

The Ultimate Christmas Vacation

Scene 1: The Ultimate Christmas Vacation 1

Track 1 (*Narrator Music*) (*Narrator starts speaking as the music is playing*) (*The Narrator must time their speaking so that they are finished at the end of track1*). (*Stage lights off. Spotlight follows the narrator*).

Narrator: (*Coming onto stage as the music begins, in their own world, lost in the music. Drumming to the beat. Dressed in a Jamaican Rasta style*).

(*Noticing the audience*) Oh! Oh my goodness, hello everybody! Do I eva have a story for ya, let me dell ya mon. (*Shaking head*) Somedimes we dink we are in control of everyding. (*Laughing to their selves*) We plan out just da way dings should go and POOF! Just like dat! Da plan disappears! Dis is exactly what happened do da Jorgensen family. Dey were all packed and ready do go on da Ultimate Christmas Vacation, do my country, Jamaica!! (*Mysteriously*) But like I dold ya, somedimes dings don't go as planned. (*In a hushed voiced*) Let's watch!

(*Spotlight off. Stage lights come up revealing a living room scene. The family is busy packing and excited about their trip. Excitement is felt everywhere. Family is scurrying around doing last minute packing*).

Track 2 (*The Ultimate Christmas Vacation*) (*Track continues to roll from Track 1. During intro of this song (Track 2) the beginning dialogue occurs*).

Mom: Is everyone packed?

JoAnna: Hold on, I forgot my snorkel! (*Stuffing a snorkel inside her bag*)

Trevor: Mom? Can I bring my Xbox?

Dad: Does everyone have their passport? Trevor?

Trevor: Right here, Dad.

(*Mom and Dad look at each other and then at the children and smile*).

Mom and Dad: I think we're ready!

(*Singing begins*)

The Ultimate Christmas Vacation

Calyso Style ♩ = 75

Tara Mosiewicz

Mom: Is Everyone packed? JoAnna: Hold on. I forgot my snorkel.

Vocals

Musical notation for the first system, featuring a vocal line and piano accompaniment in 4/4 time with a key signature of two flats. The vocal line includes a triplet of eighth notes.

Trevor: Mom? Can I bring my Xbox?

Dad: Does everyone have their passport? Trevor?

Vox.

Musical notation for the second system, featuring a vocal line and piano accompaniment in 4/4 time with a key signature of two flats. The vocal line includes two triplet markings.

Trevor: Right here, Dad. Mom and Dad: I think we are ready!

All:

Vox.

Musical notation for the third system, featuring a vocal line and piano accompaniment in 4/4 time with a key signature of two flats. The vocal line includes a triplet marking and the lyrics "This is the".

The Ultimate Christmas Vacation

Vox. ⁶ ³ ³
ul - ti - mate Christ - mas va - ca - a - tion. The

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts on a whole note, followed by a triplet of eighth notes, then another triplet of eighth notes, and ends with a quarter note. The lyrics are "ul - ti - mate Christ - mas va - ca - a - tion. The". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a bass line with a whole note and a treble line with a whole note chord.

Vox. ⁷ ³ ³
ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate, the ul - ti - mate, the

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a whole note, followed by a triplet of eighth notes, then another triplet of eighth notes, and ends with a quarter note. The lyrics are "ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate, the ul - ti - mate, the". The piano accompaniment is in grand staff with a key signature of two flats and a common time signature. It features a bass line with a whole note and a treble line with a whole note chord.

Vox. ⁹ ³ ³
ul - ti - mate Christ - mas va - ca - a - tion.

The third system of music concludes the vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a whole note, followed by a triplet of eighth notes, then another triplet of eighth notes, and ends with a quarter note. The lyrics are "ul - ti - mate Christ - mas va - ca - a - tion.". The piano accompaniment is in grand staff with a key signature of two flats and a common time signature. It features a bass line with a whole note and a treble line with a whole note chord.

10 Mom: Dad: All:

Vox. Pack your suit - casd its time to go. Grab your pass - port it time to roll. This is the

The first system of music features a vocal line and piano accompaniment. The vocal line starts at measure 10 and is divided into three parts: 'Mom:', 'Dad:', and 'All:'. The lyrics are 'Pack your suit - casd its time to go. Grab your pass - port it time to roll. This is the'. There are triplets over the first two measures of the vocal line. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

12

Vox. ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate Christ - mas va - ca - a - tion. The

The second system of music continues the vocal line and piano accompaniment. It starts at measure 12. The lyrics are 'ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate Christ - mas va - ca - a - tion. The'. There are triplets over the first two measures of the vocal line. The piano accompaniment continues with chords and a bass line.

14

Vox. ul - ti - mate, the ul - ti - mate, the ul - ti - mate Christ - mas va - ca - a - tion.

The third system of music continues the vocal line and piano accompaniment. It starts at measure 14. The lyrics are 'ul - ti - mate, the ul - ti - mate, the ul - ti - mate Christ - mas va - ca - a - tion.'. There are triplets over the first two measures of the vocal line. The piano accompaniment continues with chords and a bass line.

16 Dad: Mom: All:

Vox. We've been plan - ning since I don't know. O - cean, sun - shine white sands lets go! This is the

18 ul - ti - mate Christ - mas va - ca - a - tion. The

19 ul-ti-mate Christ-mas va-ca-a-tion. The ul-ti-mate, the ul-ti-mate, the ul-ti-mate Christ-mas va-ca-a-tion.

22 Mom: Dad:

Vox. I think I can see, co-lor-ful birds sing-ing songs just for me. I think I can hear wel-com-ing songs on the

Detailed description: This system contains measures 22 to 24. The vocal line for Mom and Dad features a melodic line with triplets of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

25 All:

Vox. drum just for me. This is the ul-ti-mate Christ-mas va-ca-a-tion. The ul-ti-mate Christ-mas va-ca-a-tion. The

Detailed description: This system contains measures 25 to 27. The vocal line for All features a melodic line with triplets of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

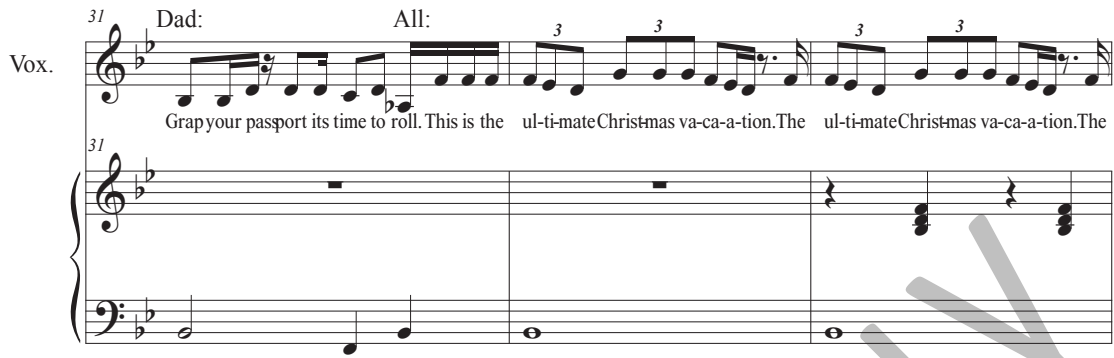
28 Mom:

Vox. ul-ti-mate, the ul-ti-mate, the ul-ti-mate Christ-mas va-ca-a-tion. Time is pass-ing come on let's go.

Detailed description: This system contains measures 28 to 30. The vocal line for Mom features a melodic line with triplets of eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

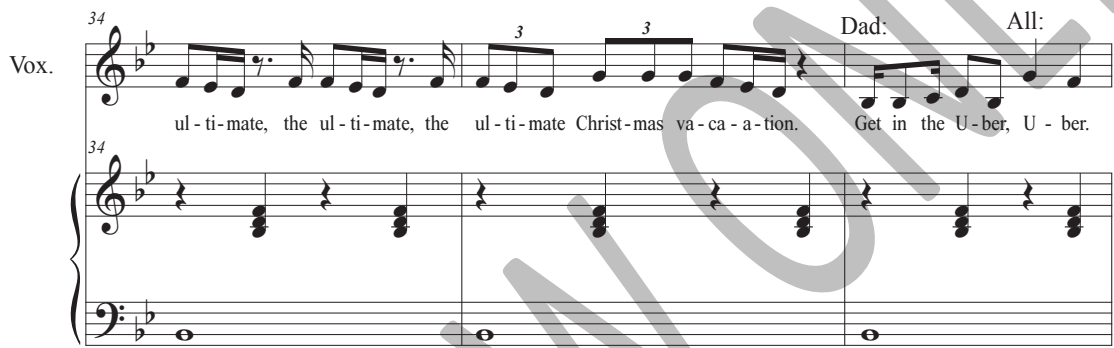
Vox. 31 Dad: All: 3 3 3 3

Grap your passport its time to roll. This is the ul-ti-mate Christmas va-ca-a-tion. The ul-ti-mate Christmas va-ca-a-tion. The




Vox. 34 Dad: All: 3 3

ul-ti-mate, the ul-ti-mate, the ul-ti-mate Christ-mas va-ca-a-tion. Get in the U-ber, U-ber.



Vox. 37 Dad: All: Dad: All: Dad: All:

Head-ed to the air-port, air-port. Get in the U-ber, U-ber. Head-ed to the air-port, air-port.



40

Vox.

Song (On measure 36 of song, family and Uber driver drive off stage into the audience singing. Meanwhile the stage is changed to an airport desk with two attendants at the desk and people sitting in chairs waiting for their airplane, looking at books, phones etc.)

Scene 2: The Airport

Track 3 (Airport sounds)

The whole family: We made it!! (Excitement fills the family and they hug each other).

JoAnna: I'm so excited my hair is tingling!!!

Trevor: I'm so excited my ears are ringing!!!

Dad: I'm so excited my hands are shaking!!!

Mom: I'm so excited . . .did we leave the cake baking?

The whole family: No!!!

Desk Attendant 1: (Making a flight announcement in a super over-enthusiastic voice). Attention ladies and gentlemen. It is now time to begin boarding your flight to beautiful Kingston, Jamaica! Please have your tickets and passports ready!! Thank you for flying with Sunshine World Airlines!!!

(People start lining up by the airport desk to enter the plane. They are quietly chattering, creating a noisy airport environment sound). (As people are lining up, the Jorgenson family also lines up while the dad is searching his pockets and carry-on bag for his passport, he gets more frantic as he searches).

Trevor: You know what, Dad? We are going to have so much fun in Jamaica! I can't believe we are actually about to get on the plane!! I can't wait to go parasailing! I have always wanted to go parasailing!

JoAnna: I know! It almost seems unreal! We have been waiting for so long to go on this trip. I can't wait to go snorkeling! There's a whole other world under those crystal-clear waters!!

Mom: Those white sandy beaches are calling my name! Just a few more hours and we'll be there!!!

Dad: Hmm, it's not in here, umm . . .here? Nope. Where is it? Uh . . .Umm. . . Uhh!!!! (*Speaking quietly to himself*). I don't have my passport. (*Searching frantically*) I don't have my passport! (*Looking at the audience. Speaking loudly and frantically*). I DON'T HAVE MY PASSPORT!!!!!! (*Silence on stage. Track 3 is stopped*).

Everyone in the scene: (Loudly and surprised) YOU DON'T HAVE YOUR PASSPORT?!!!!!!

Track 4 (*A lady who was standing in line dressed in Gypsy attire starts circling the dad in disapproval and starts to sing song as a solo, using finger cymbals*).

Song: How Could You Forget

PREVIEW ONLY

How Could You Forget

Tara Mosiewicz

Gypsy style ♩ = 130

Vocals

Piano

4

Gypsy Lady: Oh how could you for - get?

7

This is your Christ - mas trip! Oh how for - get - ful,

How Could You Forget

10

not nice, re - gret - ful, oh how could you for - get?

13

Mom:

We have planned this trip for months.

16

Dad:

Mom:

Oh I'm feel - ing like a duntz. Co - co - nuts, white sand - y beach - es

19 Kids: All:

19 wa - ter slides and fun! Oh how could you for -

21

21 get?

23

23 Oh how could you for - get? This is your Christ - mas



26

trip! Oh how for - get - ful, not nice, re - gret - ful,

26

Detailed description: This system contains measures 26 to 28. The vocal line starts with a whole rest in measure 26, followed by a quarter note in measure 27, and a quarter note in measure 28. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

29

oh how could you for -

29

Detailed description: This system contains measures 29 to 31. The vocal line continues with a quarter note in measure 29, a quarter note in measure 30, and a quarter rest in measure 31. The piano accompaniment continues with the same rhythmic pattern.

32

JoAnna: Trevor:

Oh what - ev - er shall we do? This Christ - mas trip de - pends on

32

Detailed description: This system contains measures 32 to 34. It features two vocal lines: JoAnna's line and Trevor's line. JoAnna's line starts with a quarter note in measure 32, a quarter note in measure 33, and a quarter note in measure 34. Trevor's line starts with a quarter note in measure 32, a quarter note in measure 33, and a quarter note in measure 34. The piano accompaniment continues with the same rhythmic pattern.

Mom:

35

35 you. How could you for - get your pass - port? Walk right out the door!

Detailed description: This block contains the musical notation for the first system, labeled 'Mom:'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins at measure 35 with a whole rest, followed by a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are: 'you. How could you for - get your pass - port? Walk right out the door!'.

All:

38

38 Oh how could you for - get!

Detailed description: This block contains the musical notation for the second system, labeled 'All:'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature and time signature remain the same. The vocal line begins at measure 38 with a whole rest, followed by quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the same eighth-note bass line and quarter-note melody. The lyrics are: 'Oh how could you for - get!'.

41

41 Oh how could you for - get? This is your Christ - mas

Detailed description: This block contains the musical notation for the third system, labeled 'All:'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature and time signature remain the same. The vocal line begins at measure 41 with a whole rest, followed by quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the same eighth-note bass line and quarter-note melody. The lyrics are: 'Oh how could you for - get? This is your Christ - mas'.

44

trip! Oh how for - get - ful, not nice, re - gret - ful,

47

oh how could you for - get?

50 Dad:

I will find a re - me - dy. It will be al - right you'll

53

53 see. We'll just take the next flight out - bound. Blue skies o - pen seas!

56

56 Just leave it all to me!

58 All:

58 Oh how could you for - get? This is your Christ - mas

The image shows a musical score for the song 'How Could You Forget'. It consists of two systems of music. The first system starts at measure 61 and includes a vocal line and a piano accompaniment. The lyrics are: 'trip! Oh how for - get - ful, not nice, re - gret - ful,'. The second system starts at measure 64 and includes a vocal line and a piano accompaniment. The lyrics are: 'oh how could you for - Just leave it all to me!'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

Mom: David, are you sure you left your passport behind?

Dad: Yes, I'm sure! I have looked everywhere! Every pocket, every pouch, every zipper, every bag! I left it, Liz. I remember now, I left it right on the kitchen table.

Trevor: And you were telling *me* not to forget my passport.

JoAnna: What are we going to do now!??

Dad: I don't know, but I'm sure I can get this sorted out. We will just have to take a slightly later flight, that's all. It's going to be fine.

Trevor and JoAnna: (*Mumbling and sighing with disappointment*).

JoAnna: Are you sure you can fix it, Daddy?

Dad: JoAnna, (*Reassuringly*) I told you this is going to be the "Ultimate Christmas Vacation" and it will be. Don't worry. (*Dad walks over to airport desk*) Excuse me, Pardon me, Sorry, Excuse me please (*Making his way through the crowd, bogged down with luggage with his family following after him*). (*Speaking to the Desk Attendant*). Excuse me. We have a bit of a problem I was hoping you could help me with.

Desk Attendant 1: *(In a super over-enthusiastic voice)*. Of course, sir. It is the policy of Sunshine World Airlines to help each and every customer with any problem they may have in regard to their flight. Now how may I be privileged to help you, sir?

Dad: Well, you see, I sort of left my passport at home, and my family and I are going to need a slightly later flight so that I can go home and fetch my passport.

Desk Attendant 1: *(Maintaining smile)* Impossible. I'm sorry sir, but there is nothing we can do. *(Looking at Desk Attendant 2 while he is scanning passenger's tickets)*. Is there, Larry?

Desk Attendant 2: *(Emotionless)* Impossible.

Desk Attendant 1: Next. *(Waving Dad aside)*.

Mom: *(Pushing her way to the desk, bogged down with luggage, speaking frantically)*. What do you mean, impossible? Just book us on the next flight.

Desk Attendant 1: I'm sorry, Ma'am, but all flights to Jamaica are sold out for the next, *(Looking at her computer and pointing at the screen)* 1,2,3,4,5,6,7,8,9,10,11, 12 days.

JoAnna and Trevor: 12 Days!!!

Trevor: I'll be back in school!

Mom: I'll be back to work!

Desk Attendant 1: I'm very sorry. It looks like you will be staying home this year. Next time, don't forget your passport, *(giggle)* *(The whole family turns around and looks at the desk attendant)*. Just saying. *(giggle)*.

(Family walks away from desk. Visibly disappointed and walking slowly).

Dad: *(Defeated)* I'm sorry, family. I guess this is not going to be such a great Christmas after all.

Mom: *(Sobbing between words)*. Coconuts *(sniff)* White sandy beaches *(sobbing)*.

Dad: Come on. Let's make the best of this. At least we're all together. And that's what matters any way. Let's go home. *(Trying to be encouraging)*. Make a great dinner together with cookies and cakes. We'll open presents. It will be great! You'll see. We will still have an amazing Christmas vacation.

Trevor: But Dad, we can't go home. We AirBnBed our house!

JoAnna: *(Sobbing)* And we shipped our presents to Jamaica! *(sobbing)*.

(The whole family is crying) *(Dad puts his face in his hands in defeat)*

Dad: Oh goodness, *(taking a deep breath)* Oh my goodness. *(taking some time, then regaining his composure, determined not to let Christmas be ruined)*. *(Claps hands once to get the family's attention)* Alright! Let's go to the toy store!

JoAnna: *(stops crying. A little excited).* The toy store? Really?

Trevor: But where are we going to open presents, Dad? We don't have a house!

(JoAnna starts to cry again) (Trevor pats her shoulder to comfort her)

Mom: *(Regaining her composure and trying to be positive for the kid's sake).* We . . . are . . . going . . . to spend Christmas with Grandma and Grandpa! *(Looking proud that she thought of a solution).*

JoAnna and Trevor: *(Looking shocked)* At the nursing home??!!

Mom: *(Looking confident)* That's right. At the nursing home. *(Dad puts his arm around mom and shakes his head and smiles in approval).*

Dad: Now how about that toy store?

JoAnna and Trevor: *(Looking at each other and shrugging a little unsure)* Ok.

Track 5

Song: We are Toyland

(Stage lights off. Airport scene is removed, and toy store scene is moved in) (While scene is being set. Characters from the toy store approached from behind the audience dressed as toys singing Track 5. By the time they make it to the stage the lights come up and scene 3 is set). (The scene is set with toys. Workers dressed as toys and elves. Santa is working out with weights and exercise machine. Candy cane pillars are set around the stage. Children running around playing with toys). (A desk clerk dressed in a tuxedo and handlebar mustache and a monocle and greased back hair works behind the desk and around the store). (A big sign that says TOY LAND is displayed)

Scene 3: The Toy Store

We Are Toyland

Tara Mosiewicz

Joyfully ♩ = 100

All:

Vocals

Piano

We are

4

toy - land. We are toy - land. We bring

6

joy to the lit - tle girls and boys. We are

We Are Toyland

8

toy - land. We are toy - land. Wrap-ping gifts and sell - ing

11

toys. We have just the per-fect toy, for

14

ev - er - y girl and boy. We are toy - land. We are

We Are Toyland

17

toy - land. We turn wish - es in - to toys.

20

20

22

22

PREVIEW ONLY

25

25

28

Come and cel - e - brate this Christ - mas day. Ga - ther 'round the tree we'll

28

31

sing and play. Christ-mas is for fami - lies Christ-mas is for mem - or -

31

34

ies. Come and ce - le - brate the

37

Toy - land way. Buy - ing lots of pre - sents for this day. We are

40

toy - land. We are toy - land. We turn wish - es in - to toys.

(After song and dance are complete).

Trevor: *(Coming on to stage with the family. Looking all around at the toy store. Excitedly)* Wow! This. Place is so cool!

JoAnna: *(Looking all around in awe)* So amazing!

Mom: *(Looking at Dad, smiling)* Great idea, David.

Dad: *(Smiling back)* Thanks, Liz.

Trevor: *(Looking at the remote-control truck on the floor, he picks up remote and starts playing with it).* Whoa! Dad! Look at this! This is so AWESOME! Can I get this? Please?

Dad: Sure. Look all around. Pick out anything you want.

Trevor: Really??!!!

Dad: Sure. If Mom says it's ok. (Looking at Mom smiling).

Mom: (*Laughing happily*) Sure. Go ahead.

JoAnna: (*Trying on skates while everyone else was talking*) (*skating in a circle*) Mom!!! Can I get these? They are so much fun!

Mom: Yes, just be careful! (*JoAnna tumbles in a tower of stacked presents and knocks them over*).

JoAnna: (*Falling into the tower of presents*) Whoa!!!!

(*The desk clerk with the monocle walks swiftly over to the accident with his hand on his monocle and his lips pursed in disapproval*)

Desk Clerk: (*Looking at JoAnna disapprovingly and then looking at the mess then back at JoAnna*). (*With a proper British accent*) What in heaven's name is going on here young lady?! This is the Grand Toy Land . . .not a jungle gym! (*In a scolding tone*).

JoAnna: Umm . . .Uh . . .Sorry . . . (*looking timid*).

Desk Clerk: Well, "sorry" is not going to clean up this mess! Hmm. (*Threatening whisper*) I'll be watching you! (*Spins on heel and turns around going back to his desk*). (*JoAnna is sitting on the floor with an awkward look on her face*).

Trevor: (*Pointing to the back of the stage*) JoAnna! Look! Santa!

JoAnna: Santa! (*Both kids run over to Santa, then suddenly stop, confused when they see Santa exercising on an exercise machine*)

JoAnna and Trevor: Santa?

Santa: (*Santa working out wearing his traditional Santa costume and a sweatband on his head*). Ho, Ho, Ho .Hey there kids. Merry Christmas!!

JoAnna: Santa, what in the world are you doing?

Trevor: Why are you working out so hard? Aren't you supposed to be asking what we want for Christmas?

Santa: (*Getting off the exercise machine, wiping sweat from his brow*). Yes, yes. I'm so sorry, kids. Please excuse me, but do you have any idea what it is like to eat so many cookies?

Trevor: It would be AMAZING!!

JoAnna: A dream come true.

Santa: Well, you would think so wouldn't you, but it's not all so great as you think.

Trevor and JoAnna: Why not?

Santa: You see, I eat so many cookies and drink so much milk, my cholesterol levels are through the roof! My blood pressure is out of control, and let's not even talk about my blood sugar levels. *(Shakes his head)*. I work out every single day just to lose all the weight I've gained on Christmas eve! Last year I couldn't even fit through 15% of the chimneys. I had to go through the windows. I was setting off house alarms, calling security companies. It was a mess. Trust me. A logistical nightmare. I am determined to fit through each and every chimney this year!

JoAnna: I guess I never really thought about that. That is a whole lot of cookies.

Santa: Yes. And did I mention I'm gluten intolerant?

Trevor: And a whole lot of milk.

Santa: ...and lactose intolerant.

Trevor: Wow! Well, I guess we'll let you get back to work. Christmas Eve is almost here!

Santa: No, no, come on over. I'm not going to skimp on my job. *(Sitting in his chair, Elves wiping sweat from his brow)*. Now come and tell me kids. What would you like for Christmas?

(JoAnna and Trevor walking over to each side of Santa)

Trevor: Well, what we really wanted was to go to Jamaica, but that is not possible anymore. *(Looking down sadly)*.

JoAnna: I guess I just want to have the Ultimate Christmas vacation, like my Daddy promised. *(Looking down and shaking her head)* ...but that's not going to happen now...I don't know...I guess... maybe a doll? *(speaking undecidedly and disappointment in her voice)*.

(Both kids looking sad, with heads down. Santa tries to cheer them up).

Santa: Well don't give up on Christmas yet. This time of year is magical! You never know how it might turn out. I'd be willing to bet, this will be a Christmas you will never forget. One of the best yet!

Trevor: Thanks Santa, but we really don't think that is possible this year. Maybe next year.

JoAnna: We hope you have a Merry Christmas! . . . and really sorry about all the cookies. We will try to leave gluten free cookies from now on . . . or maybe just granola...

Santa: *(Smiles and winks at the kids)* Thanks! Merry Christmas kids, and remember, just because your Christmas didn't turn out like you planned doesn't mean it can't be the best Christmas ever!!

JoAnna: Santa?

Santa: Yes?

JoAnna: Do you ever deliver presents to nursing homes?

Santa: *(Smiling)* I deliver everywhere.

JoAnna and Trevor: Thanks Santa. Bye! *(Walking away towards a book table/shelf).*

JoAnna: Look Trevor! The new “Adventures from Beyond” book is out!!!! *(Both kids running over to the book and thumbing through it) (While they are looking at the book and chatting about things in the book the store clerk starts tiptoeing towards them very nosily, hiding behind pillars then sneaking to behind a toy display. The store clerk is spying on the children).*

Store Clerk: *(In a sharp voice)* Are you going to buy this?! If not . . . *(pulling the book from JoAnnas hands and snapping it shut with a lough snap)* . . .then **NO READING!!**

JoAnna: *(In disbelief)* What?!!

Store Clerk: This is not the Public Library. No buy. No read. Hmmp! *(Spins on his heal and walks back to his desk) (The children look at each other confused).*

Mom: Are you kids ready to go?

Dad: We have the RC car and the skates. Anything else you want to look at?

JoAnna: No. *(Disappointment in her voice)* Let’s just go.

Trevor: Yeah, we’re ready to leave.

Dad: Ok. I’ll call the Uber.

JoAnna: What a strange toy store . . .

Trevor: Yeah . . .like from another dimension!

(A bench is on the side of the stage. The family goes and sits on the bench while Dad has his cell and orders an Uber. Stage lights go off as they sit on the bench and a spotlight is on the bench. During the song the scene is changed to the nursing home scene.)

Track 6: Song-How Christmas Should Be

(While the song is being performed, there is a large spotlight on the bench where the family is singing. The rest of the stage is dark to prepare next scene).

(At the end of the song. The family points to the Uber and leaves. Lights come up onto the new scene of a nursing home. There are residents occupying themselves as the scene begins). (Stage left there is a table with people playing Bingo. Center stage is a living room area with a piano/keyboard. Stage right there is a kitchen and a long family table in front of the kitchen).

How Christmas Should Be

Tara Mosiewicz

Melancholy ♩ = 75

JoAnna:

Vocals

Piano

Oh

5

Christ - mas should be a love - ly day, where fami - lies meet and

8

child - ren play. Oh how I wish our Christ - mas day turned

How Christmas Should Be

11 Trevor:

out the way _____ planned. We'd ga - ther 'round the

14

Christ - mas tree light ti - ki torch - es by the sea. Fresh

17

pine - ap - ples to top our cake. That's how its supposed to

20 JoAnna & Trevor:

be. Oh Christ - mas won't be fun this year. My Christ - mas

Musical notation for measures 20-22, featuring a vocal line and piano accompaniment.

joy has dis - ap - peared. No go - ing home, no gifts to

Musical notation for measures 23-25, featuring a vocal line and piano accompaniment.

26 give. This is - nt how Christ - mas should be. Oh Christ - mas

All:

Musical notation for measures 26-28, featuring a vocal line and piano accompaniment. The key signature changes to 3/4.

29

won't be fun this year. My Christ - mas joy has dis - ap -

29

32

peared. No go - ing home, no gifts to give. This is - nt

32

35

Dad:

how Christ - mas should be. I - mag - ine I was on the plane right

35

38

now. I can al - most hear the steel drum play - ing.

41 Mom:

I can see fla - ming - os in the sand. Oh tell me why can't it

44 All:

be? Oh Christ - mas won't be fun this year. My Christ - mas

47
 joy has dis - ap - peared. No go - ing home, _____ no gifts to

47

50
 give. _____ This is - nt how Christ - mas should be.

50

The musical score consists of two systems. The first system (measures 47-49) features a vocal line and piano accompaniment. The second system (measures 50-52) includes a key signature change to 4/4 time and a time signature change to 4/4. A large 'PREVIEW ONLY' watermark is overlaid on the score.

Scene 4: The Nursing Home

Nurse 1: L7

Bob: Ohh! I almost had it!! (*Slamming fist on the table*)

Nurse 1: B 23

Bob: Ohhh!!! I almost had it again!!! (*Frustrated. Looking at the nurse suspiciously*).

Nurse 1: D 11

Gladys: BINGO!!!! (*Jumping up excitedly*). OH! BINGO!

Bob: (*Angrily slamming fist down and stand up out of chair*) This game is rigged! I demand a rematch!!!

Nurse 2: Now Bob, you calm down or you'll get banned from Bingo again.

Bob: Well, who wants to play it anyway with a bunch of cheaters!!

Nurse 2: Bob, remember your blood pressure.

Bob: (*Grumbly*) Remember, remember! I remember everything! I remember last time we played . . .they cheated then too!!!

Nurse 2: Bob. . .

Bob: Yeah, yeah. You're gonna kick me out. Well kick me out then. They kicked me out of the baking club for eating all the cookie dough. They kicked me out of the scrabble club because somebody didn't like the words I was spelling. They kicked me out of the yoga club, but I still stand by my original statement. It wasn't me. . . (*Nurse 2 raises a suspicious eyebrow*) It wasn't. Say what you want. Kick me out. Won't be the first time. Won't be the last.

Gladys: (*Excitedly clapping hands*) I can't believe I won again!!!

Bob: Ahh! Put a sock in it Gladys!

Gladys: (*Confused*) I don't have a sock.

(*Bob walks over to the couch and sits next to Grandpa(Ralph)who is noticeably sad*)

Bob: What's gotcha down Ralph?

Ralph: Ah nothing. You know. Just another Christmas alone. (*shrugging*).

Bob: Yeah, that's right. We spend our whole lives giving, providing, working, sacrificing only to be stuck here spending Christmas after Christmas alone. . . . but you know, you're not really alone. I mean, I'm here. Although, I'm not exactly the best company. (*Smiling and nudging Ralph*).

Ralph: Na, you're not Bob. (*Smiling and nudging him back*).

Bob: So what's your family up to this Christmas?

Ralph: Oh, they're going to Jamaica! They're on the plane right now. I'm really happy for them. I know they were so excited to go . . .its just . . .

Bob: I know . . .we're just forgotten . . .

Track 7: Christmas Blues (*In a blues style*)

Christmas Blues

Tara Mosiewicz

Blues Style ♩ = 70

Vocals

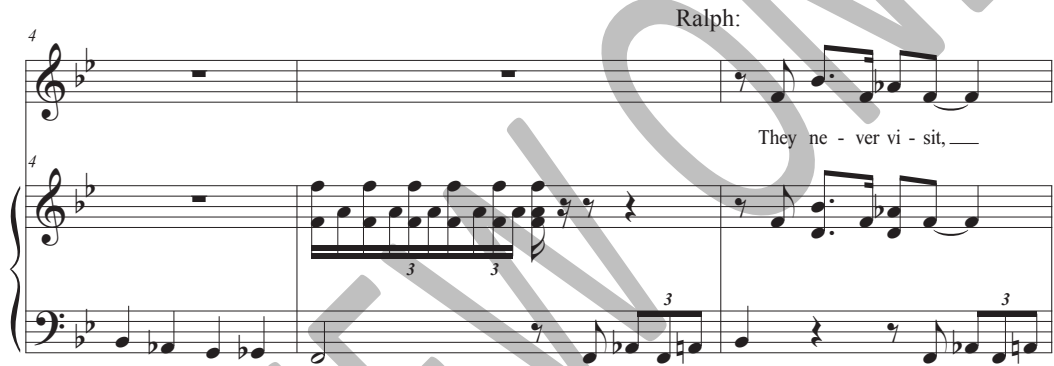
Piano



4

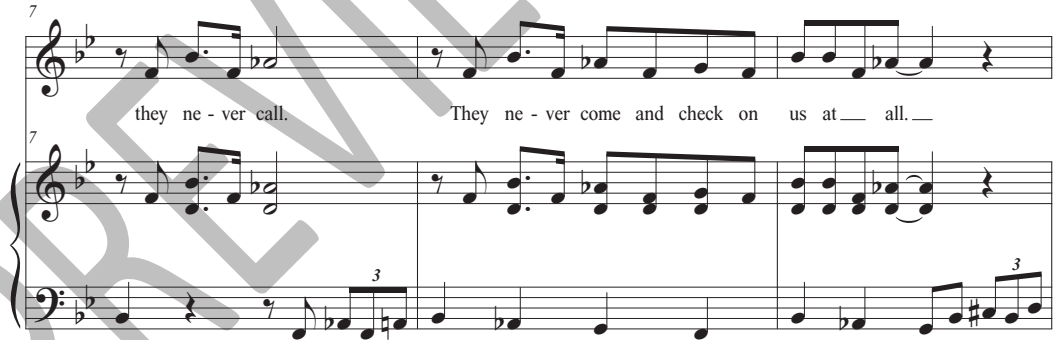
Ralph:

They ne - ver vi - sit, —



7

they ne - ver call. They ne - ver come and check on us at — all. —



Bob:

10

Just bake us cook-ies, — some cake and pie. Some hugs and kiss-es bu - ut

Ralph:

13

now we just cry. I've got the blues on Chri-st-mas

16

day, I'm down in the mouth. Ac-cept-ed my fate. I've got the

19 blues on Chri-st-mas day. I've wait-ed the whole year can you chase these blues a-

22 way. I long for the days when fam - ily would ga - ther — this day. — Laught-er and

25 smiles would al - wa - ys chase blues — a - way. This is my Christ-mas wish to -

All:

28 day. I've got the blues on Chri-st-mas day, I'm down in the

28

31 mouth. Ac-cept-ed my fate. I've got the blues on Chri-st-mas

31

34 day. I've wait-ed the whole year can you chase these blues a - way. I long for the

34

37

days when fam - ily would ga - ther — this day. — Laught-er and smiles would al - wa - ys

37

3

40

chase blues — a - way. This is my Christ-mas wish to - day.

40

3

43

Ralph & Bob:

They ne - ver vi - sit, — they ne - ver call.

43

3

Betty: *(Walking over with a plate of cookies).* Now what are you two going on about? Here, I baked you some cookies. *(Ralph and Bob take a cookie eagerly).* *(Betty eyes Bob suspiciously)* Just one, Bob. We must leave enough for everyone.

Bob: But everyone doesn't enjoy them a much as I do.

Betty: Well, everyone deserves to have a little cheer this time of year. It's the least I can do.

(Betty smiles and pats Bob on the shoulder as she walks past and gives cookies to the other residents). *(As she leaves, Bob grabs another cookie, stuffs it in his mouth and grabs another quickly).*

(The Jorgenson family comes onto stage. When the kids see their grandparents. They run to them and give them a hug.)

JoAnna and Trevor: Grandma! Grandpa!!

Betty: *(Hugging the children)* Oh my goodness!! It's a Christmas miracle! How wonderful! How wonderful!

Dad: More like a Christmas disaster. *(hugging Ralph/Grandpa)* Dad, you won't believe what happened.

Ralph: Well, it brought you here for Christmas. It must be pretty bad. But I say this is wonderful!!

Trevor: Grandpa. You won't believe what happened. Dad forgot his passport, so we missed our flight. All the flights were sold out! And we AirBnBed our houses!

JoAnna: And we shipped our presents to Jamaica!

Trevor: And the toy store was so weird!

JoAnna: And mom was crying . . .

Betty: Well, we are so happy you are here!! Here, have a cookie.

(The Jorgensons all grab a cookie. Bob reaches to grab another cookie as well).(Betty slaps Bobs hand).

Betty: Not you Bob!

Bob: Ow!! What do you mean, not me?

Betty: You already had three, Bob.

Bob: I ate those already. Those don't count.

Mom: I hope you don't mind, but it looks like we will be spending Christmas here.

Betty: Mind? Of course we don't mind. Like I said. It is a Christmas miracle. We couldn't have asked for anything better.

Mom: I don't know. White sandy beaches sound pretty good.

Betty: I know dear, I'm sorry your plans got messed up.

Gladys: *(Walking to the Jorgensons proudly holding her Bingo prize).* I won! Look! I won again!

(Bob sighs and throws his hands up in frustration)

Mom: That's wonderful

Bob: Cheater.

Nurse 1: Bob, I think it is time for your bath. *(Nurse wheels Bob away).*

Bob: *(Stretching and looking back while yelling out)* Don't eat all the cookies. *(Gladys grabs a cookie)* Put that cookie down, Gladys! I see you!! Put it down!!

(The children giggle).

JoAnna: So, what is there to do around here Grandma? *(Looking at the bingo table)* I mean besides Bingo.

Grandma: I just finished baking these cookies. I was going to bake the Jorgenson family's famous Fruitcake. I could teach you the recipe if you like.

JoAnna: Ok, I guess so. *(JoAnna walks over to the kitchen with Grandma. The rest of the family goes and sits on the couch with grandpa. There is a chess game on the coffee table. Grandpa (Ralph) and Trevor start playing chess in the background).*

(Grandma (Betty) is getting out ingredients and measuring spoons and bowls then she stops and smiles and hugs JoAnna.)

Grandma: I'm so happy you're here JoAnna. It has always been my dream to pass on this recipe. I believe this will be my first chance to ever do that. Now this recipe is *very* special.

JoAnna: What is so special about it? It's just a cake.

Grandma: Have I never told you the story of the Jorgenson family's famous fruitcake?

JoAnna: No, I don't think so.

Grandma: It is a *secret* recipe. Only our family knows it.

JoAnna: Really? Why?

Grandma: Well, this recipe came from our ancestor, three hundred years ago, the Duke George Von Jorgenson. He had some important nobility at his castle one Christmas for a grand party. Well, that day the baker was very sick and could not work so the Duke's son, who was very fond of baking, snuck into the kitchen and thought up this amazing recipe. The Duke's guests' loved it so much they insisted on knowing the ingredients of this cake, but the Duke's son would not reveal it. It has been a Jorgenson family secret recipe ever since!

JoAnna: Wow! That is an amazing story, Grandma. And this is the exact same recipe?

Grandma: The very same.

JoAnna: So where do you keep this secret recipe? Is it locked in a safe?

Grandma: *(Points to her head)* Right here.

JoAnna: What?! It isn't written down?

Grandma: It was so important that this recipe remain part of the Jorgenson's family legacy, that it was forbidden to ever write it down. It should only be passed down in person to another member of the Jorgenson family.

JoAnna: So Cool!! I am so proud to be a part of such a tradition!! I will memorize it and never forget it!

Grandma: Now JoAnna when making this cake, you don't just throw all the ingredients together. That's the secret of the cake. Some ingredients just aren't the same without their culinary counterpart. See here, the baking soda must be mixed with the orange juice and set out until it gets frothy, then you add it. It makes the cake light and fluffy, unlike the traditional dense fruitcakes.

Track 8: Song- A Long, Long Time Ago (*Intro begins as next line is spoken*)

You see, cakes are sort of like people, just as some ingredients belong together to work their culinary magic, some people also need to be together to reach their fullest potential, like family.

A Long, Long Time Ago

Reminiscent ♩ = 75

Tara Mosiewicz

Grandma: You see, cakes are sort of like people. Just as some ingredients belong together to work

Vocals

Piano

their culinary magic, some people also need to be together to reach their full potential, like family.

4

Grandma solo: A

7

lit - tle that, a lit - tle this, stir it slow that's the

10

se - cret of our fam - ily re - ci - pe

13

ver - y few have ev - er known. Just like the parts of this

16

cake, fam - ily be - longs to - geth - er,

19

each one can com - ple - ment, we each make this fam - ily

22

whole. A long, long time a - go, a

25

new trad - i - tion made. Now I pass it

28
on to you my dear this Christ - mas Day.

(Grandma smiles and hugs JoAnna. Now the focus shifts over to the chess game while Grandma and JoAnna continue baking).

Grandpa: Hold on there, Trevor. You must think about the move two or three moves ahead, not just the move you are on. You must have patience. Look at the bigger picture.

Trevor: Ok, I'll try.

Grandpa: So, what should your next move be? Think ahead now.

Trevor: Ok, hmm. I guess I'll just move this pawn. If I lose it, I don't care. It's just a pawn.

Grandpa: *(Chuckling)*. Haha. Well, you may have to learn the hard way, but chess is much like life. Every pawn is a potential Queen. Just like people, we underestimate them sometimes, but there is a great potential that each of us have if we play the game right. Don't forget. Every action has consequences. Sometimes sacrifice is necessary, but always keep in mind the potential of what you are sacrificing.

Trevor: Wow, Grandpa. I thought we were just playing a simple game of chess.

Grandpa: That's what your father thought when he was your age. He was so impatient. After years of playing this game together, he realized, this was much more than just a game. This was our platform to develop character traits he would need for this rest of his life. Character that he is now passing on to you and that my father passed on to me. Did I ever tell you the story of how our family came into this tradition of playing chess?

Trevor: I don't think so Grandpa.

Grandpa: Well it was a long, long time ago back when our family was known as the "Von Jorgensons". The Duke George Von Jorgenson II had just become a father. His first son was born on Christmas day. On his son's first birthday, he wanted to give him something very special that he would always remember and have for his whole life. So, the Duke went out into the forest on a very cold and snowy winter day and found a huge walnut tree that had fallen to the ground. He brought pieces of the wood back and started whittling and carving this very chess set. He spent

many hours through the years playing chess with his son when he was old enough and every generation since then has done the same. It is our family tradition.

Trevor: That is amazing. This is the same chess set?

Grandpa: The very same. I think you are about old enough now to really get into this game. (*Pausing and looking at his son (David)*). I believe it is time for this set to have a new owner. Its time for you, my son, to pass on this tradition to Trevor. (*motioning to the chess set*).

Dad (David): I would be honored, Dad. So many good memories playing this game with you.

Track 9: Song: A Long, Long Time Ago (part 2) (*Intro starts playing as the next line is spoken*).

Grandpa: Don't forget what I taught you. Plan your path and see it through, but always be flexible and willing to change when life throws a move that you did not expect.

PREVIEW ONLY

A Long, Long Time Ago

Reminiscent ♩ = 75

Tara Mosiewicz

Grandpa: Don't forget what I taught you. Plan your path and see it through, but always be flexible

Vocals

Piano

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. It contains three measures of whole rests. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The right hand starts with a chord of B-flat, E-flat, and A-flat, followed by a sequence of eighth and quarter notes. The left hand plays a simple bass line with quarter notes.

and willing to change when life throws a move that you did not expect.

The second system of music features piano accompaniment in 3/4 time. It consists of three staves (vocal, treble piano, and bass piano). The vocal line has three measures of whole rests. The piano accompaniment continues with a similar pattern of notes as in the first system, adapted to the 3/4 time signature.

7

Grandpa solo: Move it here move it there. So man - y paths what's the

The third system of music features a grandpa solo in 3/4 time. It consists of three staves (vocal, treble piano, and bass piano). The vocal line starts at measure 7 with the lyrics "Move it here move it there. So man - y paths what's the". The piano accompaniment continues with a similar pattern of notes as in the previous systems, adapted to the 3/4 time signature.

10

diff - erence. Ev - ery move is a step

13

towards the thing your heart de - sires. In our life we have a

16

choice, lets choose to ma - ke a diff - erence

19

in the lives of those we love. These are less - ons from this

22

game. A long, long time a - go, a

25

new trad - i - tion made. Now I pass it

28

on to you my dear this Christ - mas Day.

28

Trevor: I didn't realize there were so many life lessons in this game. I would have never thought of this. I really like spending time with you Grandpa, I learn so much! (*Hugging his Grandpa*).

Grandma: The cake is in the oven. You did a wonderful job, sweetie! Now this cake belongs to the next generation.

JoAnna: Is there anything else we could do while we wait on the cake?

Grandma: Well, just before you all arrived, I just finished popping this popcorn. Your Grandpa and I were about to decorate the Christmas tree. It is Christmas Eve after all.

Trevor: (*walking over to Grandma*) Popcorn? What does popcorn have to do with decorating the tree?

Grandpa: (*Walking over to join them*). Well, when I was a kid, we made all our Christmas decorations by hand. Somehow it made Christmas feel just a little more . . . special. You see, take long string and string the popcorn onto it and it makes a garland for the tree. It looks really beautiful!

(*Children begin stringing popcorn. Mom and Dad join in*).

JoAnna: This is fun!!

Trevor: And we can eat it too!

(*The family laughs*)

Dad: What other decorations can we help you with, Mom?

Grandma: Now let me think. (*Scratching her head in thought*). Over there in that box are some decorations I have saved throughout the years. You could help me put those on.

(*Dad and Mom walk over to the box and look through the decorations. The children are still stringing popcorn with Grandma. Grandpa walks over to the box of decorations as well. Dad*

picks up some picture frame ornaments and shows Mom. Grandpa squeezes Dad arm in a nostalgic gesture).

Dad: Mom . . .*(looking at Grandma sentimentally)* All these ornaments are pictures of us or crafts that we have made through the years.

Grandma: Son . . . *(motioning to the family)* you all are what Christmas is about for your Dad and I. The memories . . . the good times . . .and the hard times . . .each one is precious.

Grandpa: Every year when we put these ornaments on the tree, we think of all of you . . .our family. The most precious gift we could ever have. I know that this Christmas did not turn out the way you planned, but for your mom and I . . .this is the best Christmas we have had in a really long time. Like I said, every pawn is a potential Queen!
(Everyone hugs).

Track 8: Song-When Family is Here. *(During the song the Nurses wheel in Bob and the residents join in with the song)*

PREVIEW ONLY

When Family is Near

Tara Mosiewicz

Contemplative ♩ = 100

Vocals

Piano

JoAnna :

4

There's so man - y things you have to teach I

Grandma:

7

nev - er knew. These stor - ies that I

JoAnna:

10

tell you now are part of you. _____ With

13

fam - ily here I re - a - lize its just where I should

Grandma:

16

be. With fam - ily here my heart is full I

All:

19

hope you all can see. That we are

22

home when fam-ily is near. Come ga - ther

26

'round, share Christ - mas cheer.

29

— And we are home _____ when fam - ily is

32

near. _____ We'll have a Mer - ry

35

Trevor:

Christ - mas this year. _____ I

38

nev - er knew how mu - ch fun this game could be.

41

Grandpa:

It's not the game that is so fun, it's

44

fam - i - ly. . This time with you and

Trevor:

47

ev - ery - one makes life feel more com - plete. This

50

time with you and ev - ery - one makes life feel more com -

All:

53

plete. When we are home

56

— when fam - ily is near. — — — — — Come ga - ther

59

'round, — — — — — share Christ - mas cheer. — — — — —

62

— And we are home — — — — — when fam - ily is

65

near. _____ We'll have a Mer - ry

65

68

Christ - mas this year. _____

68

The musical score consists of two systems. The first system (measures 65-67) features a vocal line with lyrics 'near. _____ We'll have a Mer - ry' and a piano accompaniment. The second system (measures 68-70) features a vocal line with lyrics 'Christ - mas this year. _____' and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. A large 'PREVIEW ONLY' watermark is overlaid on the score.

Mom: We love you all so much! You know, I was really disappointed to miss those coconut trees and warm sunshine, but right here, with all of our family together is the warmest sunshine I could ever ask for. I am so thankful we missed that flight.

Dad: Me too.

Trevor: Me too.

JoAnna: Me too. *(Looking at everyone and then smiling at Dad).* You know what, Dad? You kept your promise. This has been the Ultimate Christmas Vacation. *(Everyone hugs).*

Track 9: The Ultimate Christmas Vacation (reprise)

The Ultimate Christmas Vacation (Reprise)

Tara Mosiewicz

Calyso Style ♩ = 75

Vocals

Musical notation for the first system, featuring a vocal line and piano accompaniment in 4/4 time with a key signature of two flats. The vocal line includes a triplet of eighth notes.

Vox.

Musical notation for the second system, featuring a vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes.

Vox.

All:

This is the ul - ti - mate Christ - mas va - ca - a - tion. The

Musical notation for the third system, featuring a vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and lyrics.

The Ultimate Christmas Vacation

Vox. 7

ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate, the ul - ti - mate, the

Detailed description: This system contains the first two measures of the piece. The vocal line (Vox.) is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It features eighth-note triplets in measures 7 and 8. The piano accompaniment (piano) is in grand staff (treble and bass clefs) with a key signature of two flats. It consists of block chords in the right hand and a simple bass line in the left hand.

Vox. 9

JoAnna:

ul - ti - mate Christ - mas va - ca - a - tion. Baked a fruit - cak a sec - ret told.

Detailed description: This system contains measures 9 and 10. Measure 9 is identical to the previous system. Measure 10 is a vocal solo for JoAnna, starting with a triplet of eighth notes. The piano accompaniment continues with block chords in the right hand and a simple bass line in the left hand.

Vox. 11

Trevor: All:

Played a chess game, new lif un - folds. This is the ul - ti - mate Christ - mas va - ca - a - tion. The

Detailed description: This system contains measures 11 and 12. Measure 11 is a vocal solo for Trevor, starting with a triplet of eighth notes. Measure 12 is a vocal solo for the entire group (All:), also starting with a triplet of eighth notes. The piano accompaniment continues with block chords in the right hand and a simple bass line in the left hand.

Vox. ¹³

ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate, the ul - ti - mate, the

Vox. ¹⁵

Grandpa:

ul - ti - mate Christ - mas va - ca - a - tion. We've been wait - ing since I don't know.

Vox. ¹⁷

Grandma: All:

A Christ - mas mir - a - cle is ours to hold. This is the ul - ti - mate Christ - mas va - ca - a - tion. The

Vox. ¹⁹ ³ ³
ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate, the ul - ti - mate, the

The first system of music features a vocal line and a piano accompaniment. The vocal line starts at measure 19 and includes two triplet markings. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Vox. ²¹ ³ ³ Mom: ³
ul - ti - mate Christ - mas va - ca - a - tion. Time is pre - cious when fami - ly's near.

The second system of music features a vocal line and a piano accompaniment. The vocal line starts at measure 21 and includes two triplet markings. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Vox. ²³ Dad: All: ³ ³
I'm so glad mis - haps led us here. This is the ul - ti - mate Christ - mas va - ca - a - tion. The

The third system of music features a vocal line and a piano accompaniment. The vocal line starts at measure 23 and includes two triplet markings. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Vox. ²⁵ *3* *3*
ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate, the ul - ti - mate, the

The first system of music features a vocal line starting at measure 25. It contains two triplet markings over the first two measures. The lyrics are "ul - ti - mate Christ - mas va - ca - a - tion. The ul - ti - mate, the ul - ti - mate, the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Vox. ²⁷ *3* *3* Bob: All:
ul - ti - mate Christ - mas va - ca - a - tion. Where's all the cook - ies? Whe - re?

The second system of music starts at measure 27. The vocal line includes two triplet markings. It features a call-and-response structure: "ul - ti - mate Christ - mas va - ca - a - tion." followed by "Where's all the cook - ies? Whe - re?". The first part is labeled "Bob:" and the second part is labeled "All:". The piano accompaniment continues with chords and a bass line.

Vox. Bob: All: Bob: All:
Where's all the fruil - cake? Whe - re? Where's all the cook - ies? Whe - re?

The third system of music starts at measure 29. It continues the call-and-response structure with "Where's all the fruil - cake? Whe - re?" (labeled "Bob:") and "Where's all the cook - ies? Whe - re?" (labeled "All:"). The piano accompaniment remains consistent with the previous systems.

31 Bob: All:

Vox. *Where's all the fruit - cake? Whe - re?*

The musical score consists of two systems. The first system is for the vocal line (Vox.) and the second system is for the piano accompaniment. Both systems are in the key of B-flat major (two flats) and 4/4 time. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: 'Where's all the fruit - cake? Whe - re?'. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of two flats. The music features a simple harmonic accompaniment with chords and single notes.

(All actors of stage and then come back in for curtain call.)

**Curtain Call:
(Order of Bows)**

1. Chorus (this includes background actors in the airport, the uber driver, the toys from the toy store, and non-speaking roles from the nursing home.)
2. Airport Desk Attendants
3. Toy Clerk
4. Santa
5. Nurses, Gladys and Bob
6. Grandma, Grandpa, Mom, Dad, Trevor, and JoAnna
7. All actors on stage then direct bows to anyone that did not have an acting roll who is in the chorus (on risers)
8. Director bows
9. Everyone bows

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