

MARLA

PIANO/VOCAL

"Leap of Faith"

MARLA
(JONAS)

12

Long Past Dreamin'

Music: Alan Menken
Lyric: Glenn Slater
Arr.: M. Kosarin

WARN: [JONAS]: ...I think you're even trying to save me.
MARLA: That would be a lost cause.

CUE: JONAS: Which kind of makes me your type.
Does anyone ever worry about you?

Freely

Marla

MARLA: Don't. JONAS: Or take care of you? MARLA: Stop. It's not in the cards.

Piano

Easy ballad; poco rubato

(MARLA) I used to think it was, but--- that was a long time ago.

MARLA

When I was just a kid, more than a bit na-ive,

13 I knew dreams could come true, 14 'spec-ially if you be-lieve. 15 16 17

Sua *loco*

18 Wished on a mil - lion stars, 19 prayed 'til my knees were red. 20 21 And

Sua

B E/B F#/A# B/A

22 I'd ache, 23 ly - ing a - wake in my bed. 24 25 But now - I'm

E/G# Em/G F#7sus4 B E/B B B/D#

26 long - - - - - past dream - in', 27 long - - - - - past yearn - in'. 28 29

E F#/E B/D# F# F#/E B/D#

30 31 32 33

Long ——— past learn - in' things can't be just right. 'Cause

34 35 36 37

all ——— that wish - in' comes to noth - in'

38 39 40

when you wak - en to the dawn's cold

Steadily, Gently ♩=72

41 42 43 44

light.

JONAS & Marla
Audition

- 42 -

LEAP OF FAITH

IDA MAE

Go to bed. I don't want to hear it.

ISAIAH

That's because you know I'm right.

IDA MAE turns away from her son, and addresses the audience, confessing:

IDA MAE

LOST ...
MAYBE I'M LOST ...
MAYBE I'VE JUMPED THE RAILS,
AND LEFT THE TRACK,
IGNORED THE COST ...
AND ENDED UP
WHERE WE ALL END UP ... !

The music builds back into a final crescendo.

LOST!
FACE IT, WE'RE LOST!
SOMEHOW THE LINE GETS CROSSED!
THE MAP GETS TOSSED!
BUT THERE'S A COST -
AND HONEY, OH, WE'RE LOST.
ALL OF US, LOST ...
LOST.

JONAS, outside his hotel room, takes another sip from his flask. HE looks up to see Marla, who's pissed. HE offers her a sip.

#30 - Into I Can Read You

MARLA

It's a dry county.

JONAS

Of course it is.

HE takes another sip.

MARLA

You put on quite a show. What'd you make, five hundred?

JONAS

It's not about the money, Marla -

MARLA

Good. Then you won't mind this. Here.

(Hands him summons.)

A thousand dollar fine—

JONAS

Is that really—

MARLA

It doubles tomorrow, if you go on.

SHE starts to leave.

JONAS

Thanks. I'll pray for you.

MARLA

Uh huh ... Something else you should know. That boy in the front row—

JONAS

Oh, you mean the crip ... the kid in the wheel—

MARLA

He's my son, Jake. And he's a person with a disability. Not crippled, not handicapped: disabled. For life.

JONAS

I'm so sorry. I know how hard—

MARLA

Save it. The last thing my son needs is some con artist promising him he can walk.

JONAS

I would never do that. I don't make false promises.

MARLA

Really?

JONAS

Well, I try not to. Too risky. All I really do is let people know they've been heard, that they're not alone. I try to give them a little hope.

MARLA

Is that before, or after you take all their money?

JONAS

Well, before, always. Sometimes after. And you might think I'm taking advantage of them, but trust me on this,

(working her now)

I always leave them wanting more.

MARLA

Seriously? Does that line ever work for you?

JONAS

I got others.

MARLA

I can't believe you're hitting on me.

JONAS

I thought we both felt a spark ... and I'm never wrong.

#6 - I Can Read You

MARLA

Never? You want to bet?

JONAS

You want to drink? I'm right, you drink.

MARLA

Hit me ...

JONAS

(sings)

I BETCHA THINK YOU'RE PRETTY TOUGH,
AND, SURE, YOU ARE-BUT NOT ENOUGH.
STILL, YOU'RE THE TYPE OF GIRL
WHO LIKES TO FLIRT WITH DANGER.

MARLA

That's it?

JONAS

YOU HAVEN'T HAD A DATE IN YEARS.
THE LOCALS LEAVE YOU BORED TO TEARS.

MARLA takes a drink.

BUT YOU'D BE TEMPTED BY
A CHARMING, HANDSOME STRANGER.

MARLA

(offers him flask back)

Oh please.