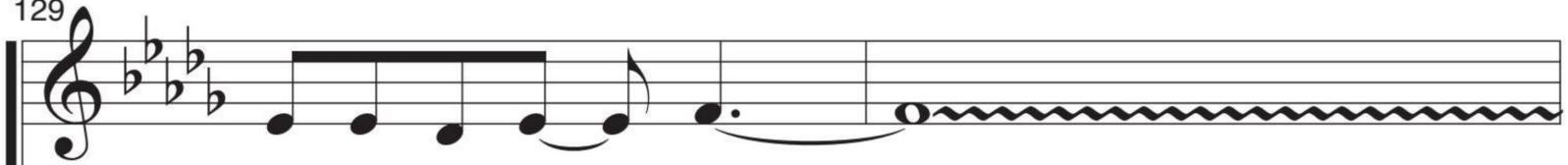
Al - lie who - ooh-ooh?? When you're the en - e - my of



Al - lie who - ooh-ooh?? When you're the en - e - my of

JULES:

129



Al - lie Mc - And - rews. _____

DELILAH:



Al - lie Mc - And - rews. _____ I might get through

(PART 1:)



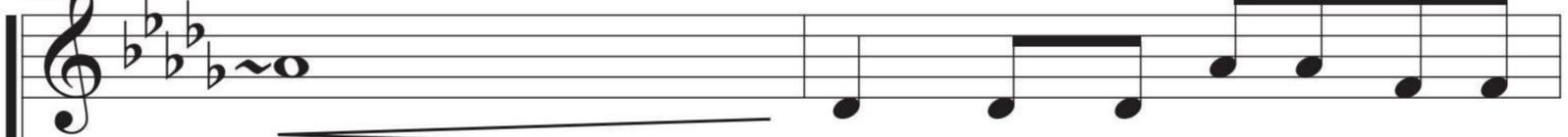
Al - lie Mc - And - rews. Na na na _____ na na _____

(PART 2:)

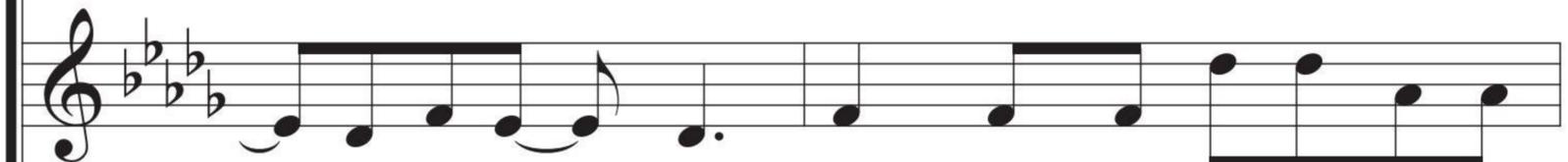


Al - lie Mc - And - rews. Na na na _____ na na _____

131



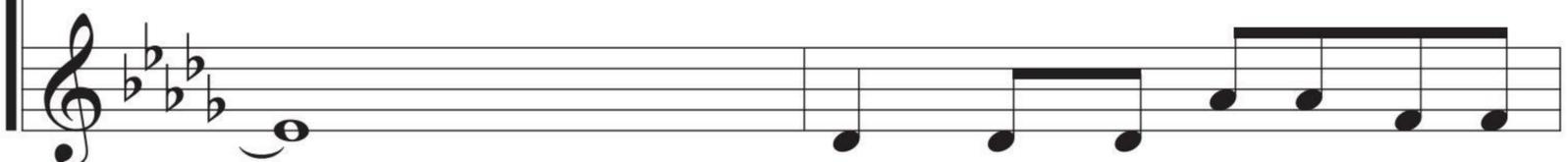
_____ when you're the en - e - my of



_____ with a friend like... when you're the en - e - my of



_____ when you're the en - e - my of



_____ when you're the en - e - my of

133

Musical staff 1 for measure 133, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody consists of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat, followed by a quarter rest, then quarter notes: A-flat, G, F, E, D, C, B-flat.

Al - lie Mc - And - rews. You might get through—

Musical staff 2 for measure 133, identical to staff 1, but ending with a wavy line indicating a tremolo or vibrato effect on the final note.

Al - lie Mc - And - rews. _____

Musical staff 3 for measure 133, identical to staff 1.

Al - lie Mc - And - rews. Na na na__ na na_____

Musical staff 4 for measure 133, identical to staff 1.

Al - lie Mc - And - rews. Na na na__ na na_____

135

Musical staff 1 for measure 135, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat, followed by quarter notes: A-flat, G, F, E, D, C, B-flat, A-flat, G, F, E, D, C, B-flat.

— with a friend like when you're the en - e - my of

Musical staff 2 for measure 135, identical to staff 1, but starting with a fermata over the first note.

— when you're the en - e - my of

Musical staff 3 for measure 135, identical to staff 1, but starting with a fermata over the first note.

— when you're the en - e - my of

Musical staff 4 for measure 135, identical to staff 1, but starting with a fermata over the first note.

— when you're the en - e - my of

137

Al - lie Mc - And - rews. I might get through

Al - lie Mc - And - rews. I might get through

Al - lie Mc - And - rews.

Al - lie Mc - And - rews.

(DELILAH:)

139

— with a friend like you!

(JULES:)

— with a friend like you!

DELILAH and JULES have arrived on the doorstep of JESSAMYN JACOBS.

DELILAH

Do you think I should just ring the bell?

JULES

As opposed to breaking a window? Yes.

(giving her hand a squeeze)

I'll be waiting in the car. You've got this.

JULES exits.

SCENE 13: JESSAMYN JACOBS' HOUSE

#39 – DOORBELL begins. DELILAH rings the doorbell. Lights up on Jessamyn Jacobs' house. JESSAMYN opens the door; suspicious.

JESSAMYN

Can I help you?

DELILAH

I hope so. My name's Delilah, and I need to talk to you about *Between the Lines*.

JESSAMYN

(taken aback)

How do you know about that book? I self-published a single copy—

DELILAH

You mean this?

DELILAH presents the book.

JESSAMYN

(looking at the book, puzzled)

I wrote it for my son years ago, to help him through a tough time. But it got lost during our move here. Where did you find it?

DELILAH

In my school library. And actually, well, it sort of found me.

JESSAMYN

Would you like to come in?

DELILAH

That'd be great.

#40 – INTO JESSAMYN'S HOUSE begins.

JESSAMYN and DELILAH enter the house. There is a writing desk on one side covered with stacks of galleys. Next to the desk is an easel with an unfinished illustration JESSAMYN has been creating. On the other side of the room is a couch with decorative pillows.

JESSAMYN

It was sweet of you to return the book.

JESSAMYN reaches to take the book from DELILAH.

DELILAH

(clutching it protectively)

I'm not here to give it back. I came to ask if you'd ever consider... rewriting it?

JESSAMYN laughs, tickled at the naïve thought of rewriting a book that has already been published.

Uncomfortable, DELILAH also laughs, but she's serious.

JESSAMYN

Oh! You're serious! Look. The story isn't mine to change. Maybe it belonged to me at first, but now it belongs to you... and anyone else who's ever read it.

DELILAH

(blurting; with passion)

But it's not a happy ending!

JESSAMYN

(knowing it is a happy ending)

It isn't?

DELILAH

I... I can't explain why.

JESSAMYN

(curious)

Try me.

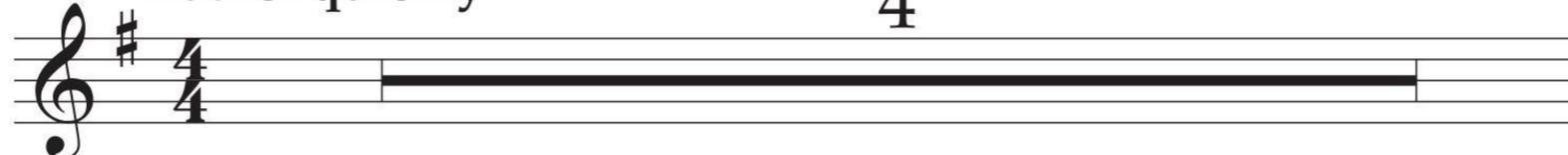
#41 – CAN'T GET 'EM OUT *begins.*

CAN'T GET 'EM OUT

DELILAH: *(looks down, slightly embarrassed)* The characters from the book started... speaking to me. Well, *one* character in particular. I hear him all the time.

Rather quickly

4



(DELILAH:) And I thought that you might be the only person in the world who knows what that's like. *(looking up at JESSAMYN)* Do you?

5 **Steady 4** **4**

JESSAMYN: Oh sweetie — *(to DELILAH)*
I understand. It can be very distracting.

9 **2** (JESSAMYN:)

When

(The FAIRY-TALE CHARACTERS enter.)

12 **DELILAH:**

They all start fil - ling up your brain!

(JESSAMYN:)

out of the blue ...fil-ling up your brain! You wan-na

14

...driv - ing you in-sane!

stop them, think-ing they'll keep driv - ing you in-sane! Yes! You're

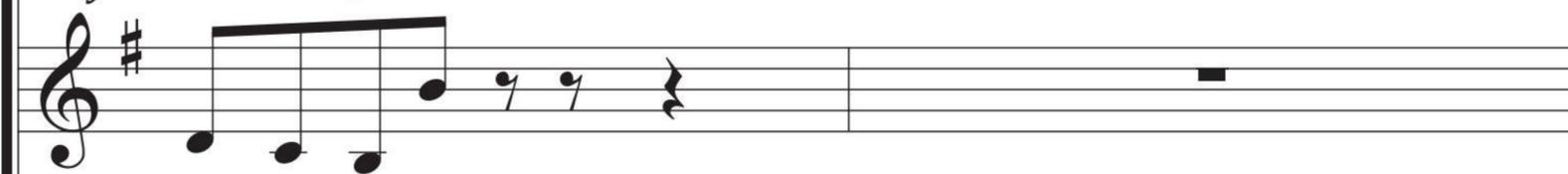
(PRINCE OLIVER enters.)

16 (DELILAH:)



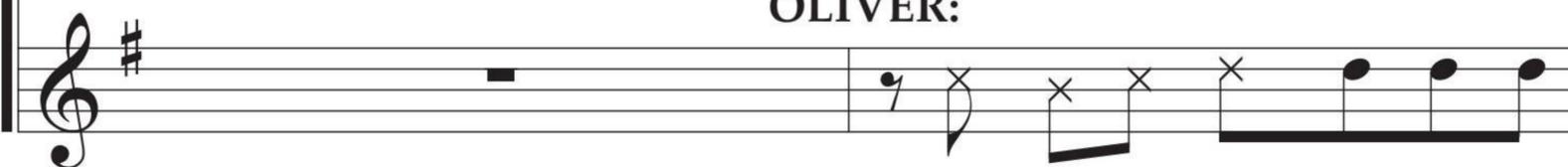
Sleep! But then you hear...

(JESSAMYN:)



try-ing to sleep!

OLIVER:



Are you a-wake?? I think I

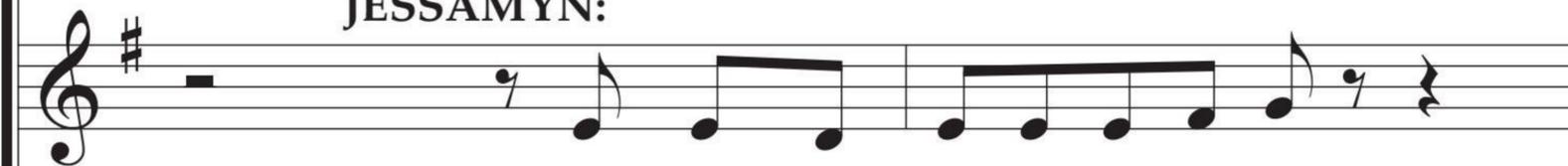
18

DELILAH:



"I'm fin-'ly gon-na break!" But

JESSAMYN:



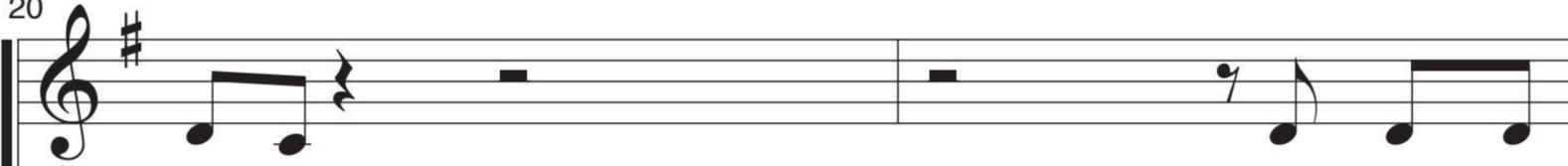
You think "I'm fin-'ly gon-na break!"



broke my sword!

(DELILAH:)

20



hear-ing...

He makes me

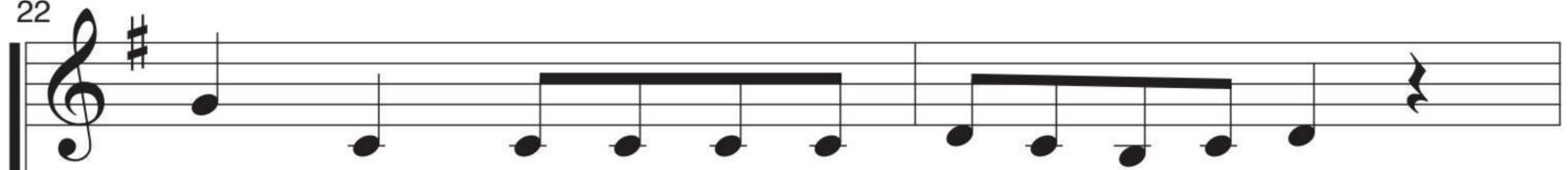
(OLIVER:)



HEL-LO! You're look-ing lov-'ly to-day!

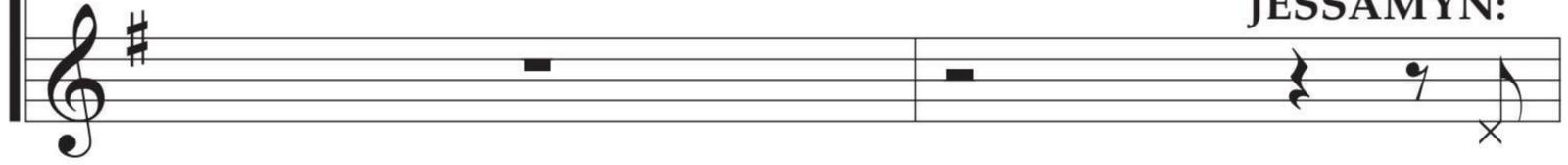
(DELILAH:)

22



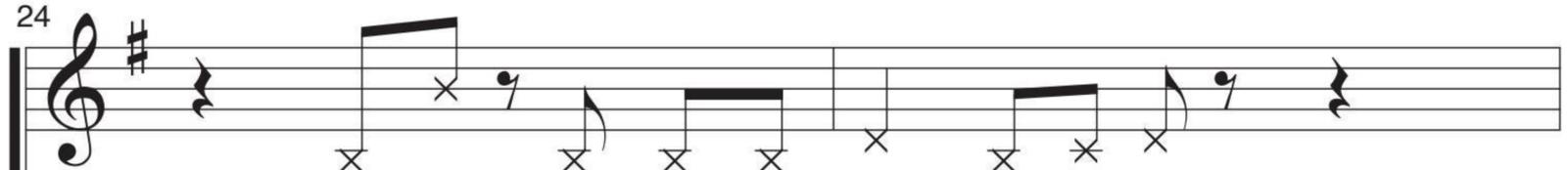
feel things, feel-ings that I'd nev-er wish a-way.

JESSAMYN:

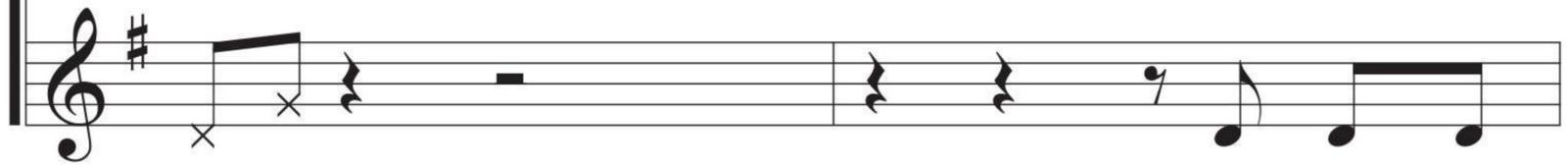


He

24



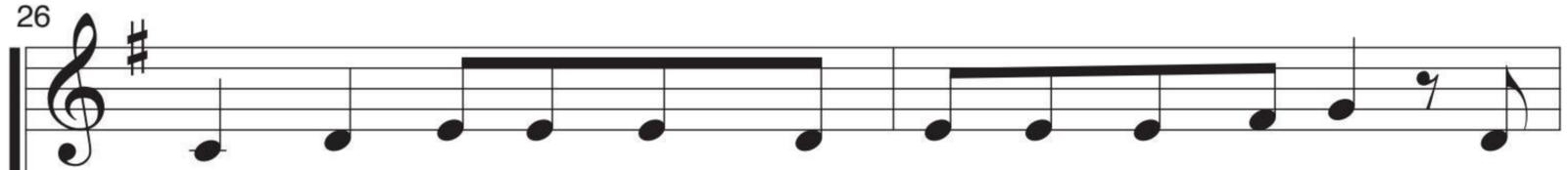
Uh-huh! We meet on page for-ty - three.



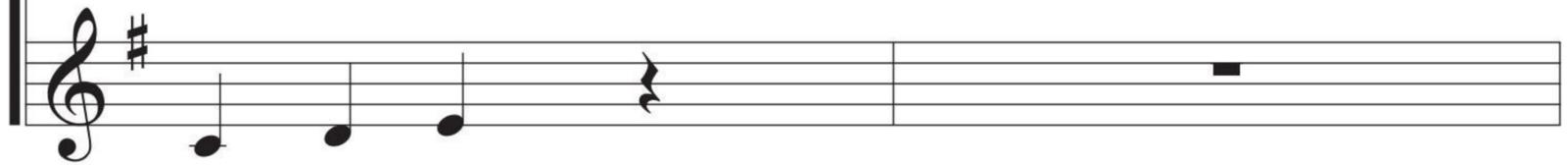
says that?

And now you're

26



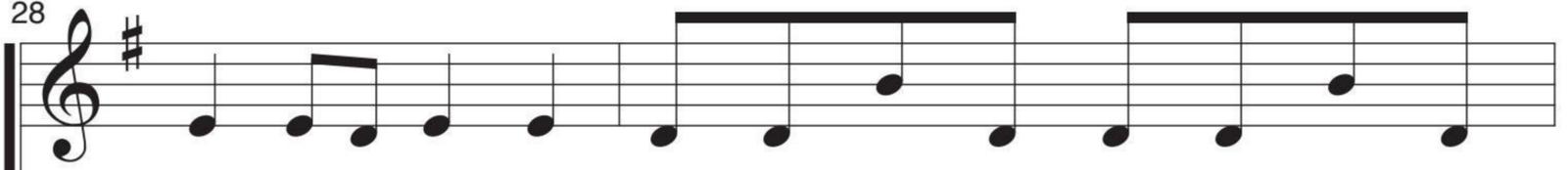
...here be-cause I thought you'd help me break him free! The



here be-cause...

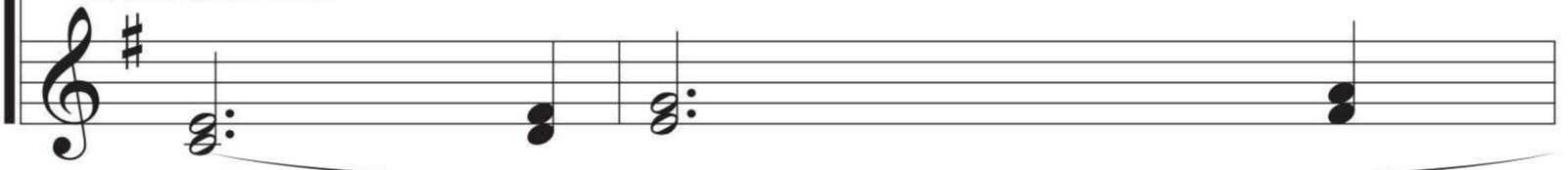
(DELILAH:)

28



voi-ces I hear are mak-ing noise and mak-ing sense and

ENSEMBLE:



Ooh

30

al - most made me drive a car with - out a li - cense

Ahh

JESSAMYN:

(on "whoops"
only)

DELILAH:

32

Whoops! But I drove all this way just to meet you.

Ooh

34

And we might have hit a cat. But I can't

Me - ow!

36

— get 'em out, — get 'em out! Get 'em out — of my head.

pp

Get 'em out Get 'em out Get 'em out

38 (DELILAH:)

I'm al - ways think - ing of him. I

OLIVER:

I'm al - ways think - ing of you.

40 (DELILAH:) OLIVER: DELILAH:

can't get 'em out, GET ME OUT! Get 'im out of my head.

pp

Get 'em out Get 'em out

42 (DELILAH:)

And so I asked my - self, if it was

44

you who wrote him in, why can't you get him out?

JESSAMYN:

46

I'm sure he's al-read-y out there, a prince with a heart-

48

DELILAH:

No! If you just re-write the end?

- beat.

JESSAMYN:

50

You got - ta get your - self ___ out ___ of the mess

DELILAH:

52

I can't leave him in - side!

(JESSAMYN:)

—you're in, 'cause you

(DELILAH:)

54

Get 'em out

(JESSAMYN:)

can't get 'em out, get 'em out, get 'em out of the book,

ENSEMBLE:

Get 'em out Get 'em out Get 'em out of the book

56 (DELILAH:)

— of the book! I can't leave him in-side!

(JESSAMYN:)

There's some-one wait - ing for — you, you

(DELILAH:)

58

(JESSAMYN:)

can't Get 'em out Get 'em out Get 'em out — of the book,

ENSEMBLE:

Get 'em out Get 'em out Get 'em out — of the book

(JESSAMYN:)

60

So look — in - side — your - self, — 'cause you

62 (DELILAH:)

Get 'em out! Get 'em out! Get 'em out—of the book!

(JESSAMYN:)

can't Get 'em out, get 'em out, get 'em out—of the book,

ENSEMBLE:

Get 'em out Get 'em out Get 'em out of the book!

Molto rall.

64 (JESSAMYN:)

It's time to let— him go.—

Time freezes as DELILAH slips between the lines, into a liminal space where she and PRINCE OLIVER are able to communicate.

PRINCE OLIVER

(excited to see her)

Delilah!

DELILAH

(excited as well)

Ollie!

#42 – BETWEEN THE LINES (REPRISE) begins.

BETWEEN THE LINES (REPRISE)

DELILAH: I'm here with the author of your story. I asked her to rewrite your ending. (*struggling to deliver the bad news*) Well... she told me she...

OLIVER: (*reading DELILAH's body language*) ...She can't do it.

DELILAH: How did you know?

OLIVER: I think I've always known.

Delicato 8

DELILAH: Ollie, your story stays the same so that other people's stories...

OLIVER: ...can change.

3x (*vox last x*)

9 **DELILAH:**

You'll stay a prince, I won't for -

OLIVER:

I'll stay a prince

11

get you. I nev - er

I won't for - get you.

12

knew what love could feel like 'til I met you. But here I

(DELILAH:)

14

am. I think my

OLIVER:

And here I am with-in these pa-ges.

Rit.

(DELILAH:)

16

sto-ry needs her-o-ic leads like me. But be-

Più Mosso

19

tween the lines, I dis-cov-ered some-thing new

22

— And my per-fect world was clear-

(DELILAH:)

24

- er when you brought it in - to view.

OLIVER:

I'll

27

live to tell my stor - y — and help some-one else to

DELILAH: Colla Voce

30

A whole new — sto - ry —

(OLIVER:)

see Be - tween the — lines

33

— That's where I'm meant to be. —

— That's where I'm meant to be. —

OLIVER: Delilah? Why does this hurt so much?

37

DELILAH: Oh, Ollie. *(PRINCE OLIVER starts to exit, holding DELILAH's hand in his until the very last possible moment.)*
Because it's real.

42

JESSAMYN enters.

JESSAMYN

Delilah?

Dazed, DELILAH doesn't respond.
Delilah!

DELILAH

Huh?

JESSAMYN

Lost you there, for a minute.

DELILAH

I... um... um...

JESSAMYN

Are you all right?

JESSAMYN's voice snaps DELILAH back to reality.

DELILAH

Yeah. Yeah, I am.

(smiles broadly)

I really am.

(processing this new clarity)

Could I please have a glass of water?

JESSAMYN

Of course.

JESSAMYN exits. DELILAH picks up the book but doesn't open it. She sits down, looking at it, trying to process what has happened.

Jessamyn's son, EDGAR, enters with a glass of water. He looks exactly like Prince Oliver, if Prince Oliver were a modern teenager. NOTE: EDGAR is played by the same actor who plays PRINCE OLIVER.)

EDGAR

Here you go—

DELILAH looks up nonchalantly at EDGAR.

Then, a double take as she is gobsmacked by his resemblance to Prince Oliver.

DELILAH

(to the audience)

What. The. What?

DELILAH stands frozen, stunned by EDGAR.

EDGAR

(trying to get her attention)

Hello? Hello?

(sing-song but not like Prince Oliver)

HELLOOOOOOOOO!?

DELILAH

(snapping to attention)

Um... hi?

EDGAR

Hi. I'm Edgar.

DELILAH

Delilah.

EDGAR

My mom said you wanted a glass of water?

EDGAR hands DELILAH the glass. She drinks a bit, staring at EDGAR.

(EDGAR)

(gestures to the book in DELILAH's hands)

Is that *Between the Lines*?

(snatches the book from DELILAH)

I thought I ditched this years ago.

DELILAH

What?!

EDGAR

My mom wrote it for me after my dad died. I guess a book about a prince who's raised without a father was cheaper than therapy.

DELILAH

Did it work?

EDGAR

I don't know... maybe? But then I moved on. Rescuing princesses isn't really my thing.

DELILAH

It wasn't Oliver's thing, either.

#43 – FINALE (PART 1) *begins.*

FINALE (PART 1)

EDGAR: My mom has this theory. She says books have a way of showing up in people's lives exactly when they need them.

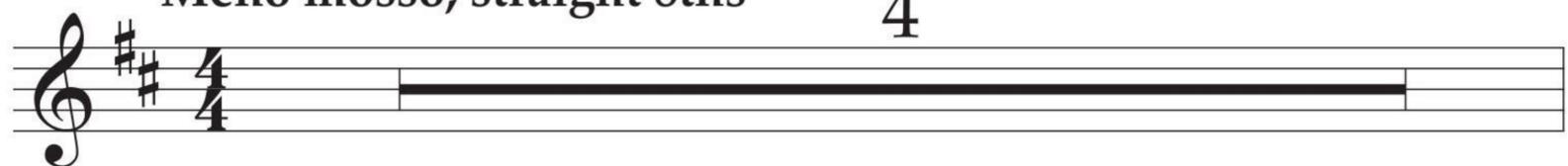
(EDGAR returns the book to her.)

DELILAH: Your mom's right.

(JESSAMYN enters.)

JESSAMYN: Everything okay?

Meno mosso, straight 8ths 4



DELILAH: Yeah. It's good. I'm so sorry for barging in on you. I'd better go.

(DELILAH hands JESSAMYN the book.)

JESSAMYN: Hey, Delilah? Live the story you want, if it's not the story you're in.

5 4



10 DELILAH: #



I think I'll write a -

Moving 2-beat

12 (DELILAH:)



noth - er chapt - er, a - noth - er chap - ter let go -

14 (DELILAH:)

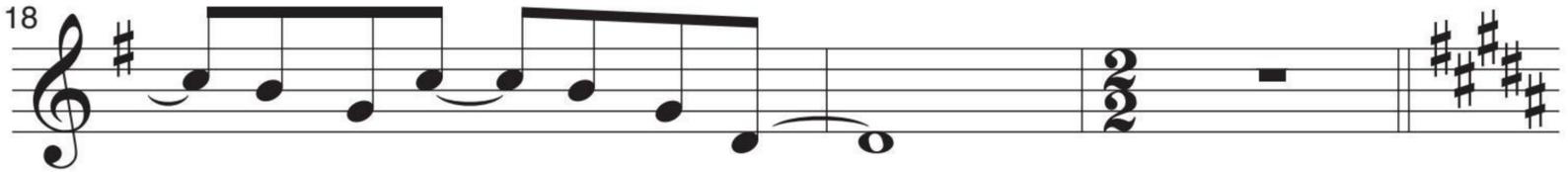


— of the past — and we'll see... — 'Cause if I write a -



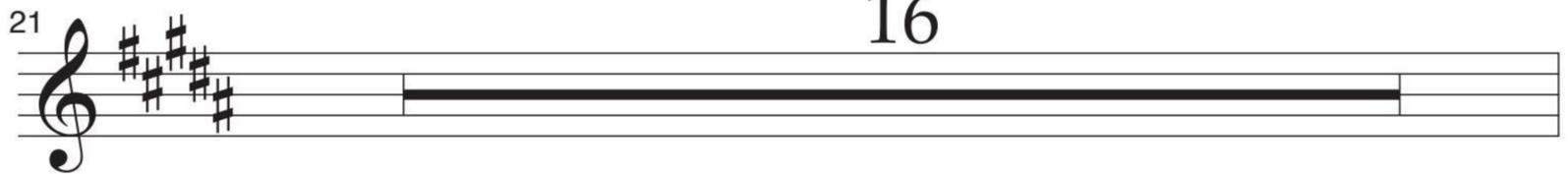
noth - er chap - ter, a - noth - er chap - ter, I'll change

Accel. Poco rit.



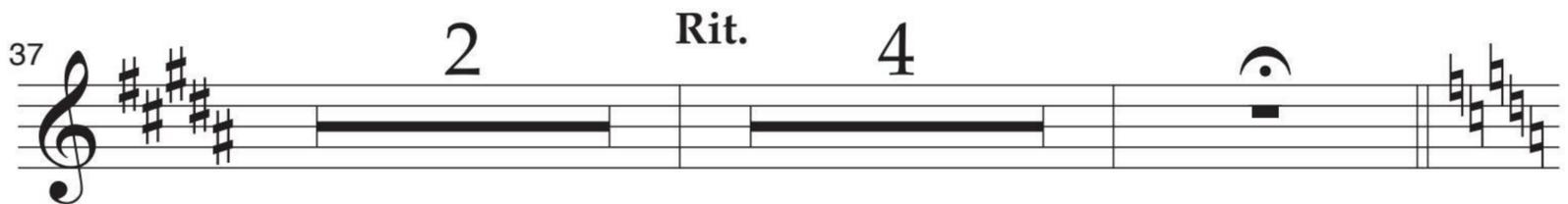
— what is writ - ten for me. —

DELILAH: (*narrating*) Long, long ago, I was trapped inside a story I didn't like. So instead, I dove head-first and heart-first into a fairy tale. I had a magical makeover, sang a siren song with mermaids, and fell in love with a very handsome prince. But he couldn't save me. I had to save myself.

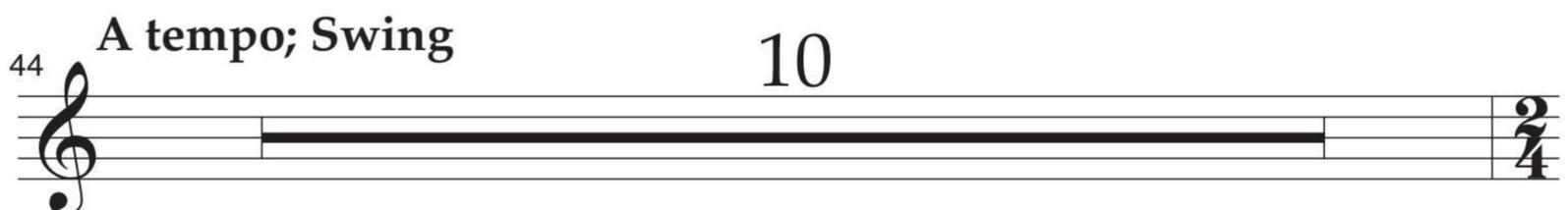


(EPILOGUE: NEW YORK PUBLIC LIBRARY, FIVE YEARS LATER)

(DELILAH:) (*reading out loud*) And so, as it turns out, not every story ends with a handsome prince and a happily ever after. Sometimes, it ends with a girl and a new beginning. The end. (*MS. WINX enters.*)



MS. WINX: That was Delilah McPhee reading excerpts from her essay, "A Whole New Story," which we've just learned will be published in *Teen Vogue*. Please join us for refreshments in the lobby.



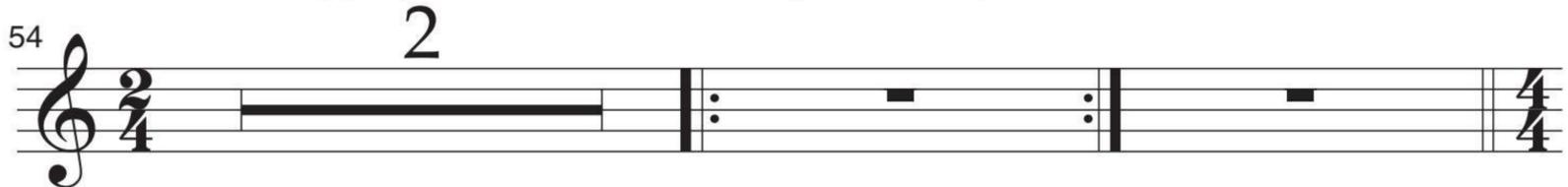
MS. WINX: (to *DELILAH*) You were terrific!

DELILAH: I was so nervous.

(*GRACE and JESSAMYN enter.*)

JESSAMYN: You'd better get used to it. I think you've got a long career ahead of you.

GRACE: (hugging *DELILAH*) I'm so proud of you.

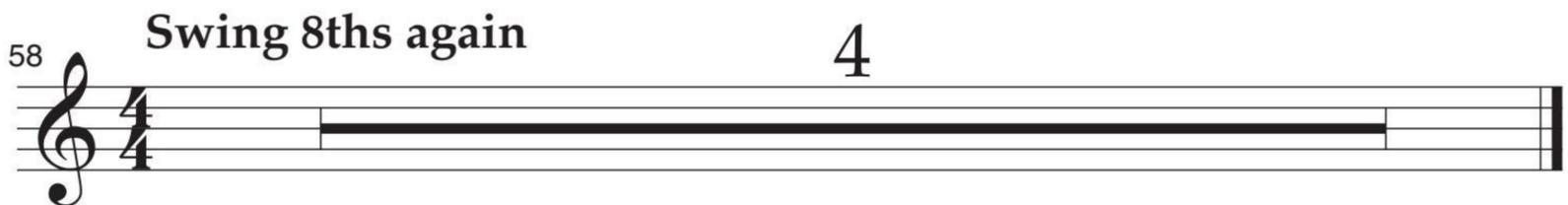


(*EDGAR enters, sweeping DELILAH off her feet in a congratulatory hug.*)

EDGAR: That was amazing!

DELILAH: I cannot believe all these people came to hear my story.

EDGAR: I can.



#44 – FINALE (PART 2) begins.

FINALE (PART 2)

DELILAH:



Now it's real — you're part — of my world



— the stor - y's un-furled but we've got lots of time

5 (DELILAH:)

Now it's right.

EDGAR: JULES:

Now it's right. — and look — what you found

7 (DELILAH:)

But with my head in the clouds!

(JULES:)

— with feet on the ground. —

DELILAH,
JULES,
EDGAR:

(EVERYONE enters, the real world and the fictional, joyfully living their best lives.)

Noth-in's go - in' right. You wan - na run and hide.

11

Say it in oth - er words.

13

It' - ll be o-kay. 'Cause there's a - noth - er way.

15

Say it in oth - er words.

17

DELILAH:

ba da da da da

ENSEMBLE:

ba da da da da da da da.

19

da da da. _____ ba da da da da

ba da da da da da da da.

21

ALL:

da da da. Start a -

ba da da da da da da da da.

(ALL:)

23

gain. Don't stay be-tween the

MARINA,
ONDINE,
KYRIE:

Do It for You

27

lines. write it your way.

Do it for you.

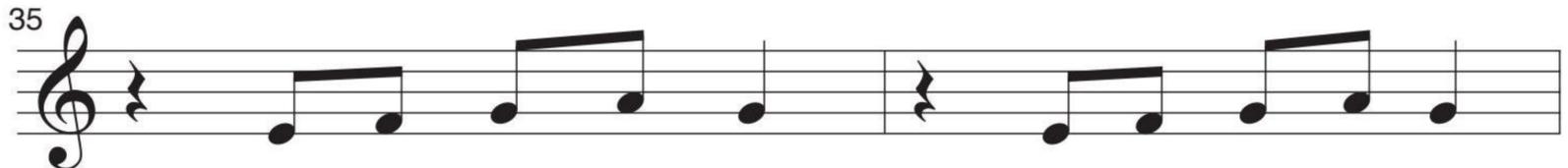
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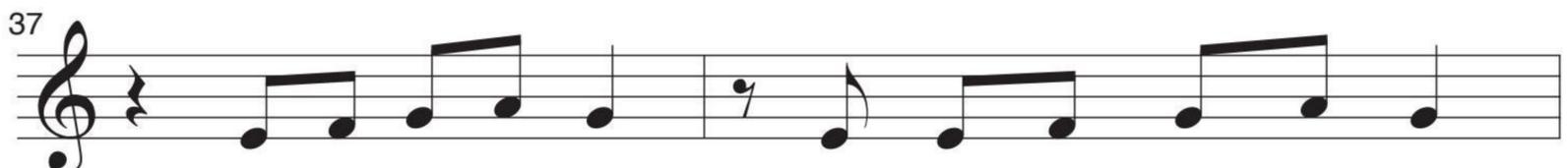
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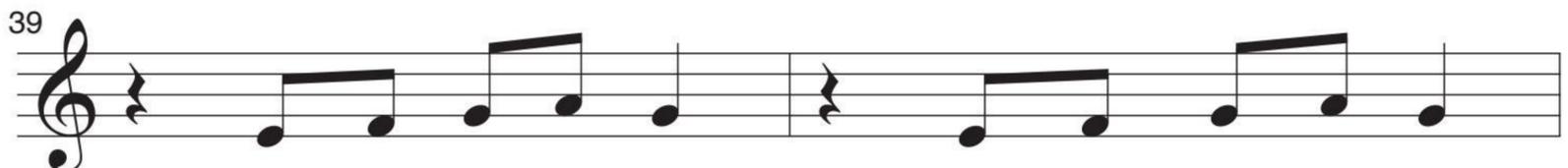
If you're feel - ing trapped, and you can't ad - apt.

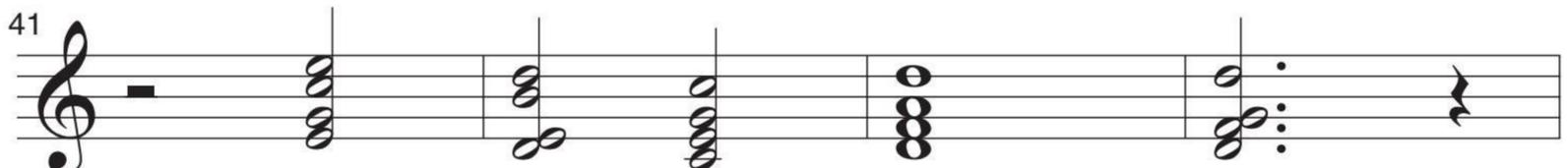
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Say it in oth - er words. _____

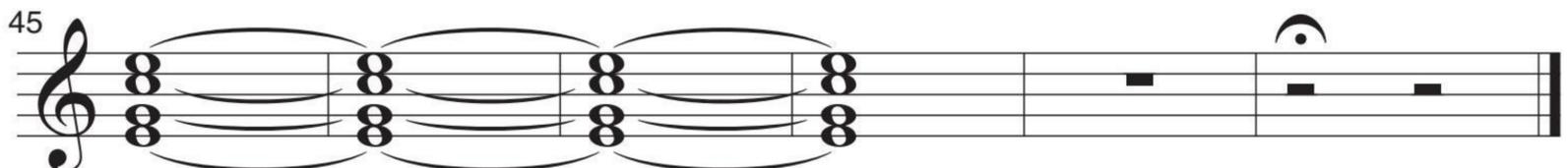
35

Try for some-thing new Just re-memb-er to,

37

Give it all you got. And you can change the plot.

39

'Cause it's up to you, You know what to do.

41

Say it in oth - er

Rit.

45

words. _____

THE END

#45 – BOWS begins.

#46 – EXIT MUSIC begins.