Acting Edition

Gutenberg! The Musical!

by Anthony King &
Scott Brown

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SAMUEL FRENCH

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GUTENBERG! THE MUSICAL! is a musical written by Scott Brown and Anthony King. Brown and King developed the show at the Upright Citizens Brigade Theatre in New York City, where it ran for over a year with direction by Charlie Todd and musical direction by Barry Wyner. The cast was as follows:

DOUG SIMON ..... Anthony King
BUD DAVENPORT ..... Scott Brown
CHARLES ..... Barry Wyner
BROADWAY PRODUCER ..... Ken Keech

GUTENBERG! THE MUSICAL! was part of the 2005 and 2006 New York Musical Theatre Festival and ran at the Jermyn Street Theatre in London in January 2006. The show opened Off-Broadway on December 3, 2006, at 59E59 and then transferred to The Actors' Playhouse on January 16, 2007. The production closed on May 6, 2007. The Off-Broadway production was directed by Alex Timbers with music direction by T.O. Sterrett. The cast was as follows:

DOUG SIMON ..... Jeremy Shamos
BUD DAVENPORT ..... Christopher Fitzgerald
CHARLES ..... T.O. Sterrett
BROADWAY PRODUCER ..... Ryan Karels

GUTENBERG! THE MUSICAL! was produced on Broadway by Ambassador Theatre Group, Patrick Catullo, Bad Robot Live, Seth A. Goldstein, Isaac Robert Hurwitz, Runyonland Productions, Kristin Caskey, Mike Isaacson, and Bee Carrozzini, opening at the James Earl Jones Theatre on October 12, 2023. The production was directed by Alex Timbers, with music supervision by T.O. Sterrett, scenic design by Scott Pask, costume design by Emily Rebholz, lighting design by Jeff Croiter, and sound design by Cody Spencer and M.L. Dogg. The production stage manager was Rachel Sterner. The cast was as follows:

DOUG SIMON ..... Andrew Rannells
BUD DAVENPORT ..... Josh Gad
CHARLES ..... Marco Paguia
BROADWAY PRODUCER ..... Various, including:
Audra McDonald, Steve Martin, Martin Short, Hillary Clinton, Nathan Lane, and many, many more

CHARACTERS

DOUG SIMON
BUD DAVENPORT
CHARLES

A NOTE ON THE SHOW

This is not the story of Johann Gutenberg. It is the story of Bud & Doug.

DOUG SIMON is an innocent. Naïve, utterly sincere, and earnest, Doug never met a cause he wasn't passionate about. He's a jack of all trades, master of none, who compensates with an infectious, matter-of-fact energy and focus that would sound condescending if he weren't so guileless and likable. He's incredibly proud of the show he wrote with Bud, and thinks Bud, whom he adores, is a genius.

BUD DAVENPORT is an innocent. He's eager to please, and thrives on approval. When Bud sings one of his songs, he's reveling in his own "brilliance." But he's too naïve to be entitled or a true egomaniac; if anything, he's too grateful for the mere opportunity to create and perform. Bud enjoys getting caught up in Doug's passion and admires his friend's Big Ideas.

CHARLES is the pianist and the leader of the band (if you have a band).

Tonight is the most important night of their lives.

A NOTE ON THE SHOW WITHIN THE SHOW

Bud & Doug play a number of roles in the show. But Bud & Doug are not *actors*. This does not mean they should fail. The laughs in the show aren't derived from their falling-short or humiliating themselves; the laughs come from their utter *commitment* to every moment they have written and polished and (probably over-) rehearsed. They believe the show is *working*; they believe every moment is landing as designed. *Trust them.*

Bud & Doug are, at all times, *authors first* – fully aware of the audience and eager to communicate their precious lines, lyrics, and choices. They desperately want the audience to understand the "intelligence" and passion behind it all. They don't trust the audience to infer or deduce anything; they deliver every detail and lesson and moral directly, with (they believe) no ambiguity. When deciding how to play specific actions and moments in the show within the show, it's always best to ask "What would Bud & Doug do?" and "How would Bud & Doug do it?" Keep the answers to these questions close to the surface.

While Bud & Doug do create specific characters for all the parts they play – complete with strong vocal and physical choices – they should never fully disappear into the roles. They're not seasoned performers; they're not trained clowns. They're artists. With a *Message.*

Most important, remember this: To Bud & Doug, the show-within-the-show is not a comedy. It is *important*. It is tragic. It is epic and grand. It should be played with absolute sincerity.

MUSICAL NUMBERS

ACT ONE

1. Prologue
2. Schlimmer
3. I Can't Read
4. Haunted German Wood
5. The Press
6. I Can't Read (Reprise)
7. Biscuits
8. What's The Word
9. Stop The Press
10. Tomorrow Is Tonight

ACT TWO

11. Second Prologue
12. Words, Words, Words
13. Monk With Me
14. Go To Hell
15. Festival
16. We Eat Dreams

ACT ONE

*(**CHARLES** enters, stands center stage and reads from a card.)*

CHARLES. Good evening and welcome to the [BLANK] Theatre. *(**CHARLES** should say the actual name of the theatre.)* For your convenience, bathrooms are available. Now please put your cellphones on vibrate and welcome to the stage, Doug Simon and Bud Davenport.

*(**BUD DAVENPORT** and **DOUG SIMON** enter, nervous but covering with big energy.)*

DOUG. Okay! Here we go.

BUD. So many people!

DOUG. Welcome to GUTENBERG!

BUD. GUTENBERG…THE MUSICAL!

DOUG. My name is Mr. Doug Simon.

BUD. And I am Mr. Bud Davenport.

DOUG. And we have written…a musical.

BUD. *(Rapidly, under his breath.)* Oh my god, I'm so excited.

DOUG. And tonight we are going to present our musical to all of you…for the first time.

BUD. But hopefully not the last time!

DOUG. No! With any luck, we are hoping to take our show to Broadway!

BUD. Our nation's capital!

DOUG. Yes!

BUD. Now as many of you may already know, there are with us in the audience tonight some very big Broadway producers.

DOUG. Chances are, if you don't know the person sitting beside you – they're probably a Broadway producer.

BUD. So tell them to produce our show!

DOUG. Yes.

BUD. Please.

DOUG. Renting this theatre was…incredibly expensive.

BUD. Luckily I have an uncle who recently started hang-gliding. And then recently stopped hang-gliding.

DOUG. It was very quick and he didn't suffer. Which is exactly how I hope all of you die.

BUD. Thanks, Doug. He left me some money and we used all of it to be on this stage. For one night.

DOUG. Plus parking.

BUD. We could not find street parking.

DOUG. So as you can see, we need this to go well.

BUD. It has to.

DOUG. Now, before we get started, we do want to be professional, so – a few introductions.

BUD. Over there with the fancy instruments – the tri-county's premiere wedding band, The Magnificent Seven![*]

DOUG. *(After applause –)* We could only afford three of them.

BUD. Yes. But they are "professional musicians." Hit it!

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[*] See alternate dialogue on page 90 for productions using only a pianist.

(The band JAMS HARD – on a classic rock song. It's awesome.* **BUD** *dances. Then* **DOUG** *cuts them off with a conductor's flourish –)*

DOUG. STOP! STOP! STOP!

(Then, to audience.) If they play even one more note we have to pay for the song.

BUD. And we have literally no more money.

(A slight blip of panic between them. Then –)

DOUG. Now…writing a musical…is not easy.

BUD. Hats off to you, Elton John.

DOUG. But we did it! I wrote what we call the book of the musical.

BUD. The script.

DOUG. Yes.

BUD. And I wrote the music.

DOUG. The score.

BUD. And the songs.

DOUG. Beautiful songs!

BUD. Thank you. And the lyrics, well…

DOUG & BUD. We wrote those together!

DOUG. Now you're probably sitting there and thinking to yourself, "Okay, so you wrote a show, but what is it about?"

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BUD. *(For the audience's benefit – infomercial.)* I don't know, Doug – you wrote the script, why don't you tell us?

DOUG. Alright, I will. It's about Johann Gutenberg!

BUD. *(For the audience's benefit – infomercial.)* Who's he?

DOUG. Well, he's the guy who invented the printing press.

BUD. And then printed up a bunch of copies of the Bible.

DOUG. Yes! But what else did he do?

BUD. We did some research to find out.

DOUG. Google! We typed in Johann Gutenberg and printed out the first thing that came up. Read it, Bud!

BUD. *(Reading from paper from his pocket.)* "Gutenberg comma Johann. German printer born around the year 1400. Detailed records of his life and work are scant."

DOUG. Scant? Clearly research was not going to help us.

BUD. Right. So we took a different approach. Historical Fiction.

DOUG. *(For the audience's benefit – infomercial.)* Yes, but what is Historical Fiction?

BUD. *(The definition:)* It's fiction…that's true.

DOUG. Now, normally when you go see a hit Broadway musical you usually expect to see a lot of amazing things. Things like…animal puppets!

BUD. Turntables!

DOUG. Flying cars! And flying car*pets*!

BUD. And so many people pretending to be pop stars.

DOUG. Well, there's a bunch of those things in this show too. But tonight you're gonna have to use your imagination to see them. For example, "Hey Bud – where you going?"

BUD. *(Walks in place.)* Nowhere Doug. I'm on a turntable.

DOUG. Imagination! Now what you're going to see tonight is what we call a reading of a musical.

BUD. *(For the audience's benefit – infomercial.)* Yes, but what is a reading of a musical?

DOUG. *(Joke.)* Does it mean we're going to give you copies of the script so you can read it?

BUD. No.

DOUG. Of course not! No, what it means is there's no set, no costumes, just a few props – and every light they would let us rent from Dance Party DJs dot com. Also? There's no cast.

BUD. It's just me and Doug.

DOUG. Right! We're gonna perform all the roles, sing all the songs, and give you some help to understand the potential of what we've written.

BUD. I think the key word here is "potential."

DOUG. I also like the word "help."

BUD. Now there are an awful lot of characters in this show.

DOUG. How will we differentiate?

BUD. Great question!

(They move upstage to a table covered in a sheet, and dramatically remove the sheet to reveal it's full of hats.)

Using these hats! Aren't they beautiful?!

DOUG. Bud spent three days at FedEx Kinko's.

BUD. They thought I was insane.

*(***BUD** *hands the* **BOOTBLACK** *hat to* **DOUG**. *He holds the* **WOMAN** *hat.)*

DOUG. Is this insane? When I wear this hat –

(He puts it on, "in character.") – I'm a Bootblack.

BUD. And I'm –

(He puts it on, "in character.") – a Woman.

DOUG. *(Takes his hat off.)* But only for tonight. In an actual production, we would never cast a man to play a woman.

BUD. *(Takes his hat off.)* Representation matters.

DOUG. Now, you're going to see that this show is set in olden times – that means many of the characters will talk like this:

BUD. *(English accent.)* Cheerio!

DOUG. *(English accent.)* Can I help you carry your bucket?

(They bow.)

BUD. Also many of the characters in this show cannot read.

DOUG. Of course, that all changes with the climactic invention of

DOUG & BUD. The printing press!

DOUG. Now just before we get started, we do want to take a second to talk about something pretty serious. Every important musical has to tackle at least one incredibly serious issue.

BUD. Like racism.

DOUG. Homophobia.

BUD. Or a man with half a face.

DOUG. Our show is set in Germany. So our serious issue… is Nazis.

BUD. History – and every Indiana Jones movie except *Crystal Skull* – has taught us that Nazis…are not cool.

DOUG. No. They are hateful and they are ignorant. And that ignorance…is in this show.

BUD. It has to be.

DOUG. Because it makes our show important.

(Beat.)

DOUG & BUD. GUTENBERG, THE MUSICAL!

(NOTE: Throughout the show **BUD** *and* **DOUG** *will speak their show's stage directions.)*

BUD. *(Stage direction.)* Prologue: *(He then gestures to* **CHARLES***.)*

[MUSIC NO. 1 – PROLOGUE]

The lights rise on the squalid, stinky bedroom of a Friend of Gutenberg.

DOUG. *(Stage direction.)* The roof is made of dirty thatch. In the corner there are rats gnawing on stinky cheese, and lying absolutely still in the middle of the room without moving is a Dead Baby!

BUD. *(Stage direction.)* Gutenberg's Friend and the Doctor examine the Dead Baby.

DOCTOR (DOUG). Well, we did all we could. I'm afraid your baby is dead.

FRIEND OF GUTENBERG (BUD). Dead? But I gave him this medicine.

*(***FRIEND** *holds up a jar of jellybeans clearly labeled with the word "JELLYBEANS.")*

DOCTOR (DOUG). Them ain't medicine. Them's jellybeans.

FRIEND OF GUTENBERG (BUD). Jellybeans? But…

DOCTOR (DOUG). If only you could read. See ya!

*(***DOCTOR** *exits.)*

FRIEND OF GUTENBERG (BUD). *(A bit too dramatically.)*

JELLYBEANS
NOT MEDICINE
IF ONLY I COULD READ
MY SON, HE WOULDN'T NEED...
AN ELEGY

STUPID BEANS!
NOT MEDICINE!
OH GOD, HERE IN THIS JAR
I CAN'T READ WHAT THESE ARE
DAMN JELLY BEANS!

GUTENBERG (DOUG). *(Grand, swaggering entrance.)* Hello Friend, is there anything Johann Gutenberg can do?

FRIEND OF GUTENBERG (BUD). Can you bring a dead baby back to life?

GUTENBERG (DOUG). I don't...think so...?

DOUG. *(Stage direction.)* Friend of Gutenberg sobs like a woman. He cradles his Dead Baby in his illiterate arms. BLACKOUT! Act One, Scene One:

[MUSIC NO. 2 – SCHLIMMER]

Schlimmer, Germany! A German town! Full of German things – like sausages and short pants. Gutenberg walks down the dirt streets of this medieval burg and encounters a Woman and her Daughter on their way to market. They're carrying kraut. Sauerkraut.

WOMAN (BUD). Good morning, Mister Gutenberg!

GUTENBERG (DOUG). Call me Johann! Johann Gutenberg.

DAUGHTER (BUD). Hello, Mister Butengerg.

GUTENBERG (DOUG). It's Gutenberg! How are you today, little girl?

DAUGHTER (BUD). As happy as I *can* be...considering *I can't read.*

DOUG. *(Stage direction.)* Another Woman throws open her shutters to greet the morning. She dumps her stinky chamber pot and suddenly the town of Schlimmer is alive – not alive like a monster, but alive like a town!

(They throw confetti.)

ANOTHER WOMAN (BUD).

IT'S NICE TO LIVE IN MEDIEVAL GERMANY
IN THE BEAUTIFUL TOWN OF SCHLIMMER
WE ALL GET ALONG IN PERFECT HARMONY

BEEF FAT TRIMMER (DOUG).

I'M A BEEF FAT TRIMMER.
THE BEEF COMES IN ALL WHITE WITH FAT
IT LEAVES A GOOD BIT SLIMMER

TWO DRUNKS (BUD & DOUG).

WE'RE JUST DRUNKS COMING HOME FROM THE BAR
IN THE BEAUTIFUL TOWN OF SCHLIMMER!

DRUNK #2 (DOUG). Hey Gutenberg! Got any wine?

DRUNK #1 (BUD). You're the wine presser – tell us where the wine is.

DRUNK #2 (DOUG). Is it over here?

DRUNK #1 (BUD). It's NOT over here!

GUTENBERG (DOUG). Hey now fellas, my wine isn't the answer to all of your problems.

DRUNK #1 (BUD). Yes it is!

DRUNK #2 (DOUG). Drinking your wine is the only thing that makes our terrible lives worth living!

*(**TWO DRUNKS** do a happy dance while they sing.)*

TWO DRUNKS (BUD & DOUG).
GUTENBERG!
DARN TOOTIN'-BERG
HE'S THE BEST CHAP AROUND
AT LEAST IN THIS TOWN
SURE AS SHOOTIN'-BERG!

GUTENBERG (DOUG). Call me Johann.

DRUNK #1 (BUD). THAT GUTENBERG!

GUTENBERG (DOUG). I prefer Johann!

BOOTBLACK (BUD).
GUTENBERG!

GUTENBERG (DOUG). Hey! It's the Bootblack!

BOOTBLACK (BUD).
SHINE YOUR BOOT-ENBERG?

GUTENBERG (DOUG). Sure, Bootblack.

BOOTBLACK (BUD).
YOU'RE A MAN IN YOUR PRIME
MAKING FRIENDS ALL THE TIME
NO REFUTIN'-BERG!

(Asking for payment.) Ten ducats.

GUTENBERG (DOUG). Hey! Hey! Hey!

*(**GUTENBERG** flips a coin in the air to **BOOTBLACK**.)*

BOOTBLACK (BUD). Yeah, Gutenberg! Ho Ho Ho!

GUTENBERG (DOUG). Okay now fellas, I've got to be getting back to my wine press shop. Don't you guys have anything to do?

DRUNK #1 (BUD). No!

DRUNK #2 (DOUG). It's not like we can read.

BOOTBLACK (BUD). *(Picking a fight with* **DRUNK #2***.) You* can't read!

DRUNK #2 (DOUG). *You* can't read!

BOOTBLACK (BUD). Why I – Shut up!

(They start to fist fight and **GUTENBERG** *gets between them.)*

GUTENBERG (DOUG). Hey! ...Let's not fight.

(They fight some more.)

Why don't I buy you a flower from that adorable little flower girl?

LI'L NAZI GIRL (BUD).

HERE'S A PRETTY POSEY, IT'S THE FIRST ONE OF THE SPRING

(Then, as an aside.)

I STOLE IT FROM A JEW!
MY HEART IS FULL OF HATE, AND I DON'T KNOW ANYTHING
'CAUSE YES, I'M ILLITERATE TOO!

*(***GUTENBERG** *hasn't heard any of the aside. He spins into a spotlight.)*

GUTENBERG (DOUG).

OOOOH!
SCHLIMMER!
MY LOVELY SCHLIMMER!
YOU ARE THE BEST DARN TOWN IN GERMANY!

(The **CAST** *criss-cross the stage.)*

BOOTBLACK (BUD).
GUTENBERG!

BEEF FAT TRIMMER (DOUG).
GUTENBERG!

LI'L NAZI GIRL (BUD).
GUTENBERG!

DRUNKS 1 & 2 (BUD & DOUG).
GUTENBER-GUH!

*(***BUD** *and* **DOUG** *regroup in a quick huddle to re-set the hats for the ending saying things like "Big finish! Big finish!" When they emerge,* **DOUG** *wears the* **GUTENBERG** *hat.* **BUD** *holds the rest and at the appropriate time, he puppets them to look like a group singing behind* **GUTENBERG**.*)*

GUTENBERG (DOUG).
I'M THE PRIDE OF SCHLIMMER
I'M THE CREME DE LA CREMMER
I'M THE PRIDE OF SCHLIMMER
I'M THE CREME DE LA CREMMER
I'M GU-TEN-BERG!

EVERYONE ELSE (BUD).
HE'S THE PRIDE OF SCHLIMMER
HE'S THE CREME DE LA CREMMER
HE'S THE PRIDE OF SCHLIMMER
HE'S GU-OO-TEN-BERG!

(After applause, **BUD** *and* **DOUG** *address the audience:)*

DOUG. That was the opening number.

BUD. *(He's proud of both.)* And the prologue.

DOUG. We're just trying to give you a sense of the world of Schlimmer!

BUD. It's a tiny town!

DOUG. Very tiny. The kind of town you might hear about on a podcast or a Netflix documentary.

BUD. True crime!

DOUG. Yes! The kind of town where everyone's friendly... but also suspicious. So you might hear something like this:

(They begin a very well-rehearsed, broadly-played scene.)

BUD. "Well, if it isn't my good friend, Doug Simon, stopping by for a shave and a haircut."

DOUG. "I sure am, barber. Hey barber! I brought you a gift. It's a cupcake."

(He pretends to give **BUD** *a cupcake.)*

BUD. "Why, Thank you."

(He pretends to eat it.)

"This cupcake is poison!"

DOUG. *(Distraught melodrama.)* "I can't stop killing!"

*(***BUD** *and* **DOUG** *bow.)*

So as you can see, Schlimmer's the kind of town where anything can happen. And now we start the story. *(Stage direction.)* Scene Two:

[MUSIC NO. 2A – SCENE 2 UNDERSCORE]

Gutenberg's Wine Press Shop. The roof is made of dirty thatch. There are shelves filled with old wine bottles. And we meet Helvetica, a German girl who's beautiful but does not know it. She stands in a bucket stomping on grapes. Gutenberg enters.

*(***BUD**, *as* **HELVETICA**, *stands in the box labeled "BUCKET."* **DOUG**, *as* **GUTENBERG**, *stalks the stage.)*

HELVETICA (BUD). Gutenberg!

GUTENBERG (DOUG). Hello! Man, I love this town.

HELVETICA (BUD). I love *you.*

[MUSIC NO. 2B – HELVETICA INTRO]

(Musical interlude. They lock eyes. **DOUG** *breaks it to address the audience:)*

DOUG. *(Stage direction.)* There is an extremely awkward pause.

*(***DOUG** *returns to the stare with* **BUD**, *holds for the pause, then continues suddenly.)*

GUTENBERG (DOUG). Have you seen my dream journal? I had an amazing dream last night and I want to turn it into a poem.

HELVETICA (BUD). A poem! Will you read it to me?

GUTENBERG (DOUG). Journals are private.

HELVETICA (BUD). Yes sir.

GUTENBERG (DOUG). Oh! I almost forgot. Here's a flower.

HELVETICA (BUD). It's beautiful!

(She takes it and adores it.)

GUTENBERG (DOUG). I got it from that horrible anti-semitic flower girl. Destroy it.

HELVETICA (BUD). Yes sir.

(She does.)

GUTENBERG (DOUG). There will be no hatred in my shop.

HELVETICA (BUD). Are you hungry?

GUTENBERG (DOUG). Yes.

HELVETICA (BUD). Do you want me to bake a lamb for you?

GUTENBERG (DOUG). No. But I would like some stew.

HELVETICA (BUD). Lamb stew? Right away, sir.

GUTENBERG (DOUG). Good girl. I love ewe!

HELVETICA (BUD). You love me!

*(***DOUG** *plays the following pun as a tragic misunderstanding.)*

GUTENBERG (DOUG). No. I love ewe. E-W-E. Ewe.

HELVETICA (BUD). E-W-Who?

GUTENBERG (DOUG). Ewe!

HELVETICA (BUD). Me?

GUTENBERG (DOUG). Stew! Female Lamb Stew!

HELVETICA (BUD). I don't understand!

GUTENBERG (DOUG). WHY CAN NO ONE IN THIS TOWN READ?!?!?!

HELVETICA (BUD). We have nothing to read.

[MUSIC NO. 2C – NOTHING TO READ]

GUTENBERG (DOUG). I see. *That* is the problem. I'll be in my wine press room. Pressing wine.

HELVETICA (BUD). Here's your stew. I made it, hot and ready.

GUTENBERG (DOUG). Thank you, um…Barbara.

HELVETICA (BUD). Helvetica.

GUTENBERG (DOUG). Helvetica! Yes. Thank you. You know… I couldn't make it without you. The wine, I mean.

[MUSIC NO. 3 – I CAN'T READ]

HELVETICA (BUD). Yes sir. Thank you sir. Wonderful sir.

(As **HELVETICA** *sings, we see* **GUTENBERG** *working at his press in slow motion. The press is a box labeled "Wine Press" – sitting on a stool.)*

HELVETICA (BUD).

I WATCH HIM WORKING AT HIS PRESS
I WATCH HIM MAKE HIS WINE
I STOMP THE GRAPES
AND DREAM ABOUT
THE DAY I'LL MAKE HIM MINE
BUT I KNOW THAT DAY WILL NEVER COME
'CAUSE I AM TOO OBTUSE
I'M JUST TOO DUMB TO UNDERSTAND
ANYTHING BUT THIS GRAPE JUICE

AND I
I CAN'T READ
I CAN'T READ HIM
HE'S ALL GREEK TO ME

BUT I...
I, I, I
I STILL NEED HIM
LIKE A GRAPE THAT NEEDS A SQUEEZE

HIS BRAIN IS BIGGER THAN MY BRAIN
HE CAN SPELL AND COUNT REAL GOOD
AND ME? WHY I DON'T COUNT AT ALL
AND I DON'T THINK I SHOULD

'CAUSE I WAS RAISED TO MILK A COW
AND SIT UPON A STOOL
AND COWS THEY NEVER ASK YOU MUCH
NO WONDER I'M A FOOL!
ALSO, THERE'S NO SCHOOL!

AND I
I AM DUMB
I AM DUMBSTRUCK

EV'RY TIME HE SAYS MY NAME:
HEL-
VE-TI-CA
GUMMISTIEFEL
HELVETICA GUMMISTIEFEL

*(**GUTENBERG** fades away, leaving only **HELVETICA** on stage.)*

GUMMISTIEFEL
IT'S BEEN MY NAME SINCE BIRTH
BUT THERE'S ONE NAME I'D TRADE IT FOR
ON THIS FLAT PLANET EARTH
SO I'LL STAY HERE IN MY BUCKET
AND ONE DAY I'LL BE
HELVETICA GUTENBERG
JUST YOU WAIT AND SEE!

I
I'LL BE HERE
I'LL BE HEARING CHURCH BELLS
CHURCH BELLS FOR US
AND US
US OR WE?
BE TOGETHER
WHICHEVER: US OR WE
US OR WE!
US OR WE!
US OR WE!
(Spoken in rhythm.) US OR WE!

(After applause, **BUD** *and* **DOUG** *address the audience:)*

DOUG. Wow.

BUD. Thank you. Always a very emotional moment for me, that song.

DOUG. *(Genuine.)* You nailed it, buddy.

DOUG. *(Then, to the audience.)* The first time I heard Bud sing that song, we were in a TGIFridays. They brought us a free dessert.

BUD. I'm lactose intolerant!

DOUG. Anyway, that was the love ballad.

BUD. But Doug, what is a love ballad?

DOUG. Well people like me and Bud call a song like that the "I Want" song because Helvetica wants Gutenberg.

BUD. But the real question is – does Gutenberg know that?

DOUG. I don't think so.

BUD. How could he not?

(A quick look between them, then –)

DOUG. Now, you're probably sitting there and thinking to yourself "Did Helvetica actually exist?"

BUD. Hmm... Probably!

DOUG. Yes! "History" tells us that in olden times there were a lot of poor wenches, so chances are, if Helvetica did exist, Gutenberg probably knew her.

BUD. Also – her name is a font!

DOUG. Yes. These days, we don't name fonts after anybody.

BUD. Not even Beyoncé.

DOUG. Beyoncé would be a fierce font. But now it's time to meet the bad guys! The Town Monk and his henchman Young Monk.

BUD. Watch out!

DOUG. *(Stage directions.)* Scene Three:

[MUSIC NO. 3A – SCENE 3 UNDERSCORE]

The Church on the Hill. The roof is made of dirty thatch. In the corner there's a giant Bible. On this wall,

there's a velvet painting of Jesus crying. Monk, an evil man who hates God –

*(***MONK (BUD)** *flips off God.)*

– is sitting at his desk, sharpening a pencil.

*(***MONK** *sharpens his pencil – it is an electric pencil sharpener.)*

He is very good at it.

*(***MONK** *sharpens again.)*

BUD. His henchman, Young Monk, enters.

(NOTE: The cat in the following is VERY realistic-looking – more like bad taxidermy than a toy – that's treated throughout as alive.)

YOUNG MONK (DOUG). *(Holding the cat.)* Monk! Look, I found a cat in the alley.

MONK (BUD). Give him to me!

*(***YOUNG MONK** *hands him the cat.* **MONK** *pets it.)*

Oh. Pretty kitty. I shall name you…Satan.

(During this, **YOUNG MONK** *has moved to the big Bible.)*

Young Monk! What are you doing over there by that Bible?

YOUNG MONK (DOUG). Teaching myself how to read.

(He reads, haltingly.) "In… the… be-jinning –"

MONK (BUD). Get him, Satan!

*(***MONK** *throws the cat at* **YOUNG MONK**. *It attacks him.* **YOUNG MONK** *thrashes violently and painfully.)*

MONK (BUD). You see what happens when you try to learn to read, Young Monk?!

(The cat springs back into **MONK***'s hands. He pets it.)*

Now let's try this again. What are you doing over there by that Bible?

YOUNG MONK (DOUG). Nothing.

MONK (BUD). *(Petting the cat.)* That's right.

As long as I'm the Monk, no one in this town is going to learn to read. That way, the Bible says whatever I says it says. Unless, of course,

[MUSIC NO. 3B – UNLESS OF COURSE UNDERSCORE]

someone... *(As the speech intensifies, the petting becomes violent.)* ...were to make a machine...that prints books...and then printed up a mess of copies of the Bible...and distributed them to the masses.

YOUNG MONK (DOUG). You're hurting Satan!

MONK (BUD). Oh no! No! I don't want to hurt Satan, I *love* Satan. *(He nuzzles the cat.)* Yes I do! Yes I do! *(Out to the audience.)* I love Satan.

[MUSIC NO. 4 – HAUNTED GERMAN WOOD]

YOUNG MONK (DOUG). You're such a bad Monk.

MONK (BUD). Yes. Yes, I am.

WHEN I WAS A YOUNG MONK
I TRIED TO FEED THE POOR
I PRAYED TO JESUS, I HELPED THE LAME
BUT I ALWAYS WANTED MORE
GOD SAID, "BE MEEK AND BE WEAK AND BE GOOD"

YOUNG MONK (DOUG).
GOOD!

MONK (BUD).
BUT THEN I MET THE DEVIL
IN A HAUNTED GERMAN WOOD

YOUNG MONK (DOUG). So…you met the actual devil…in a forest?

MONK (BUD). Uh huh!

THE DEVIL WAS A LADY
HE LOOKED JUST LIKE MY MOM
HE HELD ME LIKE A BABY
AND LIKE A BABY I SUCKED MY THUMB
HE SAID, "YOU'RE SO SMALL, I CAN MAKE YOU A MAN!"

YOUNG MONK (DOUG).
MAN!

MONK (BUD). *(Spoken in rhythm.)*
THEN HE THREW ME IN THE DIRT!
AND HE SLAPPED ME WITH BOTH HANDS!

*(***MONK & YOUNG MONK** *dance together.)*

MONK & YOUNG MONK (BUD & DOUG).
HAUNTED GERMAN WOOD
HAUNTED GERMAN WOOD

MONK (BUD). *(Spoken in rhythm.)*
I SOLD MY SOUL FOR POWER!

MONK & YOUNG MONK (BUD & DOUG).
IN A HAUNTED GERMAN WOOD

YOUNG MONK (DOUG).
THIS SEEMS BAD!

MONK (BUD).
IT'S NOT BAD
JUST A DANCE WITH THE DEVIL

MONK (BUD).
I WORSHIP SATAN!

YOUNG MONK (DOUG).
YOU WORSHIP SATAN!

WAIT, THERE'S MORE!

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