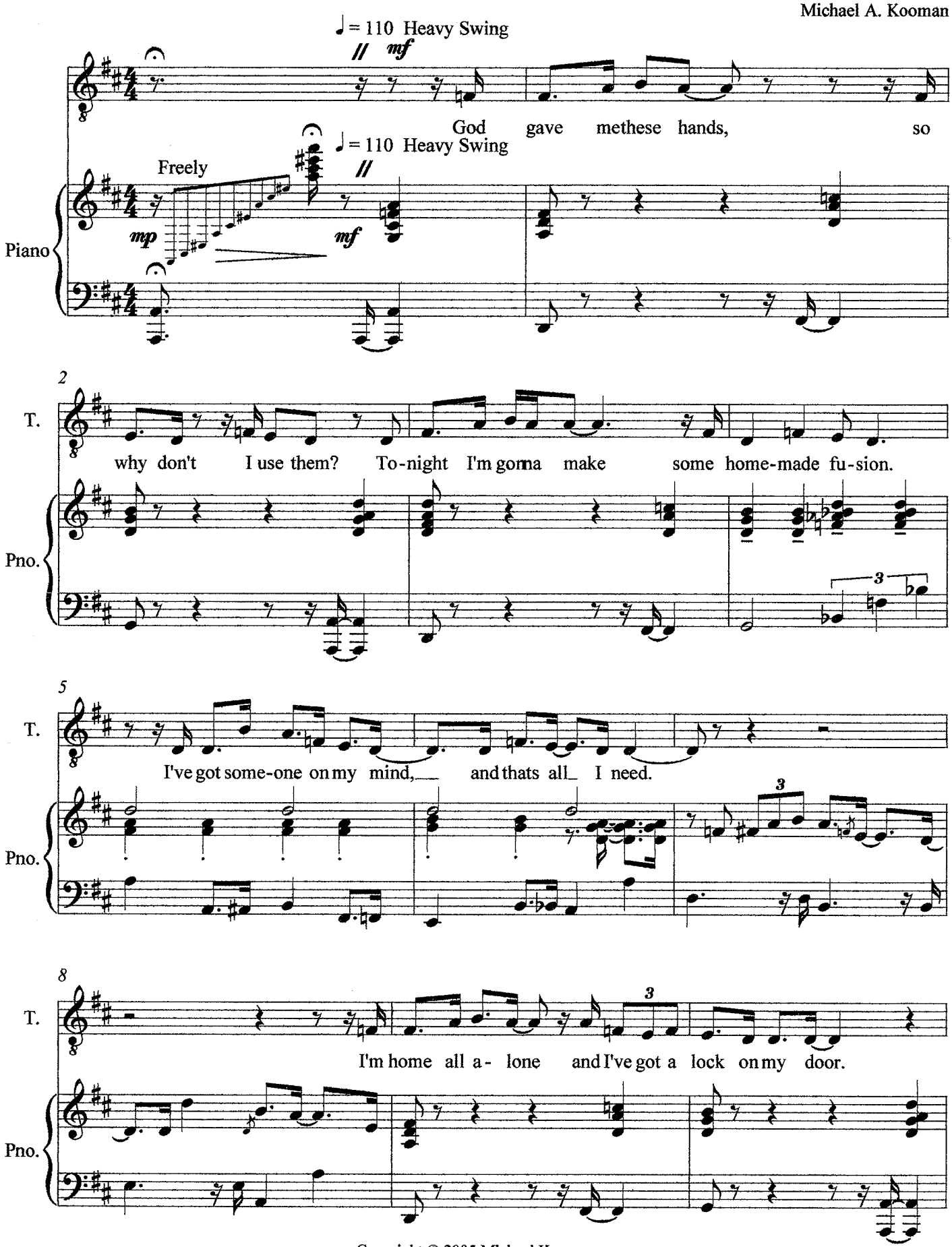
HOMEMADE FUSION

NEW MUSICAL THEATRE

KOOMAN & DIMOND

Homemade Fusion

Michael A. Kooman



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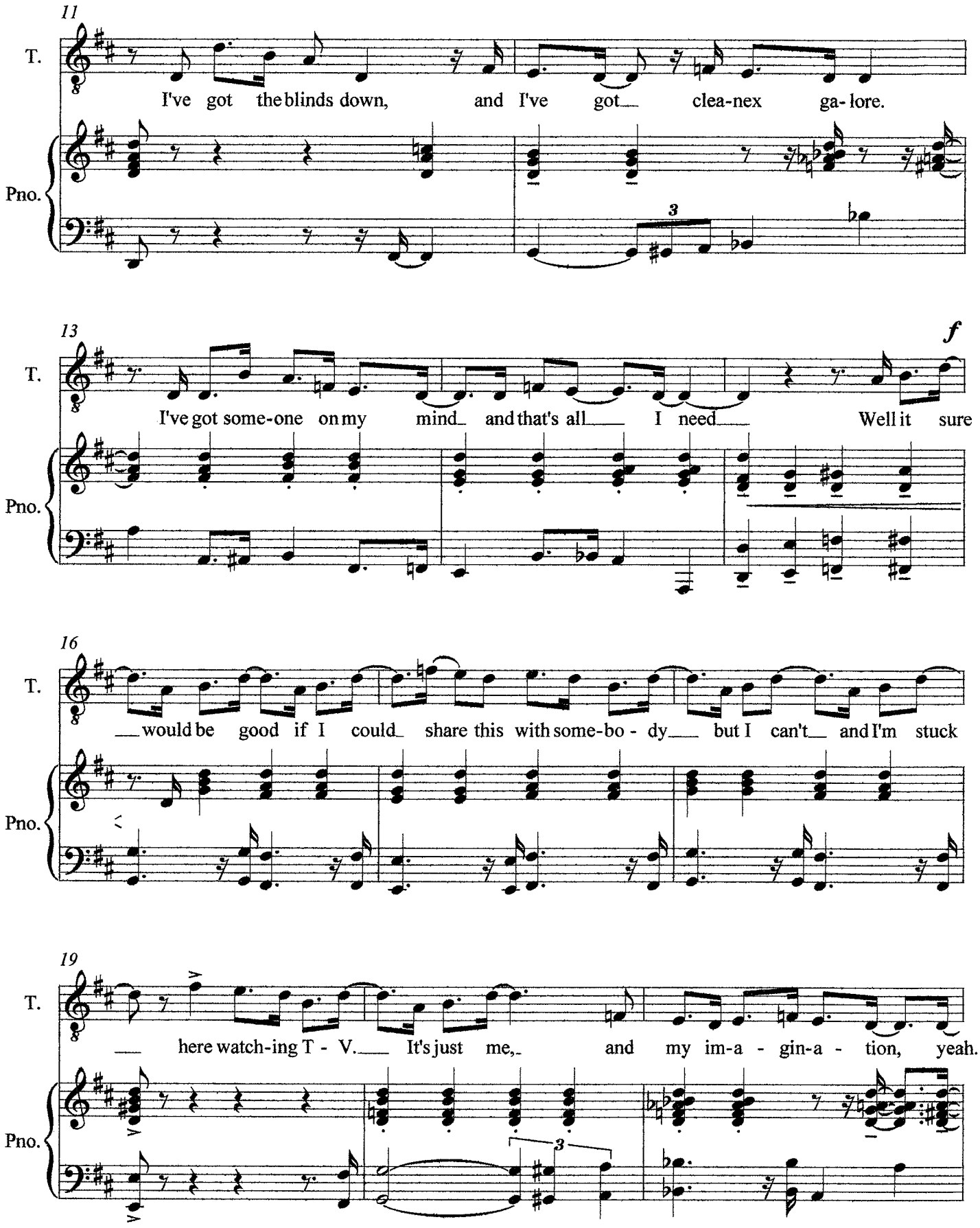

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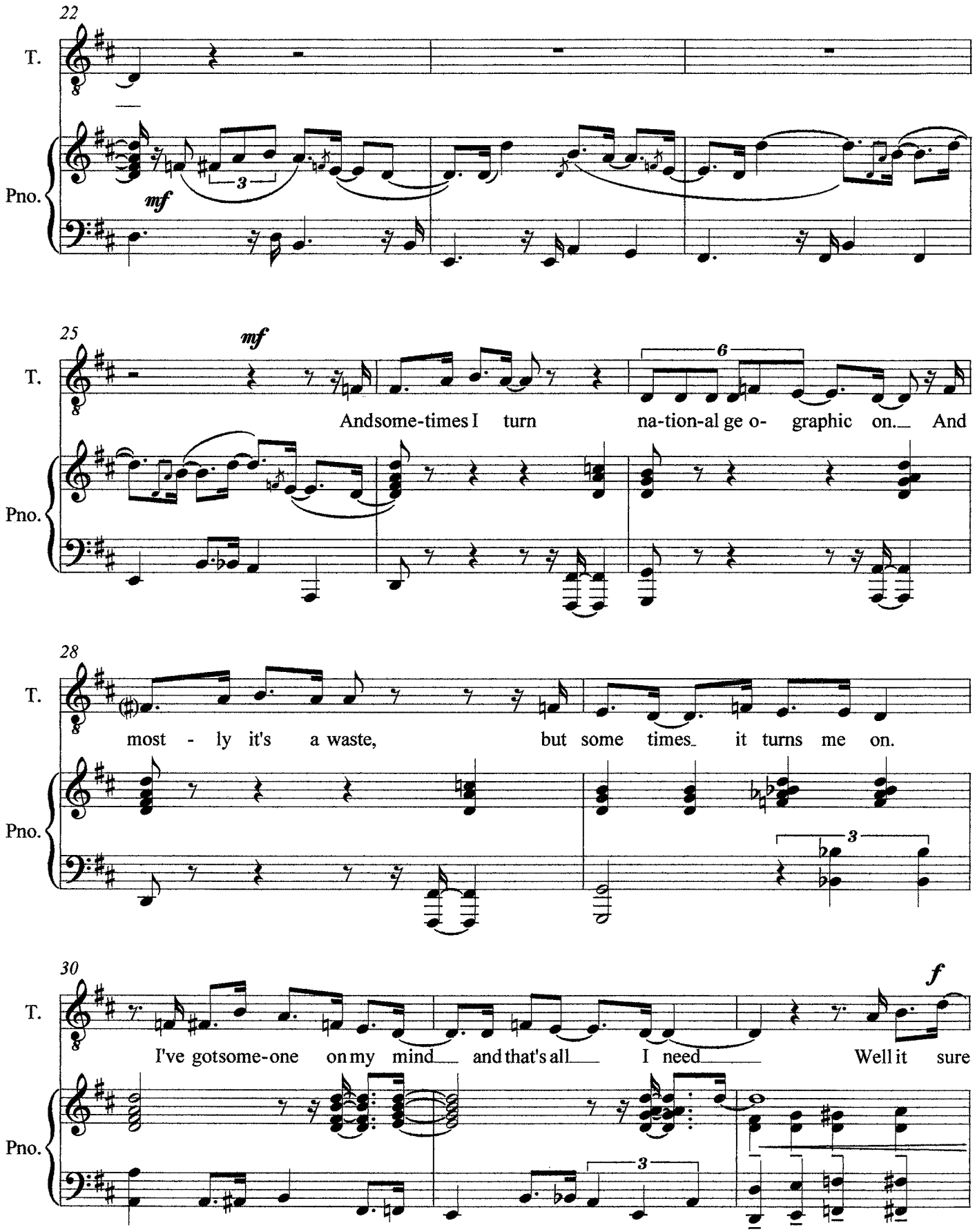

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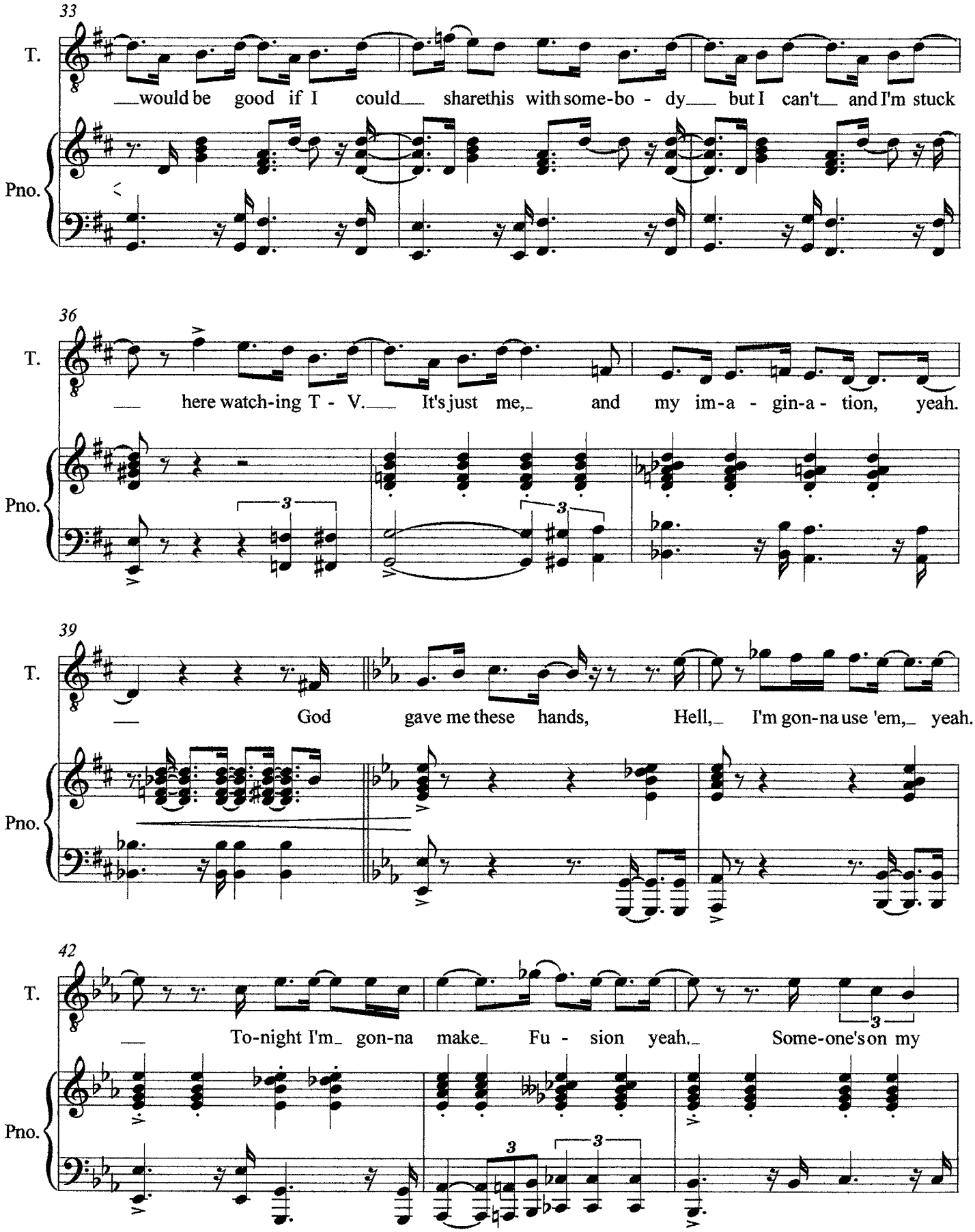

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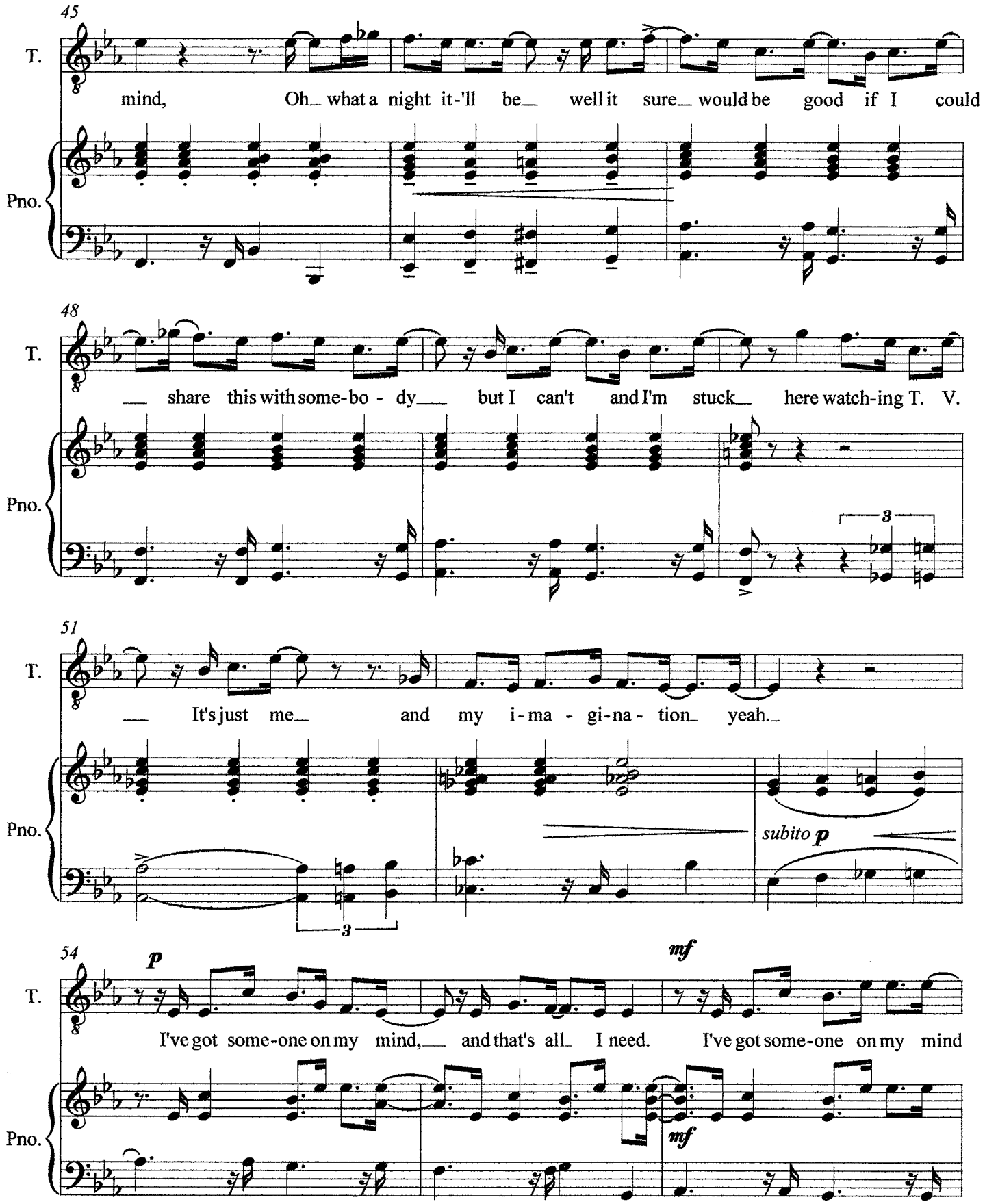

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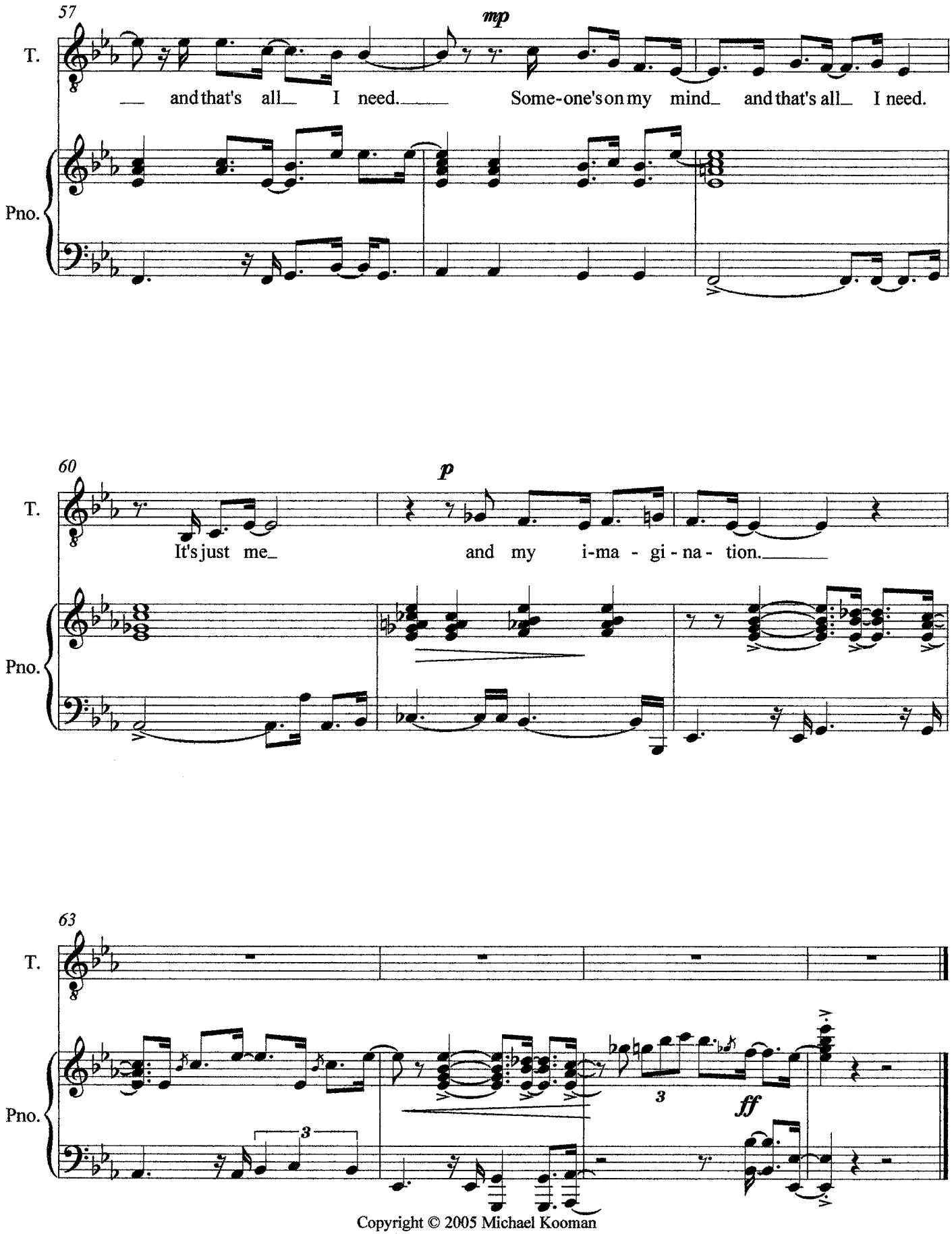

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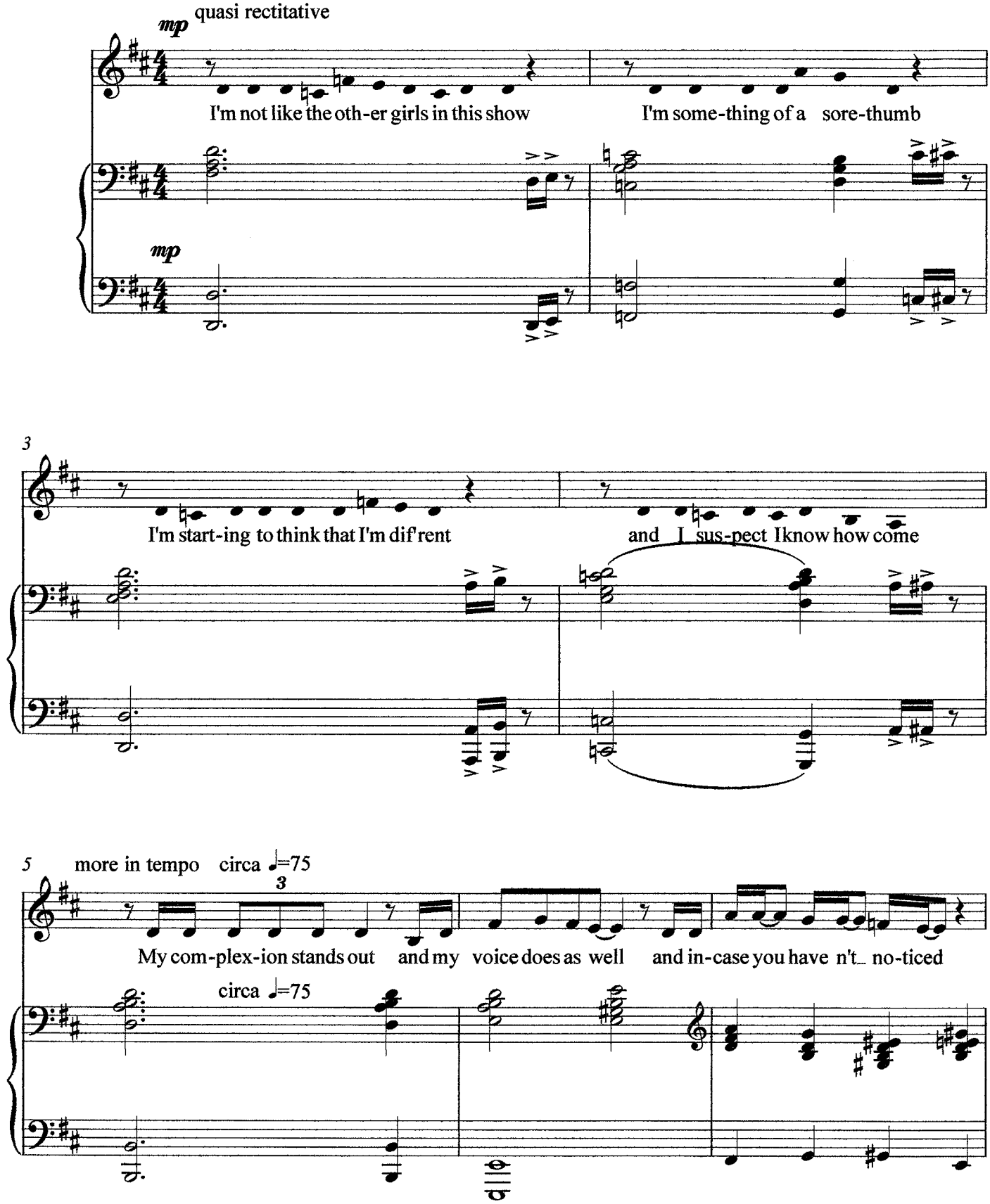
Random Black Girl

Christopher Dimond

Michael Kooman



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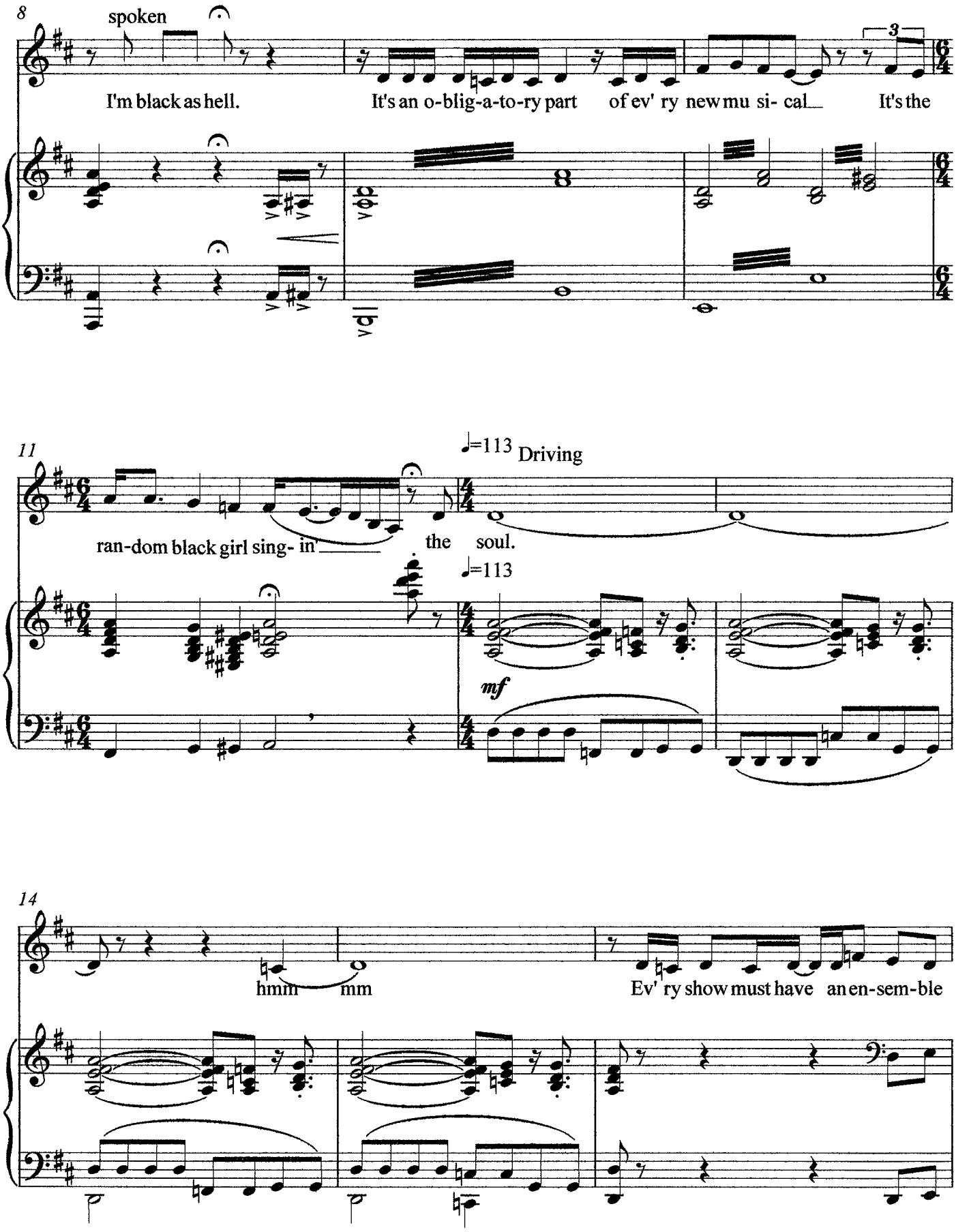

8
spoken
I'm black as hell.
It's an o-blig-a-to-ry part of ev' ry new mu si- cal It's the
11
♩=113 Driving
ran-dom black girl sing- in' the soul.
♩=113
mf
14
hmm mm
Ev' ry show must have an en-sem-ble

17

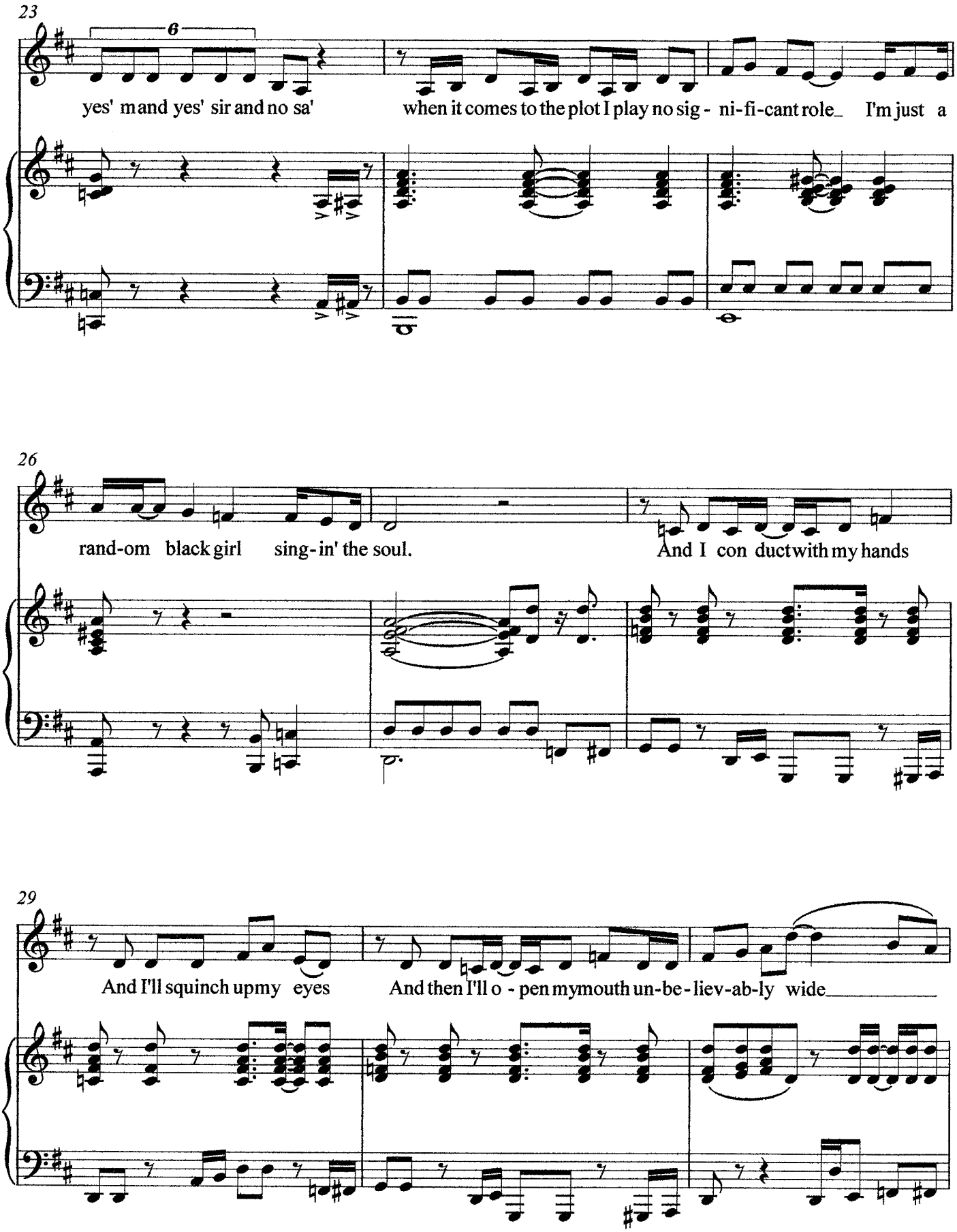
with out it things would-n't be right. And ev'-ry crowd needs at least one per - son

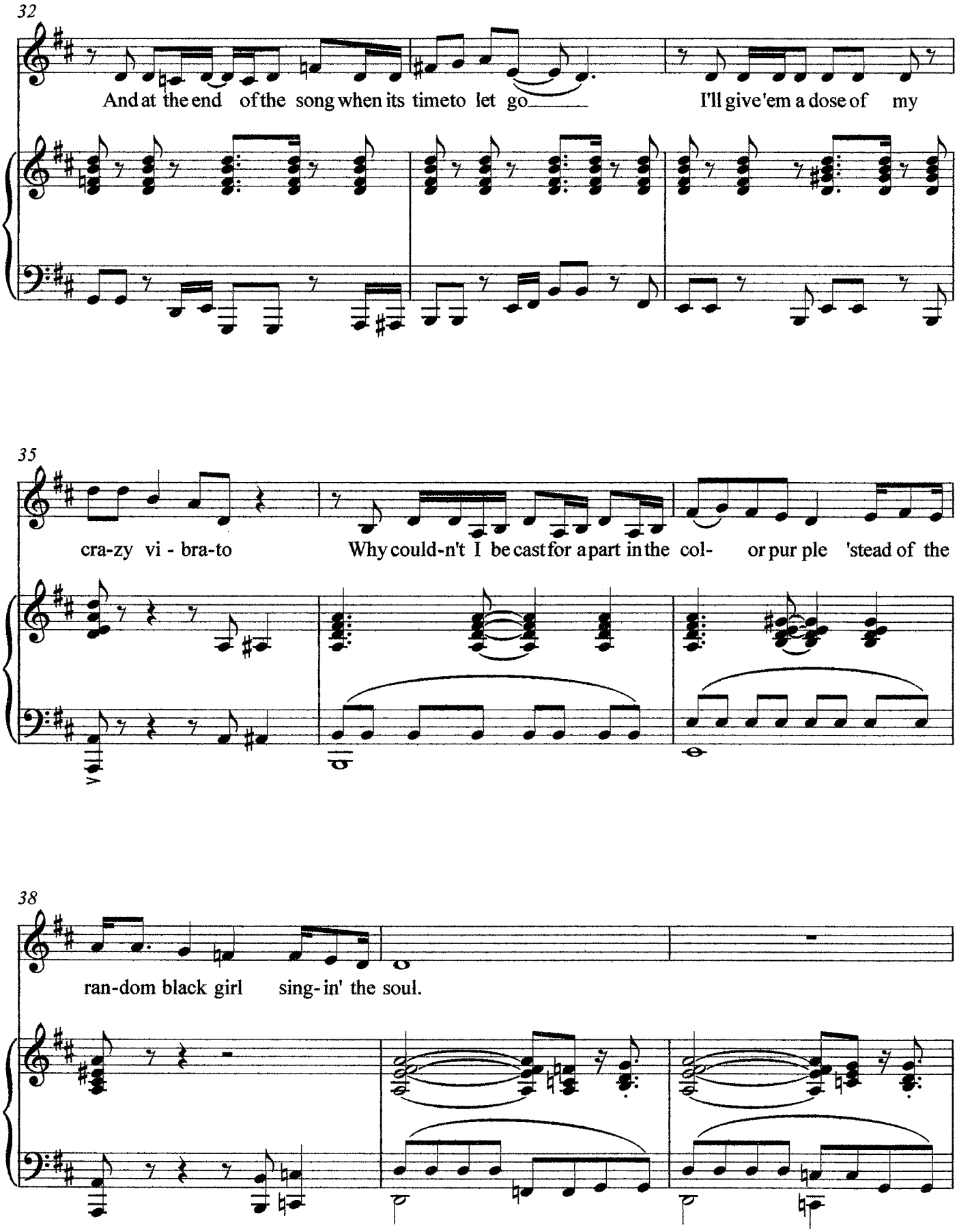
19

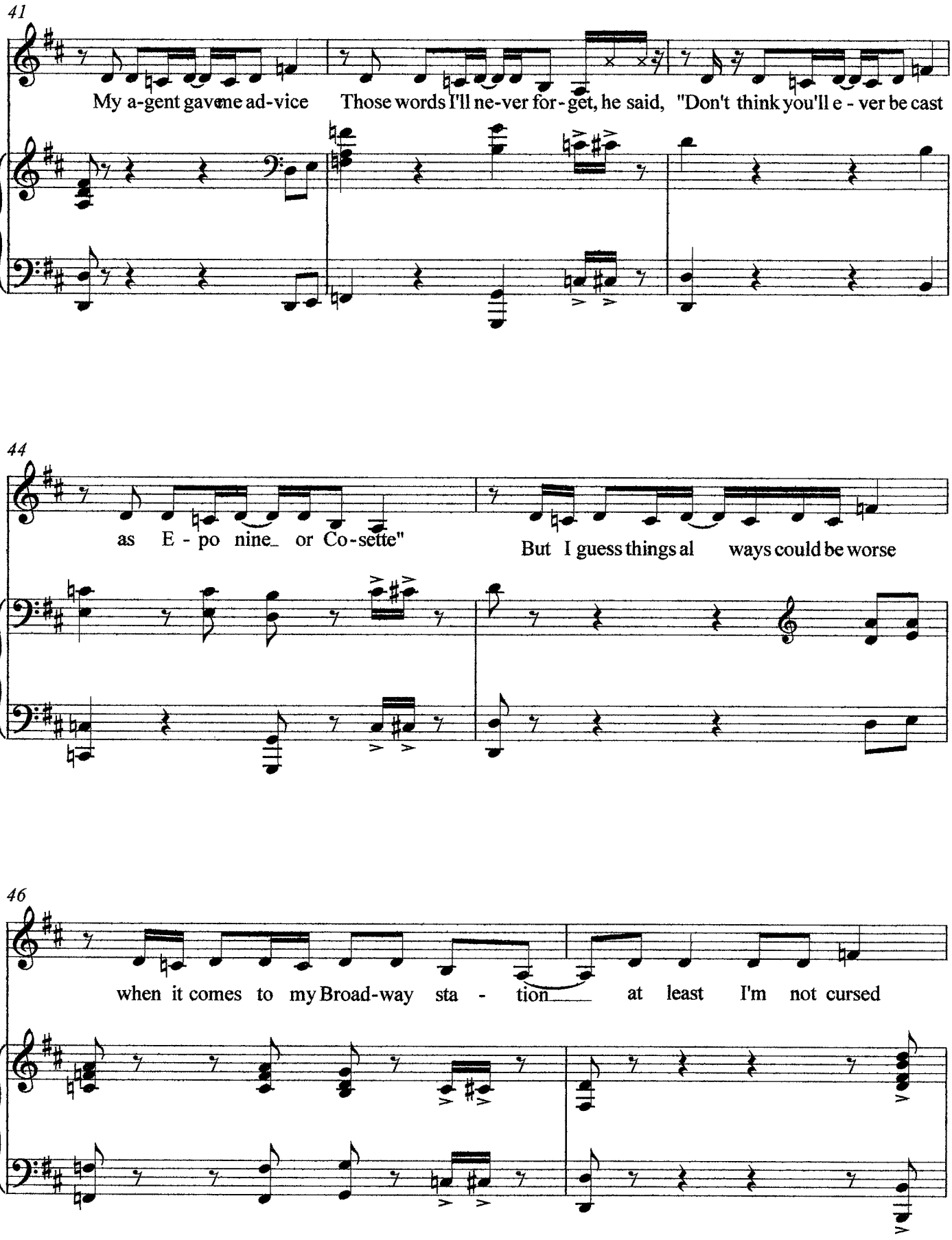
who does - n't ha- pen to be white. And that girl is u - su - al - ly me

21

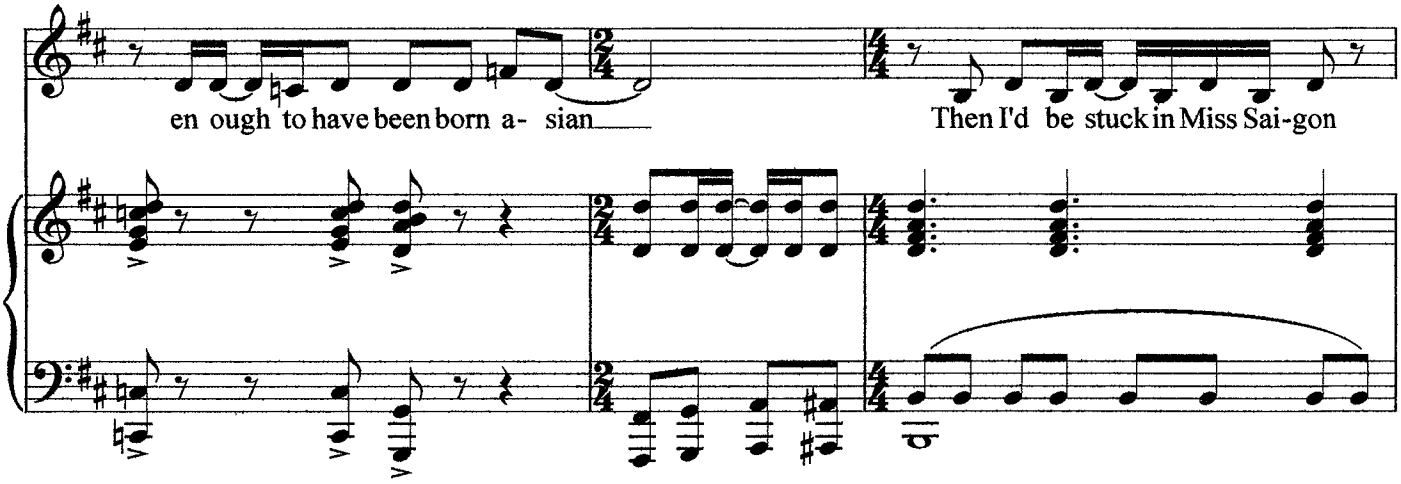
seems like I'm just fil-ling a quo-ta an - y time I ev - ver have lines they're


23
6
yes' m and yes' sir and no sa'
when it comes to the plot I play no sig - ni-fi-cant role_ I'm just a
26
rand-om black girl sing-in' the soul.
And I con duct with my hands
29
And I'll squinch up my eyes
And then I'll o - pen my mouth un-be-liev-ab-ly wide_____

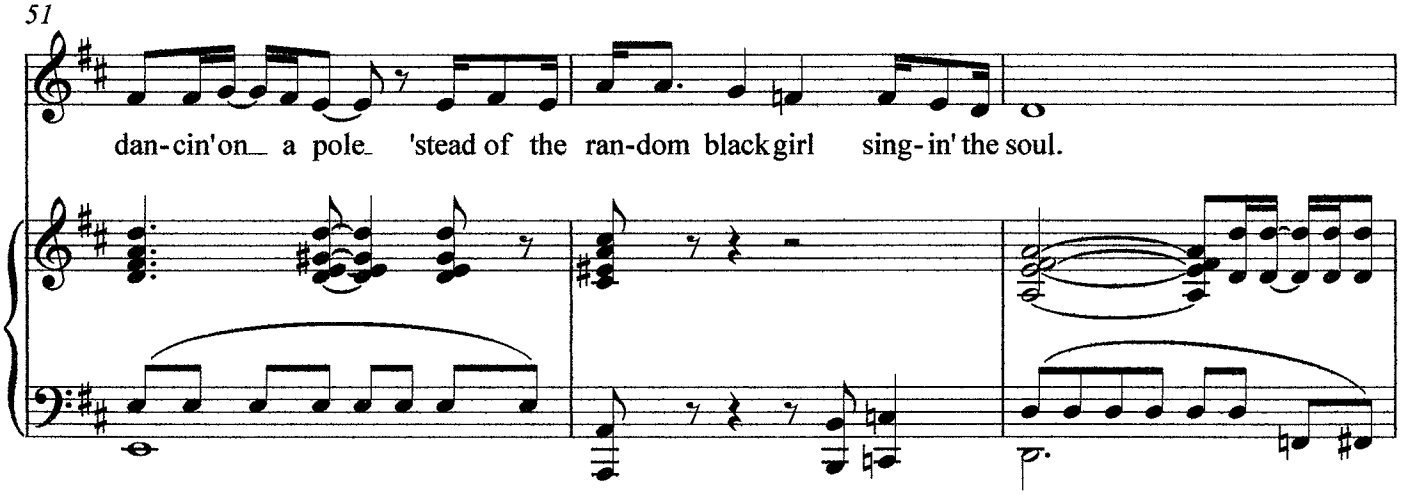

32
And at the end of the song when its time to let go
I'll give 'em a dose of my
35
cra-zy vi - bra-to
Why could-n't I be cast for a part in the col- or pur ple 'stead of the
38
ran-dom black girl sing-in' the soul.


41
My a-gent gave me ad-vice
Those words I'll ne-ver for-get, he said, "Don't think you'll e - ver be cast
44
as E - po nine_ or Co-sette"
But I guess things al ways could be worse
46
when it comes to my Broad-way sta - tion_
at least I'm not cursed

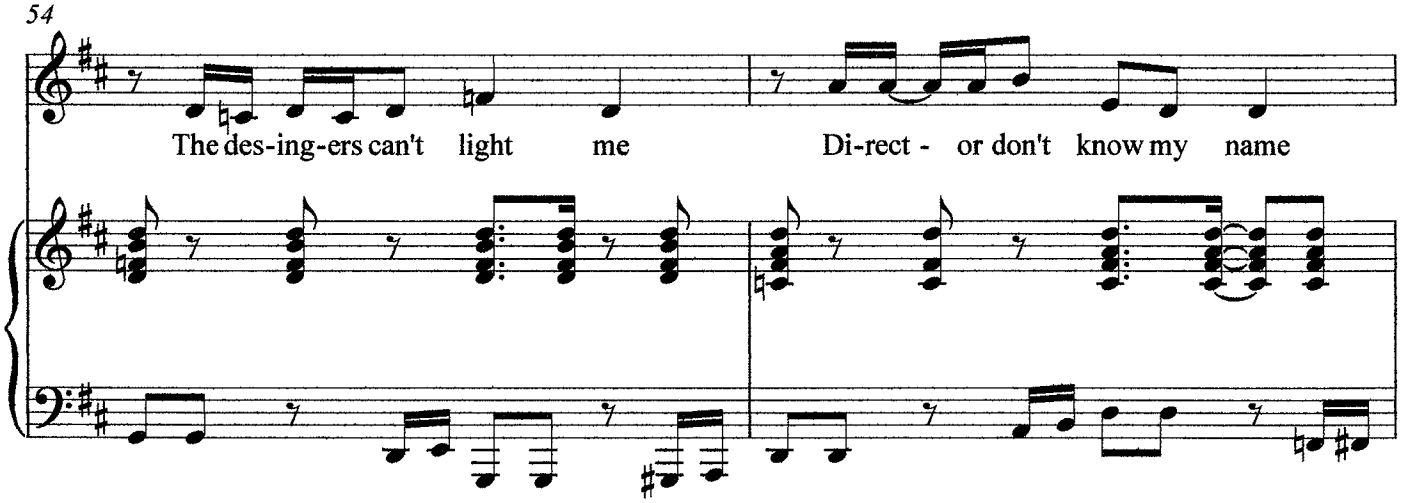
48

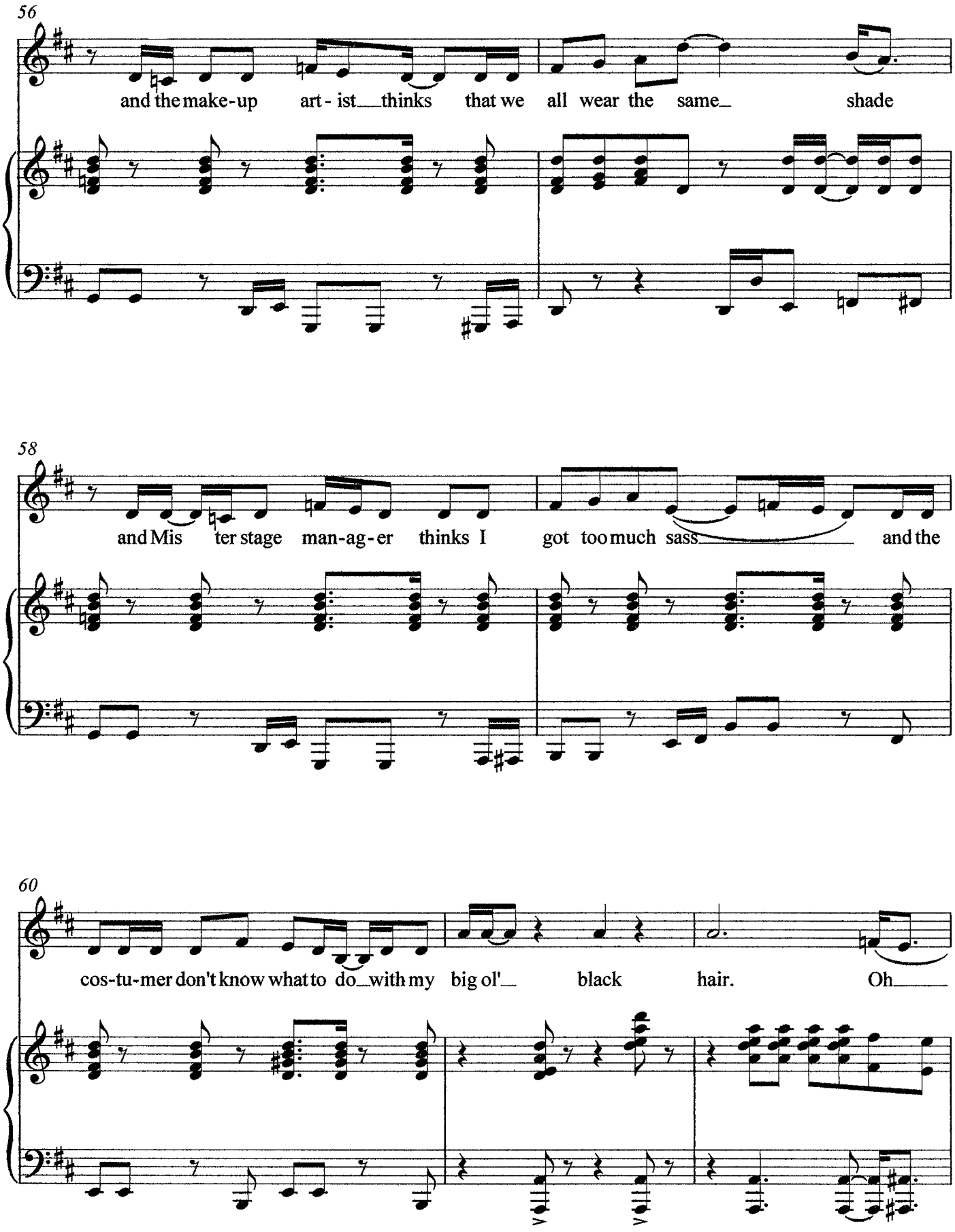

en ough to have been born a- sian
Then I'd be stuck in Miss Sai-gon

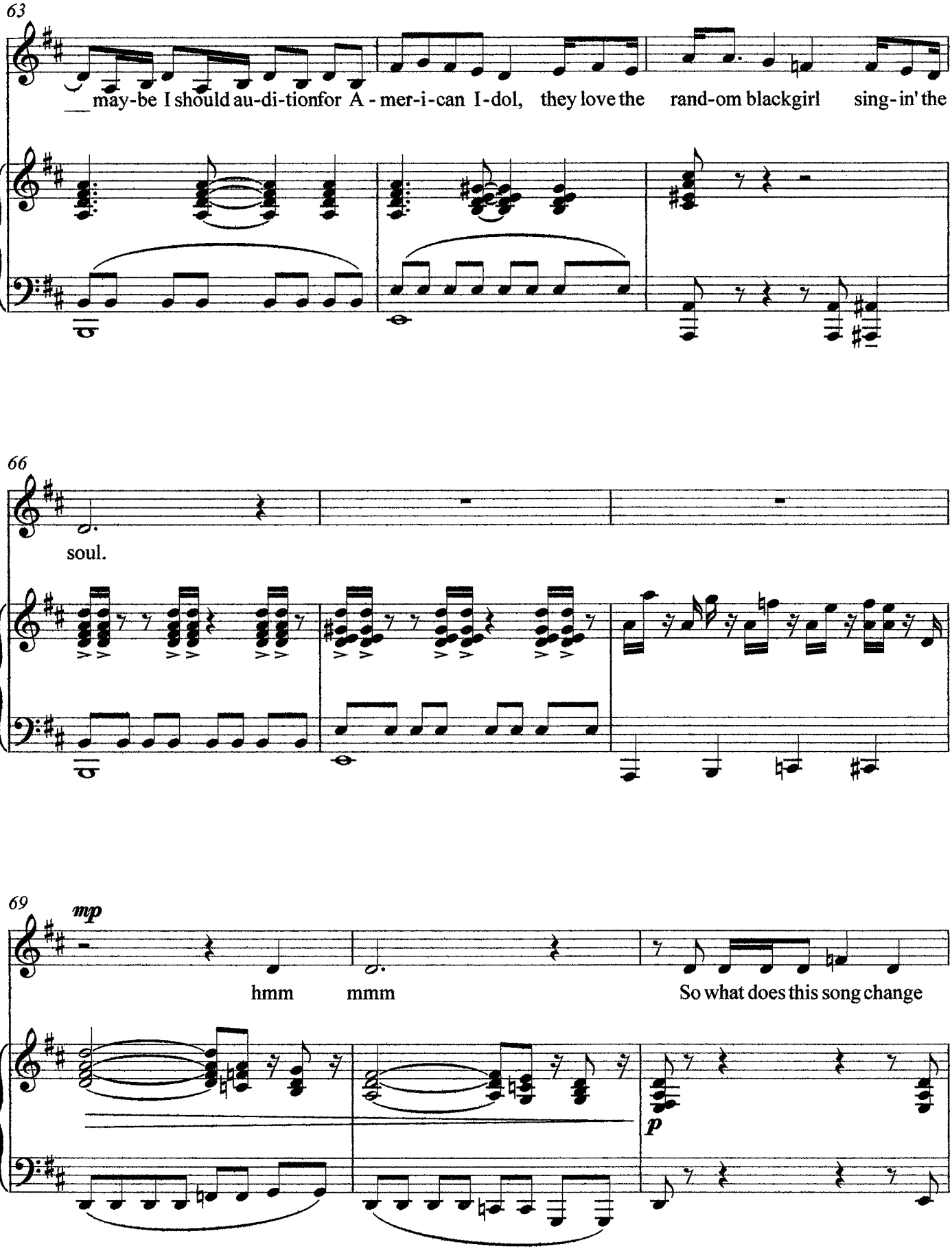
51

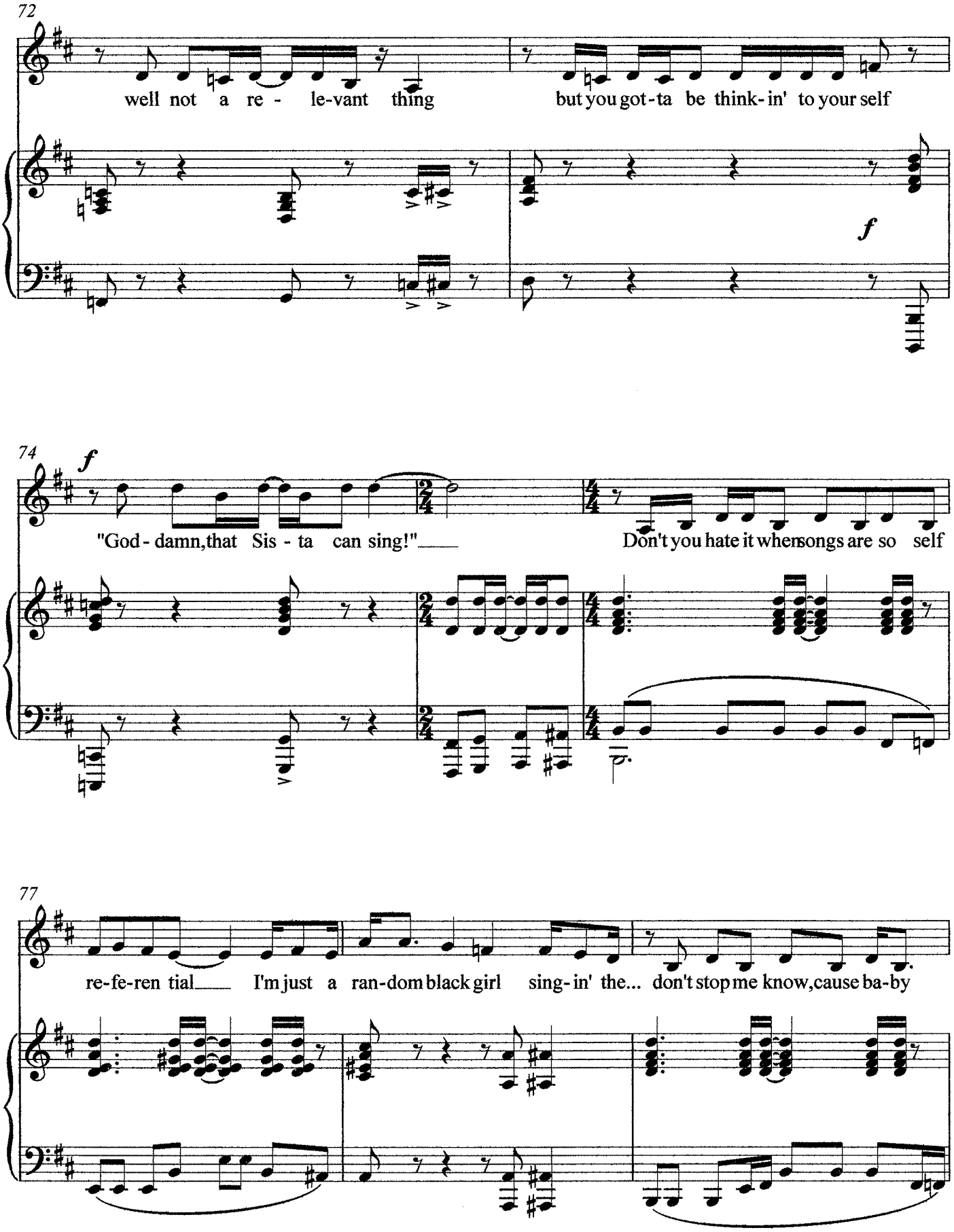

dan-cin'on a pole 'stead of the ran-dom black girl sing-in' the soul.

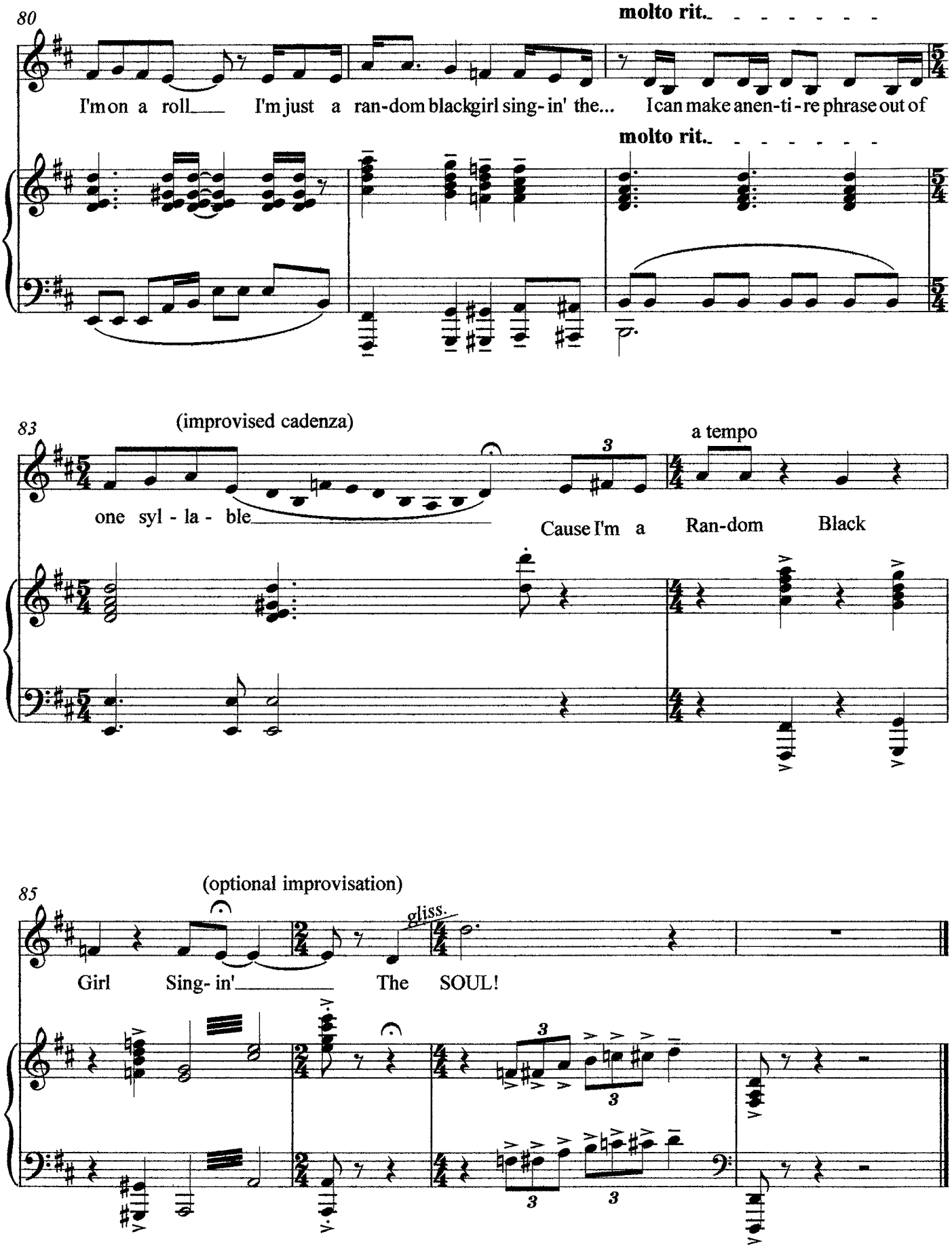
54


The des-ing-ers can't light me
Di-rect - or don't know my name


56
and the make-up art - ist thinks that we all wear the same shade
58
and Mis ter stage man-ag-er thinks I got too much sass and the
60
cos-tu-mer don't know what to do with my big ol' black hair. Oh


63
may-be I should au-di-tionfor A - mer-i-can I-dol, they love the rand-om blackgirl sing-in' the
66
soul.
69
mp
hmm mmm
So what does this song change
p

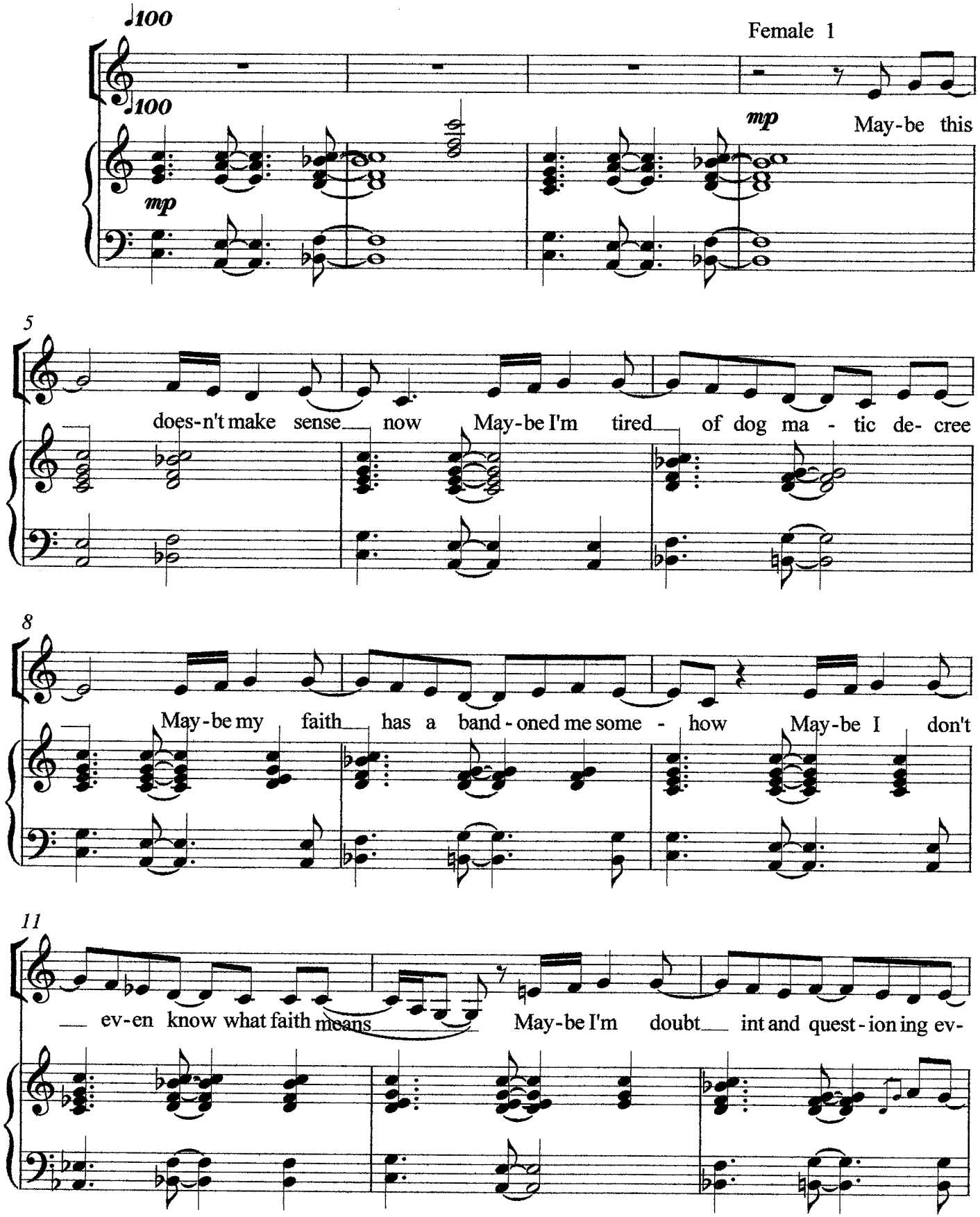

72
well not a re - le-vant thing
but you got-ta be think-in' to your self
f
74
f
"God - damn,that Sis - ta can sing!"
Don't you hate it whensongs are so self
77
re-fe-ren tial
I'm just a ran-dom black girl sing-in' the...
don't stop me know,cause ba-by

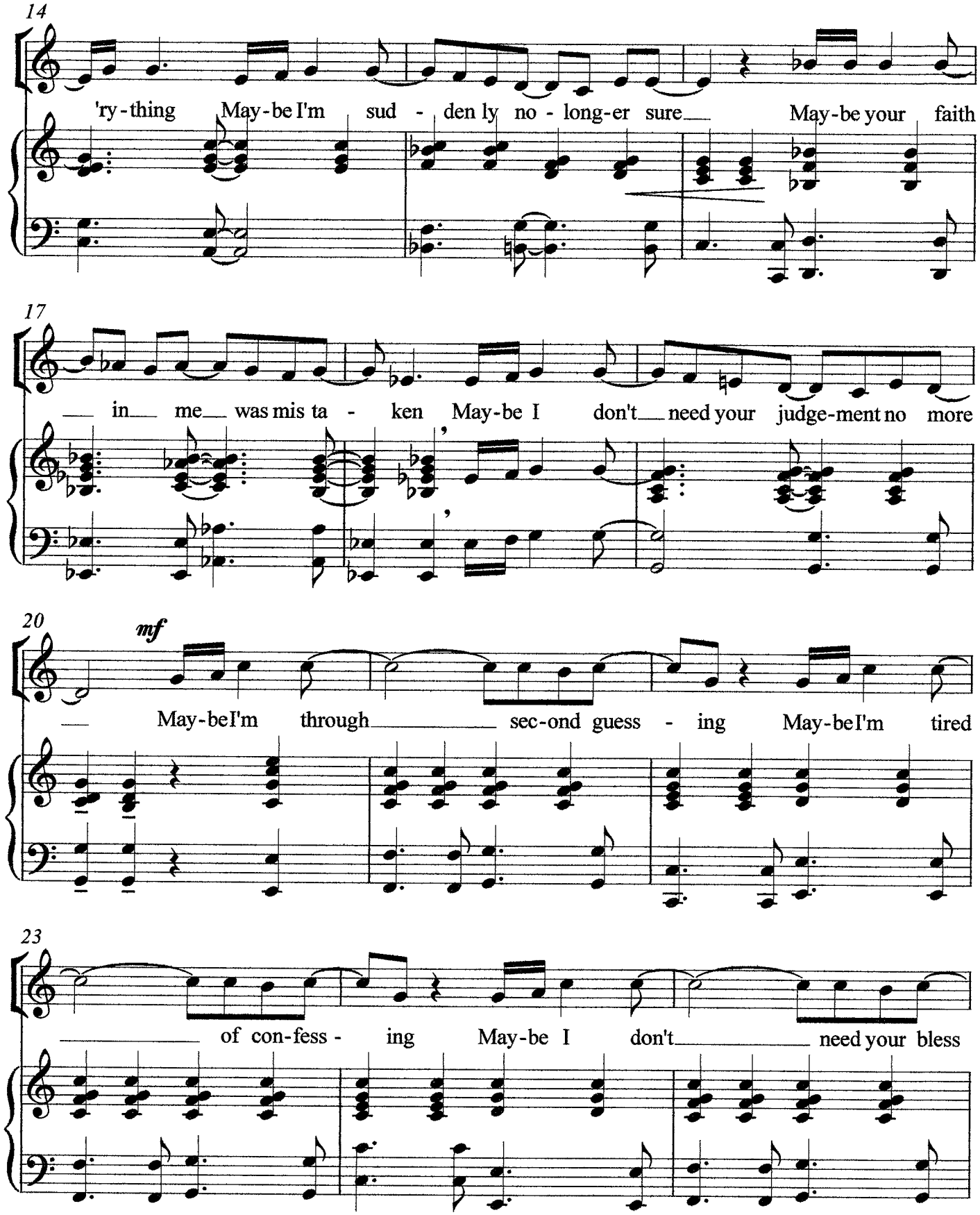

80
molto rit.
I'm on a roll I'm just a ran-dom blackgirl sing- in' the... I can make anen-ti - re phrase out of
molto rit.
83
(improvised cadenza)
a tempo
one syl - la - ble
Cause I'm a Ran-dom Black
85
(optional improvisation)
gliss.
Girl Sing- in' The SOUL!

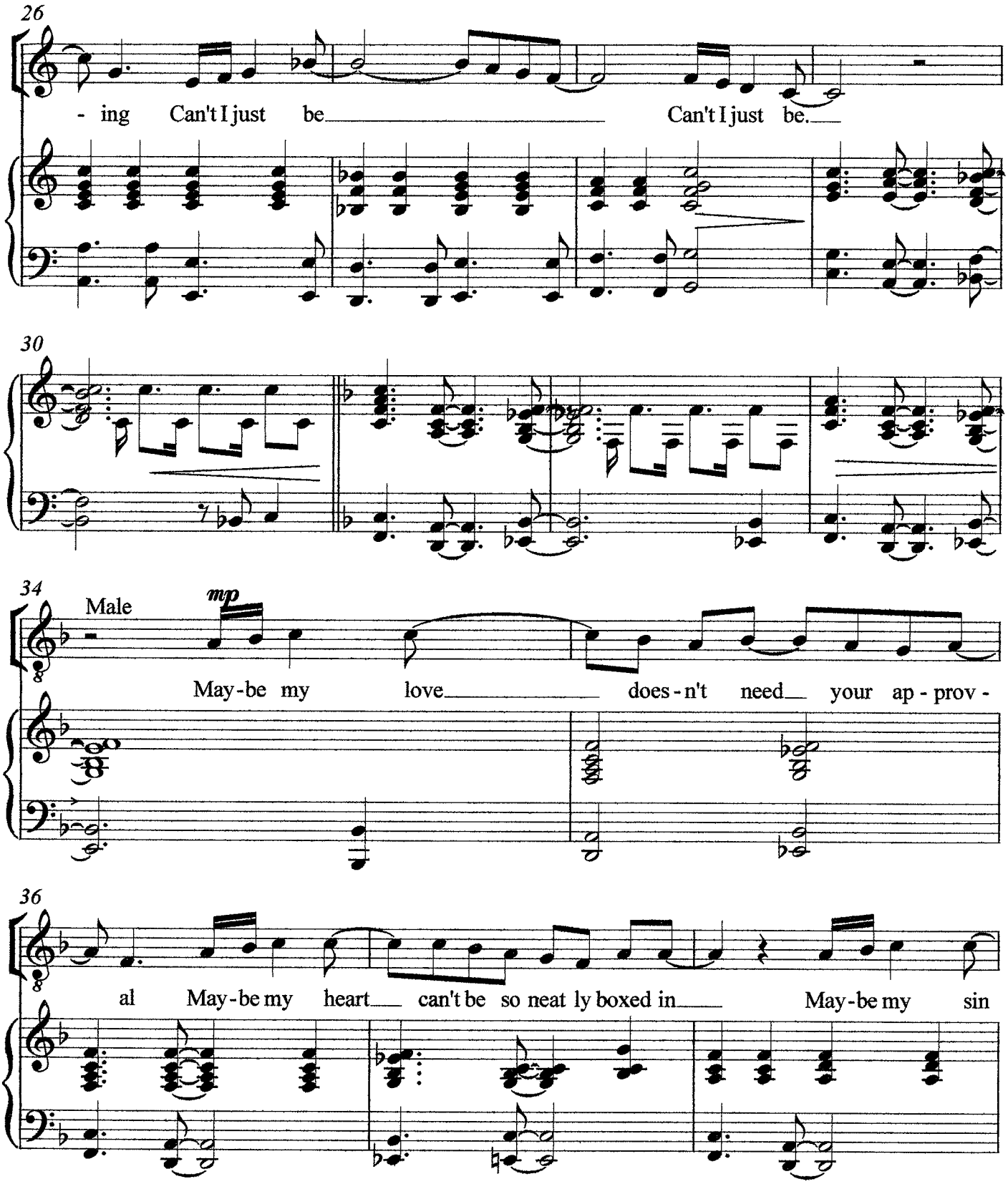
Christopher Dimond

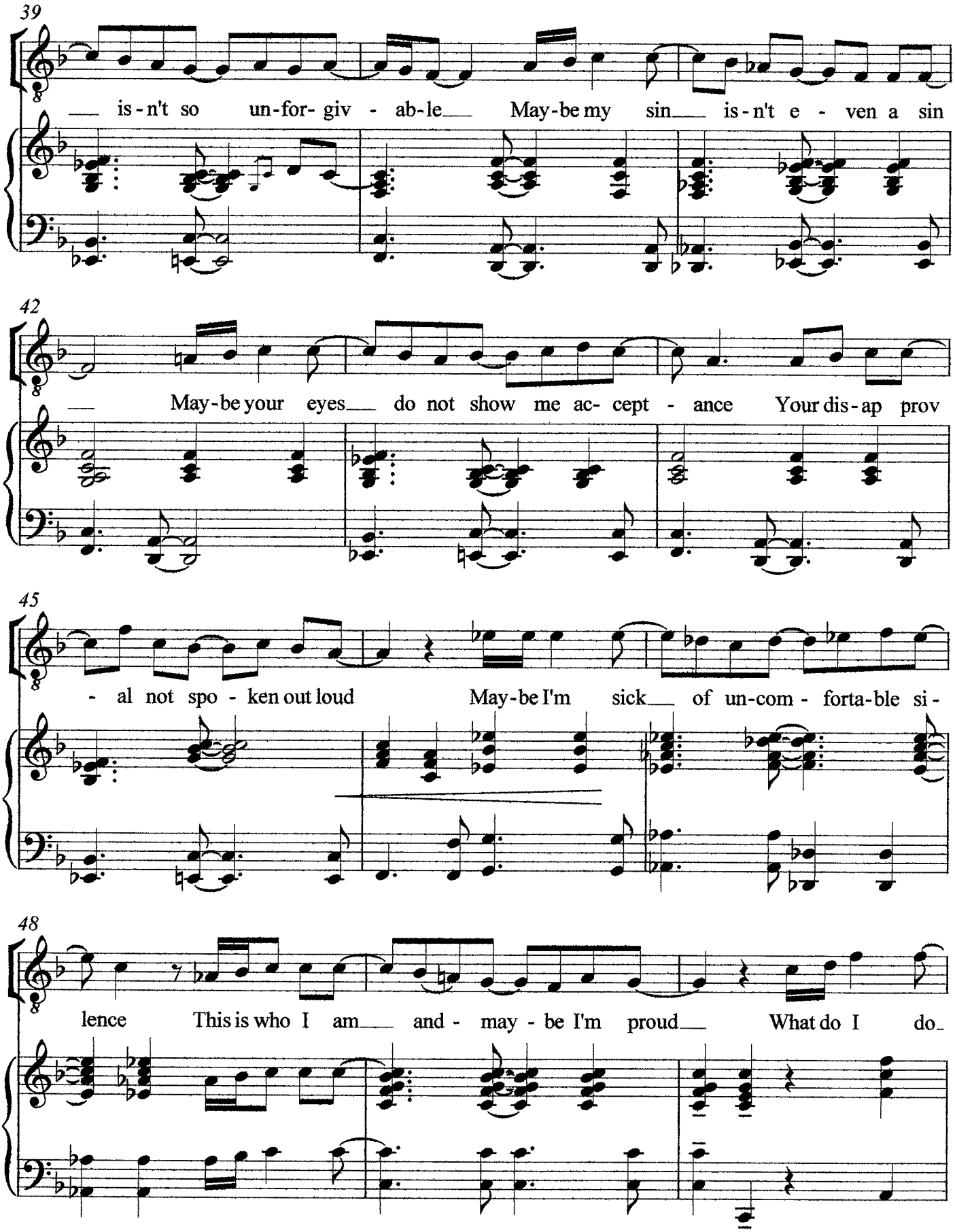
Can't I Just Be

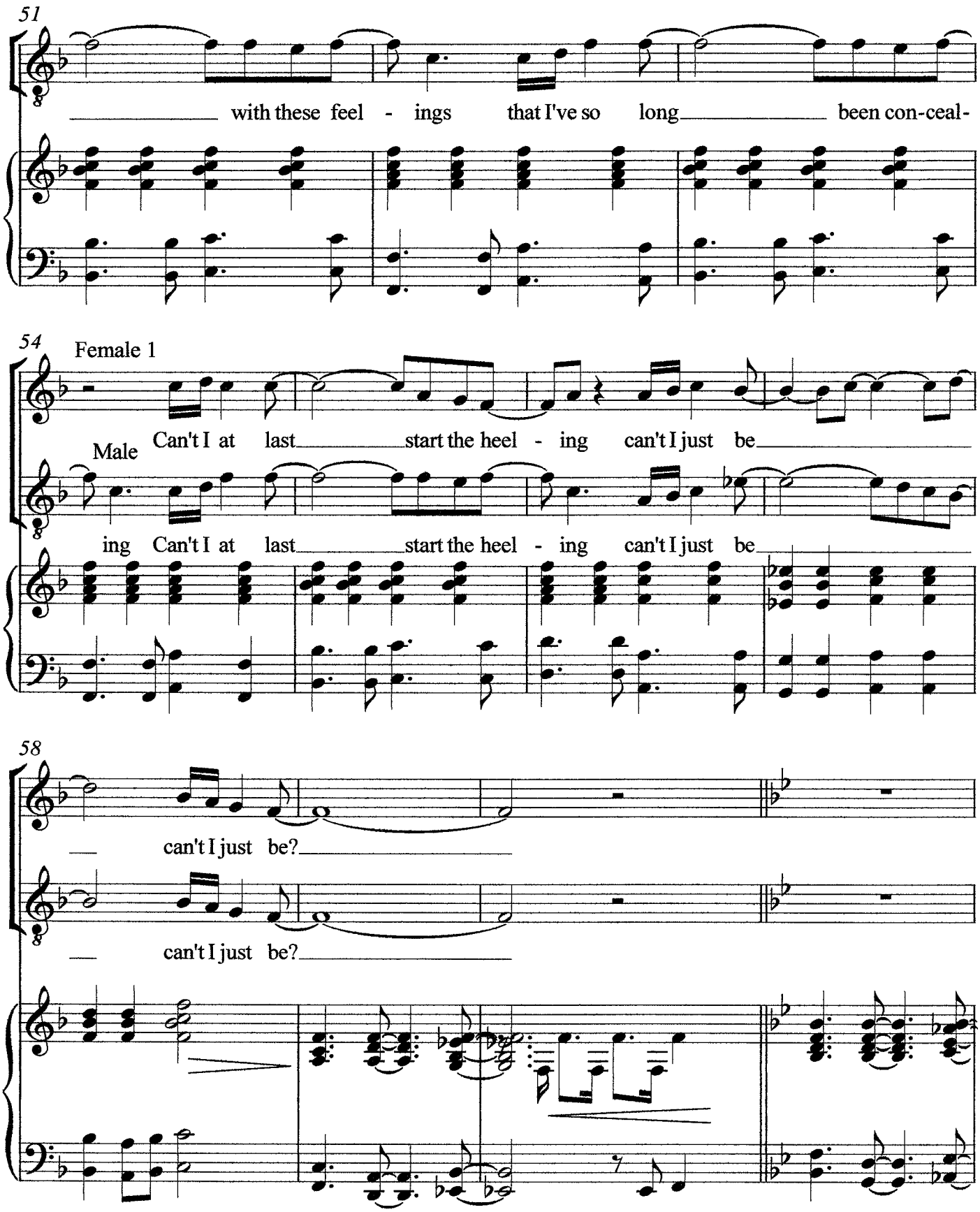
Michael Kooman

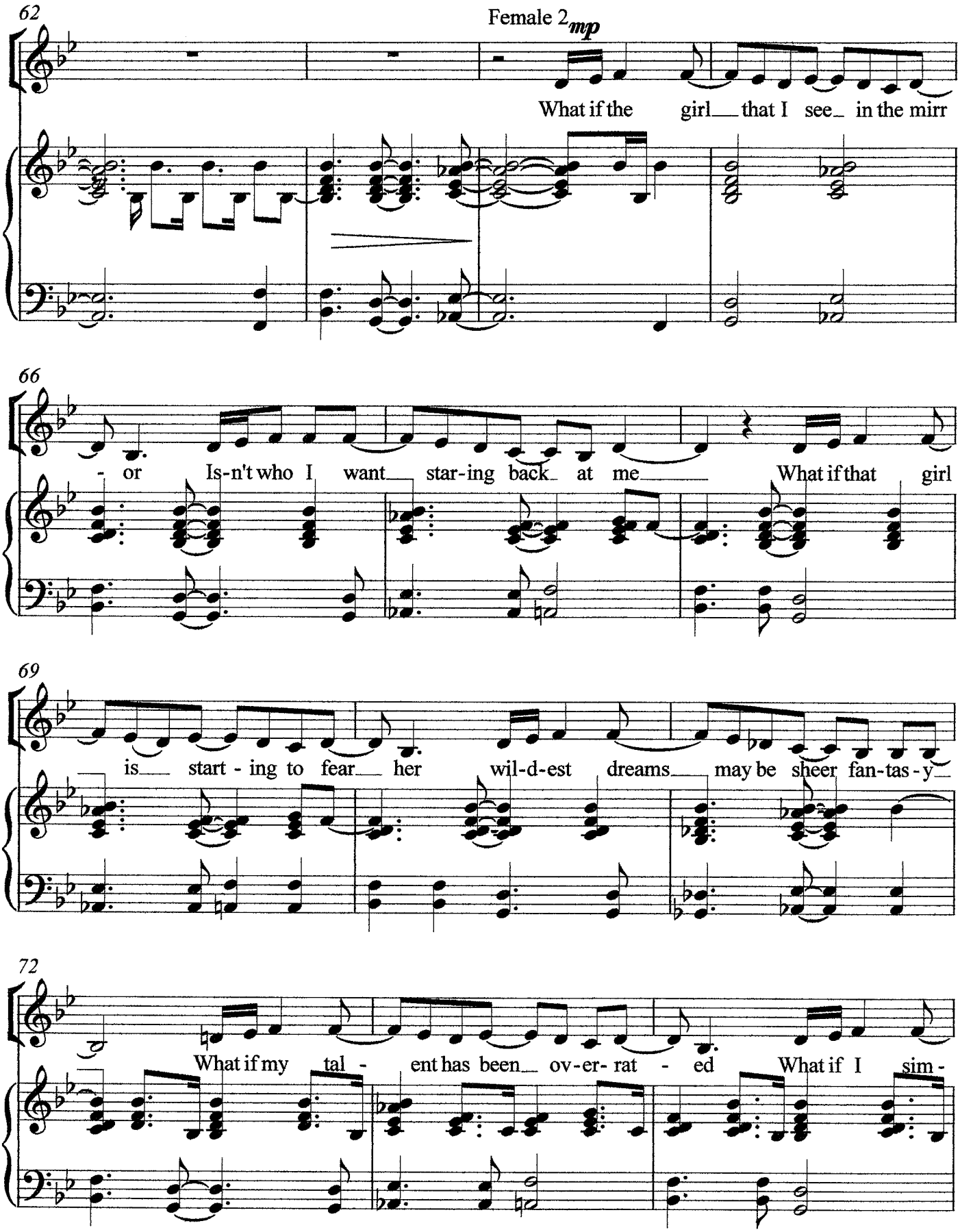


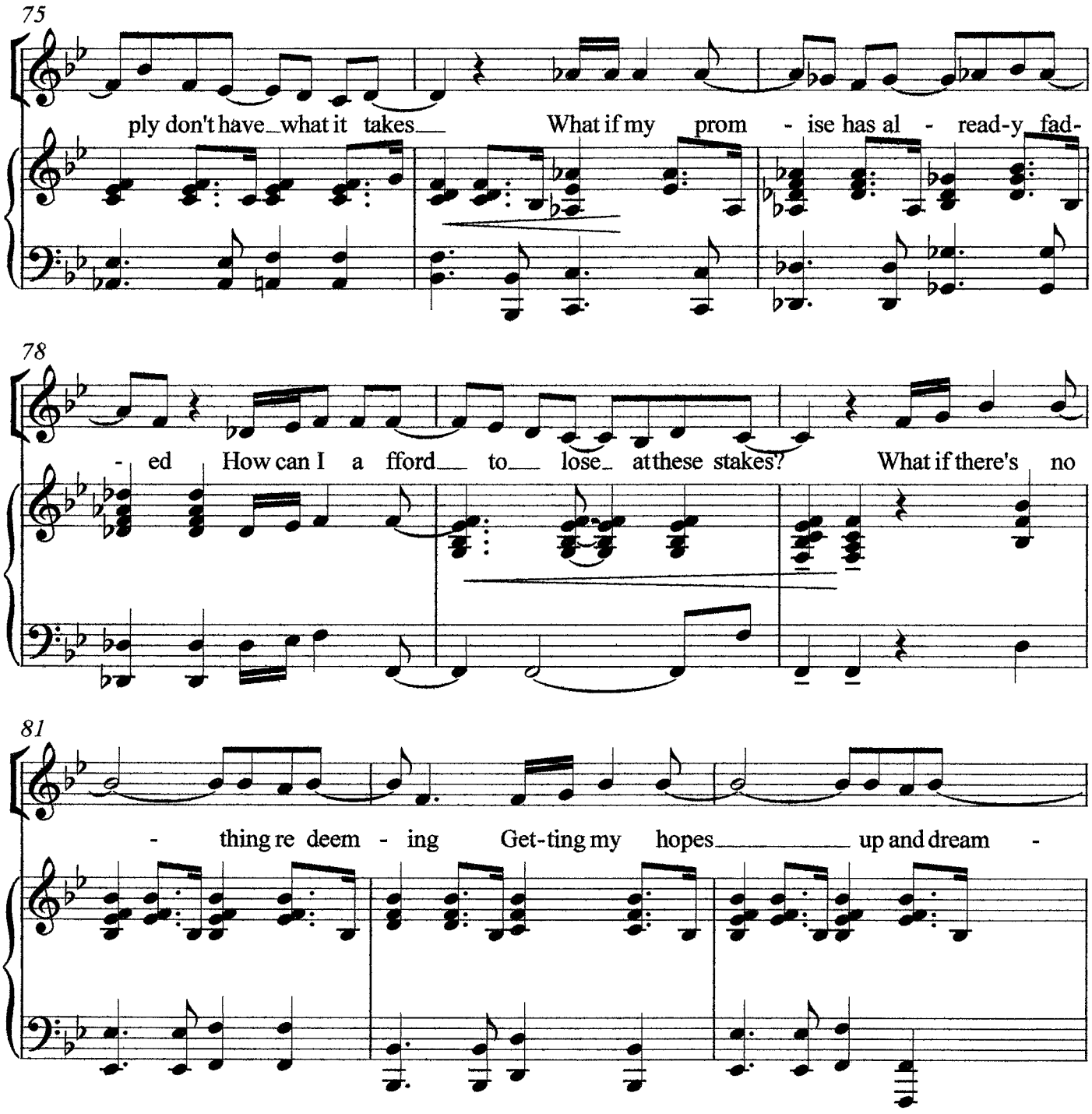

14
'ry-thing May-be I'm sud - den ly no - long-er sure May-be your faith
17
in me was mis ta - ken May-be I don't need your judge-ment no more
20
mf
May-be I'm through sec-ond guess - ing May-be I'm tired
23
of con-fess - ing May-be I don't need your bless

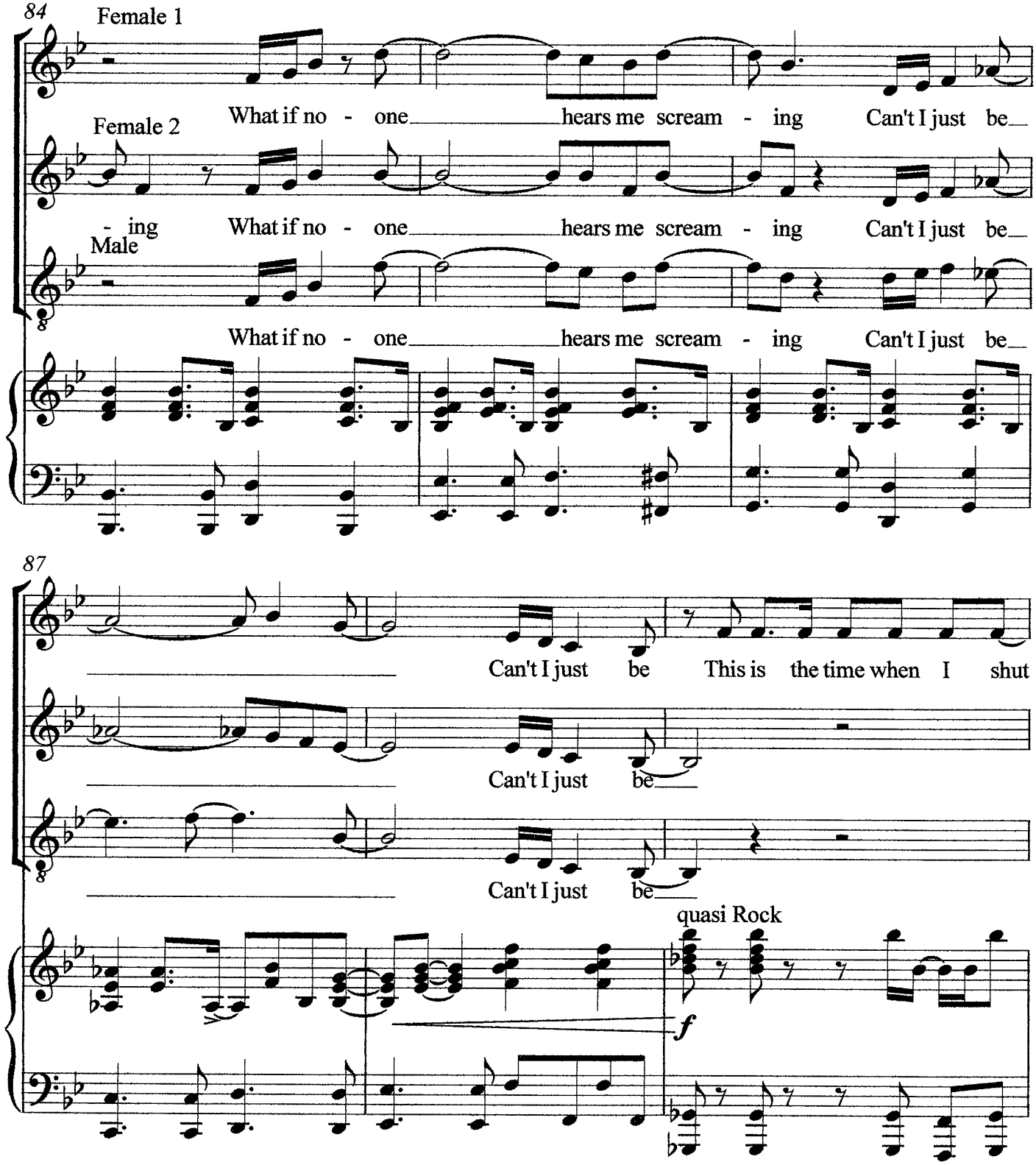

26
- ing Can't I just be Can't I just be.
30
34
Male
mp
May-be my love does-n't need your ap-prov-
36
al May-be my heart can't be so neat ly boxed in May-be my sin

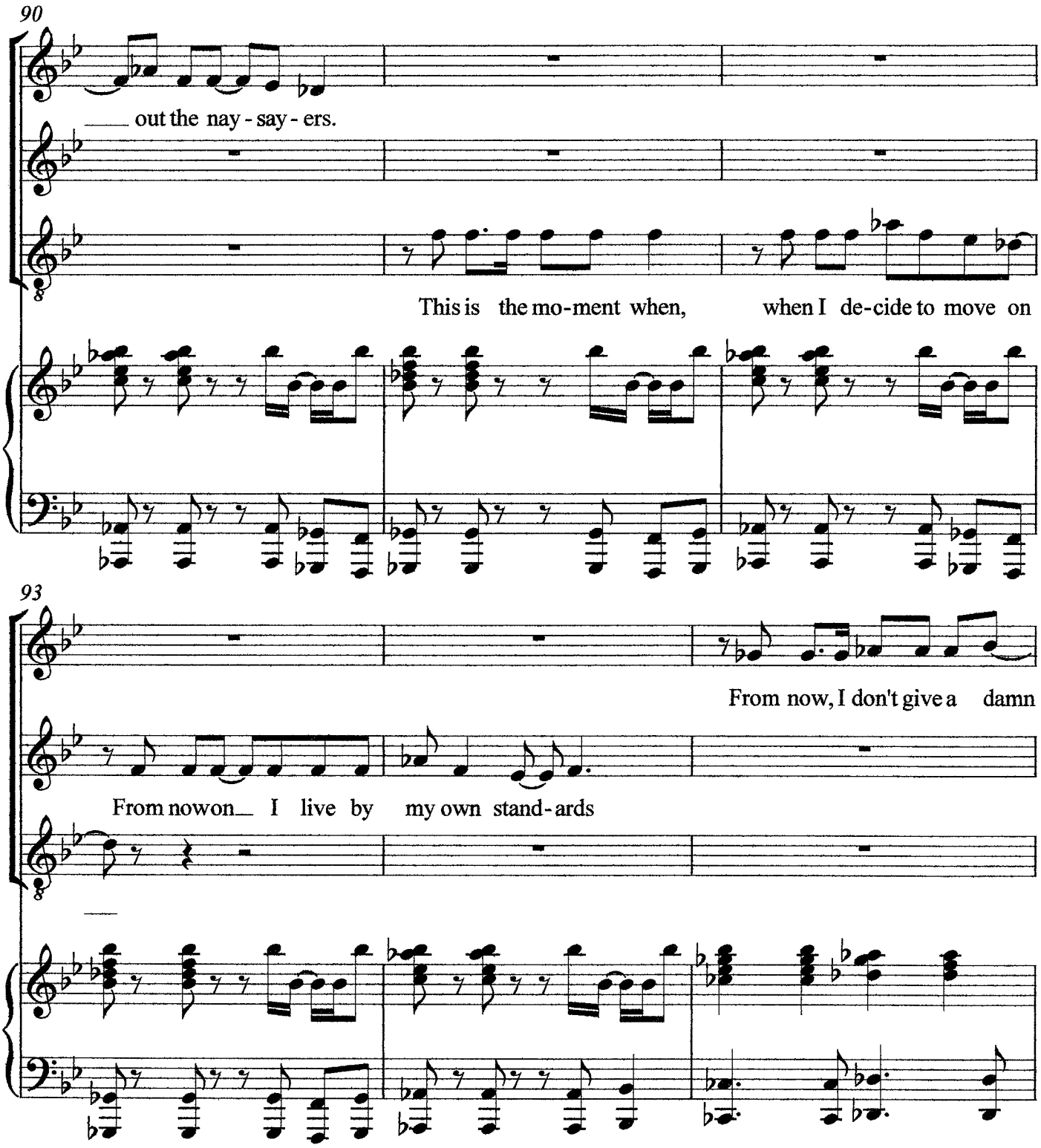

39
is-n't so un-for- giv - ab-le May-be my sin is-n't e - ven a sin
42
May-be your eyes do not show me ac- cept - ance Your dis-ap prov
45
- al not spo - ken out loud May-be I'm sick of un-com - forta-ble si-
48
lence This is who I am and - may - be I'm proud What do I do

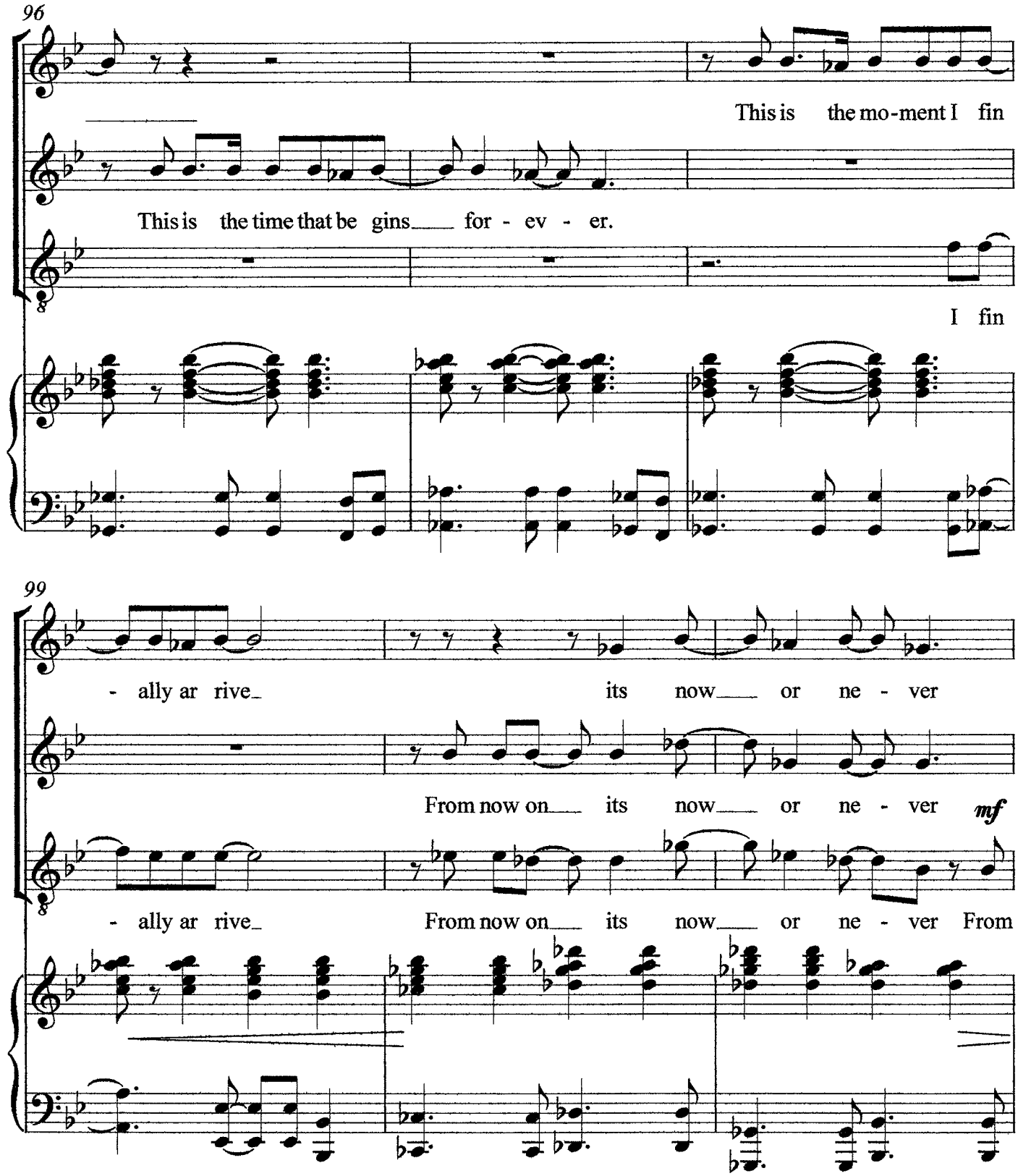

51
with these feel - ings that I've so long been con-ceal-
54
Female 1
Can't I at last start the heel - ing can't I just be
Male
ing Can't I at last start the heel - ing can't I just be
58
can't I just be?
can't I just be?

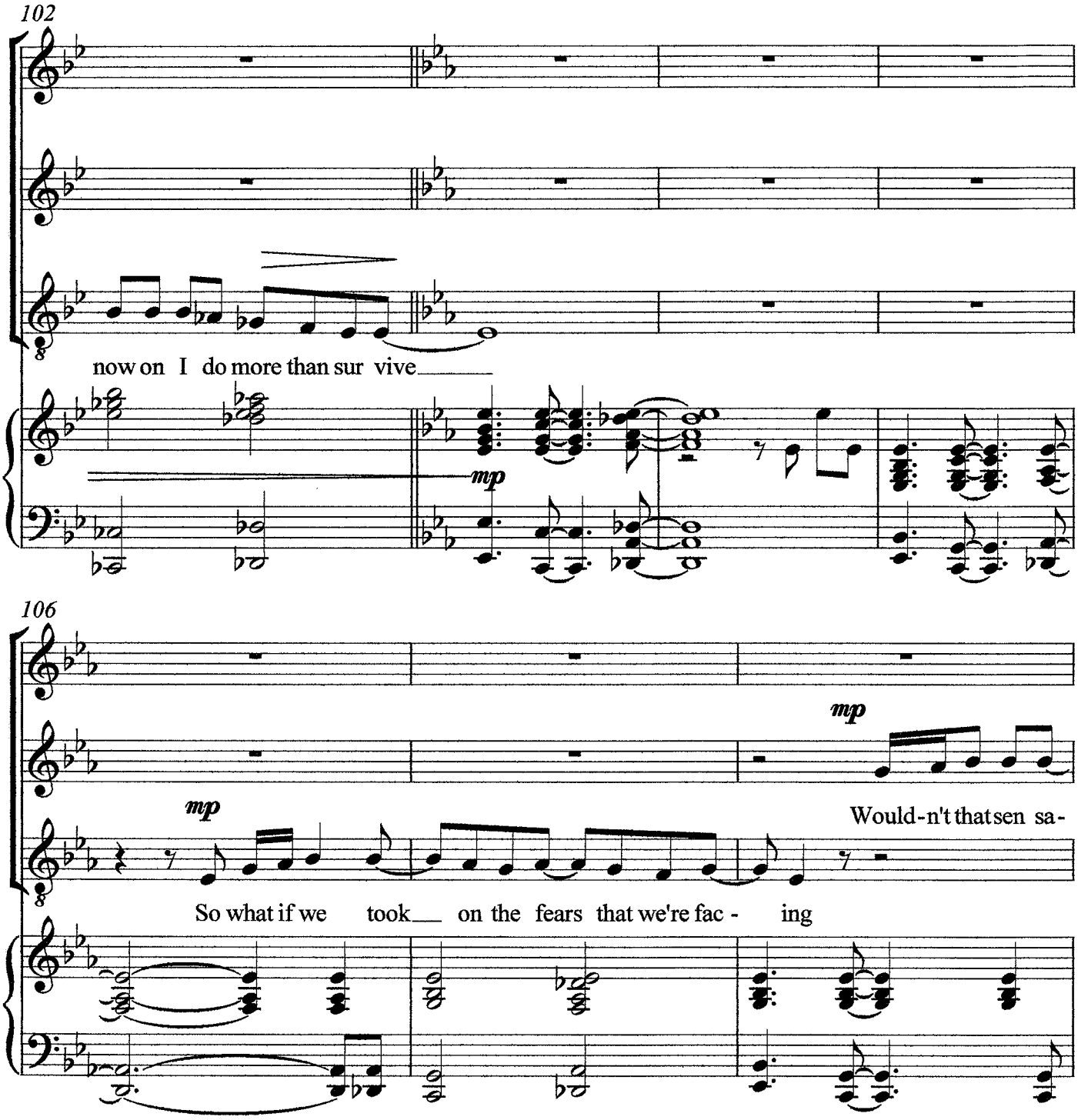

62
Female 2 mp
What if the girl that I see in the mirr
66
- or Is-n't who I want star-ing back at me What if that girl
69
is start - ing to fear her wil-d-est dreams may be sheer fan-tas - y
72
What if my tal - ent has been ov-er- rat - ed What if I sim -

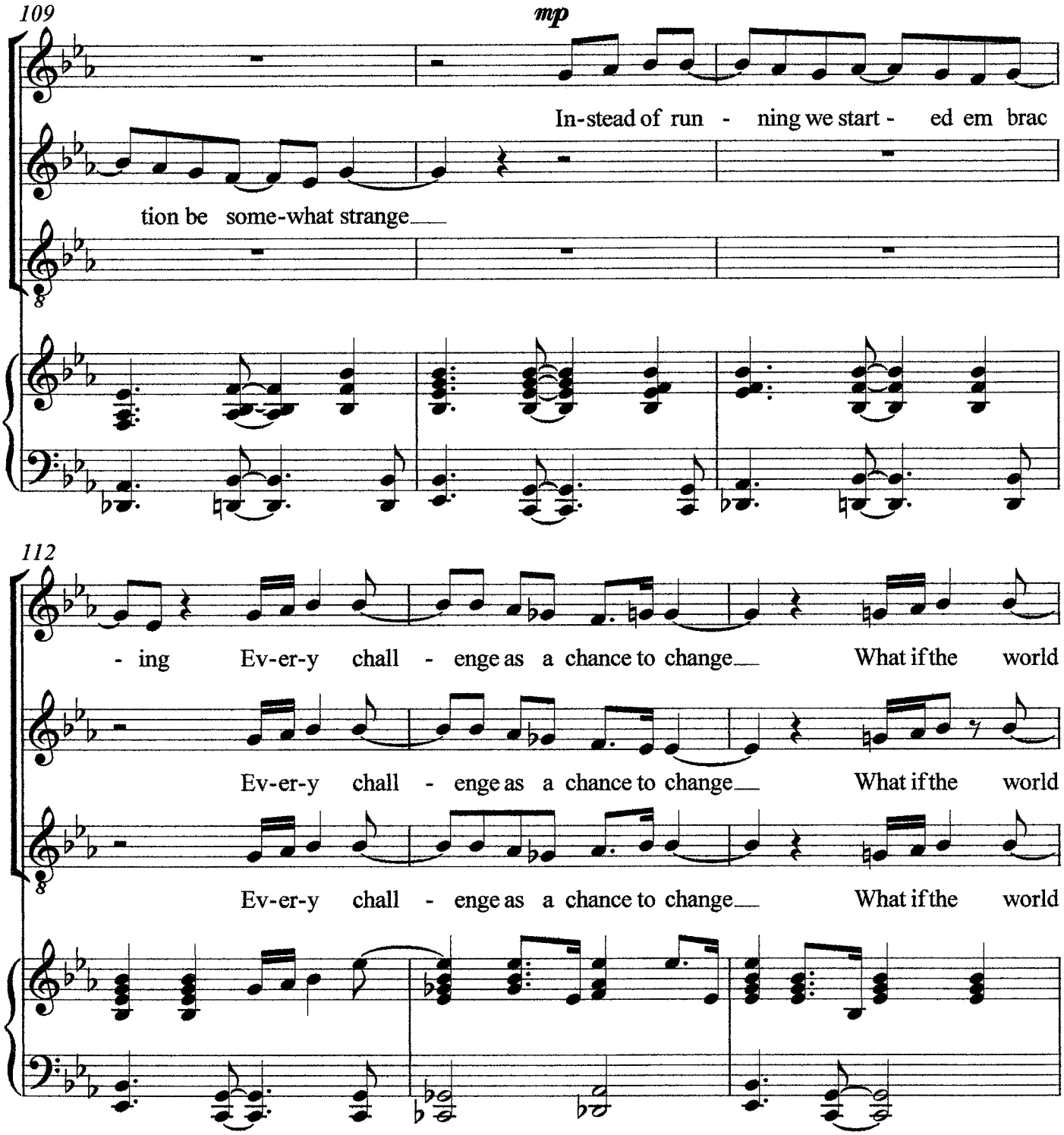

75
ply don't have what it takes What if my prom - ise has al - read-y fad-
78
- ed How can I a fford to lose at these stakes? What if there's no
81
- thing re deem - ing Get-ting my hopes up and dream -

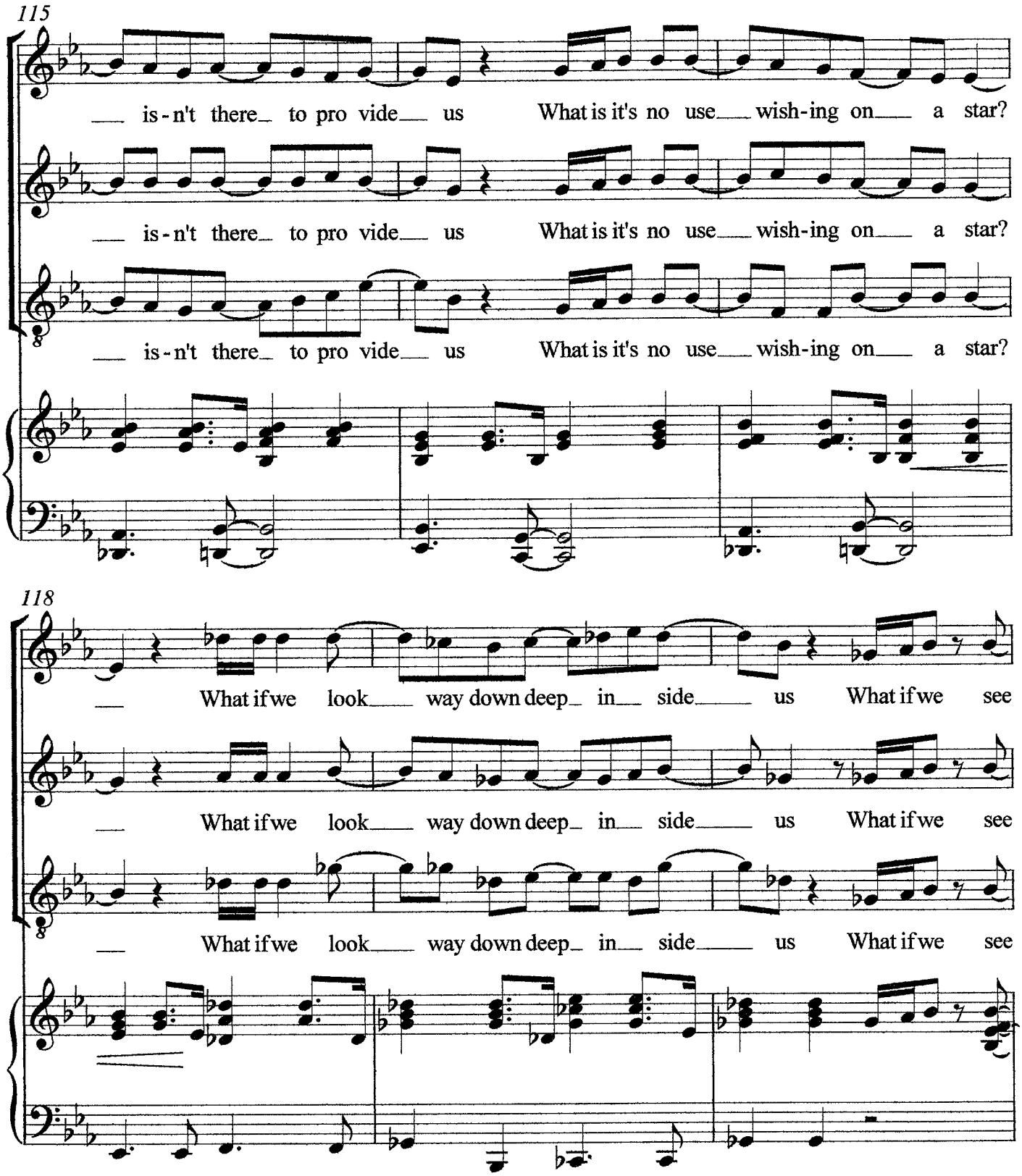

84
Female 1
What if no - one hears me scream - ing Can't I just be
Female 2
- ing What if no - one hears me scream - ing Can't I just be
Male
What if no - one hears me scream - ing Can't I just be
87
Can't I just be This is the time when I shut
Can't I just be
Can't I just be
quasi Rock
f

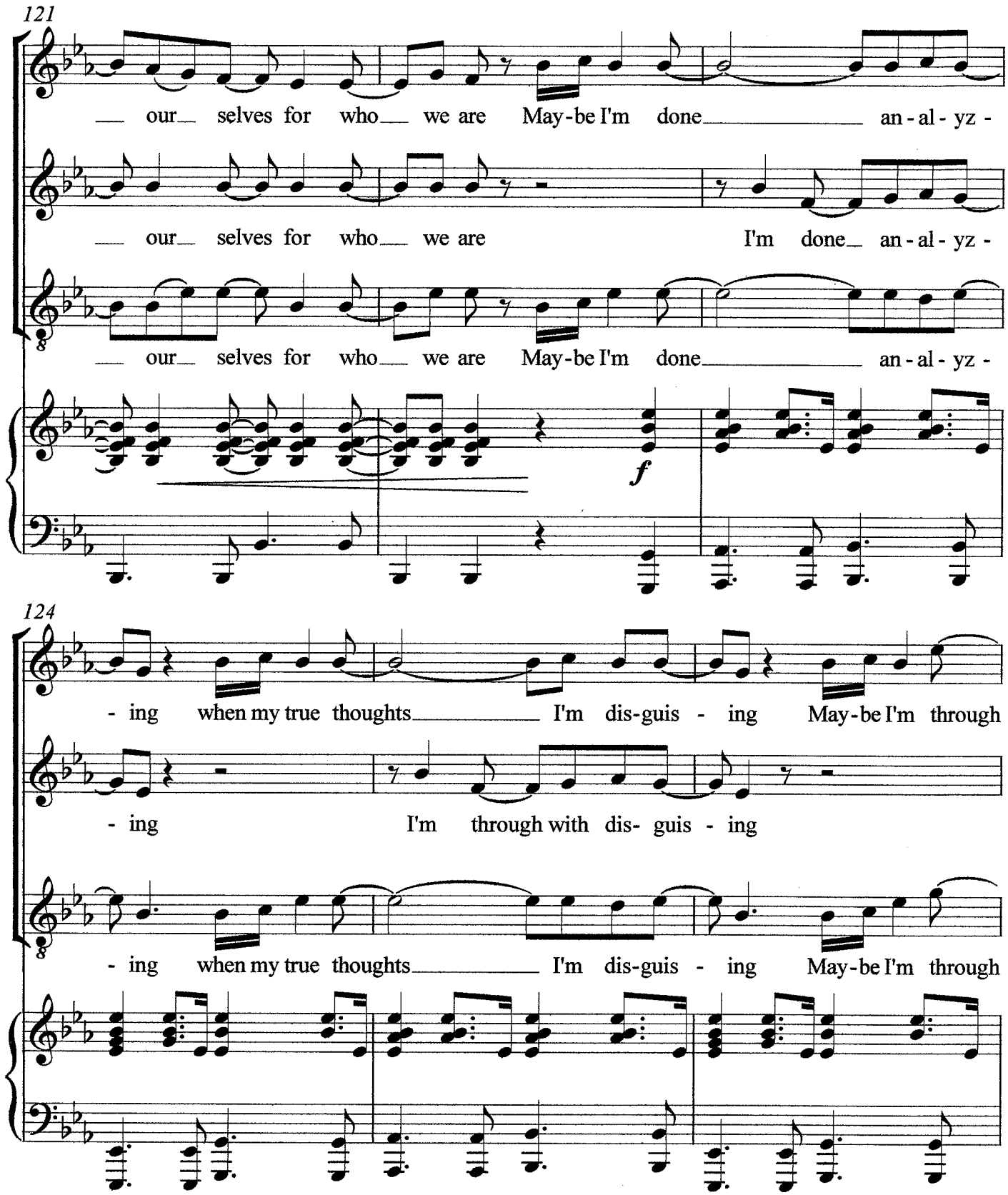

90
out the nay - say - ers.
This is the mo-ment when, when I de-cide to move on
93
From now, I don't give a damn
From nowon I live by my own stand-ards

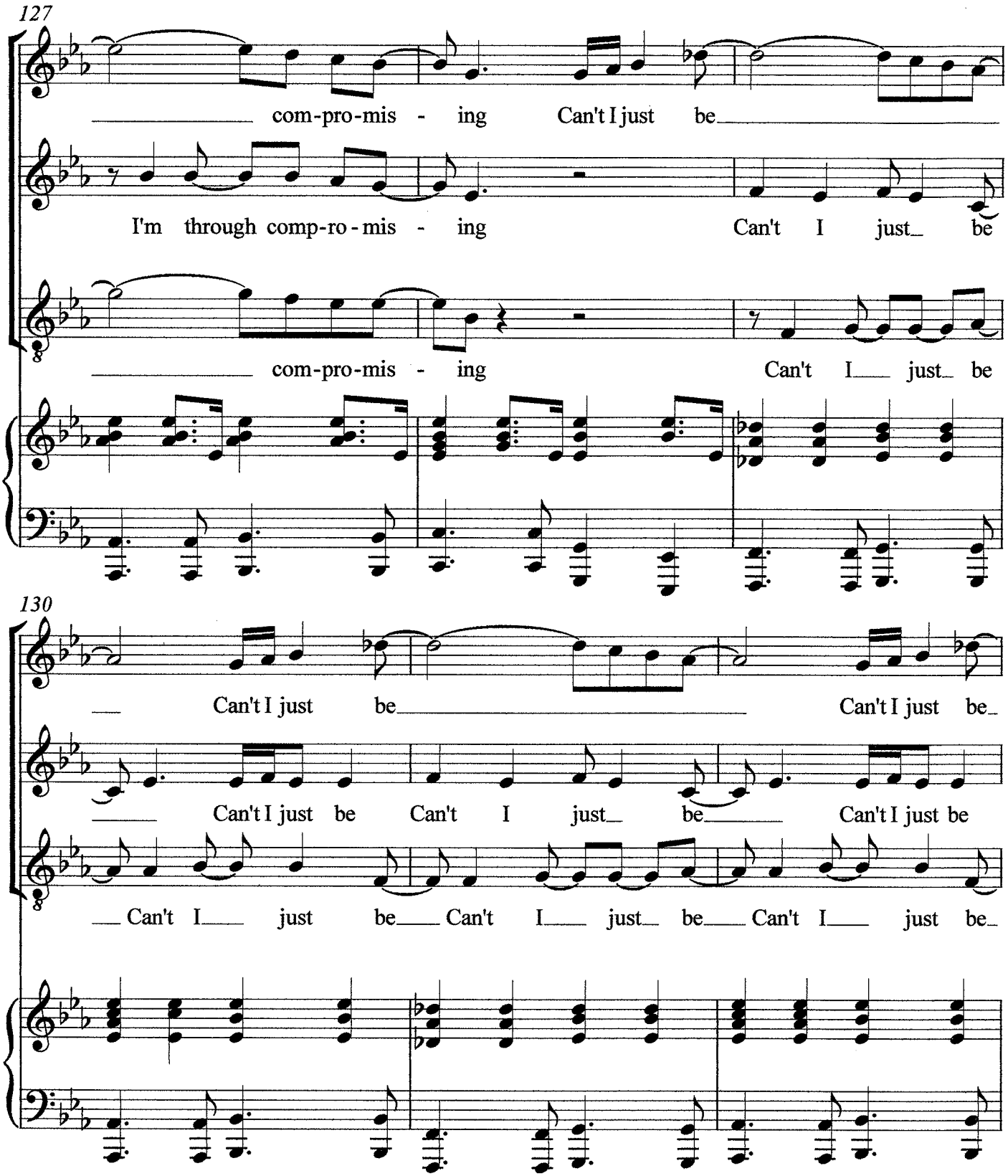

96
This is the mo-ment I fin
This is the time that be gins for - ev - er.
I fin
99
- ally ar rive its now or ne - ver
From now on its now or ne - ver mf
- ally ar rive From now on its now or ne - ver From

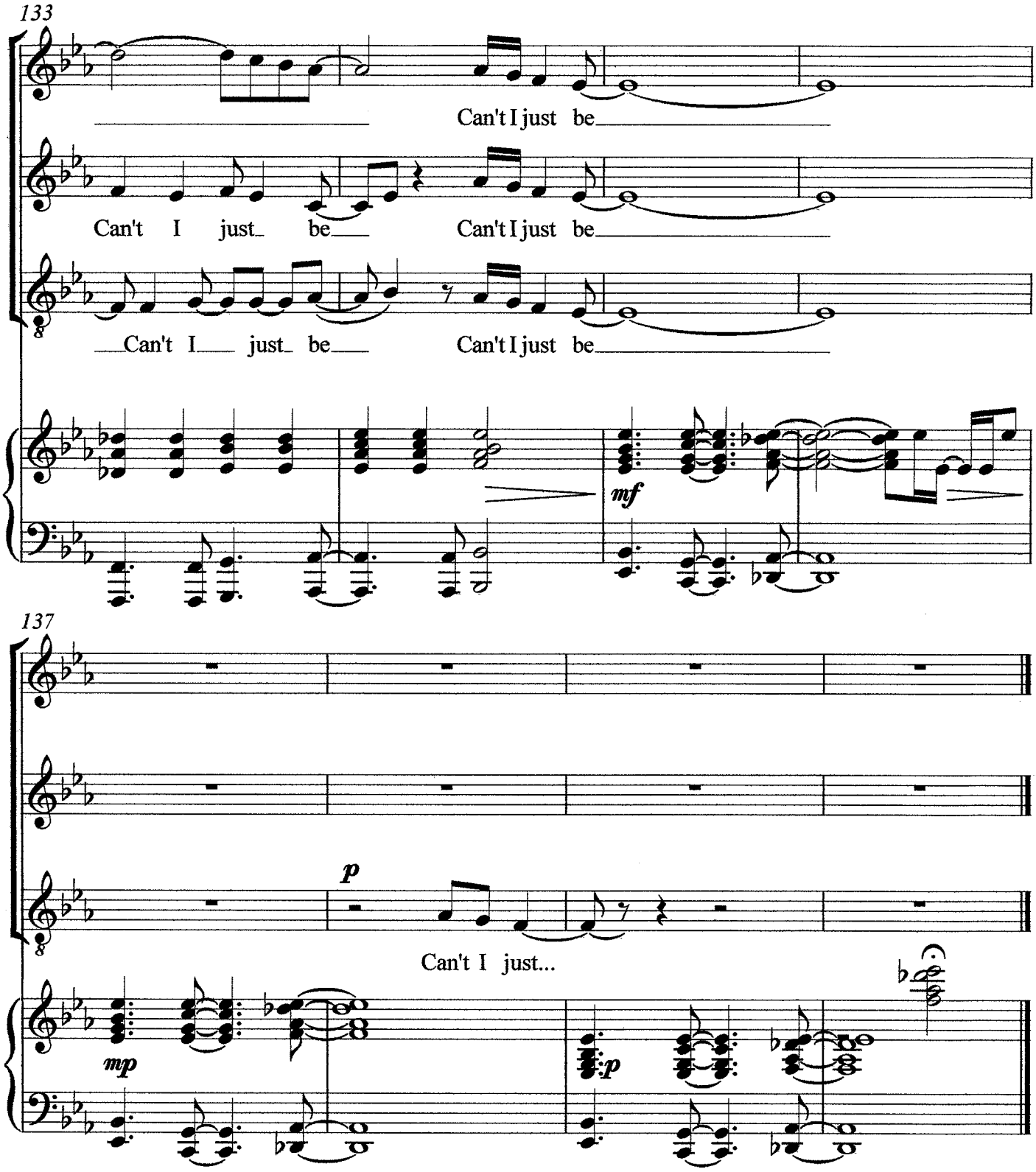

102
now on I do more than sur vive
mp
106
mp
mp
Would-n't that sen sa-
So what if we took on the fears that we're fac - ing


109
mp
In-stead of run - ning we start - ed em brac
tion be some-what strange
112
- ing Ev-er-y chall - enge as a chance to change What if the world
Ev-er-y chall - enge as a chance to change What if the world
Ev-er-y chall - enge as a chance to change What if the world


115
is-n't there to pro vide us What is it's no use wish-ing on a star?
is-n't there to pro vide us What is it's no use wish-ing on a star?
is-n't there to pro vide us What is it's no use wish-ing on a star?
118
What if we look way down deep in side us What if we see
What if we look way down deep in side us What if we see
What if we look way down deep in side us What if we see


121
our selves for who we are May-be I'm done an-al-yz-
our selves for who we are I'm done an-al-yz-
our selves for who we are May-be I'm done an-al-yz-
f
124
-ing when my true thoughts I'm dis-guis-ing May-be I'm through
-ing I'm through with dis-guis-ing
-ing when my true thoughts I'm dis-guis-ing May-be I'm through

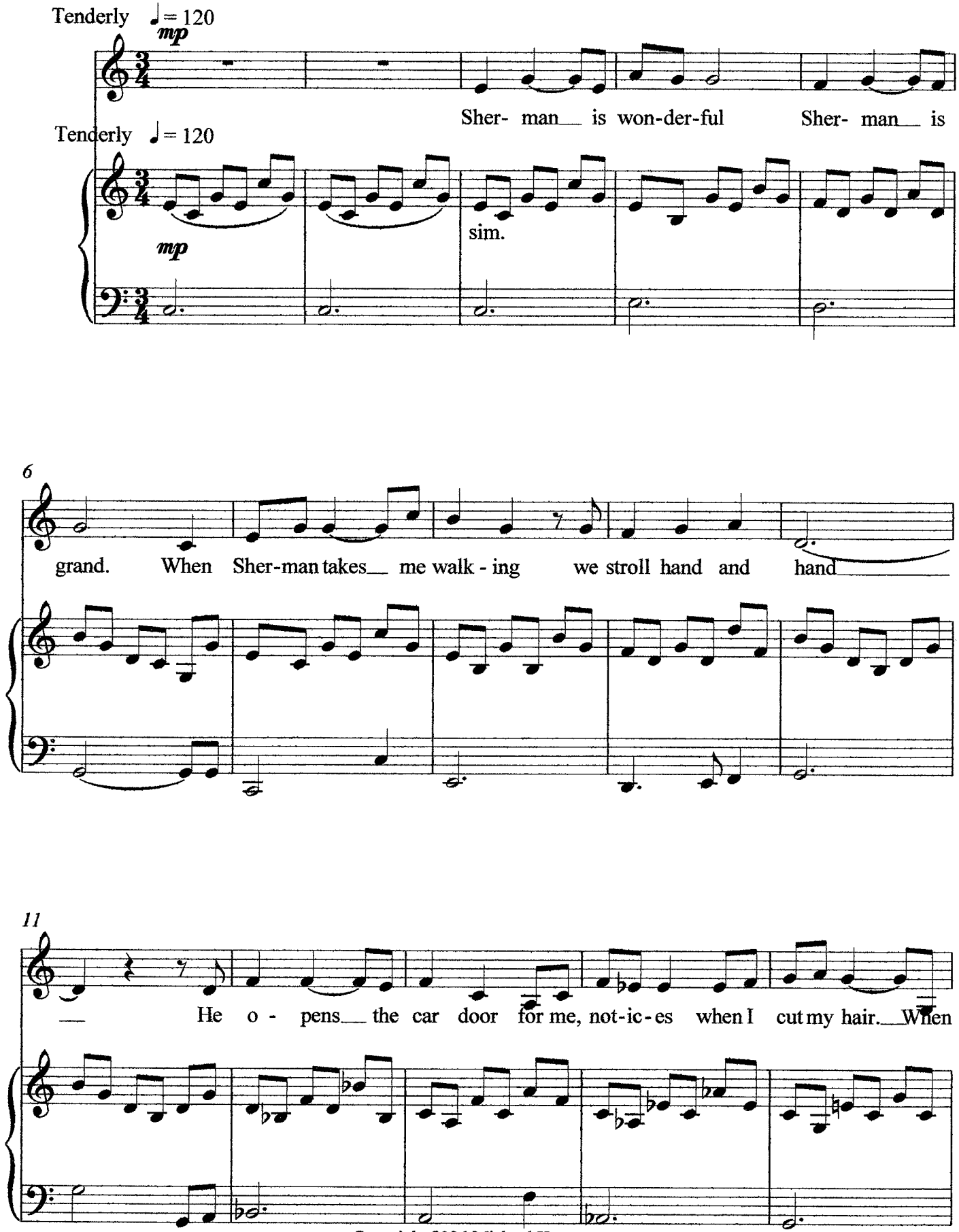

127
com-pro-mis - ing Can't I just be
I'm through comp-ro-mis - ing Can't I just be
com-pro-mis - ing Can't I just be
130
Can't I just be Can't I just be
Can't I just be Can't I just be Can't I just be
Can't I just be Can't I just be Can't I just be Can't I just be


133
Can't I just be
Can't I just be
Can't I just be
Can't I just be
Can't I just be
Can't I just be
mf
137
p
Can't I just...
mp
p

Sherman + Madeline

Christopher Dimond

Michael Kooman



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16

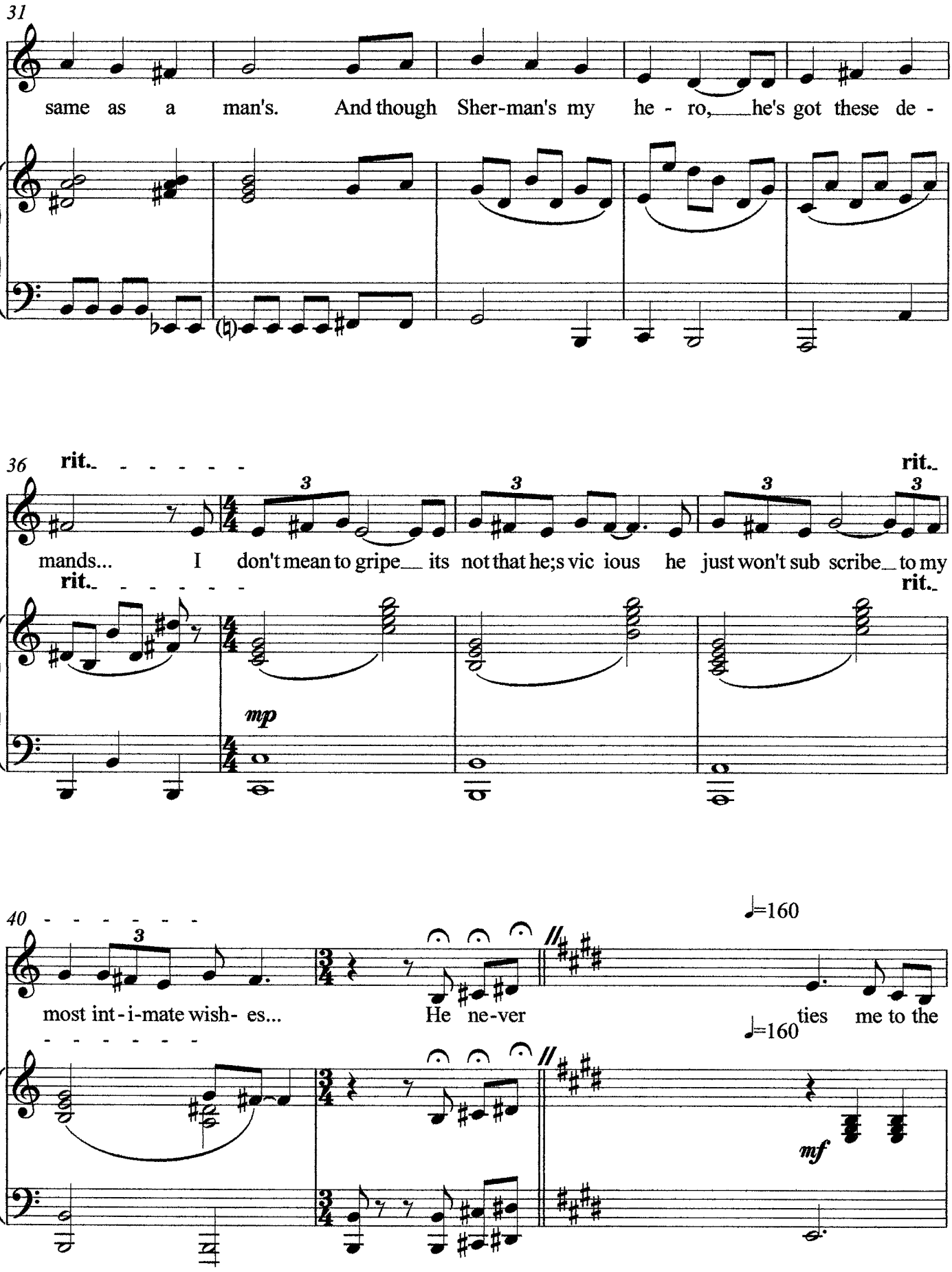
we go out to din - ner, Sher-man pulls out my chair. But in

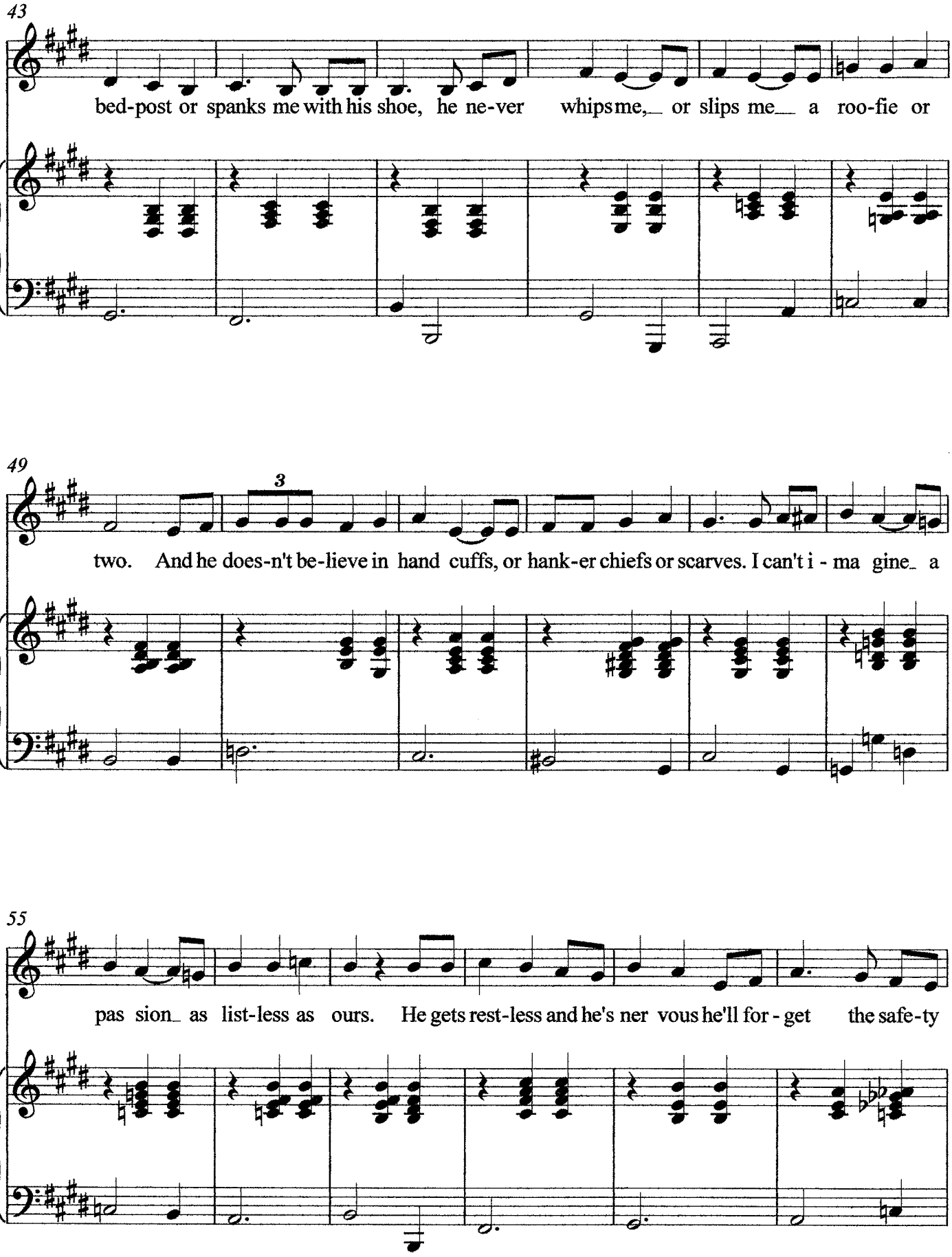
21

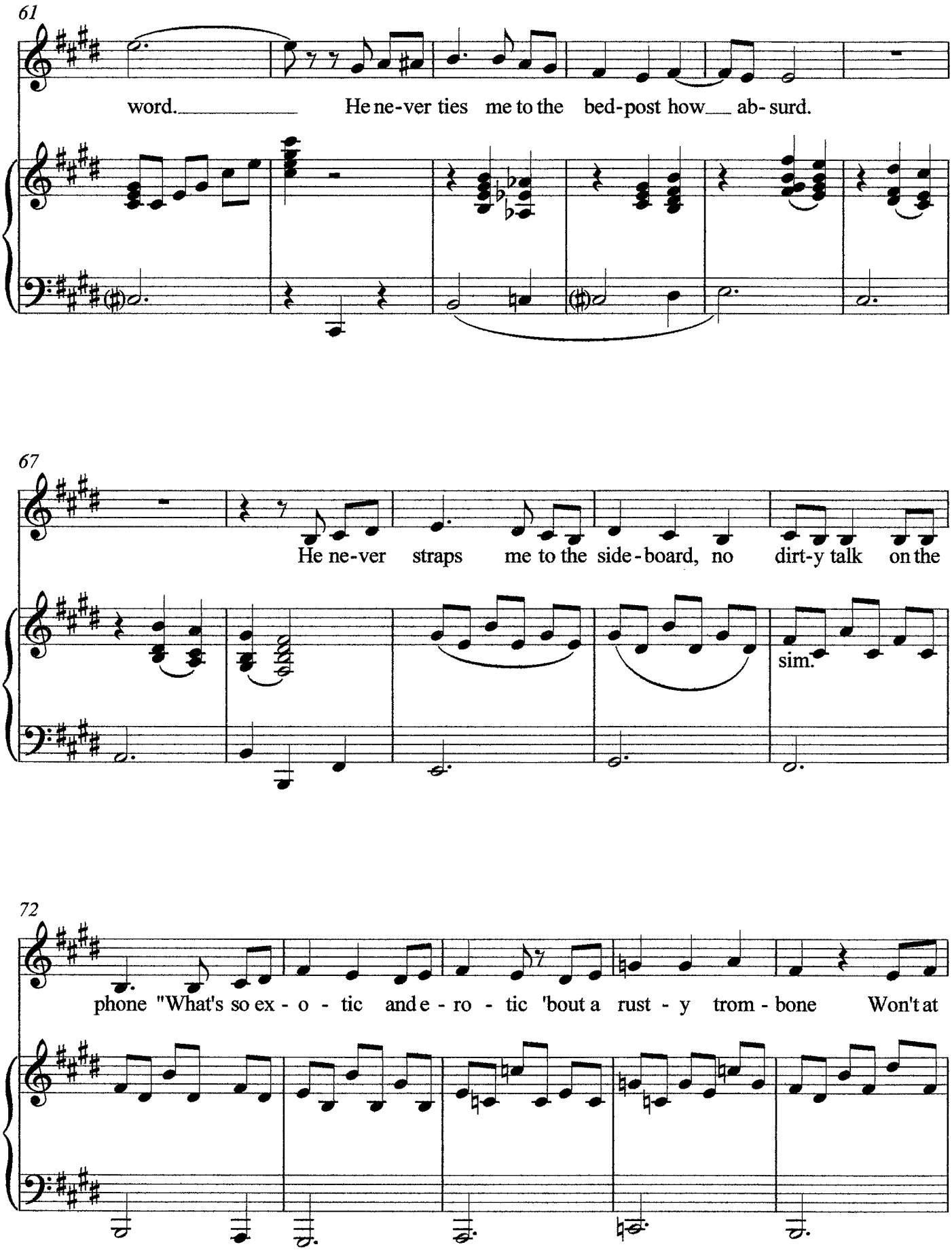
terms of the bed - room, Cas-a - no - va he ain't. Though I blush to dis -

26

close it, I've one ti - ny com - plaint. You see a wo - mans_ li - bi - do's not the


31
same as a man's. And though Sher-man's my he - ro, he's got these de -
36
rit.
rit.
3
mands... I don't mean to gripe its not that he;s vic ious he just won't sub scribe to my
rit.
rit.
mp
40
most int - i-mate wish- es... He ne-ver ties me to the
♩=160
♩=160
mf


43
bed-post or spanks me with his shoe, he ne-ver whips me, or slips me a roo-fie or
49
3
two. And he does-n't be-lieve in hand cuffs, or hank-er chiefs or scarves. I can't i - ma gine a
55
pas sion as list-less as ours. He gets rest-less and he's ner vous he'll for - get the safe-ty


61
word.
He ne-ver ties me to the bed-post how ab-surd.
67
He ne-ver straps me to the side-board, no dirt-y talk on the
sim.
72
phone "What's so ex - o - tic and e - ro - tic 'bout a rust - y trom - bone Won't at

77

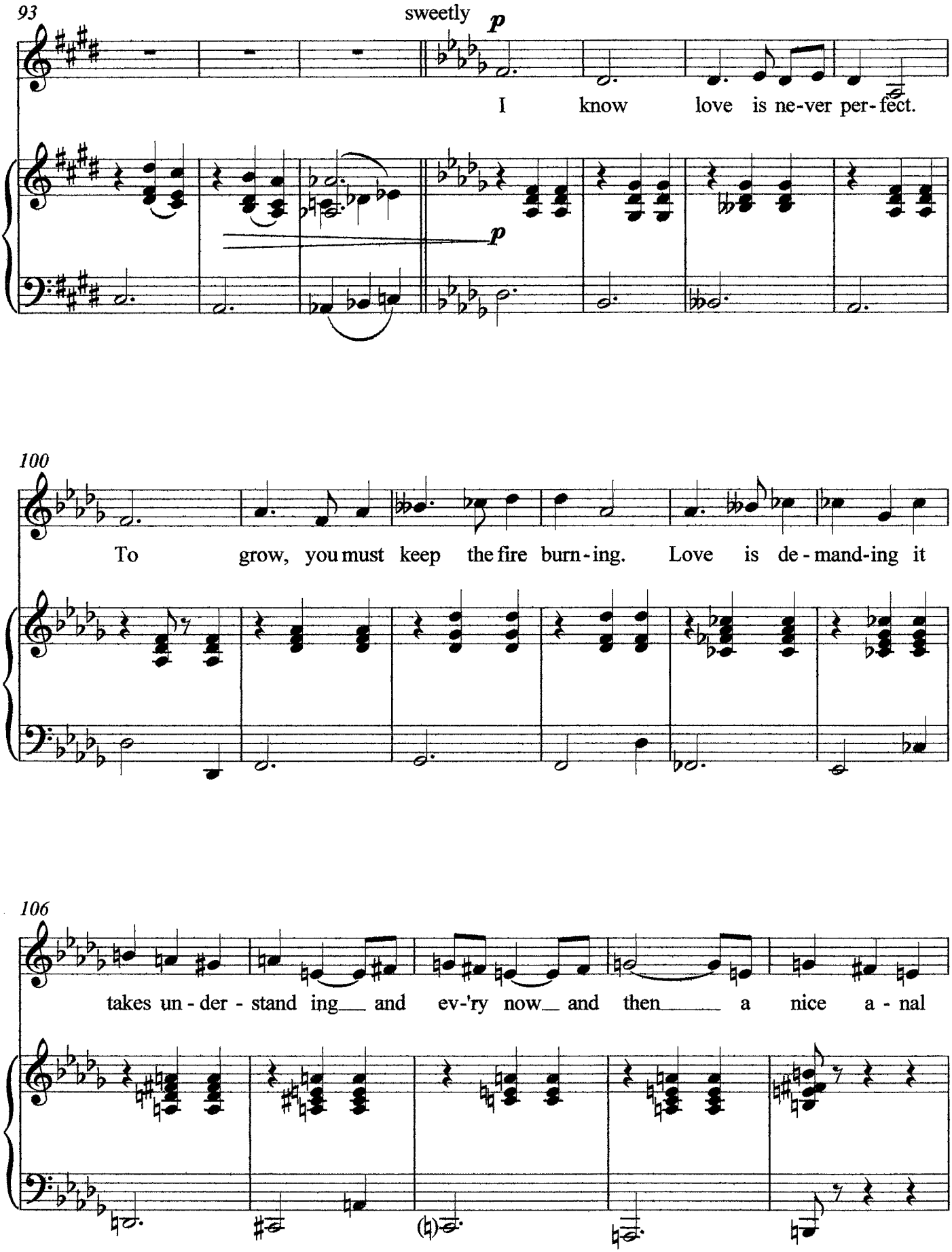
tach my jum-per cab - les, one left and one right. A lit-tle volt - age plus some

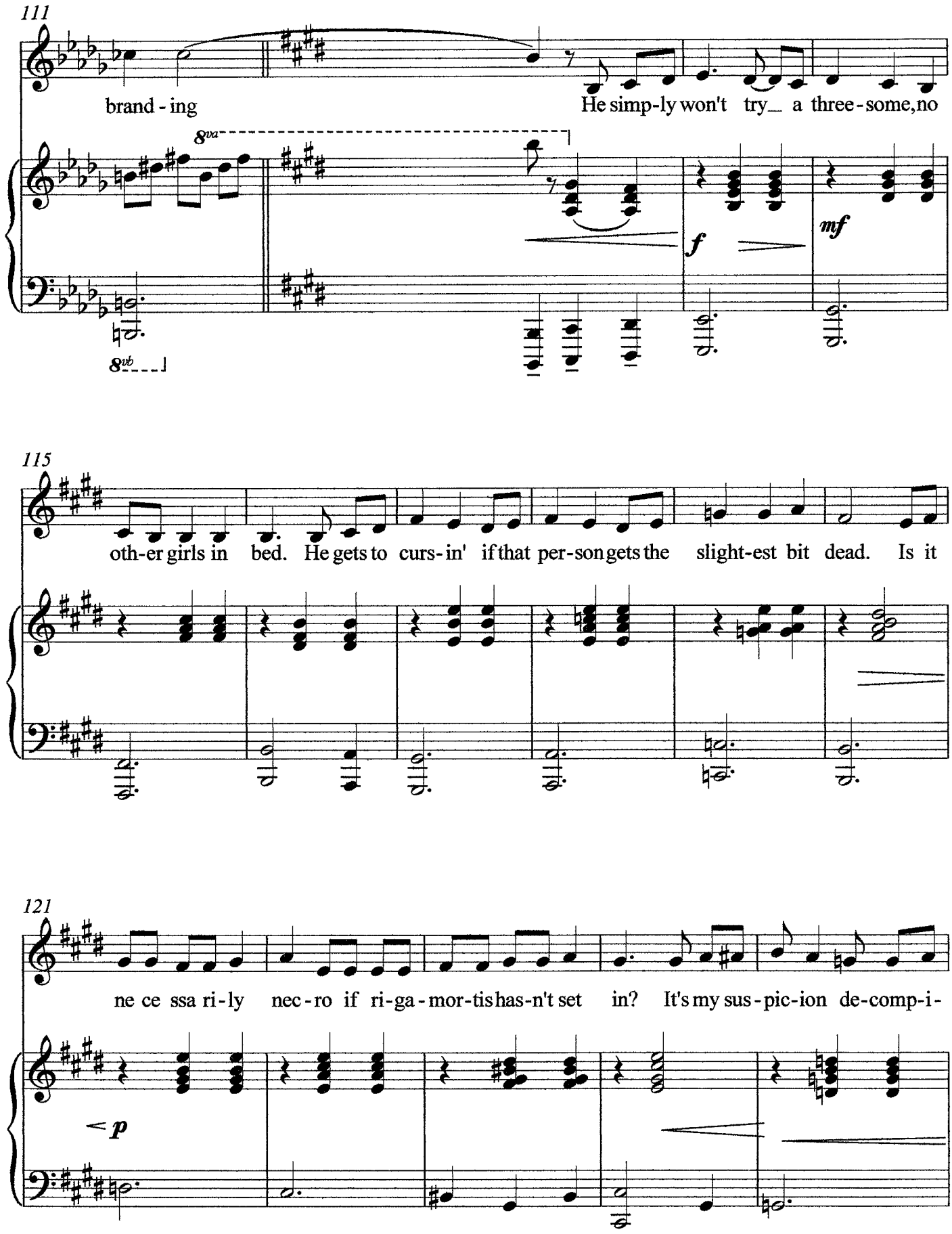
82

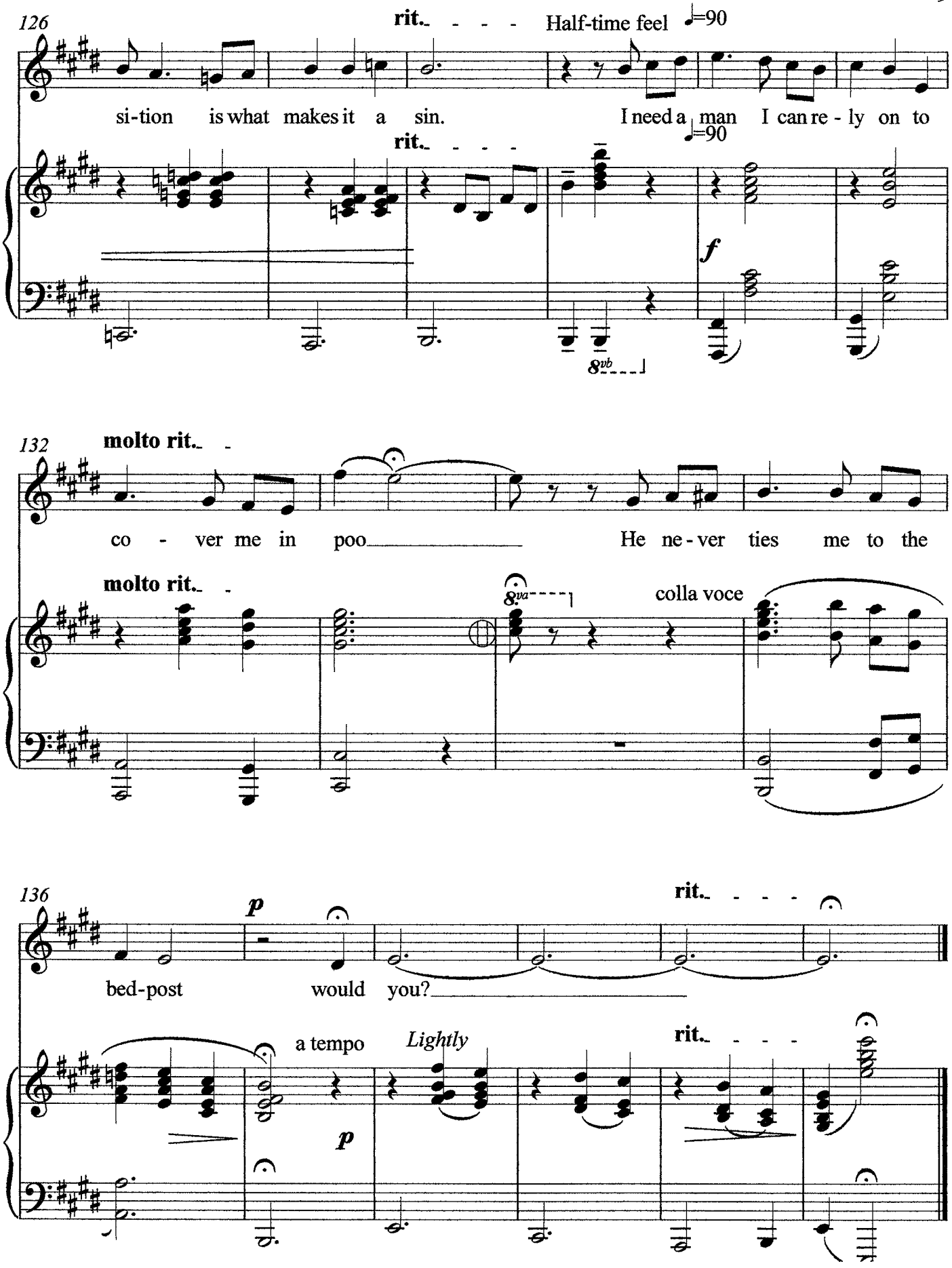
bolt - age makes one hell of a night. He buys me flow - ers, brings me choc-lates claims he

87

loves me a bunch, But the man has ne-ver thrown a don - key punch.


93
sweetly
p
I know love is ne-ver per-fect.
p
100
To grow, you must keep the fire burn-ing. Love is de-mand-ing it
106
takes un-der-stand ing and ev-'ry now and then a nice a-nal

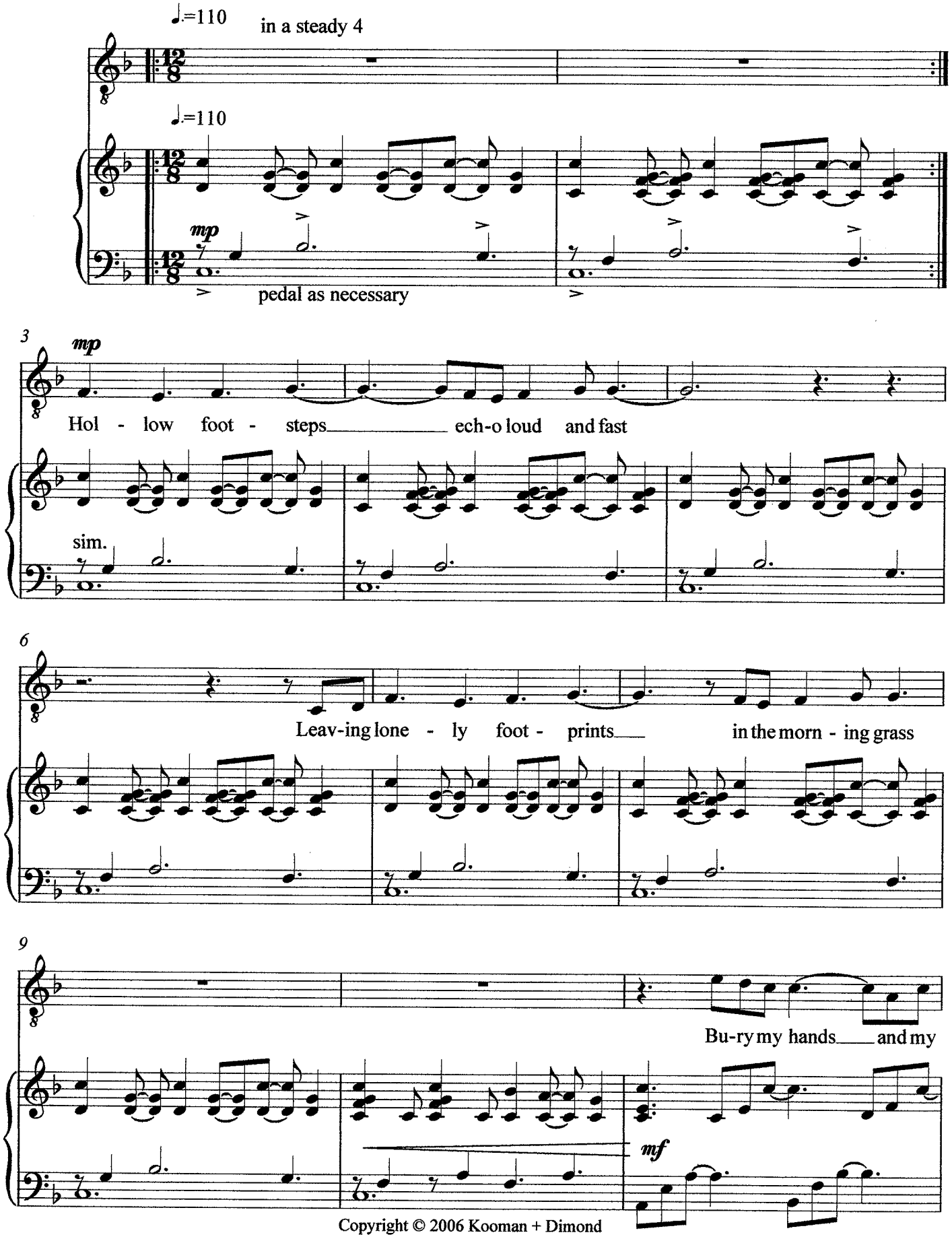

111
brand - ing
He simp-ly won't try_ a three - some, no
8va
8vb
f
mf
115
oth-er girls in bed. He gets to curs-in' if that per-son gets the slight-est bit dead. Is it
121
ne ce ssa ri-ly nec-ro if ri-ga-mor-tis has-n't set in? It's my sus-pic-ion de-comp-i-
p


126
rit.
Half-time feel ♩=90
si-tion is what makes it a sin.
I need a man I can re-ly on to
rit.
♩=90
f
8vb
132
molto rit.
co - ver me in poo
He ne-ver ties me to the
molto rit.
8va
colla voce
136
p
rit.
bed-post would you?
a tempo
Lightly
rit.
p

Walking Without You

Christopher Dimond

Michael Kooman



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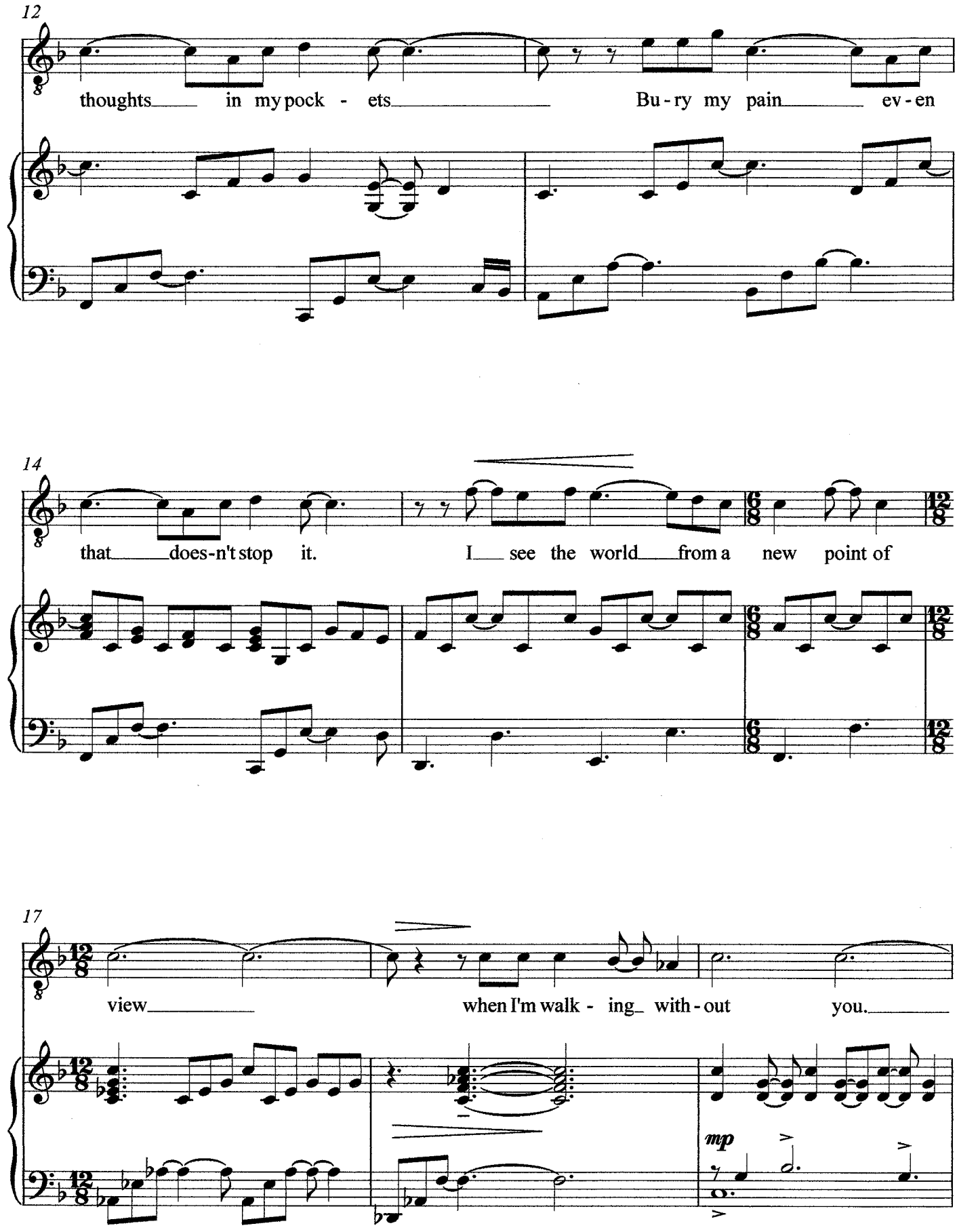
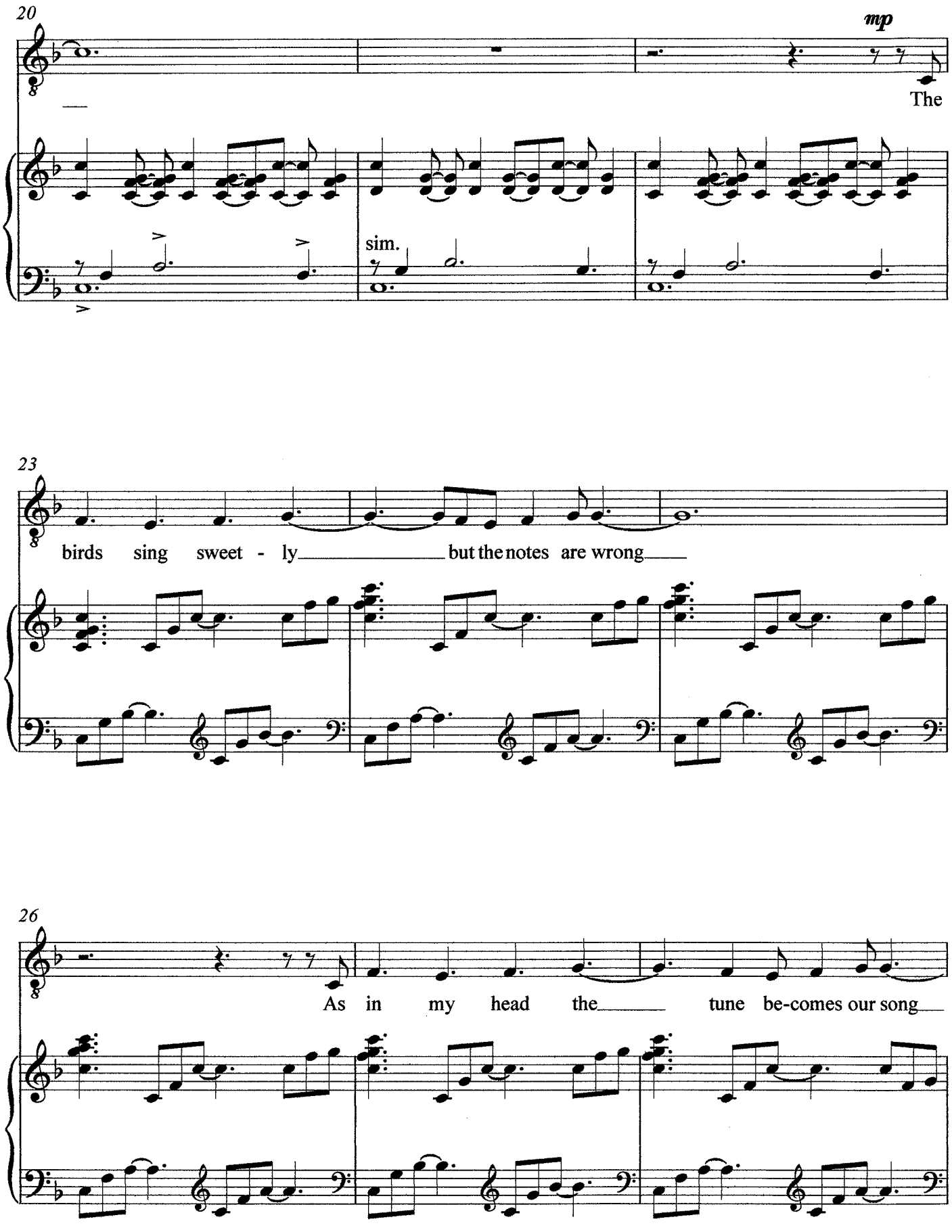
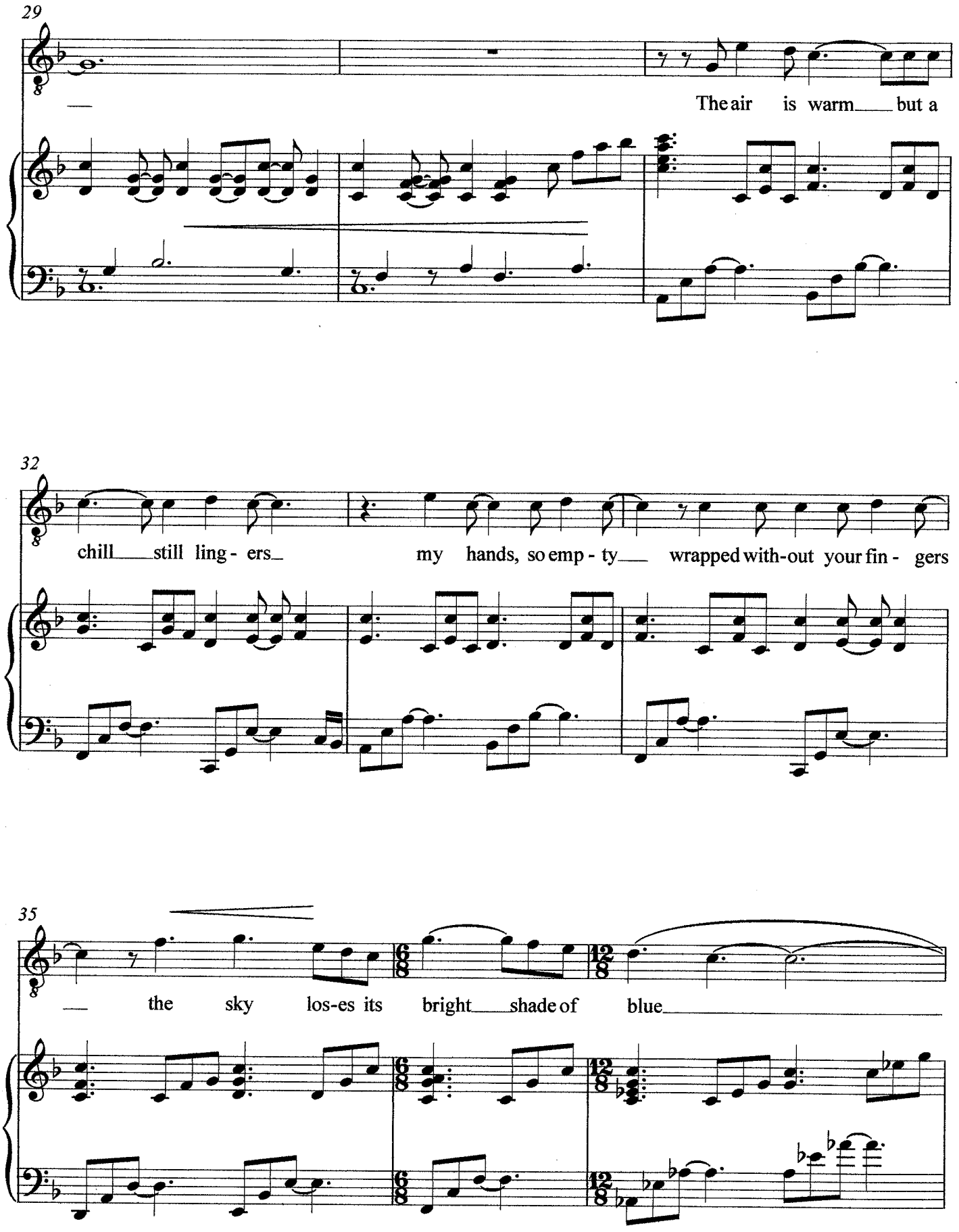
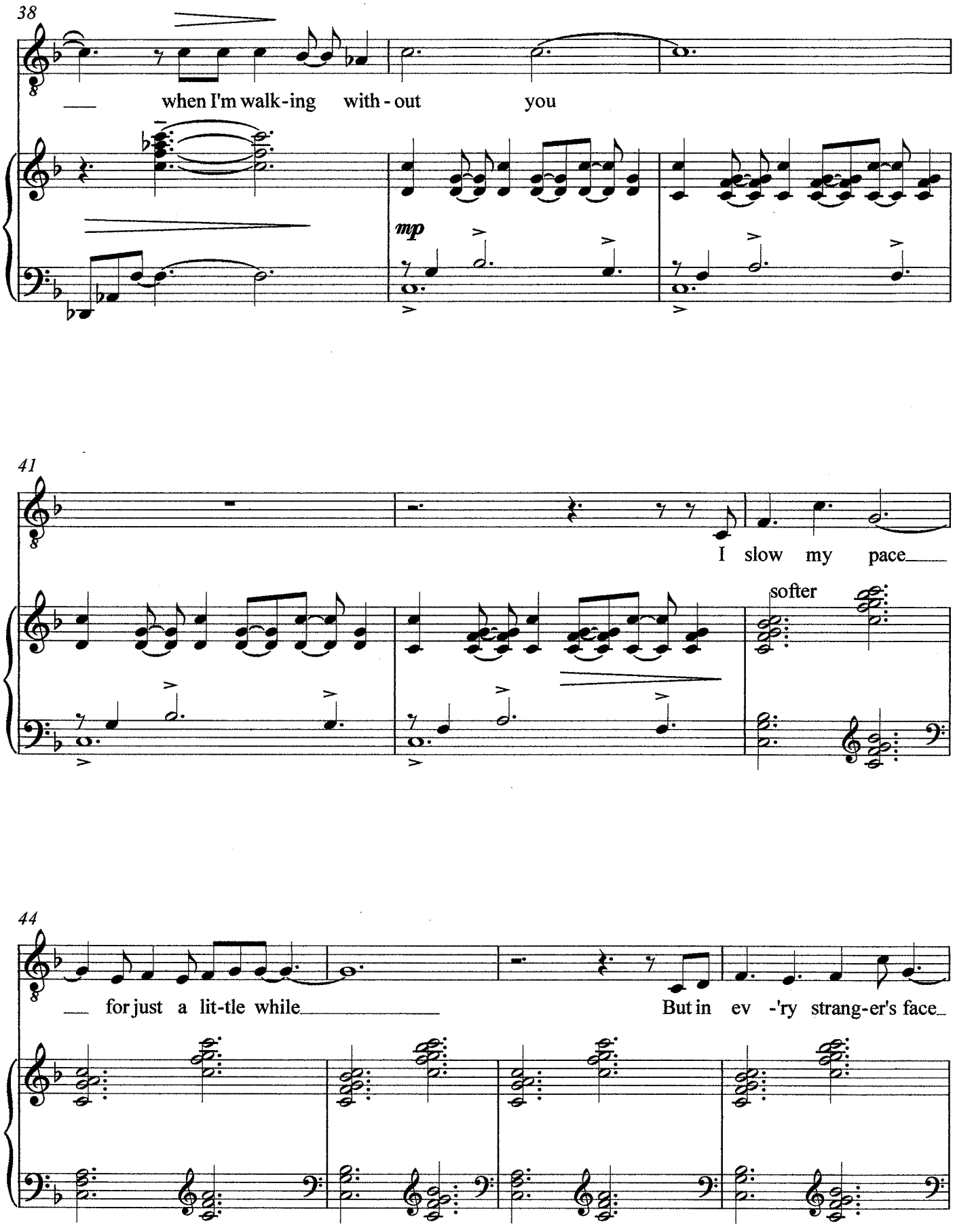
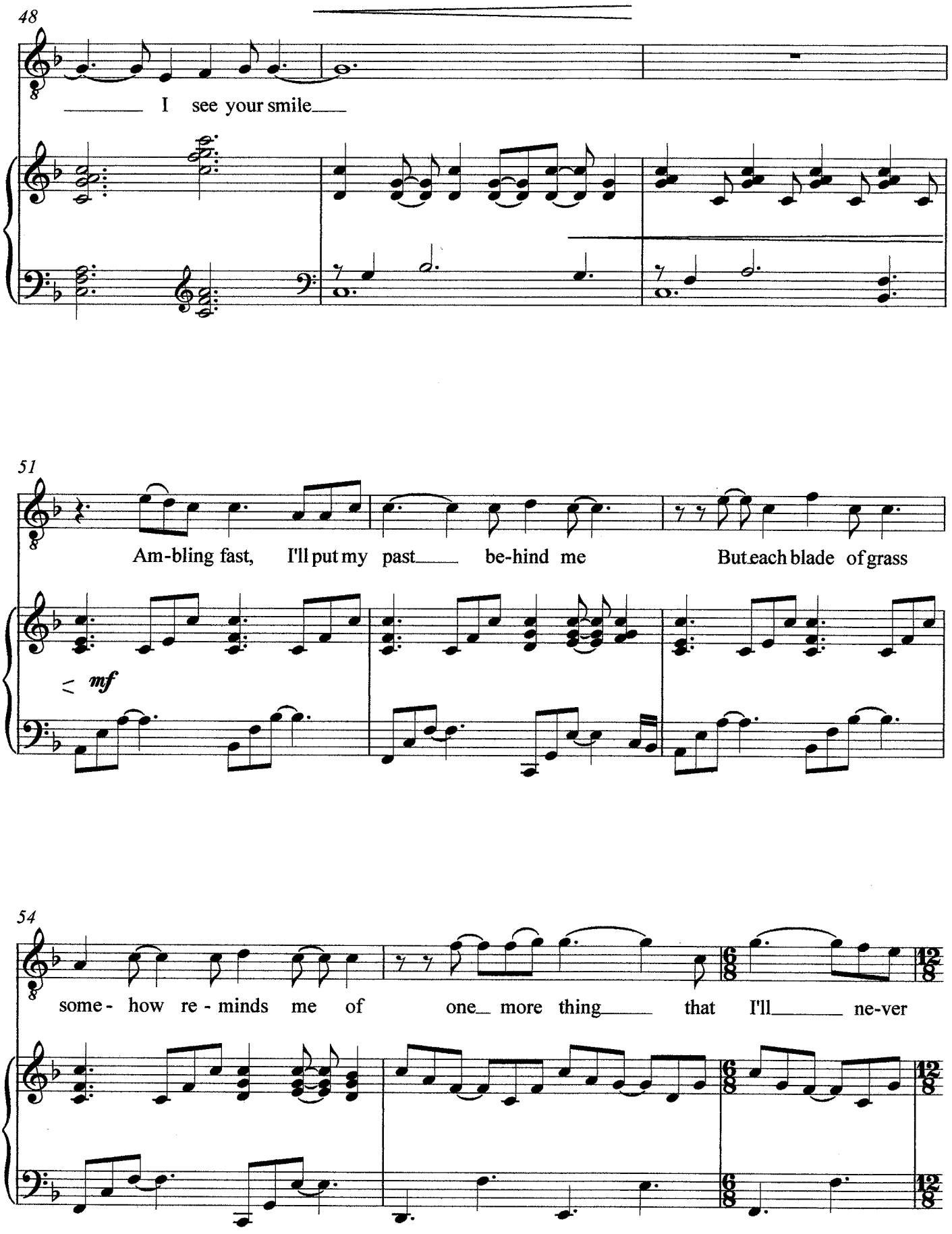
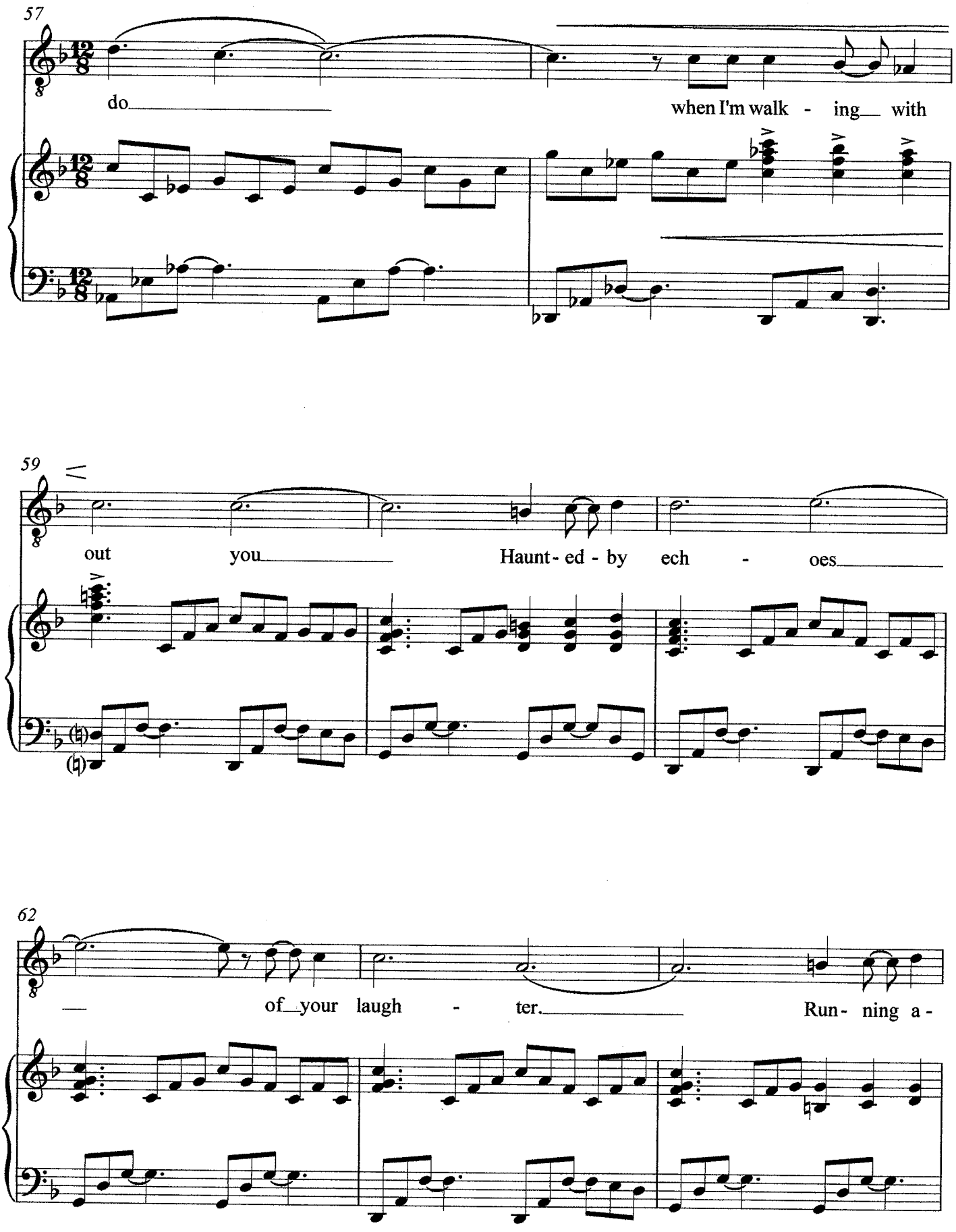

12
thoughts in my pock - ets Bu - ry my pain ev - en
14
that does-n't stop it. I see the world from a new point of
17
view when I'm walk - ing with - out you.
mp

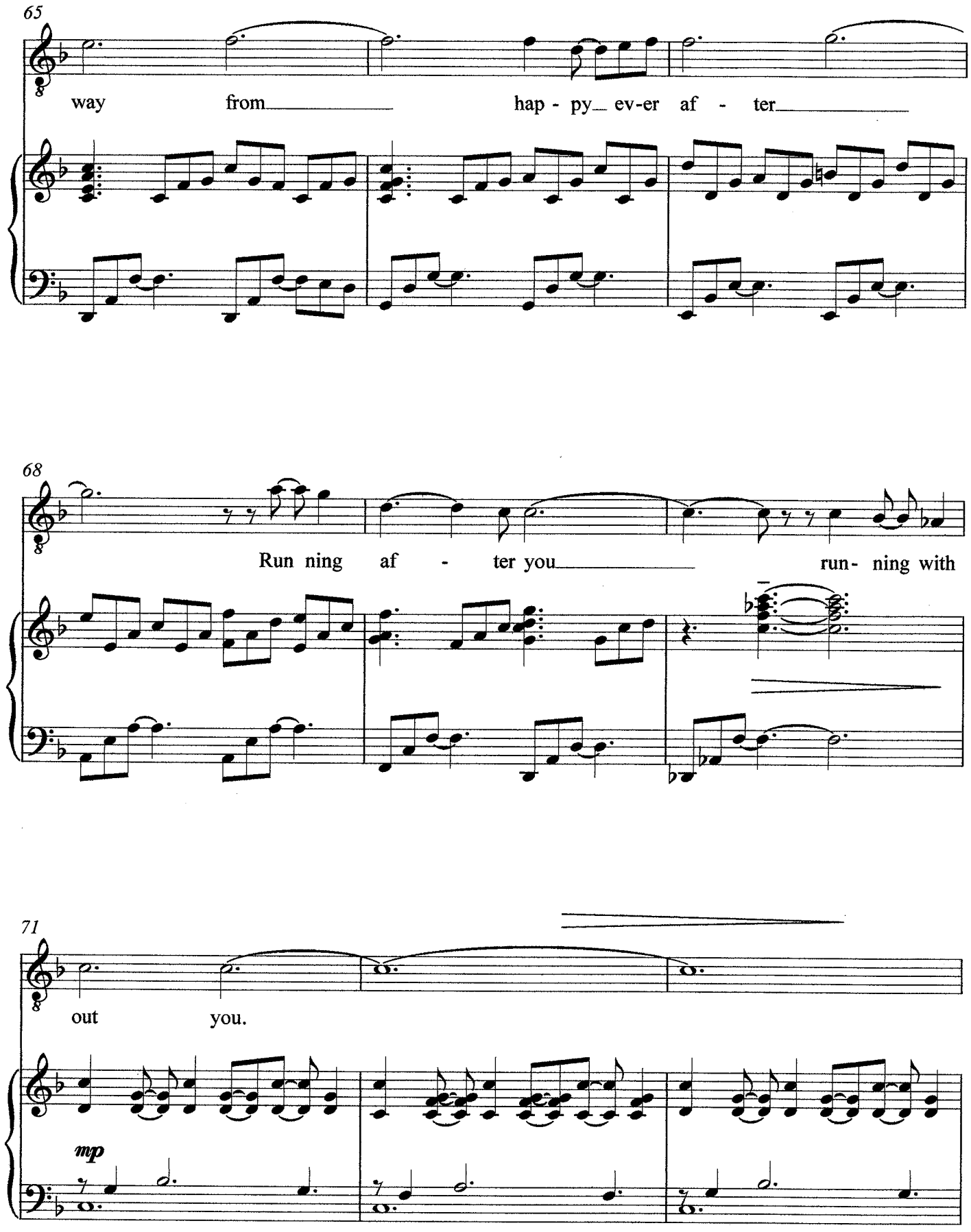

20
mp
The
sim.
23
birds sing sweet - ly but the notes are wrong
26
As in my head the tune be-comes our song

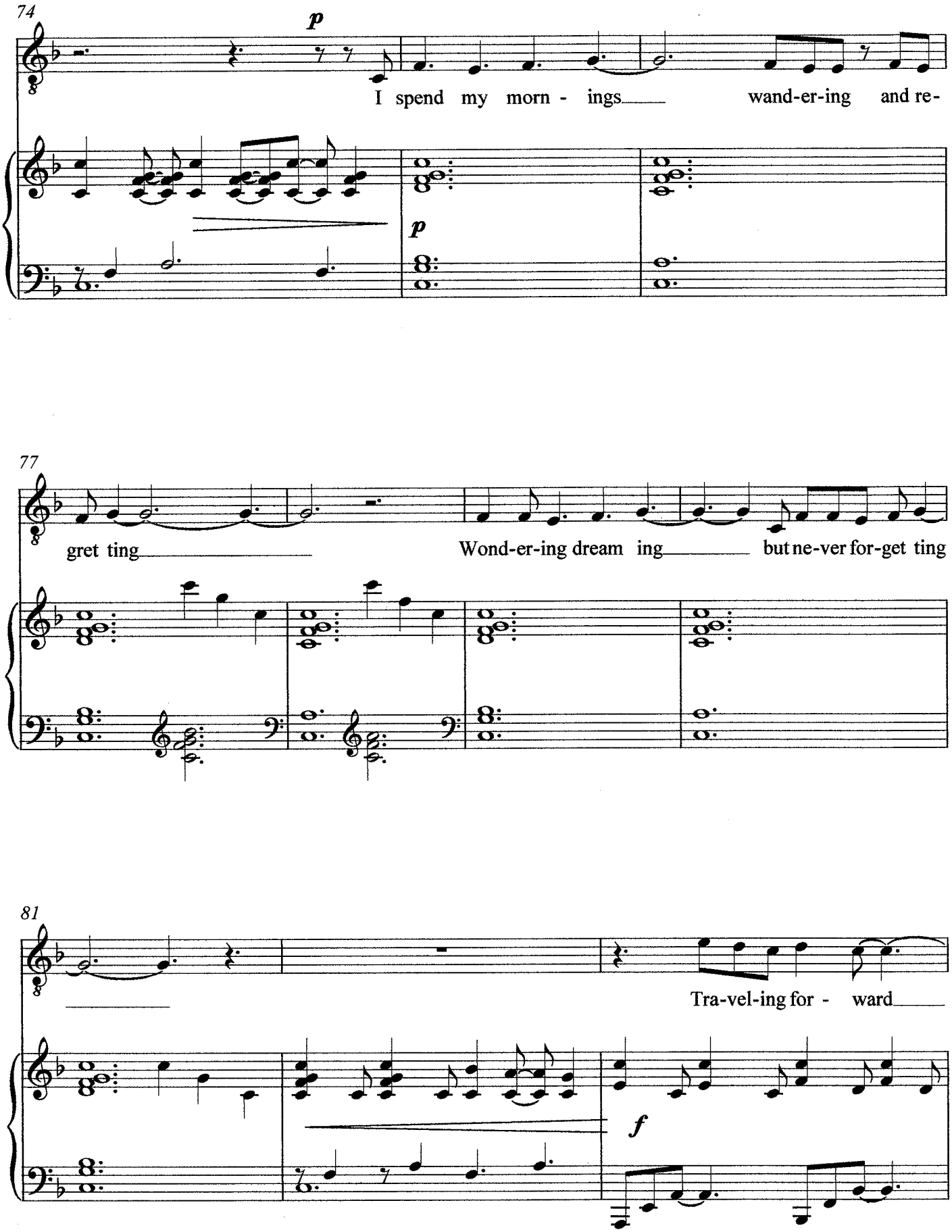

29
The air is warm but a
32
chill still ling - ers my hands, so emp - ty wrapped with-out your fin - gers
35
the sky los-es its bright shade of blue

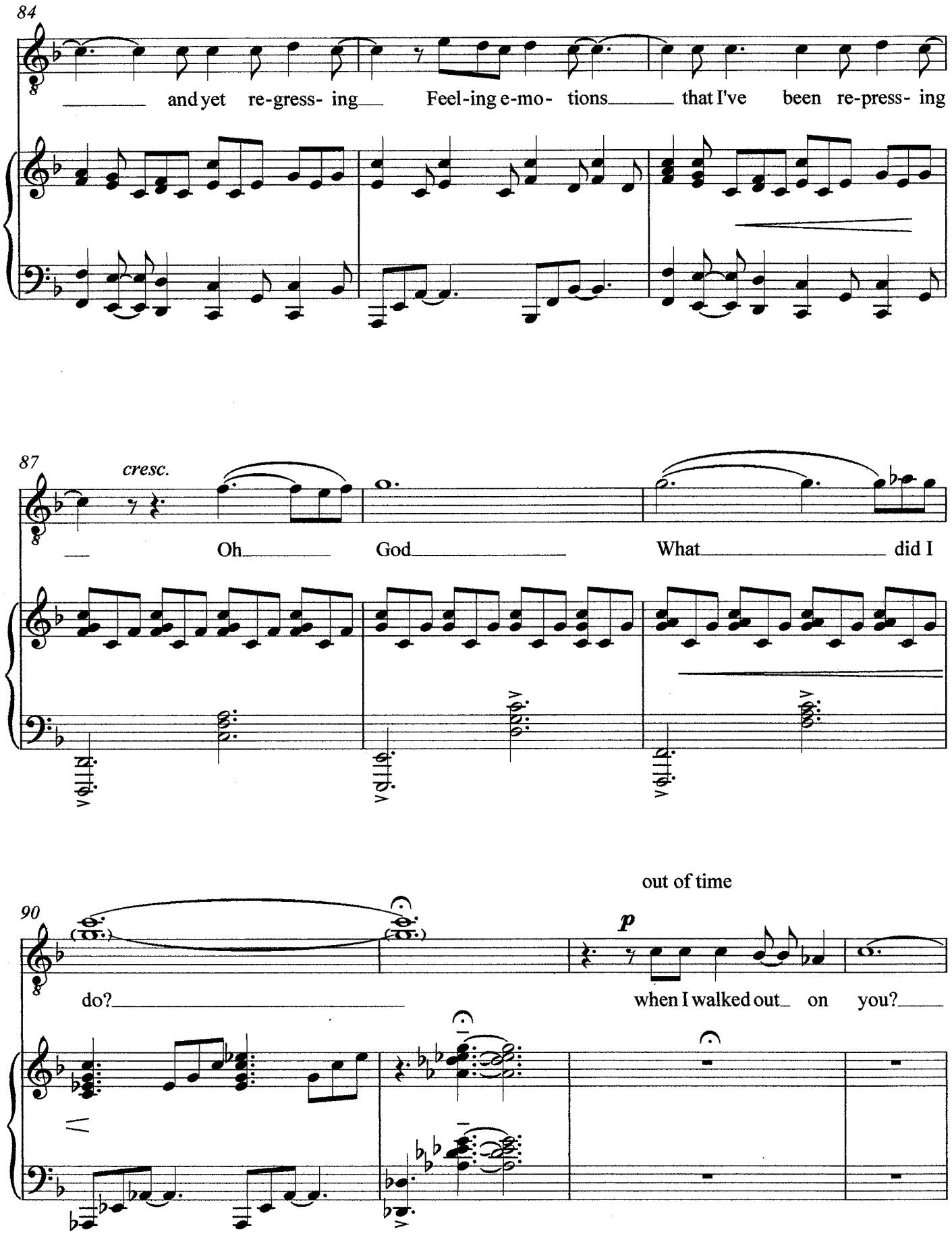

38
when I'm walk-ing with-out you
mp
41
I slow my pace
softer
44
for just a lit-tle while
But in ev -'ry strang-er's face

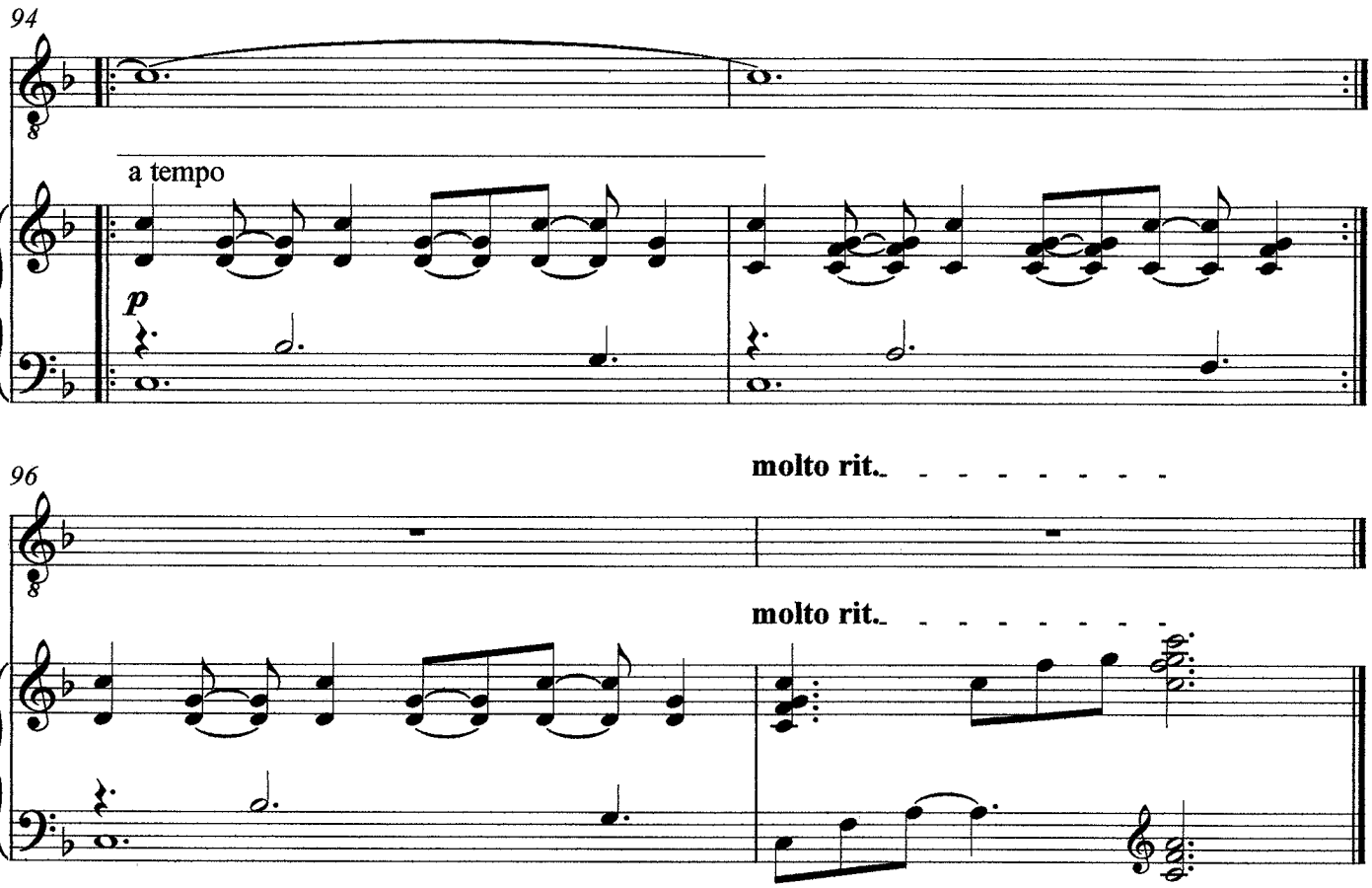

48
I see your smile
51
Am-bling fast, I'll put my past be-hind me But each blade of grass
mf
54
some- how re- minds me of one more thing that I'll ne-ver


57
do
when I'm walk - ing with
59
out you
Haunt - ed - by ech - oes
62
of your laugh - ter.
Run - ning a -


65
way from hap - py ev-er af - ter
68
Run ning af - ter you run- ning with
71
out you.
mp


74
p
I spend my morn - ings wand-er-ing and re-
p
77
gret ting Wond-er-ing dream ing but ne-ver for-get ting
81
Tra-vel-ing for - ward
f

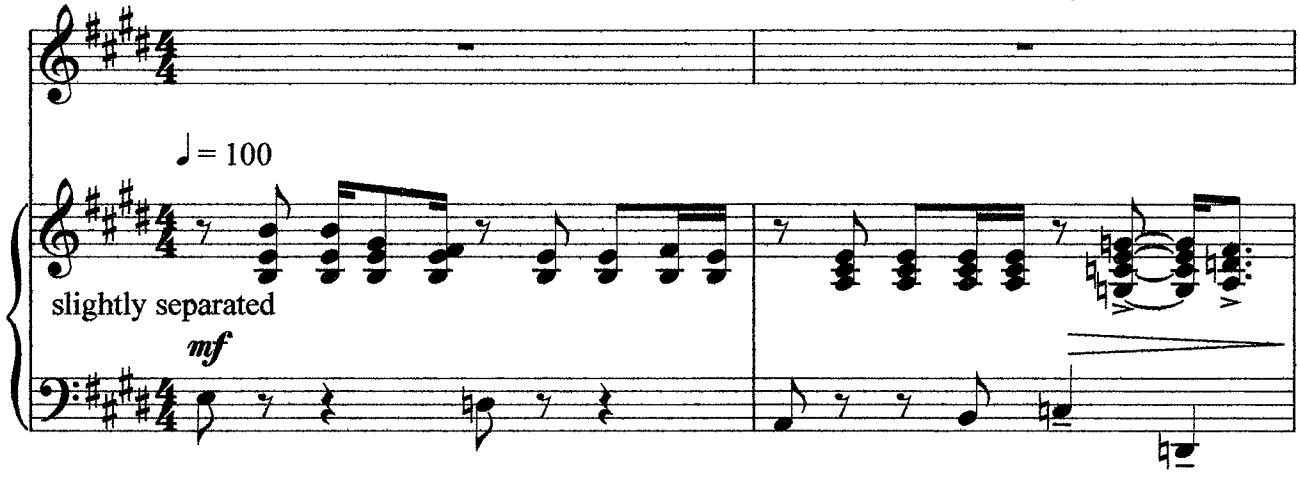

84
and yet re-gress- ing Feel-ing e-mo- tions that I've been re-press- ing
87
cresc.
Oh God What did I
90
out of time
p
do?
when I walked out on you?

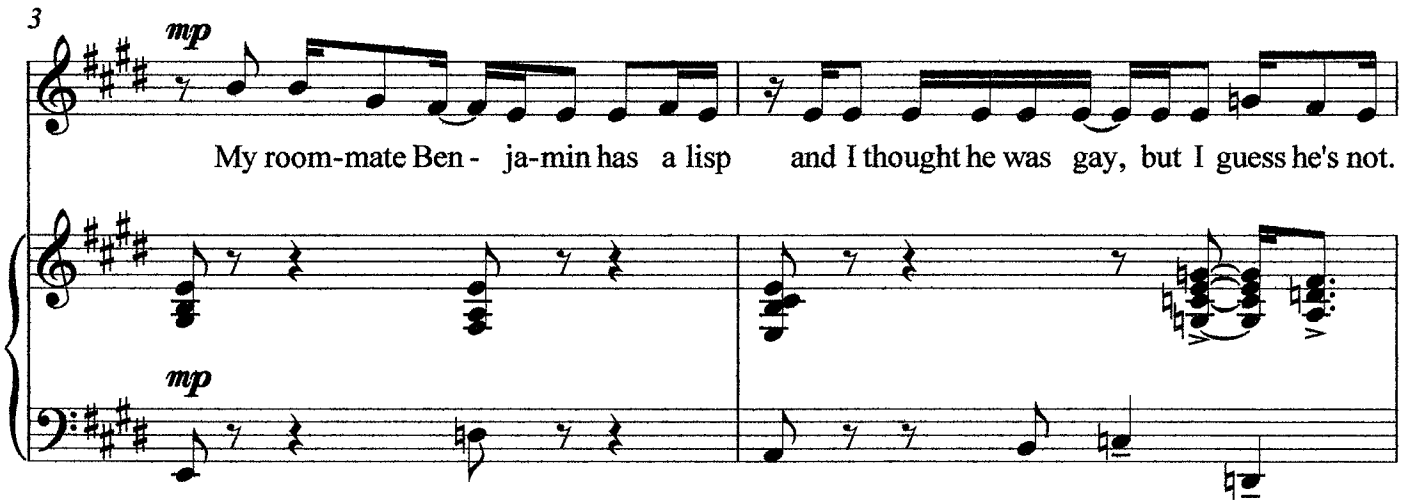

94
a tempo
p
96
molto rit.
molto rit.

My Roomate Benjamin

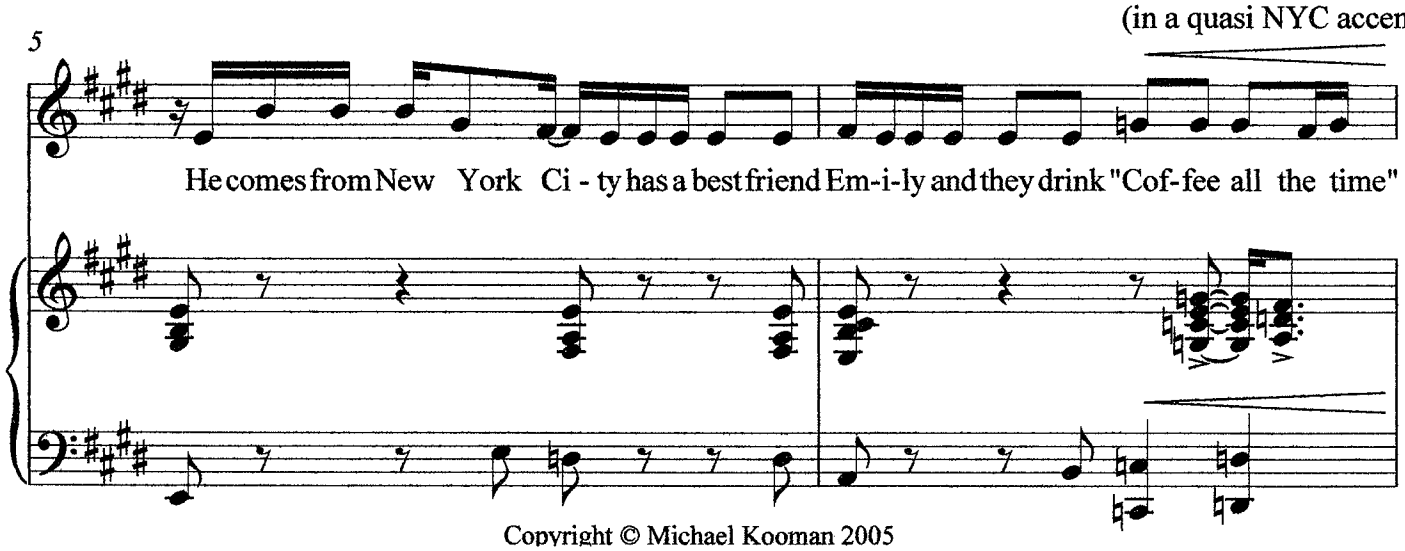
♩ = 100

Words + Music by Michael Kooman





(in a quasi NYC accent)



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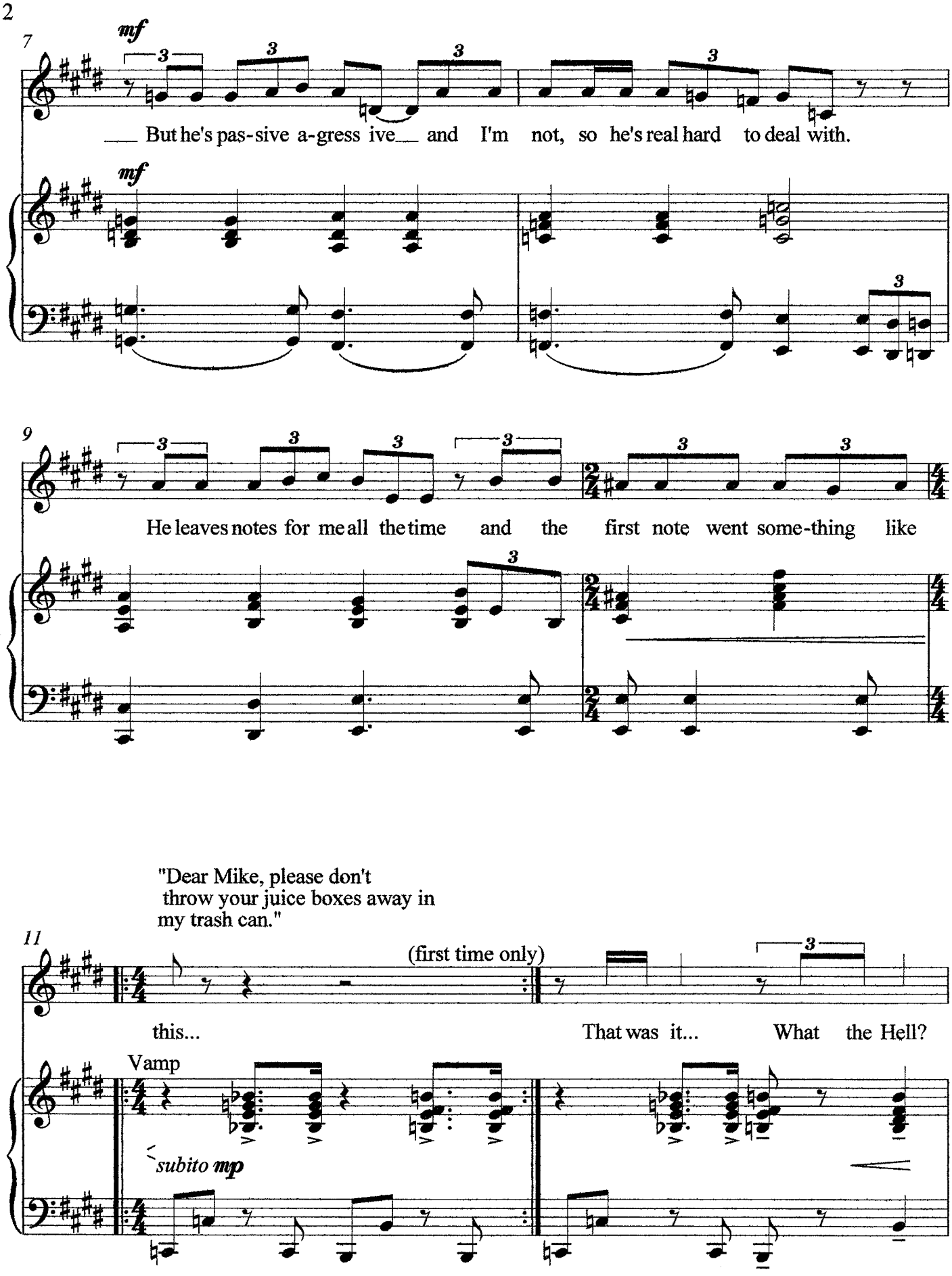
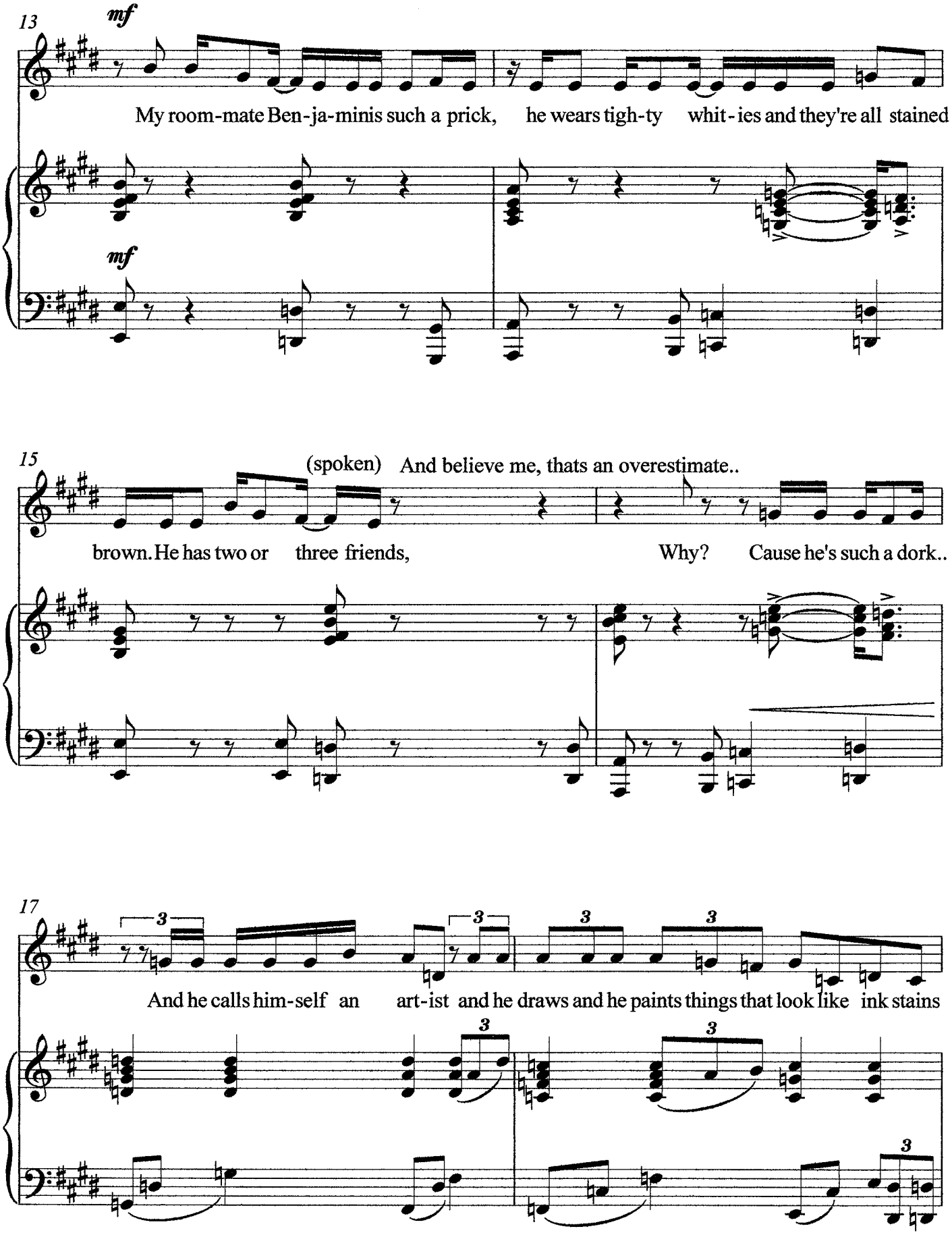
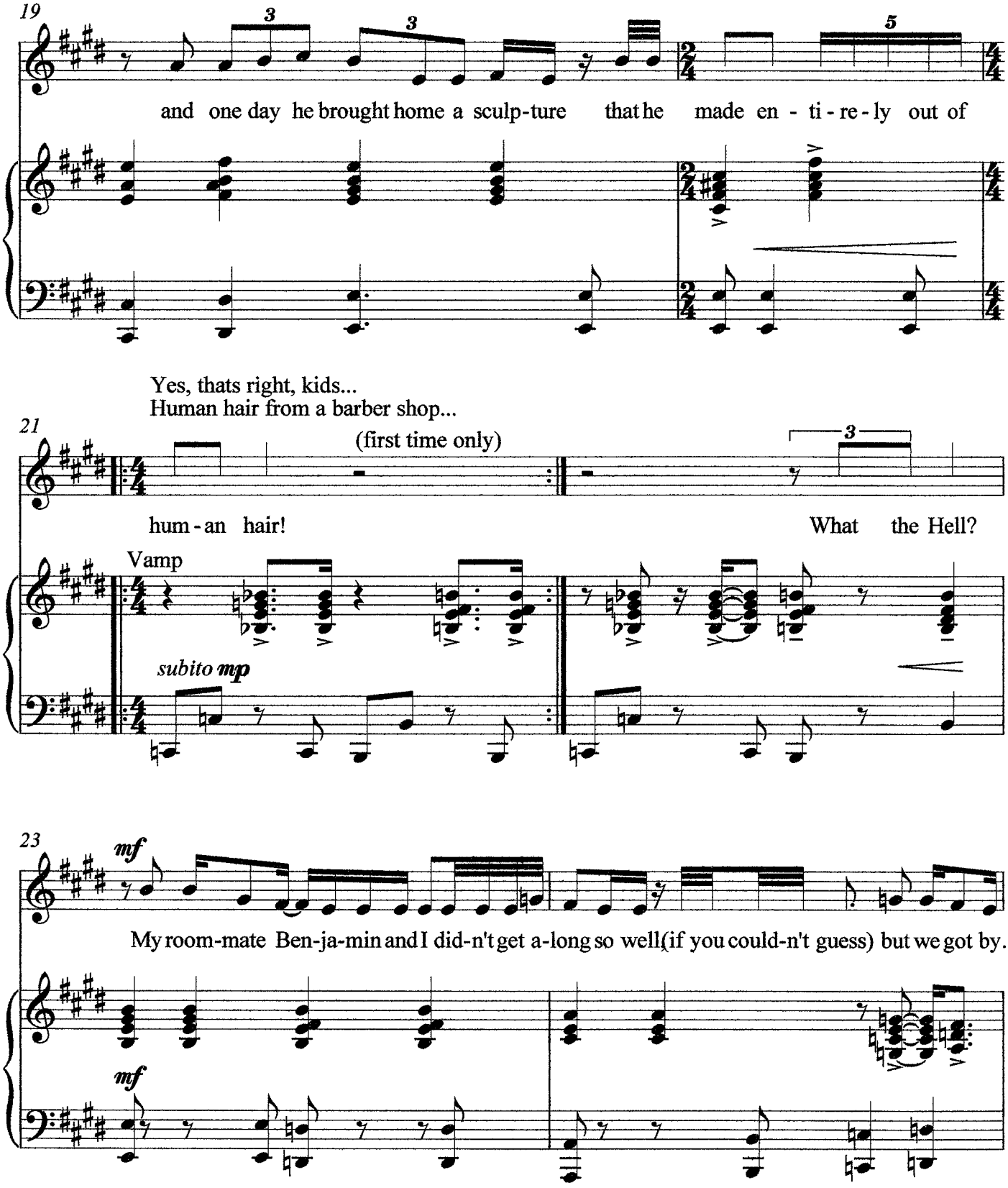
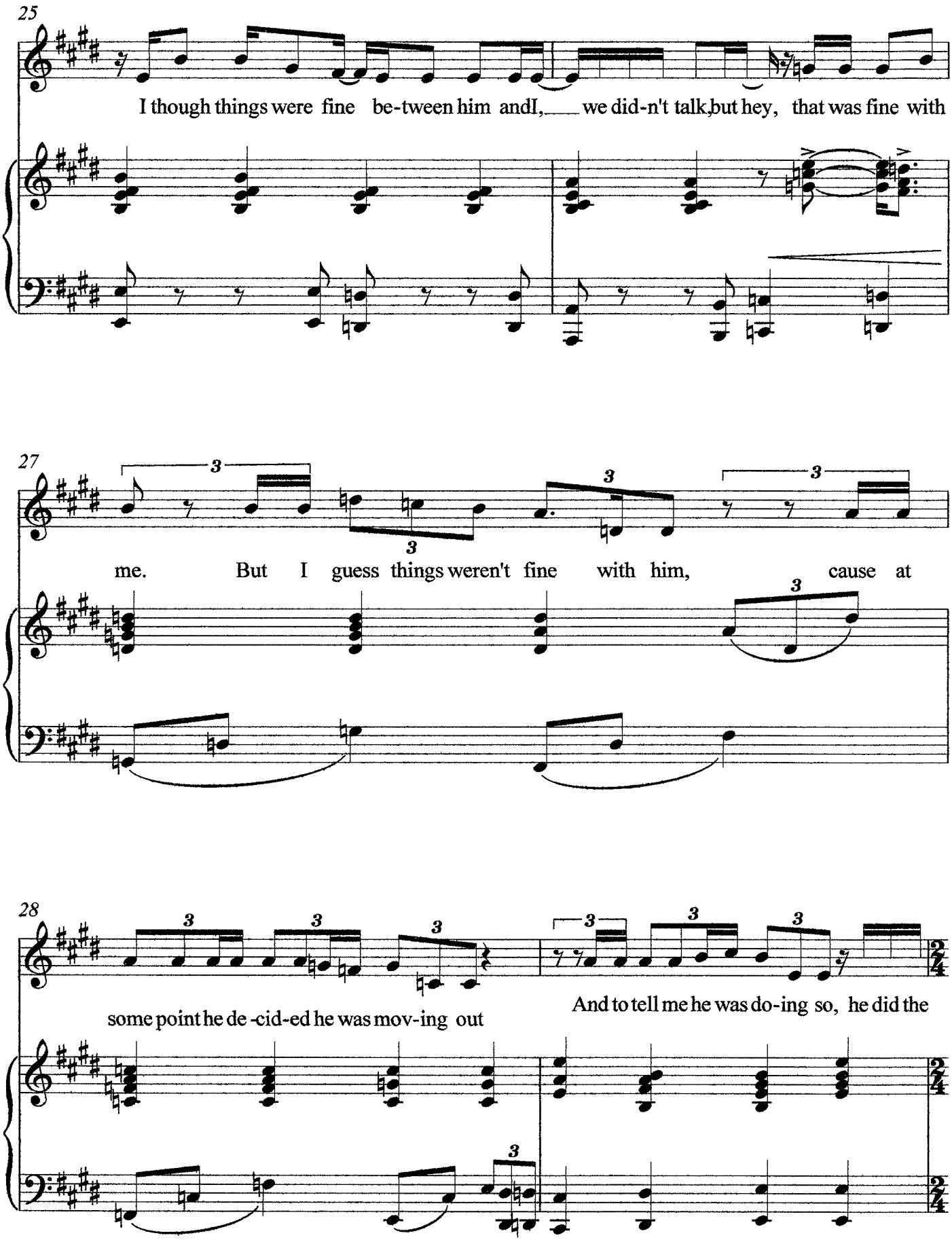
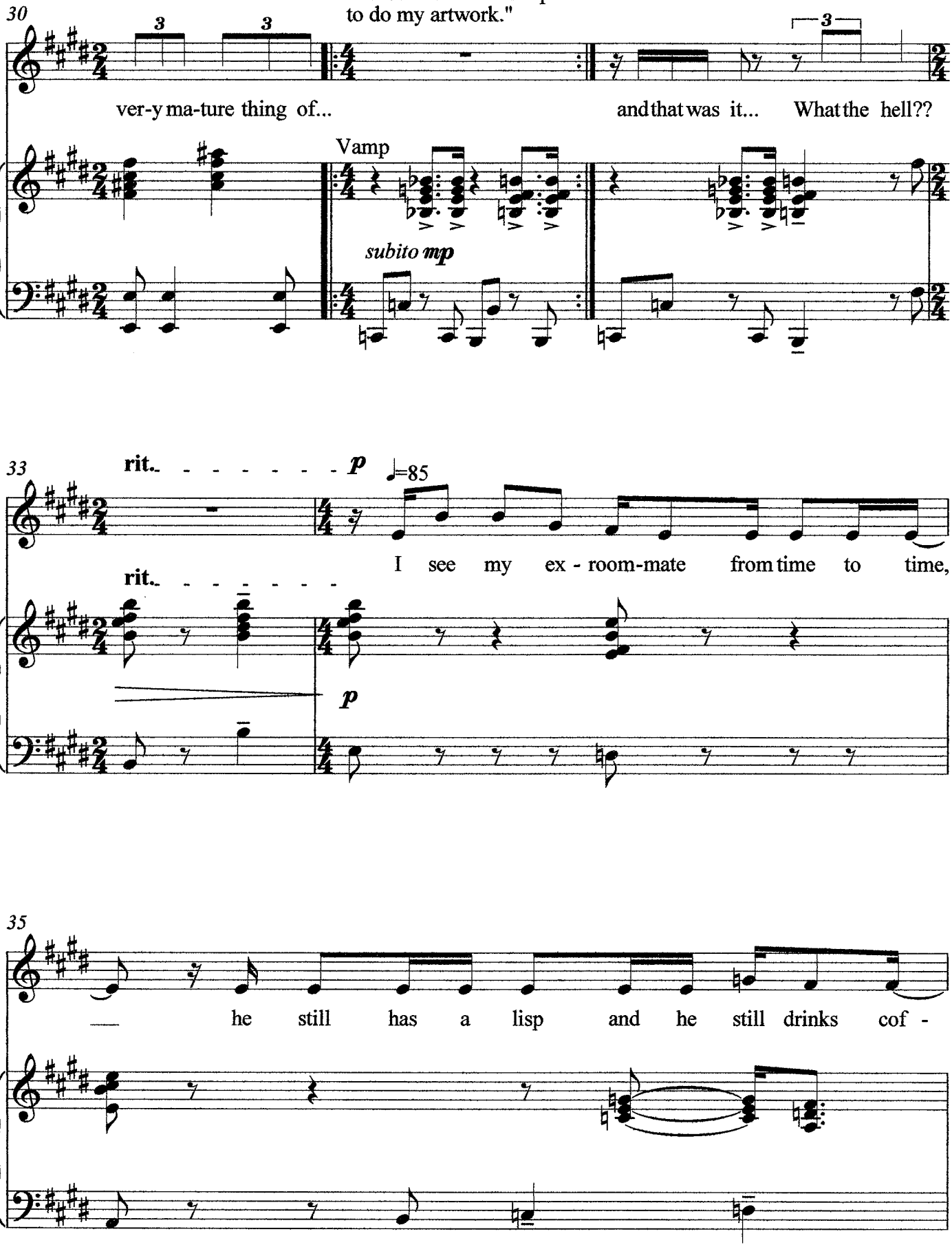

7
mf
But he's pas-sive a-gress ive and I'm not, so he's real hard to deal with.
mf
9
He leaves notes for me all the time and the first note went some-thing like
"Dear Mike, please don't
throw your juice boxes away in
my trash can."
11
(first time only)
this...
That was it...
What the Hell?
Vamp
subito mp

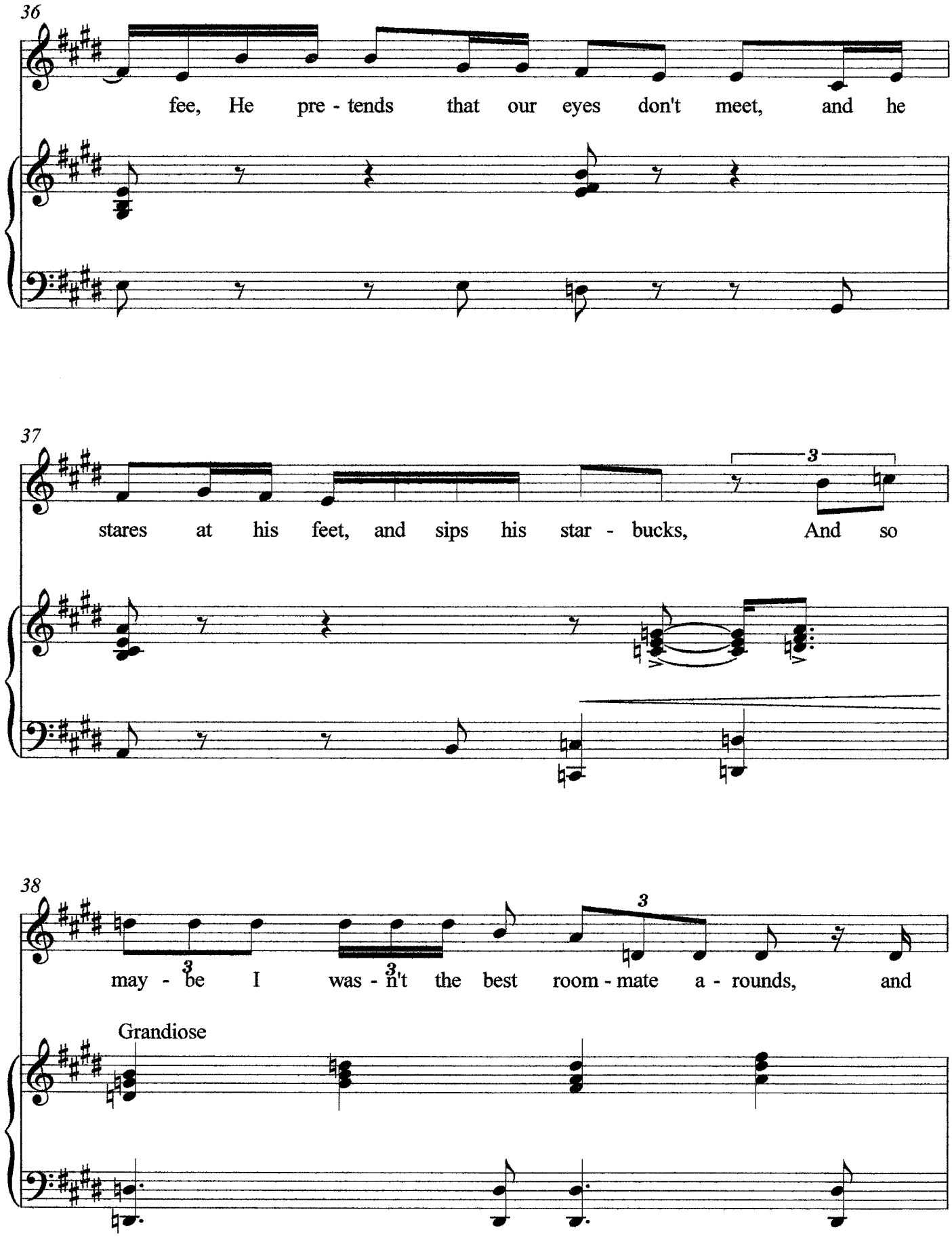

13
mf
My room-mate Ben-ja-minis such a prick, he wears tigh-ty whit-ies and they're all stained
mf
15
(spoken) And believe me, thats an overestimate..
brown. He has two or three friends, Why? Cause he's such a dork..
17
3
And he calls him-self an art-ist and he draws and he paints things that look like ink stains

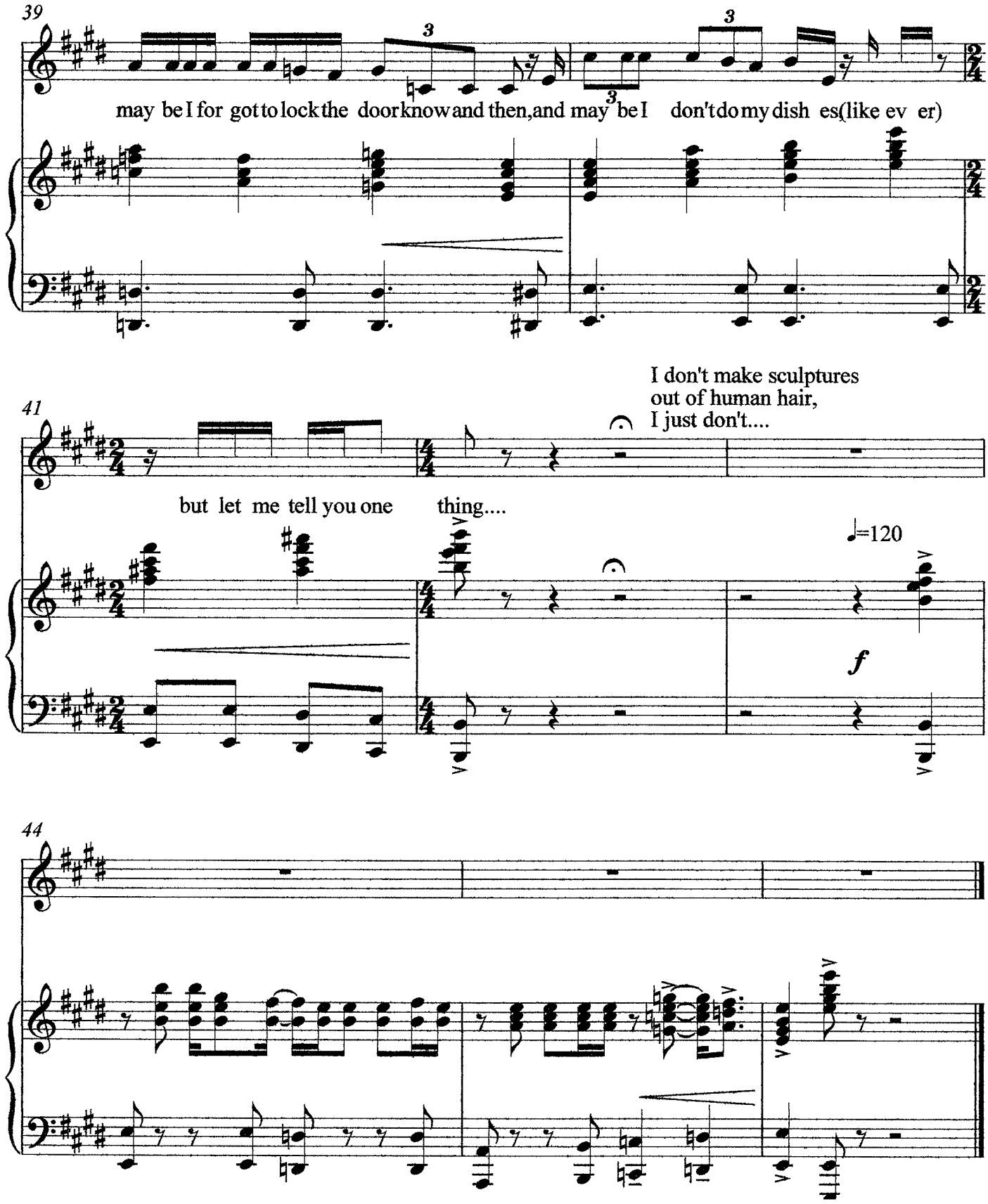

19
and one day he brought home a sculp-ture that he made en - ti - re - ly out of
Yes, thats right, kids...
Human hair from a barber shop...
21
(first time only)
hum - an hair!
What the Hell?
Vamp
subito mp
23
mf
My room-mate Ben-ja-min and I did-n't get a-long so well(if you could-n't guess) but we got by.
mf


25
I though things were fine be-tween him andI, we did-n't talk,but hey, that was fine with
27
me. But I guess things weren't fine with him, cause at
28
some point he de -cid-ed he was mov-ing out
And to tell me he was do-ing so, he did the

leaving me a note...which read:
"Dear Mike, I'm moving out
because I need more space
to do my artwork."



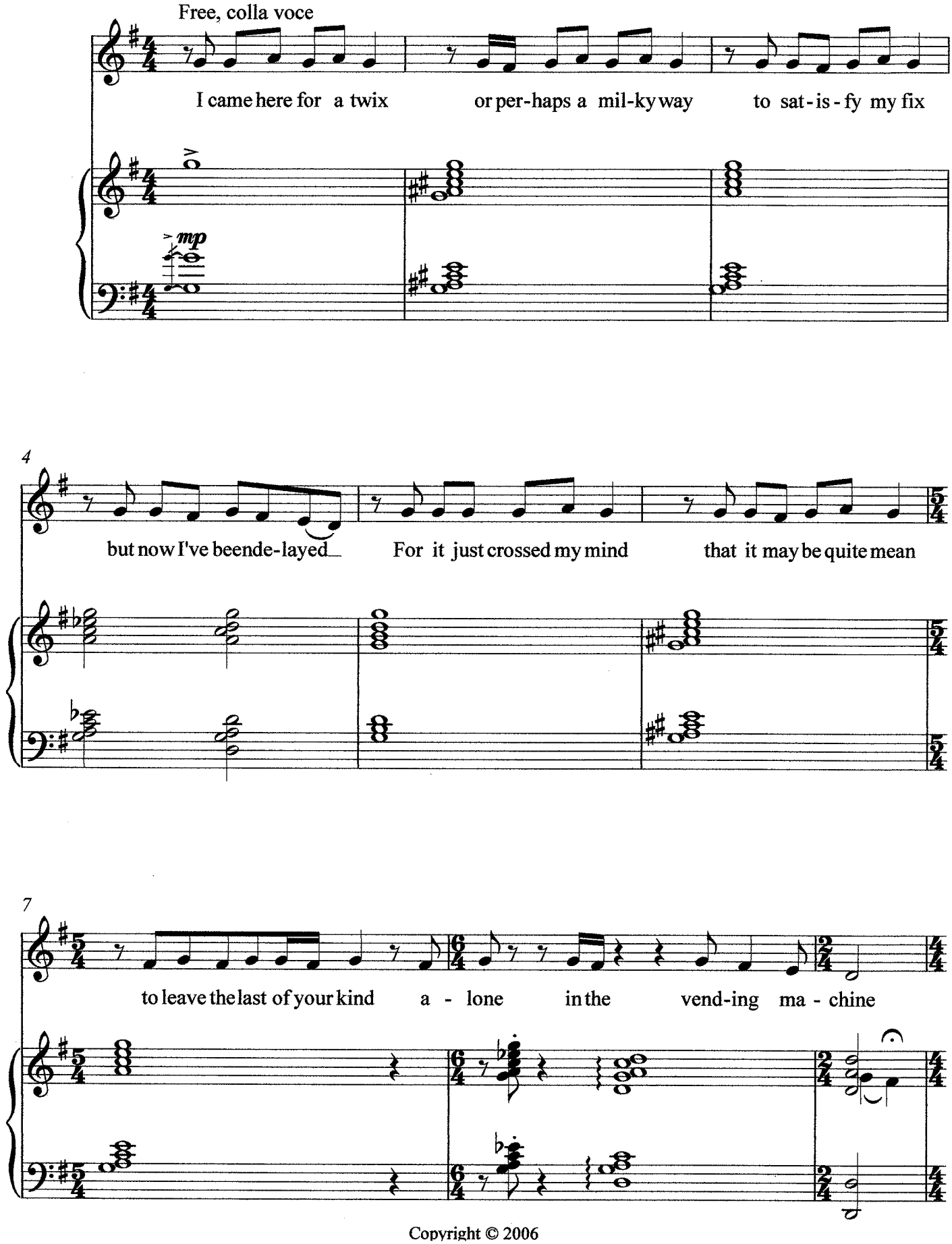

36
fee, He pre - tends that our eyes don't meet, and he
37
3
stares at his feet, and sips his star - bucks, And so
38
3
3
3
may - be I was - n't the best room - mate a - rounds, and
Grandiose


39
may be I for got to lock the door know and then, and may be I don't do my dish es (like ev er)
41
I don't make sculptures
out of human hair,
I just don't....
but let me tell you one thing....
♩=120
f
44

Oh Henry Bar

Christopher Dimond

Michael Kooman



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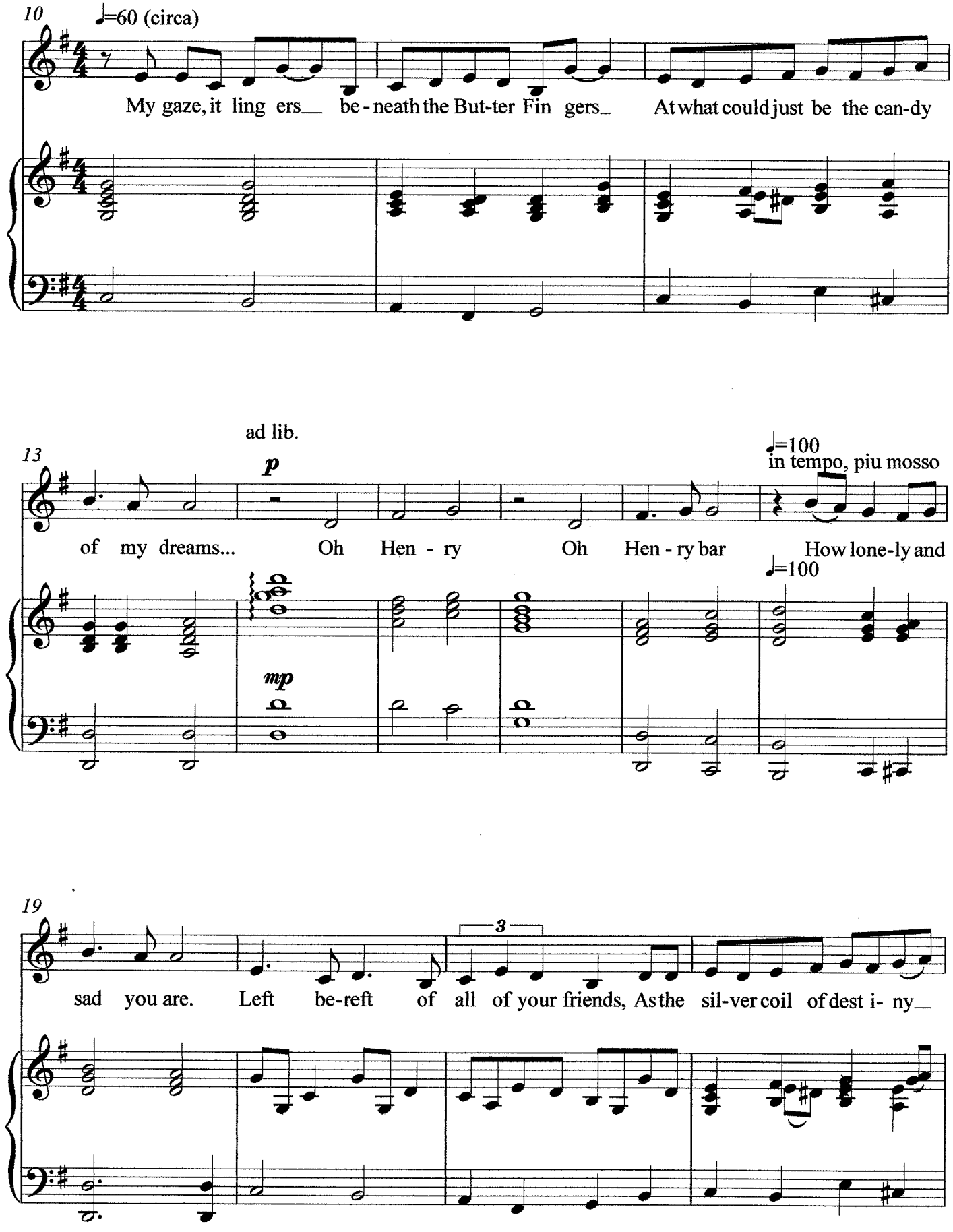
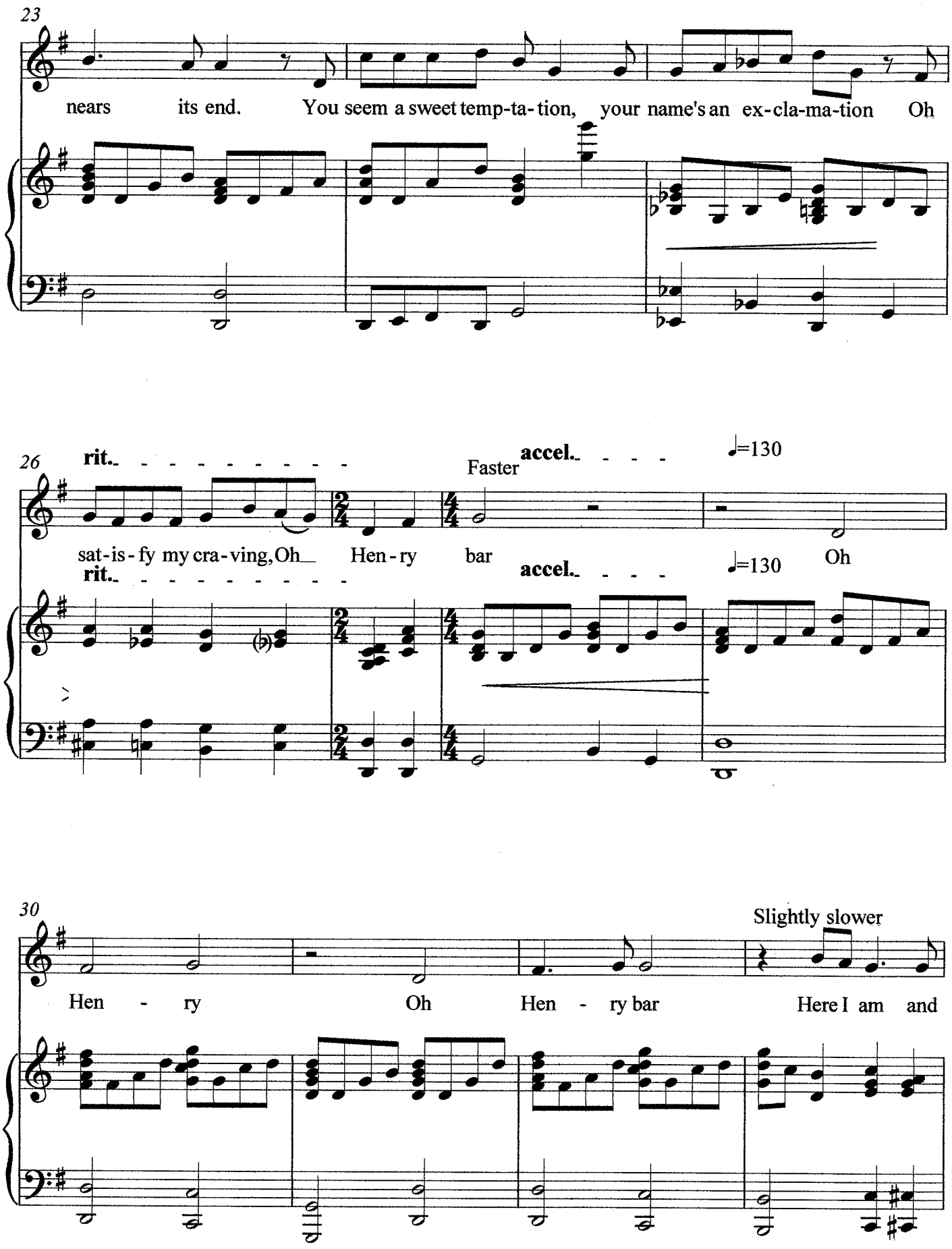
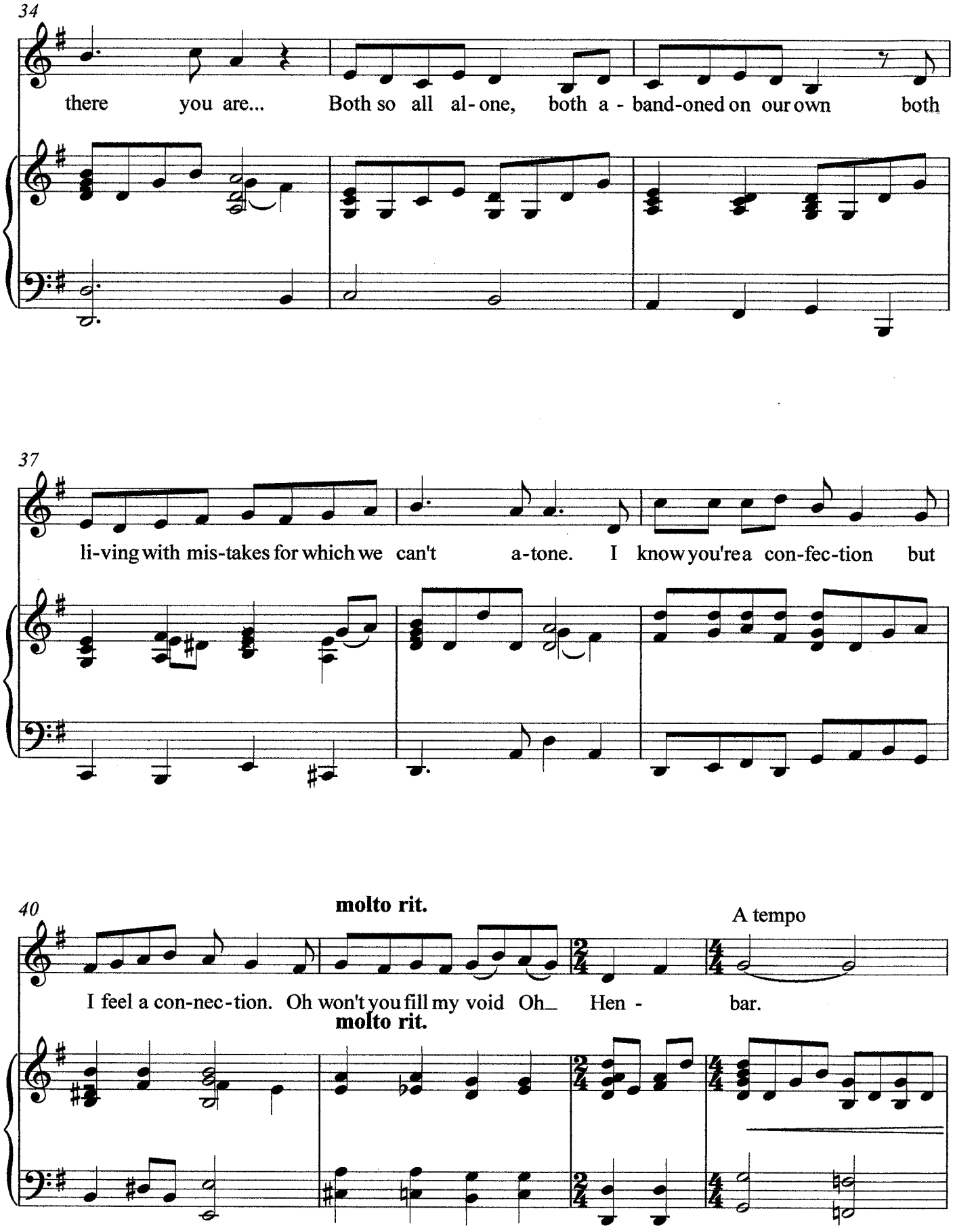
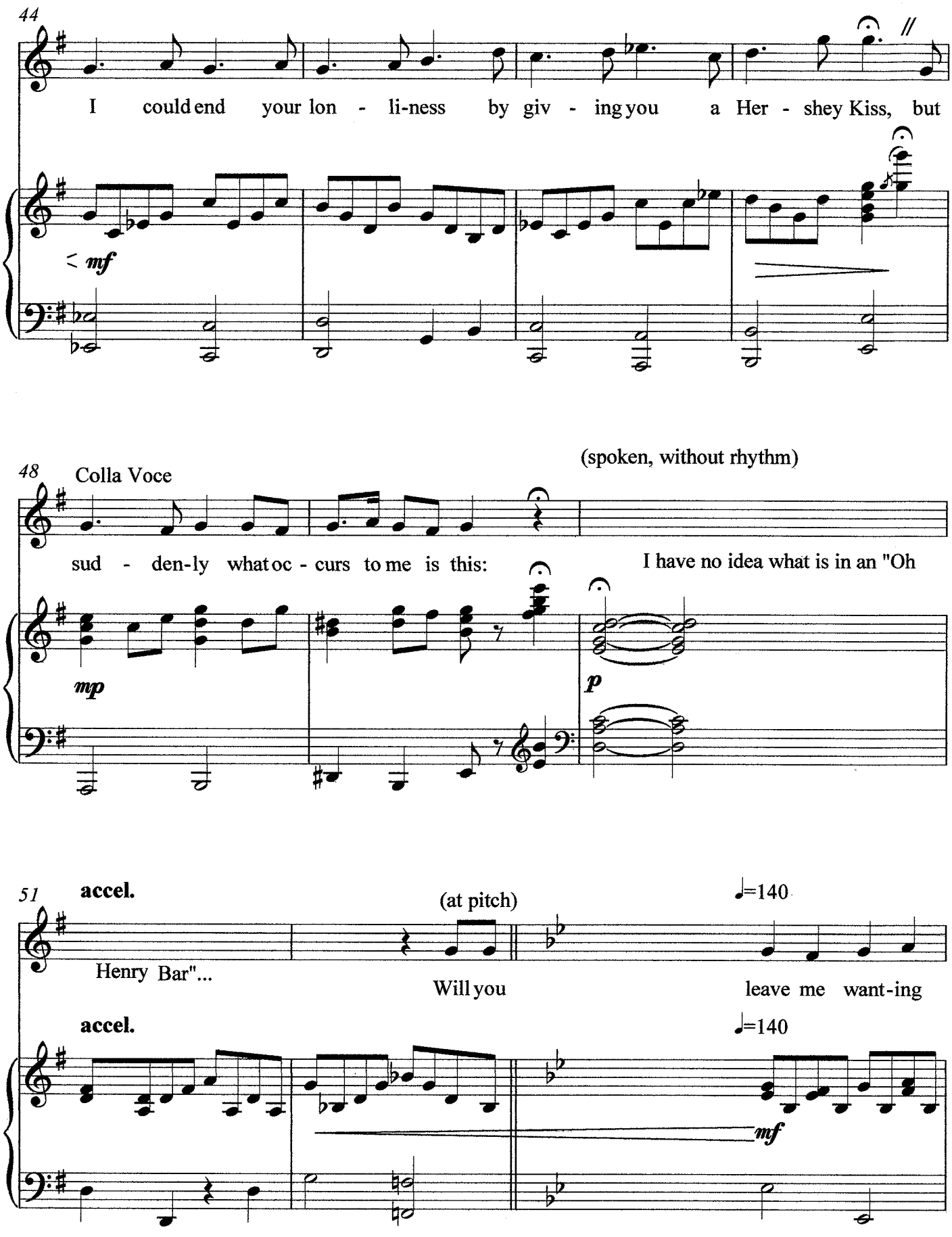
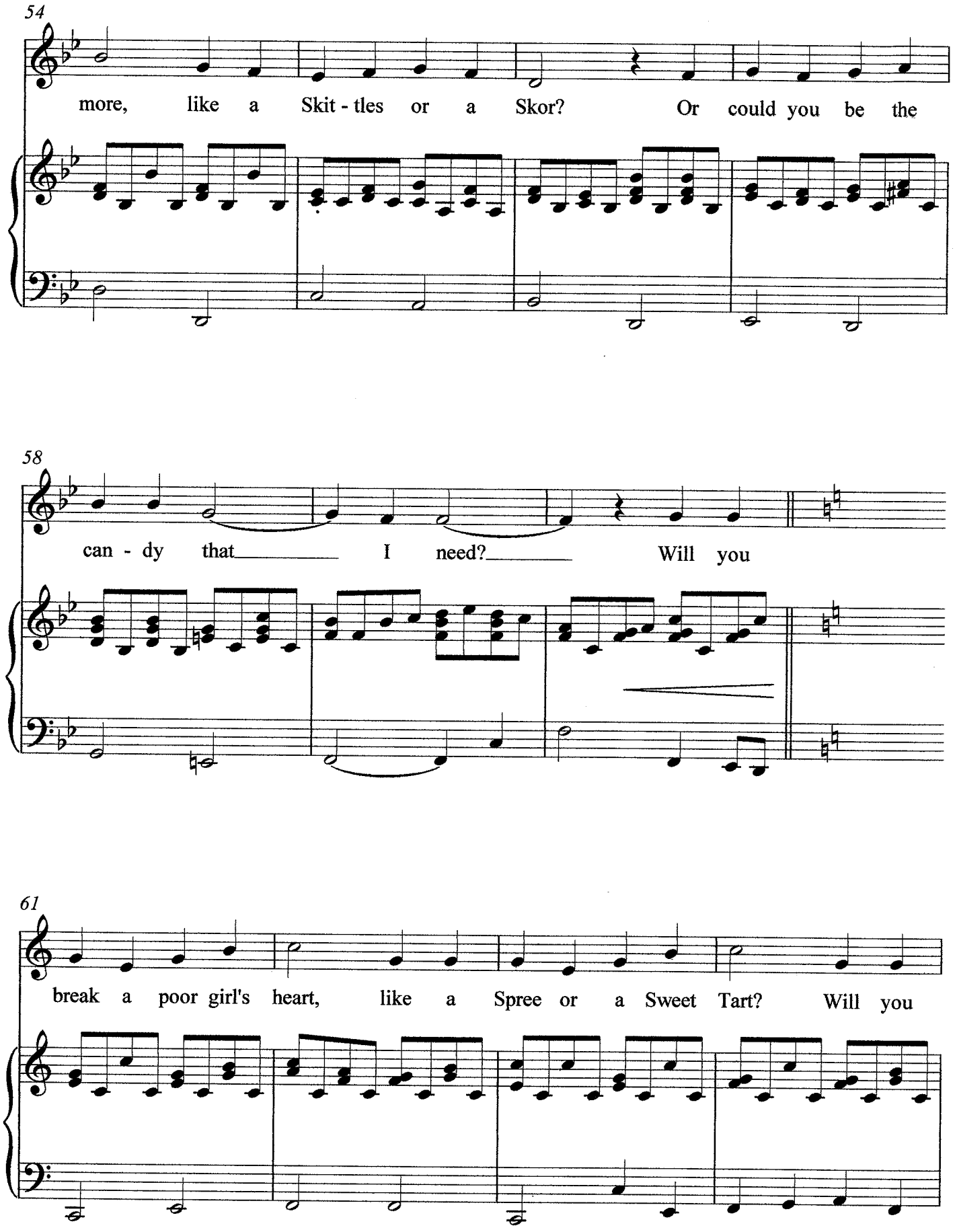
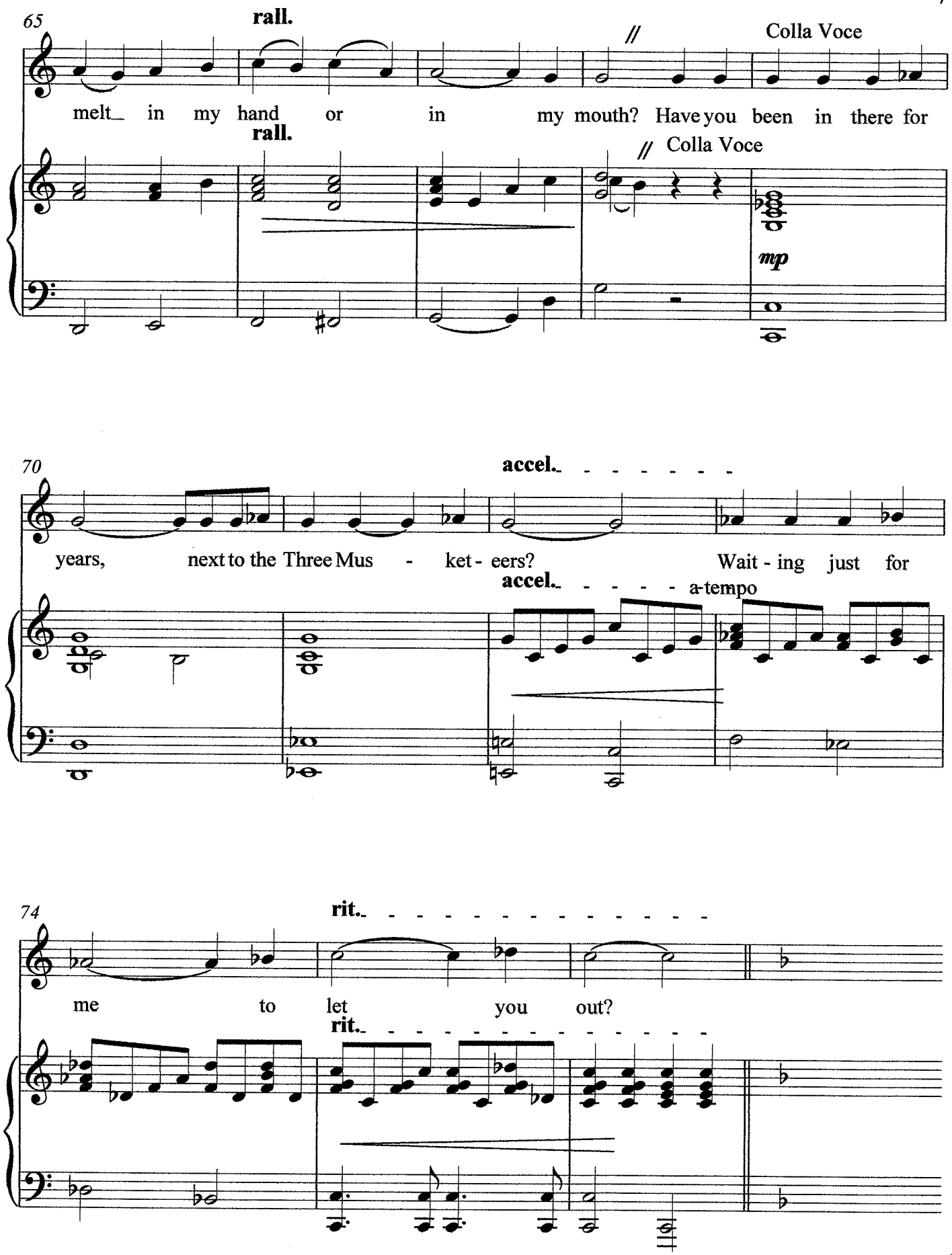

10
♩=60 (circa)
My gaze, it ling ers_ be - neath the But-ter Fin gers_ At what could just be the can-dy
13
ad lib.
p
♩=100
in tempo, piu mosso
of my dreams... Oh Hen - ry Oh Hen - ry bar How lone-ly and
mp
19
3
sad you are. Left be-reft of all of your friends, As the sil-ver coil of dest i- ny_

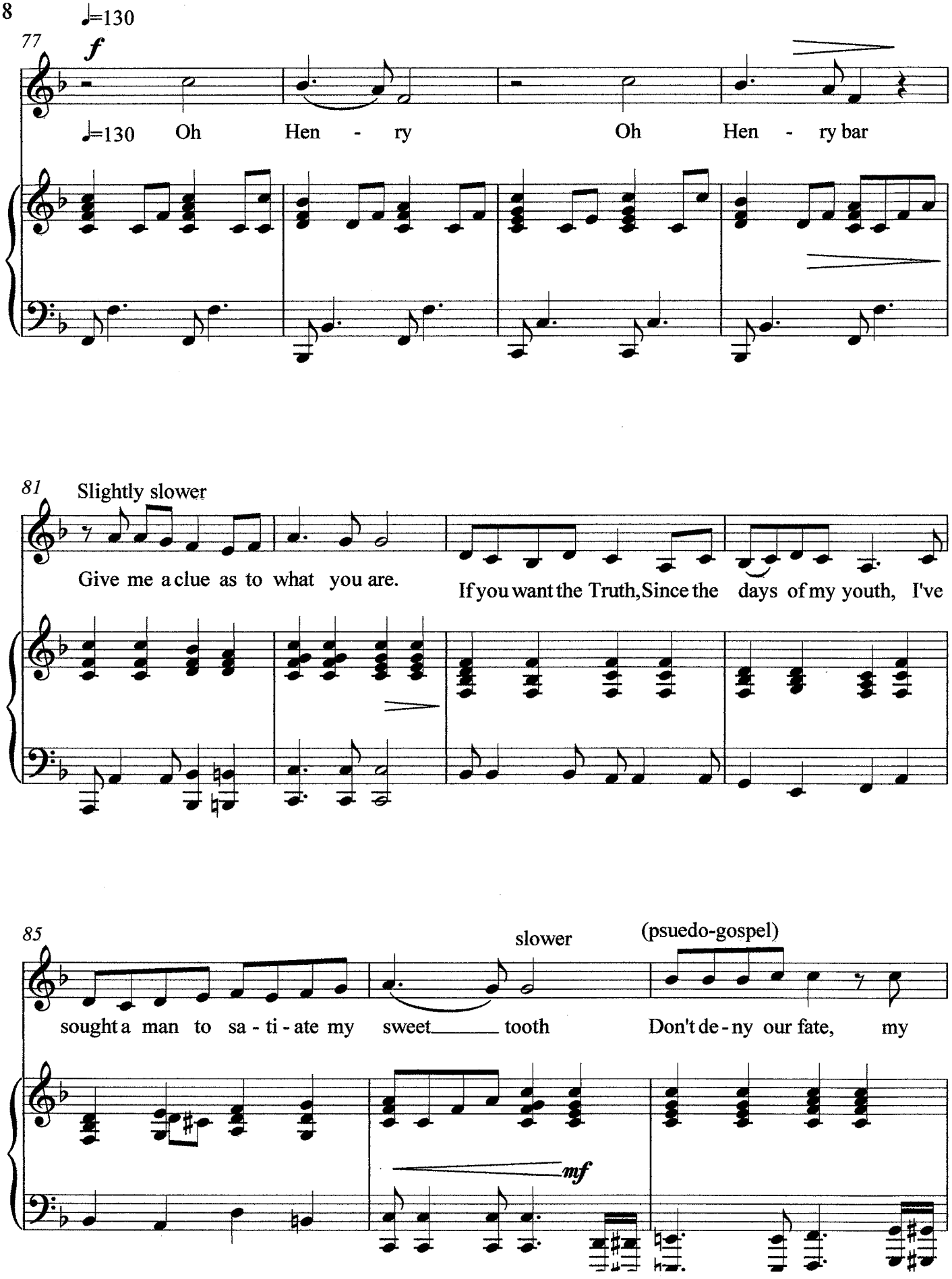

23
nears its end. You seem a sweet temp-ta-tion, your name's an ex-cla-ma-tion Oh
26
rit.
Faster
accel.
♩=130
sat-is-fy my cra-ving, Oh Hen-ry bar
rit.
accel.
♩=130
Oh
30
Slightly slower
Hen - ry Oh Hen - ry bar Here I am and

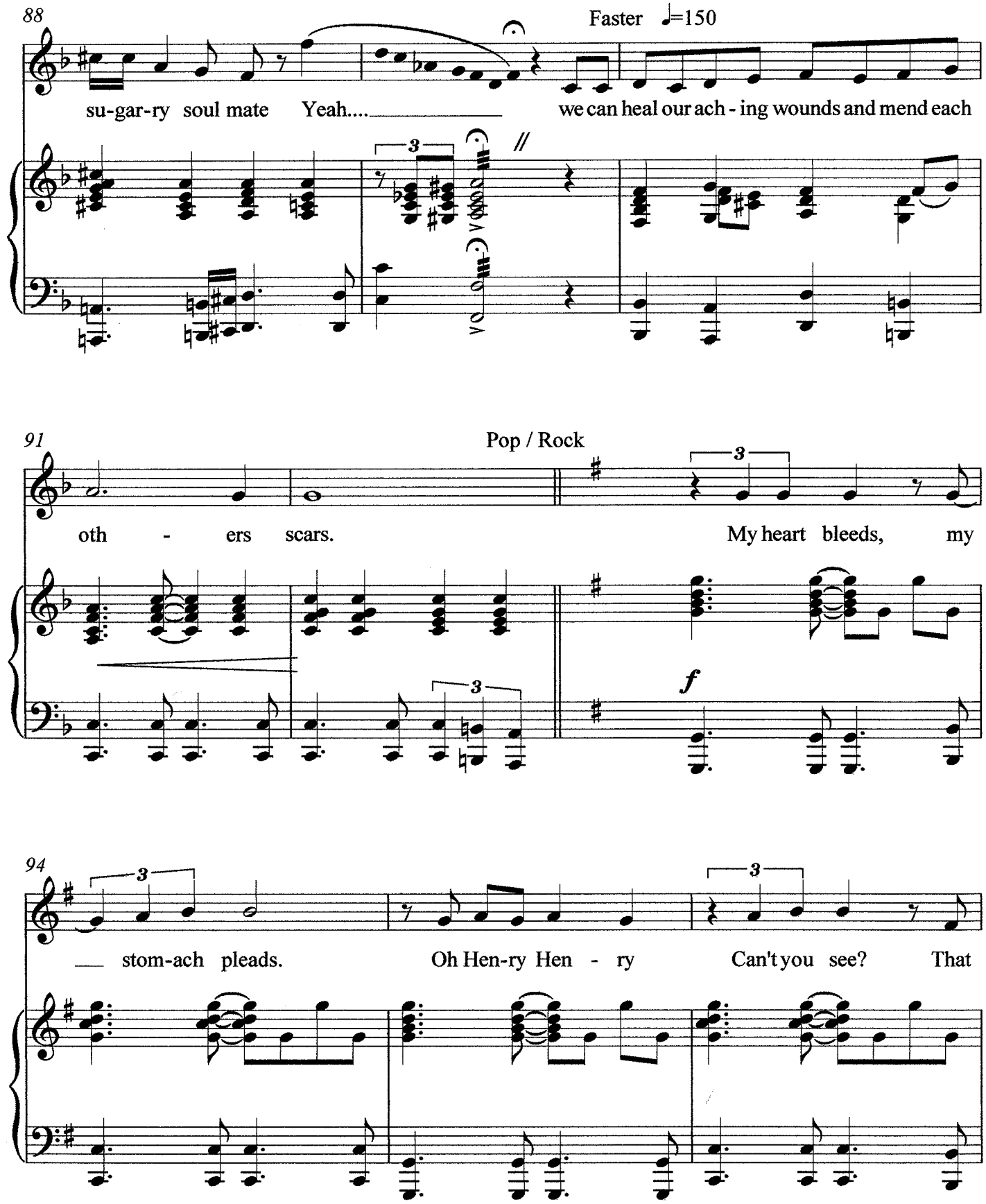

34
there you are... Both so all al- one, both a - band-oned on our own both
37
li-ving with mis-takes for which we can't a-tone. I know you're a con-fec-tion but
40
molto rit.
A tempo
I feel a con-nec-tion. Oh won't you fill my void Oh_ Hen - bar.
molto rit.


44
I could end your lon - li-ness by giv - ing you a Her - shey Kiss, but
mf
48
Colla Voce
(spoken, without rhythm)
sud - den-ly what oc - curs to me is this:
I have no idea what is in an "Oh
mp
p
51
accel.
(at pitch)
♩=140
Henry Bar"...
Will you
leave me want-ing
accel.
♩=140
mf


54
more, like a Skit - tles or a Skor? Or could you be the
58
can - dy that I need? Will you
61
break a poor girl's heart, like a Spree or a Sweet Tart? Will you


65
rall.
Colla Voce
melt_ in my hand or in my mouth? Have you been in there for
rall.
Colla Voce
mp
70
accel.
years, next to the Three Mus - ket - eers? Wait - ing just for
accel.
a-tempo
74
rit.
me to let you out?
rit.


77
♩=130
f
♩=130 Oh Hen - ry Oh Hen - ry bar
81
Slightly slower
Give me a clue as to what you are.
If you want the Truth, Since the days of my youth, I've
85
slower
(psuedo-gospel)
sought a man to sa - ti - ate my sweet tooth
Don't de - ny our fate, my
mf


88
Faster ♩=150
su-gar-ry soul mate Yeah.... we can heal our ach - ing wounds and mend each
91
Pop / Rock
oth - ers scars. My heart bleeds, my
f
94
stom-ach pleads. Oh Hen-ry Hen - ry Can't you see? That

97

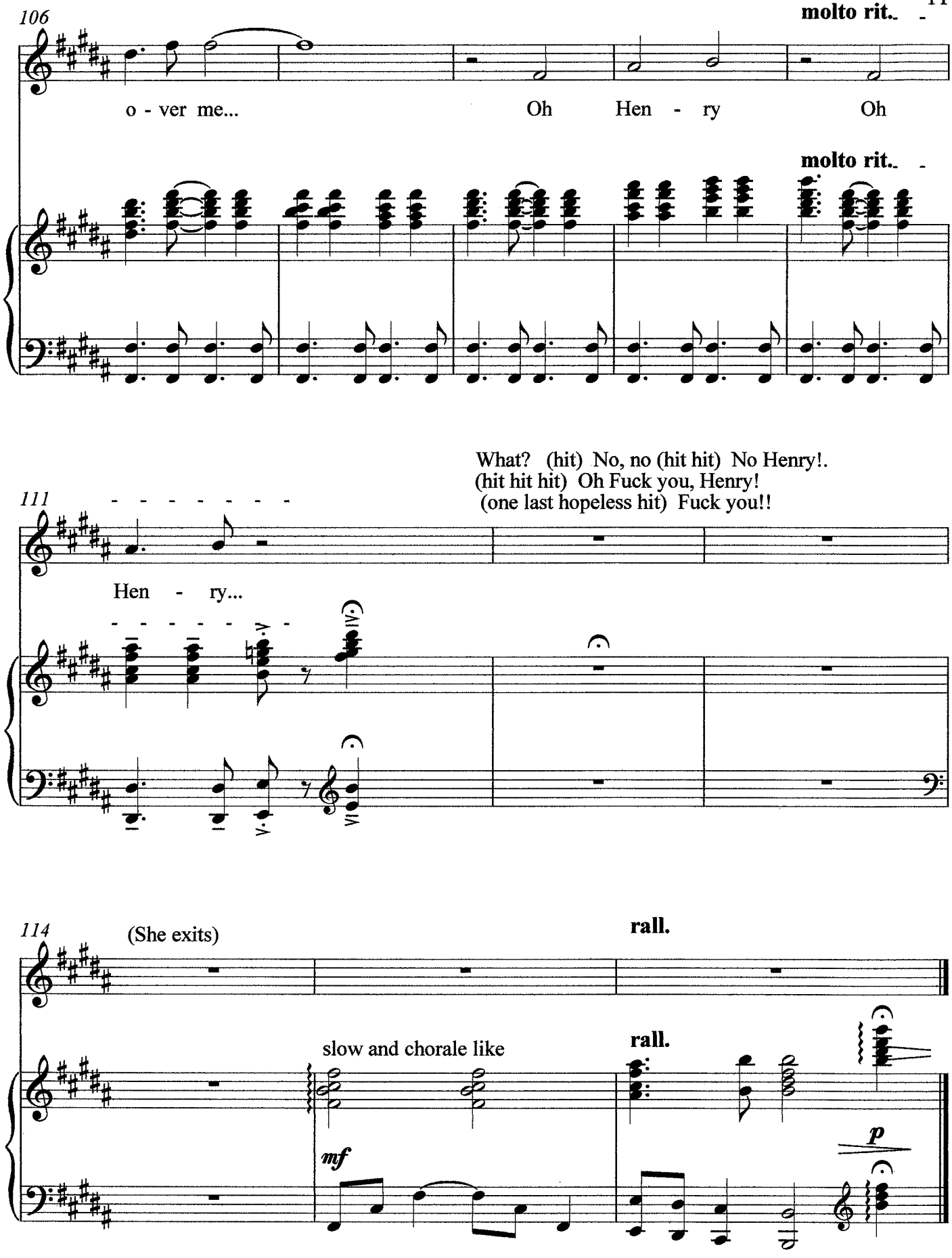
I be-longto you,and Hen-ry, You to me? There's a long-ing in my loins as I

100

reach formy loose coins I've put two quart-ers in the slot so far. And

103

as I press"G-3", a wave of ecs-ta-cy comes quick-ly rush-ing up and flood-ing


106
molto rit.
o - ver me...
Oh Hen - ry Oh
molto rit.
111
What? (hit) No, no (hit hit) No Henry!.
(hit hit hit) Oh Fuck you, Henry!
(one last hopeless hit) Fuck you!!
Hen - ry...
114
(She exits)
rall.
slow and chorale like
rall.
mf
p