

POMATTER Side 1 of 4

AS OF 4.18.17

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

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

DOCTOR POMATTER

Hello. Mrs. Bunterson?

JENNA

Hunterson. Who are you?

DOCTOR POMATTER

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

JENNA

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

DOCTOR POMATTER

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

JENNA

What?

DOCTOR POMATTER

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

JENNA

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

DOCTOR POMATTER

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

JENNA

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

DOCTOR POMATTER

Well maybe you can really like and trust me too.

Long pause. She studies him.

JENNA

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

DOCTOR POMATTER

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

JENNA

Hunterson.

DOCTOR POMATTER

Hunterson. What seems to be the problem?

JENNA

Well, I seem to be pregnant.

DOCTOR POMATTER

Oh! Good! Good for you. Congratulations.

JENNA

Thanks. But I don't want this baby.

DOCTOR POMATTER

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

JENNA

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

DOCTOR POMATTER

(taking a note)

Got it. Not a party.

Nurse Norma enters.

NURSE NORMA

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

DOCTOR POMATTER

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

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

DOCTOR POMATTER

(mouthing to Jenna)

I have no idea what that is. Do you?

NURSE

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

Nurse Norma hands him the results as she exits.

DOCTOR POMATTER

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

JENNA

Well, un-thank you.

DOCTOR POMATTER

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

JENNA

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

DOCTOR POMATTER

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

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

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

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

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

JENNA

I do have one question.

DOCTOR POMATTER

Shoot.

JENNA

How pregnant am I?

DOCTOR POMATTER

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

JENNA

No, I mean... how far along?

DOCTOR POMATTER

Oh! About 8 weeks. Give or take.

JENNA

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

DOCTOR POMATTER

Right.

JENNA

(to herself)

Then I have a little time...

DOCTOR POMATTER

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

JENNA

Yeah yeah yeah...

DOCTOR POMATTER

Understood.

A beat.

JENNA

Dr. Pomatter?

DOCTOR POMATTER

Yeah?

JENNA

I'm gonna give you this pie.

Jenna holds out the pie.

DOCTOR POMATTER

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

JENNA

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

DOCTOR POMATTER

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

JENNA

Really? Life's hard enough.

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

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

CUE: POMATTER PIE TRANSITION

POMATTER Side 2 of 4

ACT 1, SCENE 4: THE BUS STOP

Now the ensemble surrounds Jenna, supporting her vision, a moment of standing on the bus stop bench winning a first prize ribbon on her pie.

JENNA

Pillows of the softest meringue, topped with ribbons of strawberry cream. No crust.

(She smiles for a photo, receiving a giant check.)

“Getting Out Of The Mud Mud Pie” – generous scoops of mocha almond ice cream—

Jenna sits on the bench, still lost in her reverie. Dr. Pomatter walks up to the bus stop.

START:

DOCTOR POMATTER

Um... hello.

JENNA

Sprinkled with bittersweet chocolate morsels—

DOCTOR POMATTER

Mrs. Hunterson?...

JENNA

And slivered almonds...

DOCTOR POMATTER

Mrs. Hunterson?

JENNA

Doctor Pomatter. Hi! What are you doin' here?

DOCTOR POMATTER

Car wouldn't start this morning. Took the bus. I forgot how much I love buses. You always take the bus?

JENNA

Tuesday nights- my husband goes out drinking with the boys.

DOCTOR POMATTER

That's nice. For him. That you let him—

JENNA

Yeah. I love Tuesdays.

(Awkward pause.)

Where do you live?

DOCTOR POMATTER

Stanton Grove.

JENNA

Oh, wow... it's nice over there.

DOCTOR POMATTER

Sure, if you like trees. Which, you know, who doesn't like trees? You mind if I sit down?

JENNA

Not at all.

Dr. Pomatter sits on the bench.

DOCTOR POMATTER

So, you're a waitress?

JENNA

I'm a waitress.

DOCTOR POMATTER

Where do you work?

JENNA

Little place off Highway 27. Joe's Pie Diner. We serve 27 different varieties of pie.

DOCTOR POMATTER

Wow. Must be a virtual pie factory.

JENNA

I make all the pies fresh every morning. Breakfast pies, lunch pies, and a special new pie that I invent every day.

DOCTOR POMATTER

Did you make that marshmallow pie you gave me?

JENNA

Yes, I did. Mermaid Marshmallow Pie. I invented it with my mom when I was 9 years old. In my mermaid phase.

DOCTOR POMATTER

Well that was probably the best pie I've ever tasted in my life.

JENNA

You tried it? I won't tell your doctor.

DOCTOR POMATTER

No, seriously... it was biblically good, that's how good it was. That pie could win contests and ribbons and things.

JENNA

Wow, what a thing to say.

DOCTOR POMATTER

I am so sorry that was a compliment.

JENNA

I know. That's why it made me uncomfortable.

DOCTOR POMATTER

You're blushing. I shouldn't have said that. You know, it's kinda funny...

INTRO: IT ONLY TAKES A TASTE

DOCTOR POMATTER (CONT'D)

Seeing you, sitting here in your uniform...

Continue into song...

IT ONLY TAKES A TASTE (Audition Cut)

07

[Rev. 10/7/15]

Music & Lyrics by
SARA BAREILLES

♩ = 112

1 2

Cbmaj7 Cbm(maj7)

3

POMATTER:

4 5 6

You re-mind me of a girl I once knew, God, by now she's well in middle age. Prob-ab-ly

Cbmaj7 Cbm(maj7) Bbm7 A°7

JENNA: Thank you?

POMATTER: Oh, God. No - sorry - I only meant -

7 8 9

for - ty - one, or for - ty - two...

Abm7 Db7

WAITRESS
Piano/Conductor

-2-
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

10

Musical score for measures 10-12. The vocal line (treble clef) contains the lyrics: "She was a wait-ress at a shop I used to fre-quent quite a lot, nice teeth and small hands and". The piano accompaniment (grand staff) includes the following chords: Cbmaj7 (measures 10-11), Cbm(maj7) (measures 11-12), and Bbm7 (measure 12).

Musical score for measures 13-15. The vocal line (treble clef) contains the lyrics: "snuck me good-ies I could-n't af-ford then. She was sweet to me, — re-minds me of you.". The piano accompaniment (grand staff) includes the following chords: A°7 (measures 13-14), Abm7 (measures 14-15), and Db7 (measure 15).

JENNA: Nobody really ever notices me that way..
POMATTER: Well, somebody did! I mean, right?
You've got the whole baby thing going on.

16

Musical score for measures 16-17. Measure 16 is a whole rest for the vocal line. Measure 17 contains the piano accompaniment with the following chords: Cbmaj7 (measures 16-17) and Cbm(maj7) (measures 17).

WAITRESS
Piano/Conductor

-3-
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

18

Musical score for measures 18-20. The vocal line (treble clef) contains the lyrics: "She'd bake the pies fresh ev'-ry day Like you, I guess, but I must say, if pies were books yours would be". The piano accompaniment (grand staff) features chords: Cbmaj7, Cbm(maj7), and Bbm7.

21

22

23

Musical score for measures 21-23. The vocal line (treble clef) contains the lyrics: "Shake-speare's___ let-ters. You re-mind me of her,___ but___ bet-ter.". The piano accompaniment (grand staff) features chords: A°7, Abm7, and Db7.

24

25

Musical score for measures 24-25. The vocal line (treble clef) is empty. The piano accompaniment (grand staff) features chords: Gb7, Cb/Gb, Gb, Gb7, Cb/Gb, Gb. A "VS." marking with an arrow is at the end of measure 25.

WAITRESS
Piano/Conductor

-4-
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

26

27 28

It on - ly takes a taste when it's some - thing spe - cial, it on - ly takes a taste

Chords: Ebm *ad lib.*, Cb, Gb, Bb, Ebm, Cb

29 30 31 32

when you know it's good. Some - times one bite is more than e - nough to

Chords: Gb, Bb, Cb, Gb, Db/F, Ebm, Ab/C

33 34 35 36

know you want more of the thing you just got a taste of.

Chords: Cb, Gb7 Cb/Gb Gb

WAITRESS

-5-
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

Piano/Conductor

37

38 39

1 must say _____ it felt like I got car - ried a-way, _____

legato
Db/Ab (Cello) 3 3 3 3 3 3 3 3 E6 *simile*

40 41 42

_____ in - tox - i - ca - ted, made me es - cape the room I was _____

simile Cbmaj7(add9) 3 3 3 3 3 3 3 3

43 44

in. _____

Db7 3 3 3 3 3 3 3 3

WAITRESS

Piano/Conductor

45 46 47

I can't help _____ but won-der how your hands must have felt _____

B^{sus}/E 3 3 3 3 3 3 C^b/E^b 3 3

(Bass)

48 49 50

JENNA:

Just one

cre - a - ting such a mas - ter - ful thing. _____

3 3 3 D

51 52 53 54

(JENNA)

bite _____ caused _____ all _____ that won - der-ing? _____

D^b7 G^bm(maj7)/D^b E^bm7(^b5)/D^b A^b

WAITRESS
Piano/Conductor

-7-
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

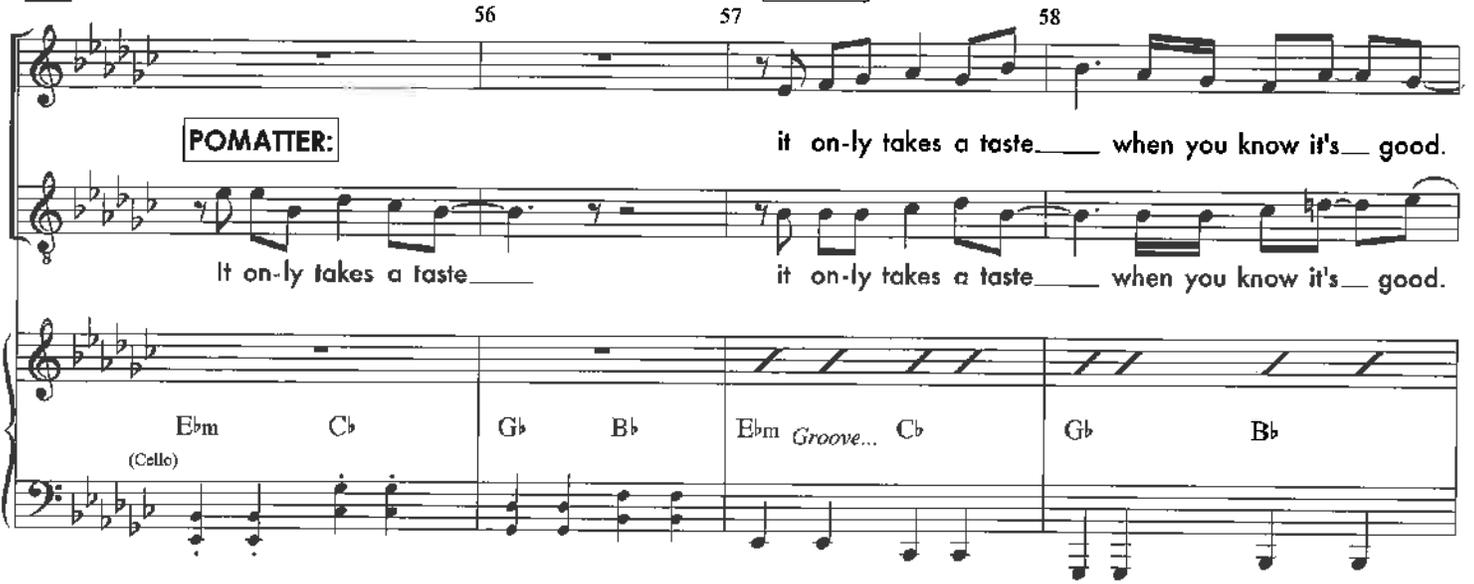
55

JENNA:

56 57 58

POMATTER: it on-ly takes a taste ___ when you know it's ___ good.
It on-ly takes a taste ___ it on-ly takes a taste ___ when you know it's ___ good.

Ebm *Cb* *Gb* *Bb* *Ebm Groove...* *Cb* *Gb* *Bb*
(Cello)



rall.

rit.

59 60 61 62

Some - times one bite is more than e - nough ___ to
Some - times one bite is more than e - nough ___ to

decresc. *Cb* *Gb* *Db/F* *Ebm* *Ab7*



WAITRESS

Piano/Conductor

A Tempo

-8-
#07. IT ONLY TAKES A TASTE (Audition Cut) [Rev. 10/7/15]

63 64

know you want more of the thing you just got a taste

know you want more of the thing you just got a taste__

Chords: Cb6, Cbm6

65 66 67

of. _____

of. _____

Chords: Gb7 Cb/Gb Gb, Gb7 Cb/Gb Gb, Gb7 Cb/Gb Gb

POMATTER Side 3 of 4

ACT 1, SCENE 8: DR. POMATTER'S EXAM ROOM

Jenna enters.

START:

JENNA

Hello?

DOCTOR POMATTER

Hi.

JENNA

Where is everybody?

DOCTOR POMATTER

No one's here yet. I came in a little early to see you.

JENNA

Oh. Ok.

(Long awkward pause. She pulls a bag of pocket pies out of her purse.)

Well, I brought you some Believe Again Poppy Seed Pocket Pies.

DOCTOR POMATTER

Gosh. Thank you...

(He marvels at the pies. She looks away shyly.)

So, when we spoke on the phone, you said the bleeding was very mild?

JENNA

Yes.

DOCTOR POMATTER

And has it stopped?

JENNA

Yeah. I only saw it the one time.

DOCTOR POMATTER

Good. Then you're fine.

(He takes a bite of a Poppy Seed Pocket Pie.)

Oh my god.

JENNA

Well, aren't you going to examine me?

DOCTOR POMATTER

Oh, no need. These are unbelievably delicious! Delicious is not even a good enough word for what they are. What you do with food is unearthly.

JENNA

Thank you. Then am I okay? Nothing's wrong with me?

DOCTOR POMATTER

No. Nothing's wrong with you. Light spotting is a perfectly normal symptom in early pregnancy. *(He takes another bite.)* Holy shit.

There's an uncomfortable beat.

JENNA

Well, is that everything you have to say?

DOCTOR POMATTER

(attempting professionalism)

Uh no....

JENNA

Well, what?

DOCTOR POMATTER

Nothing. You can go now. I'll see you at your next regularly scheduled appointment. Don't hesitate to call if you have any -

JENNA

Questions or concerns.

DOCTOR POMATTER

Any and all.

JENNA

Why'd you have me come all the way here if spotting is a perfectly normal symptom in early pregnancy? I had to get up early, take a bus, walk 5 blocks... just to hear that spotting is a perfectly normal symptom?

DOCTOR POMATTER

I have no response to that.

JENNA

And what time does this office normally open, doctor? 8:30?

DOCTOR POMATTER

9 o'clock.

JENNA

9 o'clock. Hmm. You came here 2 hours early to tell me that spotting is a perfectly normal symptom in early pregnancy.

DOCTOR POMATTER

Well, it seems that way. Yes.

JENNA

Goodbye, Doctor Pomatter.

DOCTOR POMATTER

Goodbye, Jenna.

JENNA

You know what, I think you're strange. I'm not sure I want you to be my doctor anymore. You make me uncomfortable.

DOCTOR POMATTER

I'm sorry, Jenna. I'm really sorry. I won't do it anymore. Whatever it is I do. You shouldn't be uncomfortable during this time.

JENNA

You're doing it again.

DOCTOR POMATTER

How? What'd I do?

JENNA

I don't know, you know, that nice guy talky thing you do. You just...aww, forget it.

Jenna leaves in a huff. She re-enters the room. Doctor Pomatter holds out her purse.

DOCTOR POMATTER

You forgot your –

Jenna kisses Doctor Pomatter impulsively. He returns the kiss with full-out passion. Stunned by her own behavior, she grabs her purse and heads to the door.

JENNA

(soto)

Oh shit.

Doctor Pomatter stops her at the door.

DOCTOR POMATTER

Whoa whoa whoa wait!

Jenna can't look at him. They stand for a moment, awkwardly.

JENNA

What do you want?

DOCTOR POMATTER

I want to see you again. Talk to you. Somewhere outside of here. Can we have coffee together or something?

JENNA

I can't have coffee. It's on the Bad Food List you gave me. What kind of doctor are you?

Continue into song...

BAD IDEA

(POMATTER AUDITION)

Music & Lyrics by Sara Bareilles

1 ♩ = 170

2

Db

3 4 5

It's a bad i - de - a me and you, — It's a bad i - de - a me and

6 7 8

— you, — I've nev - er known an - y - thing so true, It's a

Gb

9 10

ter - ri - ble i - de - a me and you.

Db

21

Hand Claps: D^b/F (claps continue) G^b

know what's right for

24

me, it's the on - ly thing I've e - ver

$/A^b$ B^bm A^b

27

done. What if I ne - ver see my - self

G^b D^b/F E^bm7

30

e - ver be an - y - thing more than what I've al - rea - dy be - come?

B^bm A^b

33

35

34

Heart keep ra - cing, Let's

(claps Stop)

36

37

(8)

make mis - takes, Let us say: "So what?!" And make

(claps continue)

Bbm *G_badd9*

38

39

worse what was al - rea - dy pret - ty bad, This se - cret is

Db *A_b*

40

41

safe, No rea - son to throw it a - way when there's

Bbm *G_badd9*

42 love to be had, 43 Hold me tight as I tell my - self that you 44

D \flat A \flat B \flat m

45 might make sense, And make good what has been just so bad, 46

G \flat add9 D \flat

47 — Let's see this through, 48 It's a pret-ty good bad i - dea... 49 50

A \flat B \flat m D \flat m/F \flat G \flat

51

52 Me and you. 53 54

D \flat

POMATTER Side 4 of 4

ACT 2, SCENE 5: THE PANTRY

Dr. Pomatter enters the pantry tentatively.

START:

Jenna.

DOCTOR POMATTER

JENNA

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

DOCTOR POMATTER

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

JENNA

Doctor Pomatter... we have to end this.

POMATTER

Why?

JENNA

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

DOCTOR POMATTER

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

JENNA

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

(Torn, Doctor Pomatter turns away. Then-)

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

Dr. Pomatter turns back to her-

DOCTOR POMATTER

Neither have I-

They grow quiet.

JENNA

So what now?

DOCTOR POMATTER

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

JENNA

Seriously?

DOCTOR POMATTER

Seriously.

JENNA

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

DOCTOR POMATTER

I have something for you. A present.

JENNA

For me?

He hands Jenna a gift. She's thrown.

DR. POMATTER

Yes. For you. Open it.

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

JENNA

Oh my god.

DOCTOR POMATTER

I had your name engraved on the back.

JENNA

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

DOCTOR POMATTER

Deep dish. Non-stick.

Jenna is so moved she can barely find words.

JENNA

Thank you...I have some gorgeous blackberries.

DOCTOR POMATTER

I love blackberries.

They begin to make a pie together.

JENNA

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

DOCTOR POMATTER

Like mama like daughter...

INTRO: MAMA'S PIE SONG

JENNA

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

DOCTOR POMATTER

(compassionately)

No.

JENNA

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

(sings)

LET'S MAKE A NEW ONE, MAMA

WHAT DO YOU SAY?

I LOVE IT WHEN YOU LET ME PICK OUT THE NAME

SUGAR, AND BUTTER AND FLOUR, AND MOTHER

Jenna looks up at him.

JENNA

What the hell are you doin' here.

DOCTOR POMATTER

I'm learning how to make Lonely Chicago Pie.

JENNA

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

DOCTOR POMATTER

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

JENNA

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

DOCTOR POMATTER

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

JENNA

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

Continue into song...

Piano/Conductor

WAITRESS

Pomatter

You Matter To Me (Audition Cut)

[Rev. 10/7/15]

17

JENNA: But I don't want to talk about me. I wanna know what the hell you're doin' here.
DOCTOR POMATTER: I'm learning to make Lonely Chicago Pie.
JENNA: No, I mean here. Living in this town.
DOCTOR POMATTER: My wife... she's doing her residency. We came here because of her.
JENNA: Are you happy with her? No, don't answer that.
DOCTOR POMATTER: I'm not used to happy. But I'm happy right now... **(GO)**

Music & Lyrics by
SARA BAREILLES

DR. POMATTER: Being here with you.

1 $\text{♩} = 68$ 2 3 4

5 **DR. POMATTER** 6 7 8

I could find the whole mean-ing of life in those sad eyes,

9 10 11 12

They've seen things that you ne-ver quite say but I hear,

WAITRESS
Piano/Conductor

-2-
#17. You Matter To Me (Audition Cut) [Rev. 10/7/15]

13 14 15 16

Come out of hi-ding I'm right here be-side you, And I'll

B sus C#m7 A2

17 18 19 20

stay there as long as you'll let me.. Be-cause

B sus C#m7 A2

21 22 23 24

you mat-ter to me,

E⁵ /F# /G# A2

25 26 27 28

Sim-ple and plain and not much to ask from some-bo-dy,

C#m7 /B A⁵

WAITRESS

Piano/Conductor

-3-
#17. You Matter To Me (Audition Cut) [Rev. 10/7/15]

29 30 31 32

You mat - ter to me, I prom - ise you

E⁵ /G# A² B^{sus} C#m⁷

33 34 35 36

do, You, You mat - ter too, I prom - ise you

A² E⁵ B^{sus} C#m⁷

37 38 39 40

do, You'll see,

A² E⁵ F# G#⁵

41 42 43 44

You mat - ter to me. And

A /B

WAITRESS
Piano/Conductor

-4-
#17. You Matter To Me (Audition Cut) [Rev. 10/7/15]

45 Duet section w/ Jenna. Only Pomatter's part is shown.

46 47 48

you mat - ter to me,

simile

B⁵ /C# /D# E₂

49 50 51 52

Sim - ple and plain and not much to ask from some - bo - dy,

G#m₇ /F# E⁵

53 54 55 56

You mat - ter to me,

B⁵ /D# E₂ F#_{sus} G#m₇

57 58 59 60

Come out of hi - ding I'm right here be - side you as long as you'll have me,

E₂ B⁵ F#_{sus} G#m₇

WAITRESS
Piano/Conductor

-5-
#17. You Matter To Me (Audition Cut) [Rev. 10/7/15]

61

62 63 64

do, Prom-ise you do, You mat-ter to me,

E2 B5 F#sus G#m7

65 66 67 68

You'll see,

E2 B5 C#m D#m

69 70 71 72 73 74 *rit.* 75

You mat-ter to me.

rit.

Emaj7 C#m D#m E E2/F# B