# Summerhaven a musical play 

Piano/vocal score

Words \& Music by Michael Johnson

For Bean.

## Musical Numbers

## Act 1

1. Breathe (Marcus, Sacred Lotus Flower Trainees)
2. How It All Began (Company)
3. How Many Petals? (Charlotte, Catherine)
4. Doran vs Doran (Set the Poor Girl Free) (Marcus, Dorothée)
5. One Out of a Million (Georges, Ophélie)
6. Teaching from the Heart (Marcus, Catherine)
7. Four Little Horses (Marcus, Children)
8. Follow the Evidence (Marcus, Monsieur Onfray)
9. Thank You, Mister Sun - The Desk Song (Marcus, Catherine, Ophélie, Cbarlotte, Cbildren)
10. The Threefold Human Being and the Animal Kingdom (Marcus, Catherine, Cbildren)
11. You'll Never Hear Me Say Goodbye (Marcus, Charlotte)

## Act 2

12. Monsieur Fiennes's Address - You've Got It! (Monsieur Fiennes, Georges, Board Members, Parents, Monsieur Onfray)
13. Under "Hero" Webster Listed You (Charlotte, Marcus)
14. The Four Kingdoms, Part 1: The Dance of Life (Marcus, Catherine)
15. Classy Ladies (Charlotte, Ophélie)
16. The Four Kingdoms, Part 2: The One Life (Catherine, Children)
17. The Four Kingdoms, Part 3: Rocks, Plants, Animals, Man (Marcus, Cbildren)
18. Aftermath

18a. One Life (Playoff) (Catherine, Cbildren)
18b. You'll Never Hear Me Say Goodbye (Reprise) (Charlotte, Marcus)
18c. Andaman Shores, Part 1 (Marcus)
18d. One Night Soon (Marcus)
19. Andaman Shores, Part 2 ( Catherine, Marcus)
20. Eye for an Eye - The Way It All Began (Reprise) (Marcus, Georges, Company)
21. Separate Ways - Breathe (Reprise) (Marcus, Charlotte, Catherine, Trainees)

## Act I

# 1. Breathe 



## 1. Breathe

MARCUS: "The child I
was made the adult I am."
MARCUS: "That's it, everyone. Let your gratitude flow out on this next current of breath."


Btreathe, just breathe.




# 2. How It All Began (COMPANY) 

cue: CHARLOTTE: Shoot.


MARCUS: "You see, Charlotte, when we started Summerhaven School, we were at the forefront of a revolution. Picture it: a 'free school' devoted to the Sacred Lotus Flower method, the first of its kind in France. In the world!"

"...After only a few years we had a strong community of loyal families. But it wasn't long before the local Board of Education, the comission scolaire stepped in..."



$\square$




CH.1.

CH.2.
M.


CH.1.

CH. 2.
M.



CH.1.

CH.2.

shape less,
M.
dri - fted in the dark-ness at a snail's pace. a - morph - ous, _





All of a sud - den there were stars!
Hot and


CH.1.

CH. 2.

dark.


Mil-lions of


CH.1.

Ch.2.
(ike mas-sive


14


CH.1.

CH.2.
M.


CH.1.









cue: CATHERINE's entrance.

piano/vocal

# 3. How Many Petals? 

(CHARLOTTE, CATHERINE, MARCUS)

Michael Johnson
cue: CATHERINE: "Oh, I will. I mean I won't. I mean, Thank you."
CATHERINE sits on a colorfully patterned, velvety cushion and gazes about the room in
horror at CHILDREN lounging about, wrestling, running around, or writing on the walls. She gets up after a moment and wanders to where CHARLOTTE sits.


CHA.


CHA.


CHA .

3. How Many Petals?


CA


CATHERINE:
Nothing? Okay.


CHA.


CA.


## 3. How Many Petals?

CHA.


CHA

CA.

3. How Many Petals?


CHA.

CA.

${ }^{64}$
66
.


Char-lotte, can you read this word I've
writ - ten?
Shit.
In - deed, the
first letter was spot on.


CA.


## 3. How Many Petals?

CHARLOTTE takes the pencil, but struggles to keep it in her hand. Evidently she has trouble even holding it. With effort, she eventually draws a flower. She then slams down the pencil and the paper.

CHARLOTTE
There.
CATHERINE
(Disturbed)
Charlotte. Yes, I...I sort of see a flower there.
How about if you give it some color. Try this...

Vamp under dialog until cue.

cue: CATHERINE: When do they actually learn anything, Mr Doran?
MARCUS: Oo. Is it chilly in here to you? You don't sound like a trainee.
CATHERINE: You're right Mister Doran, I'm not training to be a "Sacred Lotus" person. The truth is, I've been assigned to this classroom. I'm your new co-teacher. Etc.

3. How Many Petals?

3. How Many Petals?


CA.

up with Mon-sieur Fiennes. I as - sume know who he is.

3. How Many Petals?


## 3. How Many Petals?

CATHERINE: MARCUS gestures broadly
"Yes. Let's!" for her to go first. After she's left. To himself.





M.

Pno.

rall.


DOROTHÉE: "Is that what she said? Well,..."


cue: DOROTHÉE "Watch me."



$$
\text { Hold back } d=126
$$

$$
\text { DO. } 0_{0}^{0}
$$


piano/vocal

# 5. One Out of a Million 

(GEORGES, OPHÉLIE)
Michael Johnson
cue: CATHERINE: Well, I appreciate your confidence.
What do you mean when you say, "A child like her?"

Light $d=190$
GEORGES


OPHELIE: Ick! Let go!





GEORGES: Well, what do you say, eh? You think your teachers'll be able to handle her?
CATHERINE: That remains to be seen. I take it this is not the first time OPHÉLIE has changed schools.

cue: GEORGES: Christ, no!
2.






CATHERINE: Well, I didn't say we don't want her, Monsieur Crier. But tell me, what kind of specialist does Ophélie see?
Straight eighths


GEORGES: Specialist? Hey, she's got problems, sure, but what kid doesn't?


GEORGES: Fantastic!
2.


G.

Pno.




OPHÉLIE: Bleah!

5. One Out of a Million

He gestures toward OPHÉLIE,
who keeps her arms crossed, scowling.
Rapturous $\downarrow=150$

piano/vocal

## 6. Teaching From the Heart

 (CATHERINE, MARCUS)Michael Johnson
cue: CATHERINE: Of course. Well, at last we agree on something. But how did you get into this Sacred Lotus stuff?

CATHERINE: Wait, don't tell me, a pretty girl in your drum circle at Burning Man was into it and the two of you hooked up.

cue: MARCUS: I wish.
My ex-wife and I were traveling in India.




$\qquad$

It's not a - bout smarts.
It's teach-ing from the heart.___


CATHERINE: (impressed but hiding it)
Figures you think you're the center of the universe.
MARCUS: No, she was! The point is...etc.

## Vamp under dialog

until cue.

cue: CHARLOTTE: Hey! I appreciate a child's imagination!
MARCUS: Mm hmm. So what about you? You dated a guy who was a teacher.
CATHERINE: I have a mind of my own. $\quad$ Nostalgic $\boldsymbol{o}_{\boldsymbol{\circ}}=80$



Slightly faster d=90



CA.







piano/vocal

## 7. Four Little Horses <br> (MARCUS, CHILDREN, CATHERINE)

MARCUS: You asked earlier what they're learning. Behold: the four times tables. Children learn through movement, through rhythm, much better than from books.

Michael Johnson
CATHERINE: I'm not all about books. Come on. I'm watching.
MARCUS gestures to the CHILDREN to form a large ellipse.
He then bends over and makes horse jockey movements.
He faces left and gestures to CATHERINE and The CHILDREN to follow suit.
MARCUS: (To CATHERINE) This is the "rhythmic" part of the Main Lesson.
EVERYONE imitates MARCUS's movements as he gallops in place for three beats, and on the fourth beat, hops one step.


## Children Group 1

CH.1.


CH.2.




Two of the CHILDREN break formation. One stands outside the circle and the other inside as they face each other and raise their arms to form an arch. The other CHILDREN maintain the ellipse formation, but gallop in place for three beats, and on beat four step through the arch.
For each child that passes under the arch, ALL shout a multiple of four and clap.

On "sixteen" everyone raises their arms and waves their hands as if crossing a finish line.

MARCUS: "Count
with me!" $\quad \boldsymbol{f}$


ALL resume singing and galloping in an ellipse under the arch until
OPHÉLIE interrupts.


OPHÉLIE: Dammit! Shit, fuck!
I can't do it!

CH.1.


CH. 2 .




During the following: The CHILDREN step in place in a circle and hold up numbers on their fingers from zero to nine. The CHILD in the middle - the first time MARCUS, and then CHARLOTTE, see script pg. 42—runs to the "zero" child, calls out "Zero!" and directs the "zero" child to pinch the loose end of the yarn. He then dances over to the "four" child, unspooling the yarn, creating a taut line of red yarn between the two children and repeats the same actions, calling out "Four!" The child repeats this with every multiple of four, unspooling the yarn, until he reaches zero again and calls out "Twenty!"

First time under dialog.
SCORE NOTE: In this section, the CHILDREN sing the melody as an infinite round. Group names indicate that each group begins the melody from the beginning at the designated point.

## Children Group 1

CH.1.


## Children Group 2

CH.1.


CA

After the first repetition, on the number twenty, the CHILDREN have made a star shape in the center of the circle with the red yarn. MARCUS signals to everyone to raise up the star shape. When the star shape is raised up, the CHILDREN walk in a circle. MARCUS motions for another child to come into the circle and dance under the rotating star, retracing CHARLOTTE'S path through the moving circle, starting his count at 24 and continuing.

Repeat until MARCUS claps to stop the activity.


MARCUS: Lovely! Look at the beautiful star you've made! Sit down, Charlotte, honey. Hold up the star, children. That's it!

The CHILDREN laugh and dash off
to different activities. CATHERINE indicates a place for OPHÉLIE to go and be calm.

cue: CATHERINE: And so the princess sang...
The CHILDREN just stand awkwardly.

(Silence.)

OPHÉLIE:
(struggling to follow the movements)
Four!

CATHERINE:
(flashing a smile at OPHÉLIE) Four.
(Silence. Giggles.)
OPHÉLIE:
Come on, you fuckers!
Four two times makes eight!
(Chaos.)

piano/vocal

# 8. Follow The Evidence 

(MONSIEUR ONFRAY, MARCUS)

Michael Johnson
cue: MARCUS: Enlighten me.
Pop Ballad/Gospel Feel $\boldsymbol{d}=80$

cue: MONSIEUR ONFRAY: "Of course. When it comes to 'spiritual' matters, we all pick and choose."


Monsieur Onfray







MONSIEUR ONFRAY: "Speaking metaphorically, of course."



Dialog continues. Vamp under dialog until cue.
cue: MARCUS: "When you say 'learn' you really mean Out on any beat. memorize and regurgitate."







piano/vocal

# 9. Thank You, Mister Sun 

(MARCUS, CATHERINE, OPHÉLIE, CHARLOTTE, CHILDREN)
cue: CHILD: "That's a lot of pee!"
$d=140$
cue: MARCUS: ...Join us.
MARCUS claps a four-quarter-note Michael Johnson rhythm and the others join him.

CHILDREN GROUP 1

cue: MARCUS: Do what I'm doing. Maintain the circle.
That's it! Keep clapping. Watch me once then repeat.



MARCUS: Imitate my motion while we sing!



MARCUS: Now we start the song
again with a new person in the middle!


MARCUS brings CATHERINE into the middle and takes her place in the circle.


As they or - bit 'round it the plan-ets that _ sur-round it
say, "Thank you, thank you, Mis-ter


MARCUS: Except that Madame Hubert is a she!



OPHÉLIE enters the room, lugging an old-school metal school desk with an opening wooden top. The children laugh and point and drop what they're doing to gape at her. She bumps into CHARLOTTE as she sets down the desk.
cue: OPHÉLIE: Get out of my way! CHARLOTTE: Hey!

Ophélie



MARCUS: Ophélie, hang on a minute...




MARCUS: Alright, Ophélie. Have it your way.


MARCUS: Circle up! Ophélie's in the middle.
Go on. Shh, shh! Wait. Listen. Watch.
cue: MARCUS: She's Madame Sun.
Vamp under dialog until cue.
Dialog.

(The music stops. A moment of awkward silence.)
OPHÉLIE: (defiant) Bleah!!
CHILDREN: (imitating her) Bleah!!
(OPHÉLIE looks surprised. Another pause as the CHILDREN wait. OPHÉLIE assumes a defiant pose on her desk and aggressively flips the bird on both hands, showing them around the circle.)

OPHÉLIE: (at the top of her voice) Fuck this and all of you motherfuckers can go straight to fucking Hell!
(To OPHÉLIE'S amazement, and now delight, the CHILDREN imitate her exactly, flipping the bird at her on both hands and screaming at the top of their voices.)

CHILDREN: Fuck this and all of you motherfuckers can go straight to fucking Hell!
(Laughter from EVERYONE but MONSIEUR FIENNES, who continues to look on in shock. Even OPHÉLIE laughs. She recovers. She tries to look serious again before awkwardly placing her hands on her hips and gently swaying them from side to side.)



CH.1.

CH. 2.

Pno.




MARCUS: That's fine! Some
planetary systems have twin suns!



piano/vocal

## 10. The Threefold Human Being and the Animal Kingdom

(CATHERINE, MARCUS)
cue: CATHERINE: ...Marcus. I want to learn
Michael Johnson some of your techniques.

$$
\text { Broadly } d=120 \quad \text { Play under dialog. }
$$


cue: CATHERINE: What do you mean?

10. The Threefold Human Being and the Animal Kingdom







10. The Threefold Human Being and the Animal Kingdom


Catherine

10. The Threefold Human Being and the Animal Kingdom


do. With our heads and gaze held up-right. We're free to choose the ac-ti-vi-ties our hands pur-sue.
M.

do. With our heads and gaze held up-right. We're free to choose the ac-ti-vi - ties our hands pur-sue.

Pno.


DOROTHÉE and GEORGES enter, the latter carrying a large bundle of papers and looking stern.
cue: DOROTHÉE: Are we interrupting?

11. You'll Never Hear Me Say Goodbye
(CHARLOTTE, MARCUS)
cue: GEORGES: Just sign the papers, Doran.
Give your daughter a decent life.
Driving $d=120$


Vamp under dialog until cue. Out on any beat. $\square$

cue: CHARLOTTE: But wait, what do you mean, "Whatever happens...?"
$\square$

M.


MARCUS: Nothing's changing, Charlotte. Nothing.

 all of this?

MARCUS: "Hey. What did I just say?"




L'Istesso Tempo


Me Say Goodbye


CHA.


Act 2
piano/vocal

# 12. Monsieur Fienne's Address You've Got It! 

(MARCUS, MONSIEUR FIENNES, MONSIEUR ONFRAY, PARENTS)

Michael Johnson

MONSIEUR ONFRAY: This will never do, Marcus. You need a learning objective. Just follow the format I showed you. "The students will..."

MARCUS: They're children. Calling them students focuses on their brains...


meno mosso


L'istesso tempo

12. Monsieur Fienne's Address -

M.F.


Pno.

M.F.


PARENT: (laughing) Come on, Fiennes!

## Tempo primo

M.F.

12. Monsieur Fienne's Address -

## Parent (mother)


112
12. Monsieur Fienne's Address -
You've Got It!

M.F.

take the right bent,

> I'm con - fi-dent our stu - dents can suc - ceed!


> 12. Monsieur Fienne's Address -

## MONSIEUR ONFRAY: Marcus! You've Got It!


$=$

12. Monsieur Fienne's Address -

You've Got It!

\%


Marcus


PARENT: Out with it, Fiennes!
What do you suggest?
Tempo primo

12. Monsieur Fienne's Address -

You've Got It!

$=$


Z


## L'istesso tempo


\%

12. Monsieur Fienne's Address -

You've Got It!


You can't just


You've Got It!



L'istesso tempo










cue: MONSIEUR FIENNES: ...The situation will resolve itself naturally.



## L'istesso tempo



M.O.




piano/vocal

# 13. Under "Hero" Webster Listed You 

(CHARLOTTE, MARCUS)

Michael Johnson
cue: MARCUS: Are you embarrassed?

Rolling ballad $\boldsymbol{\bullet}=126$
CHARLOTTE: Daddy. Young Charlotte
CHARLOTTE


During the following, OLDER CHARLOTTE gradually steps into the light and takes the place of YOUNG CHARLOTTE, who steps out of the light.



Listed You MARCUS: Maybe. But this is when I knew things were changing between us.
O.CH.


OLDER CHARLOTTE: Couldn't
you have done something?
Marcus


L'istesso tempo

13. Under "Hero" Webster

Listed You
O.CH.

$=$
rall.
O.CH.


MARCUS: You were making friends.
Doing your own thing. I held you back.

O.CH.


## L'istesso tempo

O.CH



YOUNG CHARLOTTE comes back in to replace
OLDER CHARLOTTE, who stands just at the edge of the light.

O.CH.


O.CH.


piano/vocal

\title{

14. The Four Kingdoms, Part 1 (The Dance Of Life) <br> cue: CATHERINE: You're welcome.

Watch and learn. <br> (CATHERINE, MARCUS)
}

Marchlike $d=90 \quad$ Michael Johnson
Catherine

CATHERINE



cue: MARCUS: Try this.
Rock, Gospel $d=210$



Catherine

M.

14. The Four Kingdoms, Part 1 (The Dance Of Life)


Dolce $\delta=90$


14. The Four Kingdoms, Part 1
(The Dance Of Life)


14. The Four Kingdoms, Part 1
(The Dance Of Life)

piano/vocal

## 15. Classy Ladies <br> (OPHÉLIE, CHARLOTTE)

cue: OPHÉLIE: You swear.

CHARLOTTE: Not anymore. I gave it up. Dropped it
Michael Johnson like a bad habit. Like smoking.

OPHÉLIE: Whoah! You smoked?

$=$

CHA.

CHA
$\bigoplus^{b_{b}^{b^{\prime}}}$
Oo,

la. Come take ${ }^{2} 14$ $\rho \quad \rho \quad$ , photo -
to graph
ph.
$\square$ $\square$回


CHA.


Pho.


CHA.


CHA.


## Ophélie






CHARLOTTE: Shit, yeah! Just be classy. Oops! Old habits.






CHA.


piano/vocal

# 16. The Four Kingdoms, Part 2 (The One Life) 

(CATHERINE, CHILDREN)
CHARLOTTE and OPHÉLIE cheerfully join the group of CHILDREN circled around CATHERINE, who she sings, improvising movements that the CHILDREN follow. MARCUS is huddled over his lesson plan in the downstage corner.


Broadly $d=126$



cue: CATHERINE: Is that right?
CATHERINE: Children! Gather around now. Now!


CATHERINE and CHILDREN clap throughout
etc.



CA.


CA.


CA.


## Children Group 1

$0 b^{47}$ Children Group 1


CH.1.


CH.1.


CA.


CH.2.

CH.1.

CH.2.


CH.1.


CH.1.



CH.1.


CH. 2.

CA.


CH.1.


CH. 2 .

CA.


CH.1.

CH.2.




CH.1.


CH. 2 .

CA.

CH.1.


CH.1.


CH. 2 .

CA.


CH.1.


piano/vocal

# 17. The Four Kingdoms, Part 3 (Rocks, Plants, Animals, Man) 

(MARCUS, CHILDREN)
Michael Johnson
cue: MARCUS takes a deep breath and closes his eyes.
cue: INSPECTOR: You may get underway when you're ready.
Expressive d $=132$
Marcus




$=$

CH.1.

M.






CH. 1


Vamp under dialog until cue.


## All Children

CH.1.


They

$\wedge$
$\wedge$



CH. 2




## Solo Girl



## Solo Girl



CH. 3


S.G
S.B.


CH. 3



CH.1.


M.


## Children Group 1




CH.1.

M.

CH. 2 .



## Girls



## Holding Back $\underset{\boldsymbol{d}}{\boldsymbol{d}}=128$



molto rit.

piano/vocal

## 18. Aftermath

(MARCUS, CATHERINE, CHARLOTTE, CHILDREN)

## 18a. One Life Playoff

cue: INSPECTOR: ...Good day to you, Monsieur.
Soulful Ballad $\underset{\downarrow}{ }=120$
Everyone disappears from the stage except for MARCUS, who stands looking despondent.



Driving $d=132$


18b. You'll Never Hear Me Say Goodbye (Reprise)
cue: MARCUS: No, listen to me. I've already told you.
Famileez fo' life.
Marcus


Charlotte
CHA.
M.


CHA.


## 18c. Andaman Shores, Part 1

Slow, Wistful $d=110$
MARCUS: No, no. Listen, Charlotte. Look, there's this wondeful school. It's far away from here. In India! Clear turqouoise waters. Fresh clean air. You could go there. With me!


CHARLOTTE: I don't want to go to another crummy old school.





Hold back $d=106$



## 18d. One Night Soon

cue: MARCUS: See you soon, Champ!
Bright! $d=164$
Dolce $=128$

## M.







piano/vocal

# 19. Andaman Shores, Part 2 

(MARCUS, CATHERINE)

Michael Johnson
cue: MARCUS: ...Monsieur Fiennes summoned Catherine and me to his office.

$$
\text { Contemplative } d=100
$$



Catherine


Broadly, holding back $\quad d=120$
Marcus


cue: CATHERINE: Convenient.
Dolce $\downarrow=110$



M.


Pno.


CATHERINE: But, Marcus, What about Charlotte?
cue: MARCUS: Oh, we're working all that out.


## piano/vocal

# 20. Eye For An Eye 

(GEORGES)

Eerie $\downarrow=110$
MARCUS, whistling, heads back to his classroom.

Hold back $\downarrow=100$
cue: MARCUS enters the dim Michael Johnson pool of light. Stops whistling.


$\stackrel{\longrightarrow}{ }$


MARCUS notices the toppled desk.
MARCUS looks up toward the fourth wall. A look of horror darkens his face.


Blackout. A spotlight strikes the back wall, framing the silhouette of the swaying, lifeless body of Ophélie, wearing her school uniform, hanging by her scarf, her body gently swaying and turning.

Silence.





Georges goes to the desk. He gets the custody papers and a pen. He uncaps the pen. He takes a rag from the painting supplies. He signs the papers with MARCUS's practically lifeless hand. He verifies the signature against one of MARCUS's checks that he brought with him. Satisfied, he leans in close.

cue: GEORGES exits.
Slow, mournful ( $\downarrow=96$ )

Oo
Oo

## Baritones 2, Monsieur Onfray

M.O.


Oo
Oo

CHA.

Oo. $\qquad$


M.

Oo
Oo.

Oo
Oo
G.

Oo
Oo




piano/vocal

# 21. Separate Ways Breathe (Reprise) <br> (MARCUS, CHARLOTTE) 

cue: MARCUS: Just tell me he made good on his promise.

With forward motion $\boldsymbol{\bullet}=120$
Michael Johnson
CHARLOTTE: Hard to believe after all that, but he did. I mean, there were scrapes here and there, but...

Charlotte
CHARLOTTE
家家:


Bal-let class - es, brand new glass - es, Band-Aids on my knee.
Vamp under dialog until cue.


CHA.



A tempo





$\%$


CATHERINE: "That's right,
Just like that. Let your gratitude flow out on this
Trainees


