

ROBIN

A musical

Book by Allen Robertson and Damon Brown

Music and Lyrics by Allen Robertson

ORIGINAL CAST

SUMMER STOCK AUSTIN 2018
(in order of appearance)

Alana Dale Lilah Guaragna
 Scarlett Wills..... Rachel James
 Robin Locksley.....Savannah Cole
 Sheriff, etc.Matthew Kennedy
 Scott, Terry, Board member, Ferrari, etc. Noah Wood
 MidgeMariela Denson
 Hannah, Board member, etc.Hannah Frye-Ginsberg
 Desiray, Board member, etcDesiray Cano
 Joey, Pharmacist, Doctor, Board Member, Rich Dude etc. Ian Piel
 Joan King, etc.Lily Myatt
 Marian King, etc.Donelvan Thigpen
 Gillian, etc.Megan Hudson
 John Little, Archer, Board member etc.Keaton Pugh
 Rev. Tuck, Board member, Sheriff's car..... Vincent Hooper

All of the company members remain on stage for the entirety of the show playing multiple roles (Board Members, community members, choir members, etc.) as needed.

CHARACTERS

ROBIN- a 20-something outlaw and thief. She is a self-assured leader and the mastermind of the group.

LITTLE JOHN (John Little) a big guy. Robin's step-brother. Rough exterior - Surprisingly gentle underneath it all. He's the muscle of the operation.

MARIAN KING. A wealthy but disconnected ex-classmate of Robin's. He inherited his wealth as a member of the King family. Engaged to Gillian. Robin's childhood crush.

REV. TUCK. Former thief - current preacher. Has a criminal history with Robin. He's the tech guy.

SCARLETT - A loyal member of Robin's team. Seemingly innocent but an excellent con artist and archer. She and Alana have a powerful unspoken connection.

ALANA DALE - an independent artist, internet personality, actress/con. Alana's best friend. DJ for the Sherwood parties.

MIDGE - a young, smart, small girl whose family has fallen on hard times. She's the youthful mascot of the band and an excellent getaway driver. She comes equipped with an endless supply of barely tolerable knock-knock jokes.

JOAN KING - Unbelievably wealthy. Unbelievably unfeeling. She is the CEO of King Industries.

GILLIAN - an upper-class, self-obsessed, climber - marrying Marian King for money and social position.

SHERIFF - greedy, corrupt, and more than a little psychotic.

HANNAH MILLER - Midge's mother. A warm, proud, and seriously-ill woman.

SCOTT - A young man of limited resources and opportunities - but unlimited imagination and potential.

DESIRAY - A talented young singer-songwriter - living on the streets making money singing in bus stations for handouts.

JOEY - Entrance Security at King Industries. A family man with a serious job.

TERRY - Chief of security for King Industries.

The entire cast remains on stage throughout the play and takes on a variety of roles as needed.

SCENE ONE - HOW IT GOES

The audience is greeted by the cast, serving as ushers and house staff - engaging the audience in friendly, genuine conversation or even enlisting their assistance in getting everything ready. The aim is for the cast and audience to already have familiarity with one another before the "show" begins and help break down the barriers between being a spectator and an active participant. The "preshow speech" below can include any localized information and should be split up between several cast members. They can even feel free to express the thoughts in their own words. A NOTE ABOUT THE SPANISH: The intent is that the community in the play is diverse and this is reflected in the language used. Ad libs should be bilingual as feels natural to the cast and other formal lines should be translated as appropriate.

ALANA

Hello everybody! Welcome, welcome.

GROUP

(Each member of the group pops out a greeting) (Randomly) Hola. Wassup. Bienvenidos. Good morning. Etc.

ALANA

I think we've met a lot of you already, but show of hands: how many have been here before? *(To another cast member)* Bien, make a note of that. *(To the audience)* It's just, we need to know who's hip to our cons. I MEAN... who KNOWS us!

SCARLETT

How many of you are carrying cell phones, expensive tablets, anything pawnable? Berkin bags? Hermoso! *(To cast)* Make a note. *(Back to the audience.)*

DESIRAY

That guy's wearing a Rolex.

SCOTT

Oh, hey, hey, hey - before you put your phones away - can you get a quick shot of all of us, I'd appreciate it.

GILLIAN

Really, someone take our picture. My hair looks amazing and I actually woke up this way.

TUCK

Or you can take a selfie with us - I like it when you guys try to turn around in your seats, it looks funny. *(The cast hits a photo-worthy pose)* Ok, thanks, feel free to post that.

IAN

Hashtag: SUMMERSTOCK ROBIN YOU DON'T KNOW WHAT YOU'RE MISSING or something clever.

MARIAN

Oh, and a sincere thanks to those of you who threw some cash in the KING Charitable Foundation Jar in the lobby.

JOAN

We'll make sure that those donations help the people who need it the most.

HANNAH

Now if you could shut all those expensive things off that'd be great.

JOHN

Do it now.

MIDGE

Seriously, don't make him mad.

SCARLETT

(SCARLETT passes a megaphone to ALANA) Alana.

ALANA

Gracias.

SCARLETT

De nada, hermana. Let's do this thing!

The cast scatters! The lights change, and the party gets started. ALANA starts building a case to defend ROBIN's seemingly unethical behavior

DEMO 1 - OPENING

ALANA

(Singing through the megaphone)

NO MATTER WHAT YOU DO
WHICH WAY DOES THE MONEY FLOW?

ALL
 FROM THE POOR TO THE RICH
 FROM THE POOR TO THE RICH

ALANA
 WORK YOURSELF TO DEATH AND STILL
 WHERE DOES ALL THE MONEY GO?

ALL
 FROM THE POOR TO THE RICH
 FROM THE POOR TO THE RICH

ALANA
 ABOUT TO GIVE UP
 THEN ALONG COMES A HERO

ALL
 NO MATTER WHAT THEY SAY
 NO MATTER WHAT THEY SAY

ALANA/SCARLETT
 JUST THE SIGHT OF HER QUIVER
 GIVES SHIVERS TO THOSE LILY LIVERS

ALL
 SHE'S UNCATCHABLE (UNCATCHABLE)
 UNSTOPPABLE (UNSTOPPABLE)
 WHEN YOU THINK SHE'S BOUND TO FAIL
 SHE COMES OUT OF TOP OF IT ALL
 SHE'S UNBREAKABLE (UNBREAKABLE)
 UNSHAKEABLE (UNSHAKABLE)
 SHE'S A HERO, SHE'S A LEGEND, SHE'S A SUPERSTAR

ALANA
 LET ME HEAR IT FOR ROBIN! ROBIN!

ALL
 ROBIN! ROBIN!

ROBIN enters. She notices SCOTT - a lad of limited resources - asking for donations. SCOTT approaches a "Wealthy Dude" for a donation and is rudely brushed off. ROBIN's not having it. She signals SCARLETT who engages the Dude while ROBIN skillfully grabs his wallet - removes/displays the stolen cash

and returns the wallet. They've run this con before! SCARLETT dismisses him and he's gone.

ROBIN
 THE MONEY'S ALL GOING IN THE WRONG DIRECTION
 SO I STEP IN MAKE A CORRECTION
 TAKE A COLLECTION - A LITTLE MISDIRECTION -
 AND I'M OUT WITHOUT DETECTION

I'M SPEEDY NOT GREEDY OR SEEDY
 I 'BORROW' FROM THE RICH
 AND I GIVE IT TO THE NEEDY
 IF WE HAD A FAIR FIGHT
 THEN YOU WOULDN'T EVEN NEED ME

ALL
 ROBIN! ROBIN!

Another series of cons are played out by ROBIN, SCARLETT and ALANA

ROBIN
 MONOPOLIES BOTHER ME
 SNOBBERY BOTHERS ME
 SEEING OTHER PEOPLE IN POVERTY BOTHERS ME
 SO WHILE I HATE TO FLAUNT IT
 WHEN IT COMES TO CRIME
 I'M NUMBER ONE, MOST WANTED

ROBIN tosses some cash to SCOTT.

ALL
 SHE'S UNCATCHABLE (UNCATCHABLE)
 UNSTOPPABLE (UNSTOPPABLE)
 WHEN YOU THINK SHE'S BOUND TO FAIL
 SHE COMES OUT OF TOP OF IT ALL
 SHE'S UNBREAKABLE (UNBREAKABLE)
 UNSHAKEABLE (UNSHAKABLE)
 SHE'S A HERO, SHE'S A LEGEND,

ALANA/SCARLETT
 SHE'S A SUPERSTAR

ALL
 SHE'S UNCATCHABLE (UNCATCHABLE)
 UNSTOPPABLE (UNSTOPPABLE)
 WHEN YOU THINK SHE'S BOUND TO FAIL
 SHE COMES OUT OF TOP OF IT ALL
 SHE'S UNBREAKABLE (UNBREAKABLE)
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The Sheriff announces his archery contest placing \$500 on a chair.

SHERIFF
 Let's be clear, boys. I don't expect I'll ever be beat! But if lightning strikes, the cash is yours!

ALANA
 The Sheriff's annual archery contest.

SCARLETT
 Benefitting the Sheriff's favorite charity . . .

ALANA/SCARLETT
 Himself.

ROBIN goes to join the contest. ALANA shouts after her to put on a disguise.

ALANA
 Robin . . . Hood!

ROBIN
 What?

SCARLETT/ALANA
 Your hood.

ROBIN puts the hood up on her green hoodie to 'disguise' her identity. 2 "Rich Bros" line up to challenge the SHERIFF - adding their money to his and jostling to see who got there first. The SHERIFF indicates he'll take both at once. The first Bro steps up and is immediately intimidated by the SHERIFF's presence. He runs away. The Second Bro shakily approaches, notches an arrow and lets fly. The arrow is carried towards the target by a cast member. The SHERIFF steps up as the arrow is traveling, notches TWO arrows and lets them fly! They are carried by the cast, they overtake the Bro's arrow, and BOTH Sheriff arrows beat it to the target. The Bro's arrow literally "gives up."

The SHERIFF takes a bow and is about to collect the cash when ROBIN plunks down her ante on top.

He looks at her askance but then waves her toward the range. She's not afraid, and that bothers him. ROBIN fires and quickly hits center. The SHERIFF fires and does the same. ROBIN does not hesitate but before she can fire again, the SHERIFF produces two blindfolds. A glance over at ALANA and SCARLETT and ROBIN agrees. The SHERIFF and ROBIN both put on blindfolds and prepare to shoot together. The SHERIFF peeks, and fires. His arrow travels slowly toward the target. ROBIN does not peek, but fires the wrong direction! As the SHERIFF laughs, ROBIN's arrow bounces off a wall, a bucket, a chair, and maybe someone even slaps it away before it actually beats the SHERIFF's arrow to the target. This time the SHERIFF's arrow gives up.

ROBIN goes to pick up the cash but the SHERIFF stops her. He takes off his watch and puts it on the chair.

SHERIFF

One more shot, "Hood." All or nothing.

ROBIN

Well, if I have a choice, I'll take "all."

The SHERIFF is super peeved and fires while ROBIN is still anteing up! SHERIFF's arrow hits the target. ROBIN doesn't even hesitate but walks up and immediately fires! This time we don't even see the arrow travel but it appears on the target with a mighty, splintering CRACK, splitting the SHERIFF's arrow in two!

ROBIN wins and the crowd goes nuts! She takes the loot leaving the SHERIFF enraged.

ALL

SHE'S GONNA MAKE IT RIGHT

A FAIR FIGHT

SHE'LL NEVER STOP

SHE'S GONNA MAKE IT RIGHT

MAKE IT RIGHT

SHE'S GONNA MAKE IT RIGHT

A FAIR FIGHT

SHE'LL NEVER STOP

SHE'S GONNA MAKE IT RIGHT

MAKE IT RIGHT.

ETC.

ROBIN takes the large pile of cash and begins to distribute it amongst those in need. ROBIN gives the SHERIFF'S watch to SCOTT.

ROBIN/ALANA/SCARLETT
 WE'RE THE MERRY WOMEN OF SHERWOOD FOREST
 THE RICH ALL HATE US BUT THE POOR ADORE US
 ALWAYS ON THE RUN CAUSE THEY'RE HUNTING FOR US
 JUNTOS!

Suddenly the SHERIFF appears and ROBIN hides. There is confusion as people start moving.

ALL
 FROM THE RICH TO THE POOR
 FROM THE RICH TO THE POOR
 FROM THE RICH TO THE POOR
 FROM THE RICH TO THE POOR

The SHERIFF spots a green hoodie, turns the person around - it's ALANA, not ROBIN. This happens again - it's SCARLETT. ROBIN laughs from above having made her getaway. The SHERIFF begins to exit. He notices SCOTT has his watch - he roughly takes it from him.

ALL
 SHE'S UNCATCHABLE (UNCATCHABLE)
 UNSTOPPABLE (UNSTOPPABLE)
 WHEN YOU THINK SHE'S BOUND TO FAIL
 SHE COMES OUT OF TOP OF IT ALL
 SHE'S UNBREAKABLE (UNBREAKABLE)
 UNSHAKEABLE (UNSHAKABLE)
 SHE'S A HERO, SHE'S A LEGEND,
 SHE'S A SUPERSTAR

ROBIN lets loose one more arrow toward the SHERIFF who is exiting above the playing space causing him to drop the watch which falls into SCOTT's hands below.

SCENE TWO - MIDGE

ROBIN

(To SCOTT) Hey, man, what time is it?

SCOTT looks at ROBIN, unsure. She indicates his new watch.

SCOTT

OH! Uh, 12:30?

ROBIN

Thanks. What's your name?

SCOTT

Uh, Scott?

ROBIN

Say it proud, Scott. You're the first Scott I've met today. That counts for something. Listen, stealing is freakin' wrong. Ay! Language! ¡Lo siento! I'm gonna start bleeping my bad language.

SCOTT

Todo esta bein.

ROBIN

And I'm not going to steal any more... ever.

A Guy In A Suit sits next to ROBIN and puts down his corporate-branded lunch sack. While he's talking on his phone ROBIN moves his lunch to the other side of her. The Guy sniffs the air, sees SCOTT, and stands up to walk away. He pauses for a minute to look for his lunch. ROBIN smiles at him. He mocks her smile, gives a look of disgust to SCOTT and walks away.

RCH DUDE

No! No! That's my money!

ROBIN

My problem is I can't ignore people in need. Listen, Scott, I don't want to be anybody's hero. I wish we didn't need one. Rich/Poor - they're just words. We're all just people. I'm preaching?

SCOTT

A little.

ROBIN

Fair enough. But aren't we better facing this crazy hard life together? Juntos. Together.

SCOTT acknowledges ROBIN and leaves. ROBIN starts to exit. As she goes, she notices HANNAH and gives her the lunch - they smile - ROBIN exits.

DESIRAY appears with her guitar UC. She sings simply and honestly as we see the following scene play out.

HANNAH takes out the sandwich that ROBIN gave her. It is cut in two. MIDGE, HANNAH's daughter, enters with the family backpack - clearly containing most of what they own - She spreads out the tattered blanket and finishes writing a 'Anything helps' sign on a piece of cardboard. HANNAH gives her half of the sandwich. Then the other half.

Knock! Knock!
MIDGE

Who's there?
HANNAH

Dishes.
MIDGE

Dishes who?
HANNAH

Dishes a good looking sandwich.
MIDGE

MIDGE tries to give it back but HANNAH playfully suggests she's too full, MIDGE laughs and sits to eat. MIDGE plays with two coins. HANNAH privately takes out a medicine bottle - double checks - it's still empty. MIDGE offers the coins to her mom who lovingly refuses. They stretch out on the blanket and fall asleep holding each other.

DEMO 2 - SEE MY HEART

DESIRAY
YOU LOOK BUT ONLY EVER SEE A PART OF ME

This is a good spot.
MIDGE

DESIRAY
ANOTHER NAMELESS FACE THAT'S TIED TO TRAGEDY

HANNAH
Can I See?

MIDGE
Not yet. Almost Done.

DESIRAY
IF YOU TURN AWAY FROM EVERY HARSH REALITY
IT MEANS YOU'LL NEVER REALLY SEE THE HEART OF ME

AND I WANT SOMEONE TO SEE MY HEART

HANNAH
That's really nice Midge. I love the butterfly.

DESIRAY
SOMEBODY SEE MY HEART
WHY CAN'T YOU SEE MY HEART?

MIDGE
Will this help?

DESIRAY
SOMEBODY SEE MY HEART

HANNAH
That's sweet - but no - you keep it. Let's go to sleep.

MIDGE
I love you.

HANNAH
I love you too, Midge.

MIDGE tries to wake her mother, she saved half the sandwich for her. She tries again but she won't stir. SHE tries to get someone to help but no luck. Finally a group comes, sets MIDGE aside and removes her MOTHER. MIDGE notices the medicine bottle.

DESIRAY
I DIDN'T ASK FOR THE CIRCUMSTANCE
I DIDN'T ASK FOR THE PAIN

MIDGE

My mom, won't wake up!

DESIRAY

I DON'T WANT BE INVISIBLE
YOU'LL ONLY FORGET ME AGAIN

MIDGE

Help her. She won't wake up!

MIDGE runs to a guy at a pharmacy counter. The voices of too many others join Desiray.

ALL

UNLESS YOU SEE MY HEART

TUCK

We're going to help you - OK. What's your name?

ALL

SOMEBODY SEE MY HEART

MIDGE

Don't.

TUCK

Ok. Ok. You're safe. I'll get someone to help you. Help your mom.

ALL

WHY CAN'T YOU SEE MY HEART?
SOMEBODY SEE MY HEART

MIDGE hands the empty pill bottle to the guy at the counter. She is clearly upset.

MIDGE

(To PHARMACIST) My mom gets here medicine here. I need more of these.

PHARMACIST

What?

MIDGE

I need more of these!

PHARMACIST

Where's your mother?

MIDGE

I don't know. They took her. The hospital?

PHARMACIST

This is a pharmacy. I can't just give you medicine.

MIDGE

Where do they make it?

PHARMACIST

Can somebody help this girl she's...

MIDGE

WHERE DO THEY MAKE IT?

PHARMACIST

Calm down, I don't...(reading) King Pharmaceuticals - the address is on the bottle.

MIDGE

Bus stop.

MIDGE looks at the bottle - and she's gone. Chairs move suddenly and MIDGE is on a bus with strangers. MIDGE gives the driver one of her coins. She sits by a man. She takes out the half sandwich and gives it to him.

DESIRAY

IN ANOTHER WORLD WOULD YOU SEE ME AS A FRIEND?

IN ANOTHER WORLD WITH NO CHOICES TO DEFEND

IN ANOTHER WORLD WOULD YOU HELP SOMEONE IN NEED?

IF I CUT MYSELF WOULD YOU STOP AND WATCH ME BLEED?

MIDGE is off the bus and makes her way past barricades on to King Industry Property. Where she starts digging through the trash - looking for the medicine. The SHERIFF sees her and slowly approaches as the song comes to an end.

OR WOULD YOU SEE MY HEART?

SOMEBODY SEE MY HEART

WHY CAN'T YOU SEE MY HEART?

SOMEBODY SEE MY HEART

I WANT SOMEONE TO SEE MY HEART

WANT SOMEONE TO SEE MY HEART

CAN SOMEONE SEE MY HEART?

SOMEBODY SEE MY HEART?

SHERIFF

Knock, Knock?

MIDGE

(Almost to herself, like rote.)
Sheriff.

SHERIFF

Hey, kid! What are you doing?

MIDGE

Looking for...

SHERIFF

(Sighing with deep contempt)
Never mind, let me answer. You're "breaking the law."

MIDGE

My mother's sick. She needs the medicine they make here...

SHERIFF

You're trespassing on private property. All this belongs to King Industries.

MIDGE

I just need...

SHERIFF

Beginning to invade her space.
You need to learn a lesson about respecting other people's property.

MIDGE

I'm sorry!

SHERIFF

Not yet! But you will be.

MIDGE

My mother needs this! (Showing the medicine bottle) I was hoping maybe they threw some away...

SHERIFF

(Grabbing her wrist) I think it's time for trash like you to... learn... your... PLACE!
MIDGE starts mumbling to herself. "Knock, knock. Knock, knock. Knock, knock."
In the good old days the penalty for STEALING was to chop your hands RIGHT OFF! No hands, . . . no thief...

ROBIN

(Coming out of the darkness - bow drawn) No exceptions? This must be very valuable garbage.
(With fake esteem. A little wry, indeed.) Good thing Ms. King has brave civil servants like yourself to protect her trash from dangerous little girls.

SHERIFF

Where'd you get that arrow?

ROBIN

That's what the doctor'll be asking YOU in a few minutes - if you don't let the girl go.

SHERIFF releases MIDGE. She runs for cover behind ROBIN.

SHERIFF

(Recognition) Of course. From the archery contest. Robin, right?

ROBIN

Is it the hoodie? I know, it makes me look suspicious.

SHERIFF

I could shoot you, right now. The security camera would show it was self-defense.

ROBIN

Is that the same camera that'll show YOU threatening to chop a little girl's hand off? *(The SHERIFF makes a little move toward her.)* Should I remind you that "Sheriff" is an elected position? Next year's campaign slogan: "Vote for me and I won't cut your kid's hands off." Saddle up, hoss.

ROBIN draws her bow back. SHERIFF holds his ground for a moment and then turns and runs.

MIDGE

You're Robin? THE Robin?

ROBIN

I'm at least "A" Robin. Who are you?

MIDGE

Midge. My mother needs help.

ROBIN

I heard, Midge. Let's see what we can do.

ROBIN takes the trash can and they both exit.

SCENE 3 - JOAN KING

We follow JOAN, MARIAN and GILLIAN grooving through their morning - getting in their limo, past the door man, up the elevator and to the board room.

DEMO 4 - SUCCESS

JOAN, MARIAN, GILLIAN
 WHEN YOU'RE A SUCCESS
 WHEN YOU'RE A SUCCESS
 ROLEX
 24 KARAT
 CARTIER
 EVERY DAY

WHEN YOU'RE A SUCCESS
 WHEN YOU'RE A SUCCESS
 PRADA
 NEVER REWEAR IT
 PRIVATE JET ALL THE WAY

JOAN
 ACCOUNTANTS KEEP COUNTIN'
 MONEY FLOWIN LIKE A FOUNTAIN
 SEE ME CLIMBING UP THE MOUNTAIN

MARIAN AND GILLIAN
 SHE'S A SUCCESS

JOAN
 LIFE IS A GAME AND I INTEND TO WIN IT
 I'VE RIGGED THE BIG WHEEL
 SO I'M NOT AFRAID TO SPIN IT

MARIAN AND GILLIAN
 SUCCESS!

JOAN
 TAKE INTO ACCOUNT
 THE AMOUNTS IN MY BANK ACCOUNTS

NOW TELL ME THAT I COUNT FOR NOTHING

MARIAN AND GILLIAN
SUCCESS

JOAN
THAT I'LL AMOUNT TO NOTHING

MARIAN AND GILLIAN
SUCCESS

JOAN, MARIAN, GILLIAN
WE'RE THE MODERN QUEENS AND KINGS
QUEENS AND KINGS
WE HAVE EVERYTHING
AND OUR REIGN IS UNENDING

Suddenly the BOARD MEMBERS have entered with chairs placed in the shape of a long Board room table. JOAN enters to applause.

VOICE OVER
LADIES AND GENTLEMEN OF THE BOARD
PLEASE WELCOME YOUR C.E.O. OF KING INDUSTRIES
JOAN KING!

JOAN
MEMBERS OF THE BOARD MONEY'S TREATIN' YOU WELL
BE SURE TO TIP YOUR PLASTIC SURGEON
'CAUSE YOU ALL LOOK SWELL
I'M SURE YOU READ IT IN MY ANNUAL LETTER
WE'RE DOING GREAT BUT WE CAN DO BETTER

JOAN holds up a pill bottle - identical to one MIDGE is carrying.

JOAN, MARIAN, GILLIAN
THIS LITTLE PILL COST A DOLLAR TO MAKE IT
THE TRICK WHEN YOUR SICK
IS THAT REALLY HAVE TO TAKE IT
SELLIN' IT FOR TEN
FOUND ANOTHER WAY TO PLAY IT
NOW WE SELL IT FOR A HUNDRED
'CAUSE THEY'RE STILL GONNA PAY IT

JOAN

WHILE OTHER C.E.O.S ARE BITING ON THEIR CUTICLES
I JUST MADE ANOTHER FIVE MIL IN PHARMACEUTICALS
THROW IT IN THE MIXTURE
I THINK YOU GET THE PICTURE

JOAN AND BOARD

ONE MORE WAY TO HELP THE RICH GET RICHER
QUEENS AND KINGS
QUEENS AND KINGS
WE HAVE EVERYTHING
AND OUR REIGNS UNENDING
WE ARE ROYAL NOW
ROYAL NOW
SO BE LOYAL NOW
OUR ELEVATOR ONLY GOES UP

JOAN

All the rich people get up, get up! Stand up! Bite your lower lip and dance.

As the BOARD MEMBERS dance, MARIAN exits the room almost catching ROBIN who watches him closely. GILLIAN goes to retrieve Marian.

GILLIAN

Marian, what's wrong with you? If people see you like this in public they'll start thinking that money can't buy happiness. You'll wreck the economy.

MARIAN

I guess I'm just . . . bored. Maybe that's why they call it Board meetings. *(She stares at him blankly. He looks at her as if it confirms his suspicion that she is indeed a robot.)* That was a joke, Gillian. You can laugh.

GILLIAN

Your aunt says that laughing is something poor people do because they can't afford nice things.

MARIAN

(He starts to laugh but then gets suddenly worried) Wait. Is that true?

GILLIAN

How would I know? I don't know any poor people, Marian. Once we're married you'll be happy. Until then, just do what I tell you to.

They rejoin the group. ROBIN follows unseen with a garbage can. But Marian can't stomach it and exits.

BOARD MEMBERS
 WHEN YOU'RE A SUCCESS
 WHEN YOU'RE A SUCCESS

JOAN AND GILLIAN
 MORE THAN ENOUGH
 IS NEVER ENOUGH
 MORE THAN ENOUGH
 IS NEVER ENOUGH

BOARD MEMBERS
 WHEN YOU'RE A SUCCESS
 YOU'RE A SUCCESS

JOAN AND GILLIAN
 NO PROBLEM IS UNMOUNTABLE
 NO ONE HOLDS YOU ACCOUNTABLE

BOARD MEMBERS
 WHEN YOU'RE A SUCCESS
 WHEN YOU'RE A SUCCESS

JOAN AND GILLIAN
 AFFLUENZA'S MY AFFLICTION
 MONEY'S MY ADDICTION

JOAN

Stop dancing. I've got big plans - but there are a few laws in the way. Untraceable cash is what we need to exert influence over certain law makers - change a few things in our favor. So listen up, babies, because I'm proud of this.

The story is acted out behind her - tracing the path of a bright green dollar bill.

A kind person walks into a convenience store and drops a dollar into the KING CHARITIES JAR at the register. It says right on the jar "Changing the lives of the poor - one dollar at a time" Those dollars are collected by a KING employee into four very special cases. Let's do some math in our heads, shall we? One dollar times 20 million charitable people and you end up with four cases, five mil apiece, shined up and ready to buy some influence at the KING Charitable Foundation Gala - two weeks from tonight. We will indeed "Change the lives of the poor," and it didn't cost us a dime.

The BOARD MEMBERS applaud. It ends with ROBIN putting the trash down to slow clap. She picks up the trash and marches with swagger straight to Joan.

ROBIN

I get it! I see how that's clever because your still "changing the lives of the poor" but for the worse instead of for the better.

JOAN

Who is this?

SHERIFF

I believe her name is Robin.

ROBIN

This Sheriff of yours is super-cool, btw. When I dropped by he was defending this trash of yours by tormenting a child. I thought, if it's THAT important, I'll deliver it to you myself.

ROBIN dumps the contents of the trash on the floor. A Pipe, some chain, etc.

JOAN

If you're janitorial staff, you're fired.

ROBIN

I knew you'd be into witty banter.

JOAN

I'm really not. Now begone, strange girl.

ROBIN

Whasup, everybody? Making up new ways to harass poor people?

JOAN

Why are you still talking? The word "begone" literally explains itself.

ROBIN

I hope I haven't offended anyone?

GILLIAN

We don't care what you "hope."

ROBIN

You've all made it perfectly clear that you don't care about the hopes of others.

JOAN

Ok, we're doing this. Fine. (To Sheriff) Sixty seconds and she's gone or arrested. Start the clock. (*The SHERIFF glances at his watch*) When I give to the poor it's called "paying taxes" so they can cheat the welfare system.

ROBIN

Far, far less than the rich cheat the tax system. Come on, you don't pay any taxes.

JOAN

And that makes me smart. Sheriff, time?

SHERIFF

40 seconds.

ROBIN

Is it really possible that you love money more than people?

JOAN

Who cares? That's not illegal.

ROBIN

Maybe just immoral.

JOAN

Same rules for you and me. I'm just better at the game. Time?

SHERIFF

30 seconds.

ROBIN

(To herself) Ayuda cuando se tiene una ventaja.

JOAN

Don't be dumb. Speak American.

ROBIN

Not sure how being the only bilingual one in the room makes me dumb. I said it helps that you were born on third base.

JOAN

I don't make the laws.

ROBIN

Right. When you need a new law you just go and buy one.

JOAN

Sheriff?

SHERIFF

20 seconds.

ROBIN

People are suffering. You underpay and overcharge them as if they only exist to make you money.

JOAN

Correct. But just a little preachy.

ROBIN

(Picking up a piece of paper from the trash she dumped.) I've been told that before. I came to give you the benefit of the doubt - but then I found this in your trash. *(Reading)* "Memo. RE: Master Plan to push the disgusting poor people out of my buildings and businesses"

JOAN

We have to get that shredder fixed.

ROBIN

Who writes memos like this?

JOAN

I'm being direct.

ROBIN

I won't let you do it.

JOAN

Wow - you seem to really care.

ROBIN

I take that as a compliment.

JOAN

Then I must have said it wrong. Have a seat. *(ROBIN approaches, sits on the chair where the medicine is on display - she pockets it. JOAN whispers in her ear.)* I'm going to have you killed, Robin. Or deported. Or something equally unpleasant. Either way, I win.

ROBIN

Please, oh please, I'm begging you . . . underestimate me.

SHERIFF

Time's up.

JOAN

Arrest her.

SHERIFF

Where's your bow and arrow now, "hood?"

ROBIN

Expletive! I just loaned it to some friends. Juntos!

There is the sound of arrows being shot . Everyone but ROBIN takes cover behind their chairs. SCARLETT and ALANA enter with bows from above.

SCARLETT/ALANA

Juntos!

ROBIN picks up the pipe to use as a sword as she makes her way out of the room. As soon as ROBIN is clear ALANA and SCARLETT exit.

JOAN

I hate that girl. I know I use that word a lot. But this time I mean it. The hair, the hoodie, the banter, the whole package. It's like a burning thing in my heart, this hate. Go find her if you would, please... and kill her.

SCENE 4 - PARKING GARAGE

Music transition. Everything in chaotic motion. Suddenly we are in the parking garage.

ROBIN

Midge!

ROBIN holds up the medicine bottle.

MIDGE

You got it!

MIDGE gives her an explosive hug.

ROBIN

I don't want to scare you or be a bad influence, but some people are trying to kill me. SO... I'm going to... "borrow" a car.

MIDGE

You mean "steal."

ROBIN

Yeah.

MIDGE

Can it be that blue Ferrari?

ROBIN

Sure.

MIDGE and ROBIN run to the 'car' on the platform UR. ROBIN puts the medicine on the ground.

ROBIN

Turn away and cover your eyes. Here goes nothing.

Marian enters DL carrying his umbrella and his jacket over his shoulder. They are about to hit the windshield with the pipe when . . .

MARIAN

Hey, that's my car!

ROBIN turns - they recognize each other - both step back-

DEMO 5 - NOT ANYMORE

Robin? MARIAN

Marian? ROBIN

Turn away. Check breath and hair!

My car. MARIAN

ROBIN
This is YOURS? Yeah, well . . .I... I'm driving a blue Ferrari as well. Silly, 'cause I don't even...
have... the ... keys... (She's frozen)

MARIAN
HEY GIRL

ROBIN
HEY

MARIAN
WHAT'S NEW?

ROBIN
NOT MUCH

MARIAN
I THINK IT'S BEEN A WHILE

ROBIN
YEARS

MARIAN
YOU LOOK GOOD

ROBIN
I LOOK WHAT? WHAT? WHAT?

MARIAN
ARE YOU ALRIGHT?

ROBIN
FINE. YOU?

MARIAN
LONG DAY

ROBIN
I'LL SAY - I'LL SAY

MARIAN
CAN'T TALK ABOUT MAKING MONEY ANYMORE

ROBIN
ANYMORE

MARIAN
ANYMORE

ROBIN
ANYMORE

BOTH
ANYMORE TONIGHT

MARIAN
REMEMBER BACK IN SCHOOL

ROBIN
OH GREAT

MARIAN
WE'D STAY UP

ROBIN
JUST TALKING

MARIAN
JUST TALKING 'BOUT

BOTH
HOW WE'D BE CHANGING THE WORLD

Marian notices the medicine on the ground and walks to it. Picking it up and examining it curiously.

MARIAN
I GUESS WE'RE BOTH NOT SORRY

ROBIN
WHAT?

MARIAN
SINCE WE BOTH DRIVE BLUE FERRARIS

BOTH
THAT WHEN WE GREW UP
AND THE MONEY CALLED
THAT WE WE DIDN'T CHANGE THE WORLD AT ALL

Suddenly ROBIN whacks at his hand to free the medicine. Marian jerks away just in time and a pipe/umbrella sword fight breaks out.

ROBIN
I need that medicine.

MARIAN
Are you crazy? Don't whack at me. I whack back.

They fight.

Wait! Are YOU the 'rob from the rich' girl?

ROBIN
So all that money didn't make you a nicer person. How odd.

They continue to fight. ROBIN gets the upper hand - Marian is on the ground or against a wall. They are physically close now. MIDGE runs in to get the keys and medicine off of Marian.

ROBIN
HEY BOY

MARIAN
HEY

ROBIN
WHAT'S NEW

MARIAN
NOT MUCH

ROBIN
I'M GONNA NEED YOUR KEYS

MARIAN
RIGHT

ROBIN
IT'S BEEN

MARIAN
WHAT?

ROBIN
TOO LONG

MARIAN
YEAH

ROBIN
THANKS FOR THE FIGHT

MARIAN
ANY TIME

ROBIN
GOODBYE

MARIAN
CAIO

ROBIN
GOTTA FLY

MARIAN
SO LONG

ROBIN AND MARIAN
NO TIME FOR REMINISCING
ANYMORE
ANYMORE
ANYMORE
ANYMORE
ANYMORE TONIGHT
ANYMORE

ANYMORE
 ANYMORE
 ANYMORE
 ANYMORE TONIGHT

Suddenly. Marian trips or spins ROBIN and the fight is back on. The ensemble sings as theatrical observers.

ALL
 ANYMORE, ANYMORE
 ANYMORE, NOT ANY MORE
 ANYMORE, ANYMORE
 ANYMORE, NOT ANY MORE

The fight ends with MARIAN trapping ROBIN against a wall.

ROBIN AND MARIAN
 NOT ANYMORE

Is she going to spit on him or kiss him? Before we can find out, we hear the SHERIFF off stage and an alarm sound.

SHERIFF (OFF STAGE)

Shoot her on sight!

Marian instinctively lets her go and urges her to take the car.

SCENE 5 - CAR CHASE

DEMO 6 - Car Chase

A security alarm goes off. MIDGE revs the engine.

MIDGE

Get in!

ROBIN jumps in the car. Door slam. Peel out! Lights shift - we are inside the car.

ROBIN

GO! Gogogogogogo.

MIDGE

Put your seat belt on!

ROBIN

Shouldn't I be driving?

MIDGE

Seat belt!

ROBIN

Do you have a license?

MIDGE

Do I look like I have a license? *(ROBIN looks at her like "fair enough.")* Hold on!

They swerve left.

ROBIN

(Censoring an outburst.) Beep!

MIDGE

(Correcting her.) Bump.

ROBIN

What?

MIDGE

BUMP!!!

ROBIN

(At the same time.) Aw, BEEP!!!

They bounce over a speed bump.

MIDGE
Knock, knock.

ROBIN
What? Stay right!

MIDGE
Knock . . . Knock!

ROBIN
I don't think this the - RIGHT...time for...

MIDGE
KNOCK!!!! KNOCK!!!!

ROBIN
WHO'S THERE? OTHER right!

Skid to the right. Slight collision.

MIDGE
Iowa.

ROBIN
Iowa who?

MIDGE
Iowa big apology to the owner of that car I just hit.

ROBIN
OK. Pull over before we get out of the parking garage. I'll drive.
Slam on the brakes.

MIDGE
We're not leaving the parking garage. Red car's blocking the exit.

ROBIN
Beepity, bleepin' beep-bleep!

We see the SHERIFF across the stage in his car made of two chairs side by side. On the stage in front and below each car an actor appears holding a case parallel to the ground. - one with a blue case representing MIDGE's car - one

with a red case representing the SHERIFF's car. They face off from a distance. The SHERIFF yells out his window.

SHERIFF

Just hop on out of the car! Hands where I can see 'em - *(to himself)* while you got 'em, anyhow.
MIDGE gets a determined look in her eye.

ROBIN

(To MIDGE) You should get out. *(Engine rev.)* What are you doing?

MIDGE

My mother needs this medicine. *(Rev engine.)* Knockknock.

SHERIFF

Don't be stupid, kid, you're trapped!

ROBIN

Who's there?

MIDGE

Dee Wilson.

SHERIFF

You're gonna be stupid, I can tell.

ROBIN

Dee Wilson, who?

SHERIFF

Waiting only makes me MEANER!

MIDGE

Dee Wilson dee bus go round and round. Round and Round Round and round

SHERIFF

Oh, good! You want play rough. My favorite.

SHERIFF revs his engine.

ROBIN AND MIDGE

Dee Wheels on dee bus go round and round . All . . Through . . The town.

ROBIN closes her eyes and braces herself. MIDGE and the SHERIFF step on the accelerator. The two actors with cases run toward each other. At the last minute the SHERIFF swerves to his right and MIDGE gets past him and on to the streets!

Lights shift focus to MIDGE and ROBIN now driving full speed through city streets.

MIDGE
Knock, knock!

ROBIN
Who's there?

MIDGE
Ya.

ROBIN
Ya who?

MIDGE
Ya-hoo!

ROBIN
Ya-hoo!

MIDGE AND ROBIN
Ya-hoooooooooooooooo!!!!

Lights shift to SHERIFF.

SHERIFF
(On radio.) In pursuit of a twelve year old girl driving a Blue Ferrari. Need backup. Heading west on Ray Blvd. Yes - age 12!

*He flicks a switch - police siren sounds - he guns it. Lights switch to ROBIN/
MIDGE.*

ROBIN
He'll have every police car in town looking for us - we gotta ditch this car. Watch out for the - -
- (swerve left) and the - - - (swerve right) STOP LIGHT!

They screech to a halt. We see the actors with cases again - this time actors holding lengths of chain are creating a median that crosses the stage. The actor with the Blue case appears again as if at the stop light. An actor with a Black was (police car) is on the other side of the median.

MIDGE
Uh - oh. Police car on the other side of the median.

ROBIN

Maybe he doesn't notice us. Green light. Go slow. Nope. He's on us. Go. (She guns it.) Hard left. (She crosses around the median to head the other way. (The police car spins and waits.) Oh, Fuddnard!

There is another police car dead ahead. MIDGE pulls another hard left. The police car follows. She slams on the breaks before she hits the first car. She throws it in reverse. Now she is stuck between a police car on each end of the street - that are closing in. The police cars gun their engines and start toward her. MIDGE spins and hops the median (An actor tosses the case to another actor.) The two police cars spin and crash into each other. MIDGE and ROBIN do a little head bobbin' dance of celebration. Lights focus back on SHERIFF.

SHERIFF

Helicopter spotted them on the freeway! I'll do this myself.

Using the cables that were dumped out of the trash and cases - the ensemble creates an overhead shot of a chase through three lanes of highway traffic. MIDGE swerving in and out.

The SHERIFF catches up to them by pushing some other cars off the road. Sheriff hits them from behind twice. Hits them from the side three times. MIDGE expertly scoots between two cars and gets away.

Lights shift to Sheriff while actors set up chairs to represent the bridge that's out.

SHERIFF

Finish line! Bridge is out and 80 feet of nothing over the ravine. She's got nowhere to go! Roll up! We'll catch her...! (*Off radio*) Or push her over the edge. It's a toss-up.

Lights up on ROBIN/MIDGE and the blue car actor rolling up to the 'edge of the broken bridge'

ROBIN

Bridge out. This looks bad.

MIDGE spins the car around only to face an approaching Sheriff car.

ROBIN

That looks worse.

MIDGE spins around again.

MIDGE

(*Dead serious*) Knock, knock.

ROBIN

Who's there?

Snow. MIDGE

Snow who? ROBIN

Snow goin' back now! MIDGE

MIDGE guns the acceleration and jumps over the cliff - we see the blue case thrown through the air and caught by another actor on the other side of the 'ravine' and exit.

The SHERIFF tries to follow and jumps out of the car just before it goes over a cliff - his case falls to the floor - SFX of crash and fire.

MIDGE and ROBIN get away clean and rush to get the medicine to Midge's mother.

SCENE 6 - EMERGENCY ROOM

We see Robin and Midge enter the hospital. Midge gives Robin the medicine. They embrace. Midge takes a seat in the hallway while Robin talks to a doctor. The MOTHER walks by, lit differently, no one sees her. She finishes her speech and then lays down across the chairs that are placed like a hospital bed.

ROBIN

Wait here. I'm going to talk to the doctor.

HANNAH

I wanted to be your hero, Midge. So I stopped buying my medicine 'cause I wanted you to eat a decent meal. Spend a night or two in a bed instead of a car. I never thought it would come to this - asleep in an emergency room unable fight myself awake. *(Toward MIDGE)* Now you have to be MY hero, little girl, and I hate it. *(Toward ROBIN)* I hate that you provide food for her when I can't. But I need her to have a hero, now. And one day be strong enough to not need saving. I love you, Midge. I'm sorry.

ROBIN

Will she wake up soon?

DOCTOR

No. It might be several days. If . . .

ROBIN

Ok. I'll . . .tell her daughter.

DOCTOR

Will she go with you tonight?

ROBIN

Um. Sure.

DOCTOR

Are you family?

ROBIN

Looks at Midge.
Yeah. We're family.

The doctor exits. Robin approaches Midge.

ROBIN

Your mom is sleeping. Wanna stay with me tonight?

MIDGE

I wanna stay here.

ROBIN

You can't.

MIDGE

Why? Why did they make her medicine cost so much?

ROBIN

I can't explain it.

DEMO 7 - INSIDE OF US

MIDGE

Why? They know we can't afford it. Don't they care?

ROBIN

They got their loves out of order. They love money. . . .

MIDGE

. . . . More than people.

ROBIN

SOMETIMES DAY IS NIGHT
SOMETIMES BLACK IS WHITE
SOMETIMES RIGHT IS WRONG
SOMETIMES WRONG IS RIGHT

THEY COULD END HER PAIN
OR MAKE A FEW MORE CENTS
I CAN'T EXPLAIN THEIR CHOICE
BECAUSE IT MAKES NO SENSE

YOU LOOK AT THE FIGHT
THAT YOUR MOTHER FACES
AND THEN YOU SEE
WHAT THE WORLD EMBRACES
OVER HER
LIKE THEY'VE FORGOTTEN HER

THEY'RE AFRAID TO EVEN LIVE BESIDE US
AND EVERY THING THEY SAY IS MEANT TO FRIGHTEN US

THEY'LL COME TO TAKE IT ALL
BUT THEY CAN'T TAKE WHAT'S INSIDE OF US
NOT WHAT'S INSIDE OF US

BUT WE WILL RISE UP
WE WILL TAKE EACH OTHER'S HANDS
FOR WE ARE STRONGER
THAN THOSE AGAINST US UNDERSTAND
WE'LL WALK TOGETHER
INTO THE HOPEFUL LIGHT OF DAY
THEY'LL TRY TO STOP US
BUT THEY CAN'T TAKE THAT AWAY
CAN'T TAKE THE LIGHT AWAY
CAN'T TAKE THE LIGHT AWAY

ROBIN AND MIDGE
CAN'T TAKE THE LIGHT AWAY
CAN'T TAKE THE LIGHT AWAY

MIDGE
SOMETIMES DAY IS NIGHT
SOMETIMES BLACK IS WHITE
SOMETIMES RIGHT IS WRONG
SOMETIMES WRONG IS RIGHT
I LOVE PEOPLE
I LOVE MOTHER
I LOVE WHAT YOU DID FOR HER
GONNA KEEP MY LOVES IN ORDER

ROBIN takes MIDGE's hand and we transition to ROBIN's camp site as we see the people come together. ALANA and SCARLETT help make a bed for MIDGE.

ALL
RISE UP
TAKE EACH OTHER'S HANDS
WE ARE STRONGER
THAN THOSE AGAINST US UNDERSTAND
WE'LL WALK TOGETHER

INTO THE HOPEFUL LIGHT OF DAY
 THEY'LL TRY TO STOP US
 BUT THEY CAN'T TAKE THAT AWAY
 RISE UP
 TAKE EACH OTHER'S HANDS
 FOR WE ARE STRONGER
 THAN THOSE AGAINST US UNDERSTAND
 WE'LL WALK TOGETHER
 INTO THE HOPEFUL LIGHT OF DAY
 THEY'LL TRY TO STOP US
 BUT THEY CAN'T TAKE THAT AWAY
 CAN'T TAKE THE LIGHT AWAY
 CAN'T TAKE THE LIGHT AWAY

ROBIN lays out a blanket for MIDGE. They sit on it. MIDGE puts her head in ROBIN's lap

CAN'T TAKE THE LIGHT AWAY

ROBIN
 UNLESS WE GIVE IT TO THEM

ALL
 CAN'T TAKE THE LIGHT AWAY

ROBIN
 AND WE WON'T GIVE IT TO THEM

MIDGE
 CAN'T TAKE THE LIGHT AWAY

MIDGE looks at ROBIN and smiles as she closes her eyes.

SCENE 7 - PRESSURE MOUNTS

The ensemble members have ended in a line. They look out at the audience. JOAN is doing business on her phone. As she swipes her phone we see the lights go out on half of the people.

JOAN

Love this device. Press this and bye-bye 200 jobs! Swipe that and double the rent on 400 apartments. Just made 800K by pushing two buttons. Good day - - - good day. Only thing that would make it better - Robin dead. And is Robin dead?

SHERIFF

OK, uh...

JOAN

OK is the abbreviation for Oklahoma. Sad face at your failure.

SHERIFF

Her people are loyal. No one is talking.

JOAN

Except you, apparently. (New idea.) Ka-ching, offer a cash reward.

SHERIFF

We tried.

JOAN

And failed, I smell it on you from here. Solution: Evict them.

SHERIFF

Where do I tell them to go?

JOAN

Any place I can't see them. Prison maybe. I own their houses, their apartments. I want them out.

SHERIFF

So... but... the contracts, laws . . .

JOAN

(Mocking his stutter) So... but... I don't care. (Quickly) Figure it out. You're a Sheriff. Sheriffs evict poor people. I saw it on the social meeds. Once they're sleeping on the street SOMEBODY'S gonna need that reward money. I want Robin and every one of her smug little friends wiped out!

MARIAN

Wiped out? I think this is getting a little out of hand.

JOAN

Thank you, Marian. Now we've heard what you think. *(To Sheriff)* Do it.

SHERIFF exits.

Don't pout, Marian. *(condescendingly)* Your big night is coming. The King Charitable Foundation Gala. And guess what you're in charge of? The King Charitable Foundation!

MARIAN

On paper anyway. The Foundation doesn't do anything.

JOAN

Poor you. You don't have to do anything and you still get to be rich! Now go watch Gillian plan your wedding.

GILLIAN

Come on, Marian.

GILLIAN and Marian exit.

As SHERIFF reads the bulletin we see the characters appear behind him as if in a police lineup.

SHERIFF

All points bulletin. Cash reward for capture. Robin Locksley: thief, archer, grand theft auto. Alana Dale: forgery, verbal assault, digital piracy. Scarlett Wills: illegal use of explosives. And their driver, the dirty little orphan...

MIDGE

The name's Midge. And I'm not an orphan, you dumb bully.

SHERIFF

(He collects himself) Wanted dead or alive.

MIDGE

Jerk.

SHERIFF

Or maybe just dead.

SCENE 8 - JOHN

MIDGE, ALANA, SCARLETT, ROBIN
WE'RE THE MERRY WOMEN OF SHERWOOD FOREST
THE RICH ALL HATE US BUT THE POOR ADORE US
ALWAYS ON THE RUN 'CUZ THEY'RE HUNTIN' FOR US
JUNTOS!

ROBIN

The plan is simple.

MIDGE

Why does everyone always say that?

SCARLETT

It's like a meme for heists.

MIDGE

Cool.

ROBIN

Break into the vault during the King Industries Gala.

SCARLETT

I like it so far.

ROBIN

Steal back the 20 million she stole from all of us and do some good with it.

ALANA

Poetic justice, cool.

ROBIN

So you're both in?

ALANA/SCARLETT

Juntos. Siempre.

MIDGE

Me too.

SCARLETT

Where's my phone? (Alana holds it out) Did you just steal my phone?

ALANA
Gotta keep my skills up.

ROBIN
We'll need more help. Security tech expert . . .

ALANA
Tuck.

SCARLETT
If he'll do it.

ROBIN
. . .and muscle.

SCARLETT
I was afraid you were going there.

ALANA
Girl's already been - and he sent her back. . . twice.

ROBIN
Sometimes to move forward you have to go backward.

ALANA
But he's so primitive.

SCARLETT
He's so mean.

ALL THREE
He's so Country.

MIDGE
I like country.

*Music starts. There is a bridge. JOHN, a surly and imposing figure, on one side
ROBIN, ALANA and SCARLETT on the other. They've come to persuade JOHN
to join them. He has no interest.*

DEMO 9 - LUCKY ONES

ROBIN
John Little! The world needs your help. There is no other with your strength and skill. No other
as brave or kind. What do you say?

JOHN

Go drown yourself.

ROBIN quickly enlists ALANA and SCARLETT to plead their case. MIDGE watches.

ROBIN, ALANA, SCARLETT
 THEY'VE BEEN LUCKY FOREVER
 TOUCHED BY THE SUN
 THEY MADE THE WHOLE WORLD BELIEVE THAT THEY
 Poured wine from a smoking gun
 I HAD A TASTE OF SALVATION
 WENT ON THE RUN
 'CAUSE THIS TIME (THIS TIME, THIS TIME)
 WE'LL BE THE LUCKY ONES

GONNA BE THE LUCKY ONES
 GONNA BE THE LUCKY ONES
 GONNA BE THE LUCKY ONES

JOHN

Get off my property, idiot.

ROBIN

I've come to get you off your property, idiot.

ROBIN begins to approach the bridge - JOHN grabs a staff warning her to stay away. ROBIN grabs a staff and keeps approaching. As they sing, JOHN swings a few warning shots with his staff.

ROBIN, ALANA, SCARLETT
 LIKE A STORM CLOUD
 THAT'S COME UNDONE
 I KNOW
 WE'LL BE THE LUCKY ONES
 LIKE A SNOW BIRD
 DONE WAITING
 WHOSE TIME HAS COME
 WE'RE GONNA FLY
 (WE'RE GONNA BE THE ANSWER
 WE'RE GONNA BE THE ANSWER)

GONNA BE THE LUCKY ONES
 GONNA BE THE LUCKY ONES

GONNA BE THE LUCKY ONES

ROBIN
WE'RE THE LUCKY ONES

ROBIN and JOHN fight with staves.

JOHN
I DON'T NEED TO LIVE INSIDE THE SHADOWS
JUST TO WAIT AND WATCH YOU FALL
I DON'T BELIEVE WE'LL MAKE A DIFFERENCE
ANYMORE

JOHN and ROBIN come to a struggle that ends with JOHN forcing ROBIN off the bridge. ROBIN begins to laugh uncontrollably.

JOHN
I can still beat you.

ROBIN
(Laughing) I wouldn't want you on the team if you couldn't, big brother. We need you. It will be different this time.

JOHN
Different this time, huh? Little sister?

ROBIN
Different.

JOHN
I'm gonna hate this.

ROBIN
Wait until you hear the plan - you're gonna really hate this!

ROBIN, ALANA, SCARLET, JOHN
GONNA BE THE LUCKY ONES
GONNA BE THE LUCKY ONES
GONNA BE THE LUCKY ONES

MIDGE joins them - JOHN doesn't like children.

GONNA BE THE LUCKY ONES
GONNA BE THE LUCKY ONES
GONNA BE THE LUCKY ONES

ROBIN AND JOHN
THIS TIME WE'RE GONNA BE THE LUCKY ONES

ROBIN embraces JOHN and he holds her and smiles - their separation has been unbearable.

JOHN

How about we try "Steal from the rich to give to the me?"

MIDGE

I'm Midge. I'll be your driver. (JOHN shoots a look at ROBIN.) I'll call you Little John. It's ironic.

JOHN

I hate kids.

MIDGE

I'm cool with that. Where to next?

ROBIN

I think a visit to church is long overdue.

ALANA

Why are you looking at me?

SCENE 9 - TUCK

DEMO 11 - Could You Do More?

REVEREND TUCK takes the pulpit backed by a choir.

TUCK

"Love thy neighbor as thyself" It's not a new idea. Nor is it exclusive to this church. In Islam
 "What you want for yourself, seek for mankind." In Buddhism - "Just as I am so are they"
 "Ama a tu prójimo" But who exactly is my neighbor?

HE'S MY NEIGHBOR

SHE'S MY NEIGHBOR

YOU'RE MY NEIGHBOR

I THINK YOU KNOW IT'S TRUE

WHEN WE'RE FACING DANGER

WE COULD LIVE AS STRANGERS

OR LIVE AS NEIGHBORS

WHAT ARE YOU GONNA DO?

ARE YOU WEARING BLINDERS?

YOU DON'T WANT REMINDERS

OF WHAT THE WORLD MIGHT DO TO YOU

WHY DON'T YOU STOP FOR A MINUTE

THINK OF WHAT'S THAT NEIGHBOR'S GOING THROUGH?

ROBIN, ALANA, SCARLETT, MIDGE and JOHN have entered. They sing and clap along while ROBIN tries to get TUCK's attention. TUCK sees her and it clearly makes him distracted.

IS IT GOOD TIMES?

IS IT BAD TIMES?

WHAT WOULD YOU NEED IF YOU WERE HER?

WOULD YOU NEED A NEIGHBOR?

THEN BE THAT NEIGHBOR

THE ONLY WAY IT'S GONNA WORK

'CAUSE WHEN THE RAIN STARTS FALLING

AND THE BANK STARTS CALLING

AND YOU DON'T KNOW WHAT YOU'LL DO

YOU REACH OUT FOR THAT NEIGHBOR

SHE'LL BE REACHIN' OUT TO YOU

TUCK

Sister Ann, lead us in prayer.

TUCK ducks off the pulpit and takes ROBIN aside.

What are you doing here? Church is no place for a thief.

ROBIN

Funny - I thought church would be the first place you'd tell a thief to go.

TUCK

What do you need? Money? A place to hide?

ROBIN

I need your magic touch, your 'special skill', . . . a tech guy.

TUCK

What? No. I thought I made myself clear when . . .

ROBIN

Hear me out. It's a good cause. One job - that's it.

TUCK

I'm no thief - not any more. I work for someone else, now. He was pretty clear about the rules. 'Thou Shalt Not Steal' It's carved in stone all over this joint.

ROBIN

Stealing is a strong word. Maybe we could call it . . .nope stealing is probably good.

TUCK

"He who steals must steal no longer; but rather he must labor, performing with his own hands what is good, . . .

ROBIN

. . . SO that he will have something to share with one who has need." Ephesians 4:28 There's people in need. One job. 20 million.

TUCK

You're insane. 20 million? From who?

ROBIN

Joan King.

TUCK

I knew you were stupid but I didn't know you were STU - PID. No, Stupid is not a long enough word for what you are.

ROBIN

Stop flirting, Tuck. I'm not here for flattery.

TUCK

She holds the mortgage on this church! The mortgage on my house!

ROBIN

Every mortgage in town. Every apartment. Every job. And she's calling it all in and kicking everyone out. Using money she took from our own pockets. Robbing from the collection plate. Let's say you'd be helping a neighbor. Right? Or do we have to earn your love by coming to this building - playing by your rules? Who's your neighbor, Tuck? Hmm? Who's your neighbor?

TUCK

No. Final answer. No.

TUCK walks away and returns to the pulpit. ROBIN follows after him and preaches alongside of TUCK. Encouraging him to see her point of view.

TUCK AND ROBIN

HE'S MY NEIGHBOR

SHE'S MY NEIGHBOR

YOU'RE MY NEIGHBOR

I THINK YOU KNOW IT'S TRUE

WHEN WE'RE FACING DANGER

WE COULD LIVE AS STRANGERS

OR LIVE AS NEIGHBORS

WHAT ARE YOU GONNA DO?

ARE YOU WEARING BLINDERS?

YOU DON'T WANT REMINDERS

OF WHAT THE WORLD MIGHT DO TO YOU

WHY DON'T YOU STOP FOR A MINUTE

THINK OF WHAT'S THAT NEIGHBOR'S GOING THROUGH?

ALANA, SCARLETT, JOHN, MIDGE

IS IT GOOD TIMES?

IS IT BAD TIMES?

WHAT WOULD YOU NEED IF YOU WERE HER?

WOULD YOU NEED A NEIGHBOR?

THEN BE THAT NEIGHBOR

THE ONLY WAY IT'S GONNA WORK

'CAUSE WHEN THE RAIN STARTS FALLING
 AND THE BANK STARTS CALLING
 AND YOU DON'T KNOW WHAT YOU'LL DO
 REACH OUT FOR THAT NEIGHBOR
 SHE'LL BE REACHING OUT TO YOU

ALL

LOVE MY NEIGHBOR
 LOVE MY NEIGHBOR
 LOVE MY NEIGHBOR
 AS I LOVE MYSELF

LOVE MY NEIGHBOR
 LOVE MY NEIGHBOR
 LOVE MY NEIGHBOR
 AS I LOVE MYSELF

LOVE MY NEIGHBOR
 LOVE MY NEIGHBOR
 LOVE MY NEIGHBOR
 AS I LOVE MYSELF

LOVE MY NEIGHBOR
 LOVE MY NEIGHBOR
 LOVE MY NEIGHBOR
 AS I LOVE MYSELF

The service is over. The choir begins to exit passing TUCK who holds a collection plate. TUCK and ROBIN alone.

TUCK

I'm doing all I can.

ROBIN

COULD YOU DO MORE?
 COULD YOU DO MORE?
 COULD YOU DO MORE?

TUCK
WOULD IT EVER BE ENOUGH?

ROBIN
COULD YOU DO MORE?
COULD YOU DO MORE?
COULD YOU DO MORE?

MIDGE gives TUCK her quarter.

MIDGE
Sorry, that's all I have.

TUCK
(Kneeling down to look at her - he's touched) No one can give more than that.

TUCK nods to ROBIN - He's in.

ROBIN
Operation "COMUNIDAD" starts . . .now.

SCENE 10 - MARIAN IN SHERWOOD

Two Pairs of chairs face each other creating the backseat of a limo. A DRIVER opens the door to let MARIAN and GILLIAN in.

GILLIAN

Get in the limo, Marian! We're running late. Driver - radio - something urban but not political.
(Music starts)

MARIAN

I never know where to sit in these things. We could just take a train . . .

GILLIAN

Who are you? The limo makes us appear important. And appearances are everything.

MARIAN

It's pretty dark out there.

GILLIAN

It's night! Listen to me Marian. Your aunt NEEDS the Senator to show up at your Gala on Saturday. She has a special "gift" to persuade her to vote . . .

MARIAN

Where are we going?

GILLIAN

MARIAN! Pay attention!

MARIAN

Why are we driving through the forest?

GILLIAN

Don't ask me?

MARIAN

And now we're pulling over.

GILLIAN

We're gonna be late! Great! Driver! Knock! Knock!

GILLIAN bangs on the window. MIDGE turns around.

Who's there?
MIDGE

What's going on here?
GILLIAN

What's going on here, who?
MIDGE

I demand an explanation.
GILLIAN

What?. That's not how a knock-knock joke works.
MIDGE

*Suddenly they are surrounded by ROBIN, ALANA, SCARLETT, JOHN and TUCK.
Bows drawn.*

Did we upset your plans?
ROBIN

Yes.
GILLIAN

Nice. Come with us.
ROBIN

They get out of the car and are escorted through the forest.

Robin.
MARIAN

Marian.
ROBIN

SO you're still alive - the Sheriff will be super-disappointed.
GILLIAN

Best news I've heard all week.
MIDGE

Slow down! I didn't wear shoes meant for walking.
GILLIAN

JOHN

Why would they MAKE shoes that weren't meant for walking?

GILLIAN

(Angrily at John) Do you know who we are, gorilla? I demand you take us to the party.

JOHN

(Short fuse) Demand is a funny-sounding word if you say it too many times. *(Getting angrier each time)* Demand. Demand. DEMAND!

ROBIN

Cool down. We are taking you to "A" party.

MARIAN

What's this about, Robin?

ROBIN

Just remember you always have a choice, even when it feels like you don't.

They reach the top of a hill and look out over a tent city.

GILLIAN

What's with all the tents? Is this like glamping for losers?

MARIAN

There are hundreds of them. Are they living here?

ROBIN

Yes, friends of mine.

MARIAN

Where did they come from?

People are gathering - bringing chairs - greeting Robin and each other - setting up a celebration of sorts.

ROBIN

They lost their jobs at King Industries. Then King Properties raised rents and evicted them and... this is where they came. And if she persuades lawmakers to go her way - there'll be 10 times as many.

GILLIAN

Great, I get it. And here's the part where they all come to tell us their wretched stories for a handout, right?

ROBIN

It's not always about you. (To Marian) I just wanted you to know them better.

DEMO 12 - JUNTOS

SCOTT sets up a beat and starts a song.

SCOTT

BROTHERHOOD
SISTERHOOD
SING IT FOR THE NEIGHBORHOOD
WHERE IT'S UNDERSTOOD

SCOTT AND IAN

WE ARE A
BROTHERHOOD
SISTERHOOD
SING IT FOR THE NEIGHBORHOOD
WHERE IT'S UNDERSTOOD

ADD HANNAH, DESIRAY, SCARLETT, TUCK
SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD
WE ARE A BROTHERHOOD
JUNTOS! (TOGETHER!)

The group bursts into motion. A welcoming, comforting, sharing-of-resources vibe. A 'let's get this party started' energy. GILLIAN and Marian stand apart from the group. GILLIAN is clearly disturbed Marian is curious.

ALL

FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD
SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD
WE ARE A BROTHERHOOD

They have what appears to be a prayerful moment of connection. Hands hey. Breathing as one. A community.

FRATERNIDAD
FRATERNIDAD
FRATERNIDAD

The stillness suddenly bursts into dance. They create a circle. Small groups enter the circle to dance - encouraged by the others. A group of three ladies take a 16 counts or so - then an athletic group of guys - and so forth.

FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD
SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD
WE ARE A BROTHERHOOD

SCOTT starts dancing - somehow more soulful than the others before him.. The group pulses to the music as one by one some join him.

ROBIN
WE MADE IT THROUGH ANOTHER DAY - AND SO WE
(DANCE ALL NIGHT)
WE DON'T KNOW WHAT WILL COME OUR WAY -
THAT'S WHY WE
(DANCE ALL NIGHT)

ROBIN AND ALANA
WE WIPE AWAY EACH OTHER'S TEARS - WHILE WE
(DANCE ALL NIGHT)

ROBIN AND SCARLETT
TOGETHER WE CAN FACE OUR FEARS- IF WE JUST
(DANCE ALL NIGHT)

TUCK
WE THROW UP A PRAYER
IN THE MOMENTS WE SHARE
TO GIVE THANKS FOR THE AIR THAT WE BREATHE
(DANCE ALL NIGHT)

ROBIN AND TUCK
SOMETHING WITHIN AS THE RHYTHM BEGINS
HELPS REMIND US OF WHAT WE BELIEVE

(DANCE ALL NIGHT)

ROBIN, TUCK, ALANA, SCOTT, SCARLETT
WE DANCE IN OUR GRIEF WE DANCE IN OUR PAIN
WE DANCE WITH THE ONES WE ADORE

ROBIN AND TUCK
WE DANCE FOR THE HOPE AND THE LOVE AND THE JOY
IT REMINDS US WHAT WE'RE LIVING FOR

ALL
JUNTOS!

ROBIN AND TUCK
JUNTOS!

The entire group begins to dance together. ROBIN watches as Marian is drawn closer to the dance - clearly loving it. GILLIAN suddenly pulls him away.

GILLIAN
Marian, don't touch them! Heaven knows what kind of diseases they have.

Marian turns to face GILLIAN and slowly takes her hand off of him. He walks toward the group to join the dance. The energy continues to rise until Marian jumps in to join the dance. Bringing things to a halt. They back away from him for a second. MIDGE approaches, takes Marian's hand and starts to sing. The others join in. And the dance continues with Marian doing his best to keep up.

MIDGE
FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD

MIDGE, SCOTT AND SCARLETT
SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD

ALL
SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD

HUMANIDAD
 SOMOS UN FRATERNIDAD
 HERMANDAD
 CANTA PARA LA COMUNIDAD
 HUMANIDAD
 SOMOS UN FRATERNIDAD
 HERMANDAD
 CANTA PARA LA COMUNIDAD
 HUMANIDAD
 WE ARE A BROTHERHOOD
 JUNTOS!

GILLIAN

(Condescendingly) Yay! Nice job dancing poor people. Keep working on your English. Now, I demand to leave your forest-fiesta.

ROBIN signals JOHN who politely gestures that he will assist her. GILLIAN starts to leave.

Marian?

MARIAN

I'll catch up with you.

GILLIAN

No, you will not 'catch up with me'.

MARIAN

You're right, Gillian.

GILLIAN

I know. Come on.

MARIAN

No, I mean, you're right that I 'won't catch up with you'. Bye.

GILLIAN and JOHN exit. MIDGE approaches MARIAN.

MIDGE

Knock, Knock.

ALANA

Who's there?

Marian.

MIDGE

Marian who?

SCARLETT

Marryin' her is a bad idea.

MIDGE

Right?

ALANA

This is Midge. Her mother needs that medicine.

ROBIN

Wassup, Plutocrat?

MIDGE

(*To ROBIN*) She calls me Plutocrat?

MARIAN

It's a 'Shoe fits' thing.

ROBIN

(*To ROBIN*) Fair. (*To MIDGE*) How's your mother now?

MARIAN

She won't wake up.

MIDGE

I'm sorry to hear that. I... hm. (*There is a moment as he's lost for a response.*)

MARIAN

You don't have to say anything. I'm comfortable in the awkward silence.

MIDGE

Can you teach me? The dance they were doing?

MARIAN

Realizing that you need help is actually the first step. Good boy, Pluto.

They start to dance.

ALANA

(To SCARLETT) What do you make of him?

SCARLETT

He's hot and totally into Robin.

ALANA

He's everything we're against and engaged to be married.

SCARLETT

Also true.

TUCK approaches ROBIN.

TUCK

Will he help us?

ROBIN

I don't know.

TUCK

We're out of time. He needs to help tonight - or you need to get me his phone so I can hack his security clearance, passwords, . . .

ROBIN

Steal his phone?

TUCK

I just need five minutes - then you get it back to him without him ever knowing you took it.

ROBIN

How am I supposed to do that?

TUCK

I'm the tech guy - You're the thief.

ROBIN

Bleepin' bleep-bleep.

MIDGE and Marian finish dancing - she hugs him and runs to join SCARLETT and ALANA. All exit leaving Marian and ROBIN alone.

SCENE 11 - ROBIN AND MARIAN

Truth?
MARIAN

I can handle it.
ROBIN

Why do you hate rich people so much?
MARIAN

Ha! (*He's not joking.*) I do not... hate... rich people. Injustice
ROBIN

Rich people.
MARIAN

Inequality!
ROBIN

Big, fat wallet, monopoly-man looking... rich people. Like me. My aunt, Joan?
MARIAN

She's straight-up mean.
ROBIN

You have a point.
MARIAN

And you'd look silly in a monocle. (*phone tone*) Addicted much?
ROBIN

You're a strange one, Robin.
MARIAN

Because I feel something for people who are mistreated?
ROBIN

No, because you're willing to do something more than tweet about it. (*Pause.*) So what do you do now?
MARIAN

Steal 20 million dollars.
ROBIN

MARIAN

Ha ha . . . Oh you're serious?

ROBIN

Let's say one more forgotten mom or daughter dies of hunger. Who's fault is that? Do we 'leave it to the Lord' or does the Lord leave it to us? (*Marian walks away.*) Marian...

MARIAN

I'm gonna need a second. Learning that you are not the center of the universe is rough discovery for a good-looking rich guy like me.

ROBIN

Don't talk about yourself that way. You're not that good-looking.

MARIAN

Truth?

ROBIN

I can still handle it.

During the following song, ROBIN steals MARIAN'S phone - gets it to TUCK and then gets it back to MARIAN before he notices it was gone.

DEMO 13 - IF YOU WANTED IT

MARIAN

EVERY NIGHT
 THE SAME VISION
 LIKE IT'S WHAT I'M MEANT TO DO
 THE SAME DREAMS
 THREE SIMPLE THINGS
 MORE WEALTH, MORE POWER
 AND YOU
 I GOT MORE WEALTH
 IT DISAPPOINTED
 GOT MORE POWER
 IT DISAPPOINTED
 ROBIN, YOU'RE THE ONLY THING BETTER
 THAN MY DREAM OF IT
 AND I DREAM OF IT

YOU
 THE STARS WOULD ALIGN AS A SIGN IF WE ORDERED THEM TO
 ANY WALL THAT YOU SAY'S IN THE WAY
 I KNOW WE COULD BREAK THROUGH
 THERE'S NO END TO THE DREAMS WE COULD DREAM
 IF YOU WANTED THEM TOO
 IF YOU'RE WANTING IT TOO
 ARE YOU WANTING IT TOO?

ROBIN

ALTHOUGH I TRIED
 I CAN'T FORGET
 THE MEMORY OF YOU
 KEPT MY DISTANCE
 AFRAID TO ASK
 THE ONE THING I KNOW YOU CAN'T DO

ROBIN AND MARIAN

LEAVE YOUR WHOLE WORLD BEHIND
 TAKE A LEAP AND JUMP STRAIGHT INTO MINE
 IT'S TRUE
 YOU WON'T FEEL ALONE ANYMORE
 TRY TO DREAM OF IT
 CAN DREAM OF IT

YOU
 THE STARS WOULD ALIGN AS A SIGN IF WE ORDERED THEM TO
 ANY WALL THAT YOU SAY'S IN THE WAY
 I KNOW WE COULD BREAK THROUGH
 THERE'S NO END TO THE DREAMS WE COULD DREAM
 IF YOU WANTED THEM TOO
 ARE YOU WANTING IT TOO?
 I KNOW YOU'RE WANTING IT TOO

ROBIN

I KNOW YOU'RE WANTING IT TOO

BOTH

THE STARS WOULD ALIGN AS A SIGN IF WE ORDERED THEM TO

MARIAN
SO LET'S ORDER THEM TO

BOTH
ANY WALL THAT YOU SAY'S IN THE WAY
I KNOW WE COULD BREAK THROUGH

ROBIN
BREAK THROUGH

BOTH
THERE'S NO END TO THE DREAMS WE COULD DREAM
IF YOU WANTED THEM TOO
IF YOU WANTED IT TOO
IF YOU WANTED IT

They stare at each other for what seems like an eternity.

ROBIN
I need your help.

MARIAN
Anything.

ROBIN
20 million. From your aunt. You know she has it. You know how she stole it. You know she's using it to make things worse.

MARIAN
I can't . . . *(Robin pulls away)* I don't have a choice.

ROBIN
You always have a choice. *(Marian starts to exit.)* Hey, head up. Achieving two out of three dreams isn't bad. Wealth . . . Power. Just not the third.

He talks without turning back.

MARIAN
Wrong order, Robin. Whatever you're planning - don't. She's dangerous and she always wins. Goodbye, number one.

Marian exits. TUCK emerges from the shadows.

ROBIN
Did you get the info we need?

TUCK

Yeah. Online blueprints, maps, security procedures, the works. It won't be easy - but it's a start.

ROBIN

And his passwords?

TUCK

Yeah. About that. . .

ROBIN

Then what are we waiting for?

SCENE 12 - THE PLAN

JOHN and the rest of the group re-enter.

ALANA

Did you get 'Vova' back to her car? (They all look at her) Vogue on the outside vague on the inside.

JOHN

I don't like her.

SCARLETT

(To John) She was mean to you, wasn't she?

JOHN

I just I kept telling myself. "Don't hit, don't hit, don't hit... use your words." So I used my words.

SCARLETT

What did you say?

JOHN

I'm gonna rip your face off. (ROBIN enters and MIDGE hugs her.)

MIDGE

Robin!

JOHN

What's the deal with the kid?

ALANA

She's alone for now.

SCARLETT

Robin's trying to save her mom.

JOHN

Because she couldn't save ours.

ROBIN and TUCK interrupt with new energy and focus. TUCK has a tablet with the security grid downloaded on it.

ROBIN

We've got a plan!

TUCK

Loco, near impossible, but a plan.

DEMO 14 - Gone Without a Tres

ROBIN

It goes down tomorrow - listen up. We divide into three teams. Team Alpha: John and Midge.

MIDGE

Partners! (she slugs him affectionately)

JOHN

(not thrilled.) Great.

ROBIN

Bravo: Alana and Scarlett.

ALANA/SCARLETT

Bravo!

ROBIN

Tuck is Charlie - he'll hack the security system and call the shots from the van. I'm Delta.

MIDGE

I see your point! (*Beat*) Math humor, anyone? No?

ROBIN

Everyone wears radios and ear pieces. Watch each other's backs. Stick to the plan!

WE DRIVE UP SLOW

JUST LIKE A THIEF IN THE NIGHT

MIDGE/JOHN

RIGHT

ROBIN

SECURITY CAMERAS GET SHOT OUT LIKE A LIGHT

ALANA/SCARLETT

RIGHT

ROBIN

WE CHECK THE TECH AND WHEN ALL SYSTEMS ARE GO

ALL

GO! GO!

ROBIN

THE CON HAS ON
WE ROLL

ALL

WE ROLL, WE ROLL

ROBIN/TUCK

ONE!
GET TO THE VAULT
TWO!
GET TO THE MONEY
BEFORE WE COUNT TO THREE
GET OUT OF THE PLACE

ALANA, SCARLETT, JOHN, MIDGE,

ONE!
GET TO THE VAULT
TWO!
GET TO THE MONEY

ROBIN/TUCK

THEN UNO, DOS DISAPPEAR
G-G-GONE WITHOUT A TRES
YEAH GET IN
GET OUT
GET GONE
GONE GONE WITHOUT A TRACE

SCARLETT/ALANA

THEN UNO, DOS DISAPPEAR
G-G-GONE WITHOUT A TRES

ALL

GET IN
GET OUT
GET GONE
GONE GONE WITHOUT A TRACE

ROBIN

DISGUISE PROVIDES THE ELEMENT OF SURPRISE

TUCK
THE GUARDS WON'T RISE TO BIG GUY'S SIZE

ROBIN
MIDGE WILL TRUCK THROUGH THE AC DUCT

TUCK
DROP IN ON THE GROUND FLOOR

ROBIN
LET US IN THE BACK DOOR

TUCK
TEAM B AND TEAM D RETRIEVE TWO SEPARATE KEYS

TUCK AND ROBIN
WE NEED **BOTH** KEYS!

TUCK
DON'T BE SEEN BY KING OR THE SENATOR

ROBIN
OR ANY OF GUYS THAT ARE GUARDING THE PERIMETER

TUCK
YOU BOTH WILL CLIMB OUT THE WINDOW

TUCK/ROBIN
YOU'LL BE WALKING THE LEDGE

TUCK
OUTSIDE THE BUILDING

TUCK/ROBIN
14 STORIES HIGH

ALANA
HA! DO YOU KNOW WHO I AM?
LEDGES ARE MY JAM

ALANA /SCARLETT
LEDGES ARE MY JAM
WE'LL DANCE ACROSS THE LEDGE AND BAM
WE'LL GET THE KEY
AND GET OUT OF THE PLACE
GONE WITHOUT A TRACE

TUCK/ROBIN/JOHN/MIDGE
YEAH GET IN
GET OUT
GET GONE
GONE GONE WITHOUT A TRACE

SCARLETT/ALANA
THEN UNO, DOS DISAPPEAR
G-G-GONE WITHOUT A TRES

ALL
GET IN
GET OUT
GET GONE

ROBIN
WE'LL BUY UP HOUSING
BUY UP BUSINESSES

ROBIN AND JOHN
PUT PEOPLE TO WORK

ALANA/TUCK
SHE DOESN'T OWN THIS TOWN

ALANA /SCARLETT
WE OWN THIS TOWN

ALL
WE OWN THIS TOWN

ROBIN
NOT HERE TO TRY AND MAKE PEOPLE HAPPY

ROBIN/TUCK
WE'RE HERE TO TRY AND END THE SUFFERING

ALL
 TRY TO END THE SUFFERING
 END THE SUFFERING UNTIL IT'S
 G-G-G-GONE WITHOUT A TRACE

TUCK/ROBIN/JOHN/MIDGE
 YEAH GET IN
 GET OUT
 GET GONE
 GONE GONE WITHOUT A TRACE

SCARLETT/ALANA
 THEN UNO, DOS DISAPPEAR
 G-G-GONE WITHOUT A TRES

ALL
 GET IN
 GET OUT
 GET GONE WITHOUT A TRACE

Lights shift focus to JOAN. And we see the four cases arriving carried by 2 imposing guards.

JOAN
 Four beautiful, cash-filled cases ready to work their magic, babies. Lock 'em in the vault. Extra security tonight during the gala. And just to make sure nothing goes wrong - let's change up a few things - add a few surprises in case any hoodie-wearing-trash-loving-archers stop by. I want to make them feel... you know... welcome. Right before they feel . . you know . . .dead.

SCENE 13 - THE HEIST

JOHN and MIDGE approach a Guard at the entrance.

JOEY, A GUARD

Hold it. You work here?

JOHN

I work here?

MIDGE

He works here.

JOHN

(nervous) I definitely work here.

MIDGE

This is King Industries, right?

JOEY

Yeah. I'll need to see your I.D.

JOHN

Sure. What does that... you know... look like?

MIDGE

Did you leave it on the kitchen table, again... DADDY?

JOHN AND JOEY

Daddy?

MIDGE

Yeah. That is what I said.

JOHN

Because?

MIDGE

Because... dads have kids?

JOHN

Kids.

MIDGE

Yeah, pshaw, kids!?! Can't live with 'em, can't... you know... legally abandon them. Am I right...
(checking the Guards ID) JOEY?

There is a beat. The Guard breaks out in the laughter of familiarity.

JOEY

YOU SAID IT! Got six girls of my own.

MIDGE

Whoo, over achiever, here!

JOEY

Your daughter's a lil' charmer!

MIDGE

Are your girls here, too? Daddy Daughter Day?

JOEY

That's today? No one tells me anything. (To John) Good on you, man.

MIDGE

He loves kids.

JOEY

Have any other daughters?...

JOHN

(He's finally caught on!) Daughter! Yes, she is my daughter. And I am her father. That makes us related. As father . . . And . . . Daughter. So I'm taking her to work . . . as my daughter. Which she definitely is.

Awkward pause.

MIDGE

I think you guys might be overworking him.

MATTHEW

Aye, Joey!

MIDGE

(She starts to leave - dragging John along) See ya 'round the break room, JOEY.

A shift in music. We are in Heist Mode now - constant filmic underscore. Two ensemble members are holding a straight ladder. TUCK is seen on another side of the stage - he is in the van controlling the operation talking to everyone in their ear pieces.

TUCK

Team Alpha, are you in? Can you hear me?

JOHN

We're in, Tuck.

MIDGE

(Correcting) Charlie. Roger that.

JOHN

Why are you calling him Roger?

MIDGE

Roger that, too.

JOHN

Stop saying roger.

TUCK

Cut the chatter! The air-conditioning duct should be up on your left. Get Midge up in there and I'll talk her through.

JOHN hoists MIDGE up on to it. Lights shift. MIDGE is in the duct work. She crawls across the ladder - which is moved by the ensemble member in a way that makes her journey appear longer..

TUCK

You're doing great. Twelve more feet, take the next right... Perfect. Keep going. Forward slightly... just two more steps and . . .Stop. You should be able the drop down here. Go now... NO, WAIT!

MIDGE dips her head down over JOAN who is walking below her with SENATOR BARNES, GILLIAN and MARIAN. MIDGE freezes.

JOAN

Senator Barnes, we are so delighted that you could make it to the Gala.

SENATOR BARNES

In the past you've always made it very worth my time.

JOAN

I can think of 5 million reasons you'll be glad you came.

They are gone. MIDGE lowers herself down into the hallway. She runs to the door that framed by two statues holding swords. She lets ROBIN, ALANA, and SCARLETT in.

ROBIN

Good work, Midge. Security cameras. Hermanas?

ALANA and SCARLETT let arrows fly.

TUCK

Cameras are out.

MIDGE

Just saw your boyfriend walking with Joan King and some uptight lady.

ROBIN

(playing dumb) Who?

MIDGE

Marian? Your boyfriend?

ROBIN

Not my boyfriend.

SCARLETT

OK. Your ex.

ALANA

(To Scarlett) Too soon.

ROBIN

Wait. You all thought he was my boyfriend? (They all look around awkwardly) He was never my boyfriend.

TUCK

(On com) Back on task!

ROBIN

Bravo, get the key card. Midge, hide here and be ready to drive. I'll be back.

MIDGE

He looked sharp. (ROBIN shoots daggers) Just sayin'.

Hands in.

ALL FOUR

Juntos!

Lights up on JOHN in another part of the building talking to TUCK over his communication device.

JOHN

Did she make it?

TUCK

Yeah., they're all in. Now they just have to get past ledges, alarms, guards, steal a couple of keys, do it all in reverse and walk out with four cases full of cash. You stay put, be big, and keep any bad guys from getting past you.

JOHN

You believe in miracles, right Friar? Padre? Reverend? What do I even call you now?

TUCK

Call me what you used to call me.

JOHN

Loser? Nerd? Tuckster? Tuck me in? Tuck Tuck Goose?

Lights up on Alana and Scarlett crawling out of the window and facing a long line of chairs that serve as a ledge.

SCARLETT

Out the window...

ALANA

...across the ledge...

SCARLETT

...back in the other window!

ALANA

140 foot drop.

SCARLETT

Good thing, ledges are your jam!

ALANA

Yep. Why don't you go first?

I thought ledges were...
SCARLETT

WE BOTH SAID IT, OKAY?
ALANA

Yeah, I lied.
SCARLETT

You lied?
ALANA

I wanted you to think I was cool, alright?
SCARLETT

Same.
ALANA

Hold hands?
SCARLETT

Juntos. We can do this.
ALANA

They step onto the ledge holding hands and slowly start across. Alana has a mis-step. Scarlett saves her and suddenly they are hugging and comically making their way across the ledge.

Lights throw focus to ROBIN talking to TUCK on com.

ROBIN
Got the card. How many guards around the corner?

TUCK
The chart said three - OOPS...!

ROBIN
As in, "Oops, I left my front door unlocked? Oops, I did it again?"

TUCK
As in, "Oops, the chart says three guards but my video shows more."

ROBIN
How many more?

It's blurry. TUCK

Five? ROBIN

Higher. TUCK

Seven? ROBIN

Maybe 20? TUCK

How is that even possible!? ROBIN

Wait, never mind. TUCK

NEVER MIND!? ROBIN

They aren't guards. THEY'RE DOGS! RUN! TUCK

Loud sound of dogs as ROBIN runs across the stage. Lights shift back to ALANA and SCARLETT. TERRY, a SECURITY GUARD, is wearing a lanyard with the key they need.

Tuck, I see the key card - around a guard's neck. ALANA

He's alone and I could take him. SCARLETT

He's got a gun. ALANA

Also true. SCARLETT

Can you patch us into his com? ALANA

Can I? TUCK

Will you? SCARLETT

Will I, what? TERRY

Already done. TUCK

Who is this? TERRY

(Taking on an uber-tough persona) I asked you first. ALANA

Pretty sure you didn't. TERRY

(In their ear piece) His name is Terry. TUCK

Cut the chatter, Larry. ALANA

Terry! TERRY/TUCK

Whatever, Harry. I need assistance, stat! We've got a situation on Level Thirteen. ALANA

There's only twelve levels. TERRY

Twelve is what I said! Don't give me lip. ALANA

Why would you say "stat?" This isn't a hospi... TERRY

(*Breaking into the com conversation - putting on an overly flirty persona*) Hey, Terry! Sweetheart... SCARLETT

TERRY

Wait, who are you?

SCARLETT

You won't believe this but catering needs access to the kitchen and I forgot my lil' ol' Key Card.

TERRY

I'm sorry, what?

SCARLETT

I'll just swing by and borrow yours. You're on 10 right?

TERRY

I can't just give you my...

SCARLETT

Terry, really? After all we've shared, together? Remember? (*Fishing.*) The break room? (*Nothing.*) Vincent's going-away party? (*Nothing.*) Secret... Santa?

TERRY

(*He remembers someone! Very fondly*) Wait, are you...?

ALANA

Larry! Stop flirting and get your lousy carcass down here to 3.

TERRY

Hey, I wasn't. . . aren't you on twelve?

SCARLETT

I need that key or this unrefrigerated shrimp scampi is really gonna do a number on Ms. King's GI tract! Do I have to draw you a picture?

Dialogue all starts overlapping. Terry is getting confused.

ALANA

I never said twelve, YOU said twelve! Get down here to 3 or you won't even be working for Ms. King! Do I have to draw you a picture? I can draw a lot of pictures, Jerry.

SCARLETT

C'mon, just leave it for me? I promise I'll return it . . .later tonight . . .when we're alone.

TERRY

Alright, Alright, alright! I'm leaving my key card on the desk on 10 and heading down to 3 now. Just, stop yelling at me.

TERRY exits ALANA and SCARLETT grab the keycard and start their secret handshake.

ALANA

Let's get this to Robin. (in com) Tuck, Guard's in the elevator we're heading to the vault.

TUCK

Guard is not in the elevator.

SCARLETT

Then where is he?

They both slowly turn. The GUARD Shines a light on their faces.

TERRY

Hello ladies.

SUDDEN CUT TO: JOHN and MIDGE who are waiting in separate areas of the stage - still serving as lookouts. They are lit only by their own handheld flashlights - Talking on com devices.

MIDGE

Little John, come in, Little John. Do you read me, Little John?

JOHN

Stop talking and don't call me Little John.

MIDGE

(under her breath) Knock. Knock.

JOHN

And cut the Knock, Knocks.

MIDGE

Sorry. I'm a little nervous.

Silence for a moment then . . .

Knock, Knock

JOHN

Really?

MIDGE

My bad. Nervous habit. Mom used to tell me knock knock jokes when we'd hide in our bathroom. When he came to evict us.

JOHN

Who?

MIDGE

The Sheriff. He'd knock - and my mom would whisper in my ear "Who's there?" I could hear him yell "Sheriff!" My mom would whisper "Sheriff who?" Then she'd answer herself . . .

JOHN

What'd she say?

MIDGE

Sheriff (*Share if*) you have anything to share. Sheriff you have more than enough. Sheriff somebody needs something.

JOHN

(affectionately) Knock, Knock.

MIDGE

Who's there?

JOHN

Knock, Knock.

MIDGE

Is this one of those where you just keep saying Knock Knock?

JOHN

(playfully) Maybe. Knock Knock?

MIDGE

Who's there?

Suddenly there is a loud knock knock. MIDGE shines her flashlight. It is the SHERIFF.

SHERIFF

Well, hello, little garbage girl! All alone? (She tries to run - He blocks her.) Payback time for what you did to my car.

ROBIN

Should she write you a check or just pay you in cash like Ms. King does?

SHERIFF

Wonderful, a reunion! The Thief and the... (struggling) Twerp.

They are both side-eyeing and making their way toward the swords in the archway.

ROBIN

You couldn't think of a good rhyme for "Thief" could you?

SHERIFF

No bow and arrow?

ROBIN

You know, it's showy but also a little "twangy."

They both lunge for the swords at the same time, pull them down, and lock instantly! A few swipes and clashes punctuate the next lines.

ROBIN

How's the police corruption business?

SHERIFF

Extremely profitable, thanks! I just look the other way...

ROBIN

Enforce things that aren't technically "laws."

SHERIFF

True. And I make a little money...

ROBIN

You help Joan King make a LOT of money....

SHERIFF

Yes. At least I'm not a thief.

ROBIN

Don't sell yourself short. Robbing people of their dignity, rights and protections? As thieves go, that's pretty impressive.

A quick move from the Sheriff and he seems to have Robin against the ropes!

Nice. I love a man who can best me. (She makes a surprising move of her own and is free!) Just haven't found him yet.

They clash up across the chairs! A break!

SHERIFF

I should've killed you when I had the chance.

ROBIN

Good line. What movie is that from? The same one where I got this move? Or did we just both go to the same RennFaires?

SHERIFF

No it's a movie - the one that ends with me killing you!

ROBIN

Ok. Come at me, bro!

ROBIN runs for it down a level with the SHERIFF in pursuit. He manages to get the upper hand on her and ROBIN drops her sword and falls against a platform!

SHERIFF

Before I finish this, I was wondering. How does it feel to be second place all the time? To have nothing? Surrounded by a team of losers. Fighting fights you'll never win.

ROBIN

Truth? Pretty great. (Into her com.) Juntos.

SHERIFF

What-os?

ROBIN

Something you'll never understand.

SHERIFF

Times up.

As the SHERIFF comes in for the kill the platform beneath ROBIN spins carrying her to safety and leaving nothing but a wall. The SHERIFF turns to face a smiling MIDGE with JOHN behind her holding the other sword.

MIDGE

Hello. This is Little John. It's ironic. Knock, Knock.

Silence. JOHN steps forward menacingly.

SHERIFF

OK. Who's there! Who's there?

MIDGE

Boo.

SHERIFF

(With a look of recognition) Boo... who?

MIDGE

Don't cry, it'll all be over soon. I love that one.

CUT TO: The gala. JOAN is talking to SENATOR BARNES. MARION is nearby.

JOAN

Senator Barnes, bribery is such a nasty word, isn't it? I was about to donate to your re-election campaign and thought perhaps cash would be more... flexible. A designer suitcase with a cool 5 million...

MARIAN gets a text. He pauses for a moment then interrupts JOAN.

MARIAN

Excuse us.

JOAN

What are you doing? Can't you see I'm . . .

MARIAN

Robin's here. She's not alone. *(Shows her his phone.)* Security just sent this video. Told them you'd want to handle this yourself.

JOAN

How thrilling! Like an action movie! Let's finish this. *(to SENATOR)* Excuse us.

CUT TO: ROBIN at the vault door.

ROBIN

(On com) Any sign of Alana and Scarlett?

TUCK

Lost'em. I'm afraid . . . Get out of there Robin - the game is up.

ROBIN

No. I'm almost there - one more door.

TUCK

But without both keys...

ROBIN

...we can't get in the vault. Unless we have the password. Marian's passwords?

TUCK

Can't be sure which one unlocks the vault. One wrong digit and the whole place locks down.

ROBIN

Alarms sound...

TUCK

Every cop in town will be here.

ROBIN

Call everyone out and leave now. No, need in all of us getting caught.

TUCK

Nah. That really goes against the whole Juntos thing we got going. And . . .

ROBIN

And what?

TUCK

They're you.

ROBIN

Me?

TUCK

His passwords. Sometimes backwards. Scrambled. Sometimes replacing letters with numbers. A hundred variations of Robin.

She winces as she types each letter. Each digit turns on a light.

ROBIN

Here goes nothing. R (no alarm) - O (no alarm) - B . . . I . . . (she stops herself) . . .no . . .1 (no alarm) . . .N.

No alarm! Lights up on the cases! ROBIN is in the vault! Starts to walk toward the prize and just as she is about to put her hands on them they spin around - vanish. JOAN, MARION and GILLIAN walk into the vault, slow clapping.

JOAN

Silly girl! Who do you think you're playing with? The moment you broke through those doors and into this vault, the system automatically sent the money away. *(Sarcastically)* I don't know if you kids are familiar with this thing, "the Internet?" You can send money like THAT! *(Snaps.)*

Cash becomes digits and digits become a deposit straight to the *(air quotes)* “King Charitable Foundation Fund” Don’t believe me? Confirm it with the president of the Fund, Marion?

MARIAN

(Looking at his phone) Just got a confirmation from the bank.

JOAN

So, you didn’t get what you came for.

ROBIN

(Slow clapping) Pretty sure we did.

JOAN

You can’t slow clap me. I’m slow clapping you. I don’t think you understand - the money isn’t here. I sent it to him.

MARIAN

(Finishing up a transaction on his phone) And I sent it to her.

ROBIN

(Working on her phone) I love this device. And I just bought an apartment building and a few small businesses. So I need to go help folks get settled in their new homes and jobs.

TERRY enters.

JOAN

(To Terry) Arrest her. Breaking and entering. You’re going to prison.

ROBIN

I think those charges got dropped when the Sheriff started confessing your criminal adventures together. Tuck got some great video. There's even a sword fight!

ALANA AND SCARLETT enter.

SCARLETT

And he won’t arrest you anyway.

ALANA

Turns out he’s a fan.

MARIAN

And they didn’t break in. I invited them. You’re welcome here any time.

She looks at MARIAN he nods.

Let's go.

ROBIN

They all start to exit.

You can't win, I'm richer than you!

JOAN

No, you're not. You just have more money.

ROBIN

Music starts. ROBIN exits. MARIAN follows.

SCENE 14 - THE END FOR NOW

Back in the forest. MIDGE is riding JOHN's back.

So we won!

MIDGE

For now.

JOHN

We won.

MIDGE

For . . .now.

JOHN

Secret handshake? Don't you know the handshake?

MIDGE

Know it. I invented it.

JOHN

They do the handshake. At the end MIDGE gives him a kiss on the cheek.

Now I have to go wash my face.

JOHN

JOHN exits. ROBIN approaches MIDGE and takes off her hoodie.

Good work, kid. We couldn't have done it without you.

ROBIN

Juntos.

MIDGE

Juntos.

ROBIN

ROBIN puts the hoodie on MIDGE. MARION walks in and watches from a distance.

What's this for?

MIDGE

ROBIN

I might be going away for a while. You'll grow into it.

MIDGE

You can't leave. Who am I gonna stay with?

HANNAH appears at a distance behind MIDGE. Tired but gaining strength.

HANNAH

Knock, knock.

ROBIN

Look who's there.

MIDGE

Mom!

There is a long overdue reunion between mother and daughter. MARIAN and ROBIN watch from a distance.

ROBIN

Thanks for getting her the medicine and the doctor . . . and covering the cost of the . . .

MARIAN

You've done 100 times more with much less. What's next, hero?

ROBIN

I'm no hero. I'm the emblem of a broken system. It's a messed up world that leaves justice in the hands of outlaws like me.

MARIAN

Then let's fix it. You have a community ready to work for it. And I've got friends . . .

ROBIN pulls away - afraid to get her hopes up again.

ROBIN

That are all up for affordable housing - as long as you can't see it from their golf courses.

MARIAN

That's not fair, Robin. There are so many generous people already working on it. And many more that just need to be reminded. Like you reminded me.

DEMO 15 - JUNTOS FINALE

ROBIN

Of what?

MARIAN

That we all do better when we all do better.

WE ARE A BROTHERHOOD
SISTERHOOD
AND WE COULD BUILD A NEIGHBORHOOD
WHERE IT'S UNDERSTOOD
WE ARE A BROTHERHOOD

People are gathering. They join the song.

ALL

SISTERHOOD
SING IT FOR THE NEIGHBORHOOD
WHERE IT'S UNDERSTOOD
SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD
SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD
WE ARE A BROTHERHOOD

The music shifts. The dance begins.

MARIAN

Let me hear it for Robin, Robin!

ALL

ROBIN! ROBIN!

MARIAN, ALANA, SCARLETT, JOHN, TUCK

Let me hear it for Robin, Robin!

ALL

ROBIN! ROBIN!

ROBIN

WE MADE IT THROUGH ANOTHER DAY - AND SO WE
(DANCE ALL NIGHT)

ROBIN
 WE DON'T KNOW WHAT WILL COME OUR WAY -
 THAT'S WHY WE
 (DANCE ALL NIGHT)

ROBIN AND ALANA
 WE WIPE AWAY EACH OTHER'S TEARS - WHILE WE
 (DANCE ALL NIGHT)

ROBIN AND SCARLETT
 TOGETHER WE CAN FACE OUR FEARS- IF WE JUST
 (DANCE ALL NIGHT)

TUCK
 WE THROW UP A PRAYER
 IN THE MOMENTS WE SHARE
 TO GIVE THANKS FOR THE AIR THAT WE BREATHE
 (DANCE ALL NIGHT)

ROBIN AND TUCK
 SOMETHING WITHIN AS THE RHYTHM BEGINS
 HELPS REMIND US OF WHAT WE BELIEVE
 (DANCE ALL NIGHT)

ROBIN, TUCK, ALANA, SCARLETT, JOHN
 WE DANCE IN OUR GRIEF WE DANCE IN OUR PAIN
 WE DANCE WITH THE ONES WE ADORE

ROBIN
 WE DANCE FOR THE HOPE AND THE LOVE AND THE JOY
 IT REMINDS US WHAT WE'RE LIVING FOR

ALL
 JUNTOS!

ROBIN
 JUNTOS!

The dancing and singing spread into the audience - something smells like hope in here.

ALL
 FRATERNIDAD

ALL

HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD

SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD

SOMOS UN FRATERNIDAD
HERMANDAD
CANTA PARA LA COMUNIDAD
HUMANIDAD
WE ARE A BROTHERHOOD

ROBIN

JUNTOS!

ALL

JUNTOS!

THE END