

FLIGHT OF THE MOTHMAN

A Musical Mystery

for children and children at heart

Music by Matt Glickstein
Book & Lyrics by Jason Spraggins

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CAST OF CHARACTERS

MAIN (10)

Members of The Junior Gumshoe Agency (Campers):

RILEY- (Teen/Preteen) New to Camp Pleasant Pines. Obsessed with the unknown and fantastical. Riley "wants to believe". Friendly and a bit naive.

CASEY- (Teen/Preteen) Camper at Pleasant Pines. Member of the Junior Gumshoe Agency (a kid's detective club). One of the Agency's science experts. Logical and methodical- a natural skeptic. A bit edgy in personality.

TAYLOR- (Teen/Preteen) Founder and President of the Junior Gumshoe Agency.

ALEX- (Teen/Preteen) Another of the Junior Gumshoe Agency's science experts. Specializes in zoology cryptid research. Balances skepticism with curiosity and open-mindedness.

JORDAN- (Teen/Preteen or Younger) Member of the Junior Gumshoe Agency. A fun-loving jokester, loyal to his team.

Camp Staff:

MR. SCHWARTZ- (Adult/Older Teen) Camp Director. Friendly but somewhat aloof/scattered. Grandson of Camp Pleasant Pines' owner.

MRS. LUNA- (Adult/Older Teen) Nature Guide/Camp Counselor. Very proper and put together- the opposite of Mr. Schwartz. Serious and often cryptic with her words.

MR. DRAKE- (Adult/Older Teen) Wealthy Businessman/Investor. An uptight professional with his own, selfish plans for Camp Pleasant Pines.

CHARLIE- (Adult/Older Teen) Mr. Drake's Bumbling Assistant - Clumsy and easily frightened. Often a source of comic relief, unintentionally.

MR. HERRON- (Adult/Older Teen) Grounds Keeper. Quiet and watchful. Often a mysterious figure of suspicion and questionable motives as events unfold.

SUPPORTING (6)

Gumshoe Cadets- 4 total (members- in-training) (speaking & singing)

(Preteens or Younger)

JAMIE, BAILEY, PARKER, & DREW

Adult/Young Adult Voices (staged, off-stage, or pre-recorded):

ADULT POD CAST HOST ("The Seeker") (non-singing) Adult co-host of *Beyond Belief*. Same gender as Riley- to draw parallels between the present-day host and the character from the 1980s.

ADULT POD CAST HOST ("The Skeptic") (non-singing) Adult co-host of *Beyond Belief*. Same gender as Casey- to draw parallels between the present-day host and the character from the 1980s.

ENSEMBLE: NON-SPEAKING (3+)

MOTHMAN- (non-singing) The elusive, winged creature at the center of the mystery. The Mothman appears in three iterations: a shadow puppet, costumed, and in his "true form". More info can be found in the script (to avoid spoilers).

YOUNG BOY (non-singing)- A curious kid and avid listener of the paranormal podcast *Beyond Belief*. His role, though minor, bridges the modern day with the past.

CAMPERS- (singing) Students visiting Camp Pleasant Pines Summer Camp 1986.

**All characters may be portrayed by actors of any gender, and pronouns/honorifics in the script can be adjusted to reflect the performers' identities.*

SETTINGS

Camp Pleasant Pines- Summer 1983

A simple summer camp setting with basic cabins, a central fire pit, and minimal outdoor décor to suggest a forested environment. The stage might feature wooden benches, logs, or picnic tables to create the camp atmosphere. A large, wooden "Camp Pleasant Pines" sign would be a nice touch. The addition of tree-like structures or panels surrounding the set could hint at the dense woods just beyond the camp. The campfire, placed center stage, serves as a crucial focal point; it can be represented using lighting effects. For practicality, the campfire setup should be on wheels, allowing for easy movement on and off the stage as needed for scene changes.

There should be two paths on and off stage for actors (one on each side). One path leads to the camp cabins and one into the forest- both destinations can be simply suggested. Incorporating camp signage into the set could be helpful, with arrows labeled and pointing toward the appropriate destinations: "Forest" in one direction and "Cabins" in the other.

The Marsh

A shadowy area created with low or colored lights and fog effects. The set might include props and suggestive set pieces- tangled vines, rocks, and uneven platforms to represent the marsh's wet, uneven terrain. The overall atmosphere should be spooky. Soundscapes (such as croaking frogs, moving water, or insects) might be considered.

SCENES/MUSICAL NUMBERS

Scene 1: Welcome to Camp Pleasant Pines! (The Camp- Afternoon)

#1 "Camp Pleasant Pines"

Scene 2: Strange Sightings (The Camp- Evening)

#2 "Camp Pleasant Pines Reprise #1"

#3 "Legend of the Mothman"

Scene 3: Something Wicked in the Marsh (The Marsh- Night)

#4 "Something Wicked!"

#5 "I Want to Believe"

Scene 4: The Investigation (The Marsh-Day)

#6 "The Investigation"

Scene 5: Floods, Bugs & the Cryptid (The Camp- Evening, Days Later)

#7 "Seeing is Believing"

#8 "More than Meets the Eye"

Scene 6: Stranger Than Fiction- The Evidence (The Camp- Night)

#9 "Stranger than Fiction"

#10 "Camp Pleasant Pines Reprise #2"

Scene 7: Epilogue- The Stories We Tell (The Camp- Night)

#11 "The Stories We Tell/ I Want to Believe Finale"

**The musical may be performed in a single act without a break or with an intermission placed between Acts 4 and 5.*

PROGRAM NOTES

Backdrop

An expansive backdrop featuring depictions of forest trees that suggests a dense forest. It might be complimented with lighting that changes to reflect the time of day and various moods. Also, there should be room for visibility above the backdrop to allow the Mothman to appear to the audience, looking out above the treetops. To achieve this effect, ladders or scaffolding can be used behind the backdrop.

Shadow Puppetry (Scene Two)

For the shadow puppetry, a thin semi transparent fabric called a scrim can be used. To create the shadow puppet effect, puppets or cutouts of figures (like the MOTHMAN) should be placed behind the scrim. Strong backlighting from floor mounted or low angle lights aimed at the scrim will project the shadows onto it and create a larger than life silhouette. Ensure that the lighting is focused so the puppeteers are not lit and the shadows appear to be moving on their own.

Glowing Red Eyes (Scene Three)

To create the "red eyes" effect, small, battery-operated red LED lights could be used. Some can be attached to handheld props or the backdrop, while others can be fixed to stationary set pieces at different heights. This mix of moving and fixed lights, blinking and fading in various spots, creates the illusion of rapid, movement. LEDs are available from retailers like Amazon or hardware and theater supply stores- some with blinking effects.

MOTHMAN costuming

The show calls for two version of the MOTHMAN- the "costumed" and the "True Form". For the costumed version: a somewhat cheesy esthetic would be effective- dramatic but maybe a bit "over-the-top" (think B-movie). For the "True Form" iteration- simple, imposing, and majestic is the key. This form of the cryptid should be awe inspiring and more natural. The script/story shines further light on these concepts.

Lighting

Flexible lighting/the ability to dim stage lights and achieve black-outs are important aspects to achieving the show's spooky, atmospheric vibes. Creativity in this arena is encouraged.

A Note From the Authors...

Flight of the Mothman was conceived as a fun mystery story that combines the spooky atmosphere of campfire storytelling with the cartoonish procedural detective aspects of shows like *Scooby Doo*. It also explores deeper universal themes, including the importance of curiosity, the powers and limitations of perspective, science versus imagination, belief versus evidence, and the role of storytelling in understanding our world.

A central theme of the show is "I Want to Believe." While popularized by *The X-Files*, the phrase existed long before and was commonly used by individuals who longed to believe in paranormal and unexplained phenomena, even without solid evidence- making it a perfect mantra for Riley in our show and a call to action for embracing curiosity and open-mindedness.

Two of the main characters, Riley and Casey, represent opposite ends of the spectrum when it comes to imaginative curiosity and a strict adherence to science and logic. There is an intentional nod to Mulder and Scully from *The X-Files* in how these two characters contemplate questions of the unknown.

In the musical, the Mothman is less a character and more a presence—a mysterious symbolic figure (a bit like the shark in *Jaws*). It embodies the power of stories and legends and how they evolve, shaping how we see the world. Is it a monster, an omen, a protector... or something else? The answer doesn't rely on what you see, but what you believe.

When staging the show, we encourage the creative team to have fun with the 1980s setting. Directors might wish to draw inspiration from cartoons like *Scooby Doo* for the campy, slapstick tone- from movies like *The Goonies* and *Stand by Me* for the sense of childhood adventure and teamwork- and from shows like *Locke and Key* and *Stranger Things* for the atmospheric revelry in "what might be."

Jason and Matt
12/16/24

SCENE 1: WELCOME TO CAMP PLEASANT PINES!

AMERICA. SUBURBS. PRESENT DAY/ CAMP PLEASANT PINES 1986. AFTERNOON.

In darkness, the final notes of a brief, OVERTURE give way to soft, mysterious music. Dim lights rise, revealing a YOUNG BOY center stage. He is wearing a backpack and a T-shirt with the words "I Want to Believe." He removes his pack, takes out a pair of earbuds, and puts them in. He pulls an iPhone from his pocket, swipes the screen, then presses play.

ADULT HOST- "THE SEEKER" (OFF-STAGE)

Greetings, fellow truth-seekers. Welcome back to our weird little corner of the podcast universe.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

You're listening to *Beyond Belief*- where we explore all things strange and unexplained. (corny sci-fi SFX)

ADULT HOST- "THE SEEKER" (OFF-STAGE)

I'm your host, The Seeker.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

And I'm the Skeptic. From cryptids to ghosts...

ADULT HOST- "THE SEEKER" (OFF-STAGE)

From magic to U.F.O's...

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

We curate curiosity!

ADULT HOST- "THE SEEKER" (OFF-STAGE)

This week, we look into the legend of an infamous cryptid-

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

A flying creature that's haunted the skies for decades.

The YOUNG BOY looks up nervously.

ADULT HOST- "THE SEEKER" (OFF-STAGE)

Is it a dangerous monster?

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

Or just the figment of overactive imaginations?

ADULT HOST- "THE SEEKER" (OFF-STAGE)

We'll examine one of the most well-known encounters.

Underscore fades.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

These strange events occurred at a little summer retreat way back in the year 1986...

Lights rise, revealing that the YOUNG BOY's imagination has transported him to a 1980's summer camp. He puts on his backpack. MR. SCHWARTZ, the Camp Director, enters carrying a clipboard. He is followed by MRS. LUNA and MR. HERRON (who carries a shovel)- none notice the BOY's presence.

ADULT HOST- "THE SEEKER" (OFF-STAGE)

Picture it: a classic early 80s summer camp: picnic tables, cabins, a cozy fire pit, big hair, headbands, scrunchies, and lots of neon. (CUE MUSIC)

The YOUNG BOY looks around and then exits into the trees as the song unfolds.

(#1) "CAMP PLEASANT PINES"

MR. SCHWARTZ

I'VE MADE MY FINAL ROUNDS.
ALL THE CABINS ARE PREPARED AND CLEAN.

MRS. LUNA

THE KITCHEN HAS BEEN STOCKED.

MR. HERRON

THE GROUNDS ARE MANICURED AND GREEN.

MR. SCHWARTZ

LET'S OPEN UP THE GATES-
IT'S TIME TO START THE DAY.
CATCH YOUR BREATH AND BRACE YOURSELVES-
THE CAMPERS ARE ON THEIR WAY!

There is a flurry of activity as the CAMPERS enter. They greet one another and the STAFF-like a scene from an 1980's TV commercial.

ALL

THE WAIT, AT LAST, IS OVER;
WELCOME TO CAMP PLEASANT PINES!
HIDDEN IN THE FOREST-
WHAT A PLACE TO SPEND THE SUMMERTIME!
WITH LAKES TO SWIM AND TRAILS TO ROAM-
THE PERFECT HOME AWAY FROM HOME.

IF ADVENTURE'S WHAT YOU HAVE IN MIND,
YOU'LL FIND IT AT CAMP PLEASANT PINES.

CASEY

(spoken) (to RILEY) Come on, Riley. I want you to meet my
camp friends.

CASEY excitedly pulls RILEY along,
dragging him toward TAYLOR, who stands near
ALEX and JORDAN.

TAYLOR

(spoken) Hey look. It's Casey!

JORDAN

(spoken) Case, where are your glasses? You look different!

CASEY

(spoken) I wear contacts now- not that it's any of your
business, Jordan.

JORDAN

(spoken) (smiling) Rad. Who's your friend?

CASEY

(spoken) *Rad?* (eye roll) Anyway, this is Riley. We go to
school together. And I think he'd be great for the Agency.

RILEY

(spoken) *The Agency?* What's that?

Ignoring RILEY's question, the others face
the audience and continue the song.

TAYLOR: (singing) WE'VE COUNTED DOWN THE DAYS.
ALEX: EACH OF ONE US HAS DREAMED AND PLANNED.
JORDAN: NOW, WE'VE MADE IT HERE.
CASEY: OUR FRIENDS ARE WAITING CLOSE AT HAND.
JORDAN: WE'LL WATCH THE FIRE GLOW-
ALEX: WE'LL LET THE STORIES FLOW-
TAYLOR: MAYBE SOLVE A MYSTERY-

CAMPERS AND STAFF

AT THIS PLACE, YOU NEVER KNOW!

THE WAIT, AT LAST, IS OVER.
WE'RE BACK AT CAMP PLEASANT PINES.
OUT HERE IN THE FOREST,
THERE'S ALWAYS SOMETHING NEW TO FIND!

"Flight of the Mothman"

4.

MR. SCHWARTZ
IF YOU'RE NEW HERE, YOU WILL LEARN-

MRS. LUNA
EXCITEMENT WAITS AT EV'RY TURN.

ALL
AN ADVENTURE'S WHAT WE HAVE IN MIND,
WE'LL FIND IT AT CAMP PLEASANT PINES!

Music ends.

MR. SCHWARTZ
Campers, I have a bit of business to finish up before the official welcome and announcements. Feel free to visit among yourselves. I'll be back with you shortly.

CAMPERS break into small groups. MR. SCHWARTZ checks off items on his clipboard. MRS. LUNA exits. MR. HERRON lingers.

TAYLOR
Nice to meet you, Riley, I'm Taylor, (proudly) founder and president of The Junior Gumshoe Agency.

RILEY
Gumshoe?

ALEX
It's an old fashioned word for detective. We meet here every summer and solve mysteries. I'm Alex, by the way.

TAYLOR
Alex and Casey are our science experts. Alex specializes in zoology and dabbles in cryptid research.

RILEY
Did you say cryptid?

ALEX
Yep. Bigfoot, Yeti, Jackalope, Nessie- you name it.

CASEY
Cryptids are Riley's obsession. Well, cryptids, aliens, ghosts- anything fantastical with no chance of being true.

ALEX
(to RILEY) Don't let Casey give you a hard time, Riley- she's skeptical about everything.

JORDAN

She may not have much of an imagination, but she makes up for it with her *charming* personality!

CASEY rolls her eyes. Four younger campers (GUMSHOE CADETS) approach and form a line.

TAYLOR

Riley, you've met Alex and Jordan. (gesturing to the young campers) These youngsters are Gumshoe Cadets: Jamie, Drew, Bailey, and Parker- our next generation in training!

The GUMSHOE CADETS salute.

JORDAN

(snarky) If they earn their badges, that is.

TAYLOR

Take it easy, Jordan. (to the trainees) At ease, Cadets.

JAMIE

(to TAYLOR) Why doesn't Riley have to earn his badge?

CASEY

Because, Riley comes with expertise. Plus, *I* recommended him. Enough said.

RILEY

(ignoring MR. SCHWARTZ) (intrigued) Wait, you solve mysteries. How many could there be at one camp?

ALEX

You'd be surprised.

TAYLOR

Anyway, welcome aboard, Riley. (they shake hands)

MRS. LUNA returns, a megaphone in hand. She gives it to MR. SCHWARTZ.

MR. SCHWARTZ

(speaking into the megaphone and startling the students) Campers, may I have your attention?

The CAMPERS all turn to face MR. SCHWARTZ, covering their ears. He hands the megaphone off to MR. HERRON, embarrassed.

MR. SCHWARTZ (CONT'D)

Welcome everyone. For those of you who don't know, I'm Mr. Schwartz- the Camp Director.

MRS. LUNA

And I'm your nature guide, Mrs. Luna.

MR. SCHWARTZ

This (gestures) is Mr. Herron, our grounds keeper. We're here to make this a week you'll never forget.

Off-stage, a dinner bell rings.

MR. SCHWARTZ (CONT'D)

And *that's* the dinner bell! We'll meet back here after we eat to light the bonfire.

MRS. LUNA

Remember kids, the sun sets in an hour. I suggest you all stay close to camp after sundown.

The STAFF MEMBERS share nervous looks.

TAYLOR

Come on, gang. Let's get some food. If we're lucky, a mystery will present itself before dark.

The CAMPERS and MR. SCHWARTZ exit toward the cabins.

MR. HERRON

Mrs. Luna, I finished sharpening your shovel this morning (handing it to her.) Good as new.

MRS. LUNA

Wonderful! Thank you, Mr. Herron. This will come in handy.

MR. HERRON

Why do you need a shovel anyway?

MRS. LUNA

One never knows when a need may arise. Best to be prepared.

MRS. LUNA (with the shovel) and MR. HERRON (with the megaphone) exit to the cabins. Brief, mysterious TRANSITION MUSIC.

SCENE 2: STRANGE SIGHTINGS

CAMP PLEASANT PINES. THE CAMPSITE. SUMMER. 1986. EVENING/NIGHT.

ADULT HOST- "THE SEEKER" (OFF-STAGE)
Latter that evening as shadows lengthened and night
fell... two important visitors arrived at the camp...

MR. DRAKE and CHARLIE, both in business
attire, enter and look around the camp.

CHARLIE
(looking around) What a wonderful, scenic location.

MR. DRAKE
Yes, indeed. It will be perfect! We just need to remove the
cabins and trees, of course.

CHARLIE
(smiling) Of course.

MR. SCHWARTZ enters,

MR. SCHWARTZ
Mr. Drake! I thought I saw headlights approaching.

MR. DRAKE
(extending his hand) Ah, Mr. Schwartz. Hello again. This is
my assistant, Charlie.

MR. SCHWARTZ
We weren't expecting you until morning.

MR. DRAKE
Morning? But your message said I should be here by sundown.

MR. SCHWARTZ
Oh, my mistake. I must have been confused. Grandpa won't be
arriving until tomorrow.

MR. DRAKE
Tomorrow? (pause) Your grandfather, he is still committed
to the deal isn't he? No surprises?

MR. SCHWARTZ
Absolutely. We'll wrap up our week of camp, and then...

MR. DRAKE
(interrupting) Wonderful.

CHARLIE
(eagerly) Yes, wonderful!

MR. SCHWARTZ gives CHARLIE an annoyed look.
MRS. LUNA enters.

MRS. LUNA

Mr. Schwartz, will our guests be staying for the night?

MR. DRAKE

That won't be necessary. We passed a motel back in town.

MR. SCHWARTZ

That's a half hour drive, and it's already late.

MRS. LUNA

You can use my cabin. I much prefer a tent anyhow.

MR. DRAKE

(exasperated) Me? Spend the night here?

CHARLIE

(feigning exasperation) *Him?* Spend the night *here?*

MR. DRAKE

Mr. Schwartz, I'm a very important person.

MR. SCHWARTZ

(to MR. SCHWARTZ) Of course, you are.

CHARLIE

(softer) And so is his assistant.

MR. DRAKE gives CHARLIE an annoyed look.

MR. SCHWARTZ

Since you've decided to stay...

MR. DRAKE

(interrupting) But I..

MR. SCHWARTZ

(interrupting) There *is* something that I should mention.

MR. DRAKE

(leaning in, impatient) Something? What kind of something?

MR. SCHWARTZ

(pausing, glancing nervously) I'm afraid there have been a few... strange sightings around the camp.

MR. DRAKE
Sightings you say? (CUE MUSIC)

MR. SCHWARTZ

(#2) "CAMP PLEASANT PINES REPRISE"

(nervously) THERE'S A LEGEND OF THESE WOODS-
THAT IS OLDER THAN THE OLDEST TREES-

MRS. LUNA
ABOUT A THING MORE STRANGE
THAN MOST OF US WILL EVER SEE.

Members of the JUNIOR GUMSHOE AGENCY enter,
unnoticed by the others, and listen in.

SIGHTINGS IN THE SKY HAVE LEFT TENSIONS HIGH.

MR. SCHWARTZ
THERE HAVE BEEN REPORTS
(gesturing to the sky) OF A SHADOW FLYING BY

A MYSTERY'S UNFOLDING-
RIGHT HERE AT CAMP PLEASANT PINES.
HIGH ABOVE THE FOREST,
SOMETHING'S SENDING US A SIGN.
I WON'T GO ON; I'VE SAID ENOUGH.
BUT THINGS AROUND HERE MIGHT GET ROUGH.

MR. HERRON and the other CAMPERS enter.

MR. DRAKE
(To CHARLIE) THIS ISN'T WHAT I HAD IN MIND.

CHARLIE
SHOULD YOU BE BUYING CAMP PLEASANT PINES?

Music ends. The adults notice the campers.

RILEY
(to CASEY) Did he just mention a flying shadow?

CASEY
Forget that. Who's buying the camp?

TAYLOR
(smiling) Team, I think we've just hit the mystery jackpot!

CASEY
Mr. Schwartz, who are these people?

MR. SCHWARTZ

I had hoped to save the announcement, but since you are all here- *this* is Mr. Drake and his assistant CHARLIE.

JORDAN (OR BAILEY)

Why are they here?

MR. SCHWARTZ

(reluctantly) After 40 years, my grandpa's decided to close the camp. Mr. Drake is here because... because he is purchasing Pleasant Pines.

ALEX

But Why?

CHARLIE

So he can tear it down and build the greatest strip mall this county has ever seen! (pause- looks at shocked campers)
Duh.

The CAMPERS react with shock.

JORDAN (OR JAMIE)

That's not true is it, Mr. Schwartz?

MR. SCHWARTZ

We have fewer and fewer campers every year. Kids are just less interested in the outdoors these days.

CASEY

We can't lose this place!

JORDAN (OR PARKER)

My parents came here when they were kids!

ALEX (OR DREW)

Mine too!

JORDAN

Same. And this is my **third** summer!

TAYLOR

Camp Pleasant Pines is important to all of us.

The CAMPERS react in agreement.

RILEY

Hang on. You mentioned something about a shadow in the sky. That things might get... *rough* around here.

TAYLOR

Yeah, I'd like to hear more about that.

MR. DRAKE

As would I.

MR. SCHWARTZ looks to MRS. LUNA nervously.

MR. SCHWARTZ

(hesitantly) Very well. But there's only one way to tell a story like this. Mr. Herron, light the bonfire. (CUE MUSIC)

MR. HERRON "lights" the bonfire center stage, which casts shadows in all directions. On the stage's back drop, shadow puppets come to life and act out MR. SCHWARTZ's strange tale.

MR. SCHWARTZ

(#3) "LEGEND OF THE MOTHMAN"

GATHER 'ROUND THE FIRE.
I'LL TELL YOU WHAT I KNOW
ABOUT THE FLYING SHADOW-
ITS BRIGHT RED EYES AGLOW.
THE LEGEND OF THE MOTHMAN
THROUGH THE YEARS HAS GROWN.
THE TRUTH BEHIND THE LEGEND
WILL CHILL YOU TO THE BONE.

MRS. LUNA

CENTURIES OF SIGHTINGS,
IN PLACES NEAR AND FAR,
OF A HAUNTED CREATURE,
BOTH FRIGHTENING AND BIZARRE.

MR. SCHWARTZ & MRS. LUNA

A HUMANOID BODY,
ITS SKIN AS GREY AS STONE,
WITH WINGS LIKE THOSE OF DRAGONS.
IT ONLY FLIES ALONE.

The shadow puppetry continues. A mysterious voice is heard in the distance singing a wordless call/chant with a haunting melody. The CAMPERS and STAFF curiously look out into the dark forest then raise their voices and join in.

RILEY

(spoken) I've heard of the Mothman. It's one of the most famous cryptids of all time.

ALEX

(spoken) Over seven feet tall with a ten foot wing span.

RILEY

SOME SEE IT AS A SIGNAL—
OF BAD THINGS YET TO COME,

ALEX

A WARNING FROM THE DARKNESS.
BUT WHO KNOWS WHERE IT'S FROM?

MR. SCHWARTZ & MRS. LUNA

ONE THING IS FOR CERTAIN—
IT'S FLIGHT INSPIRES FEAR.
AND NOW THIS FLYING MONSTER
HAS MADE ITS HOME RIGHT HERE.

The shadows fade. MR. HERRON exits.

TAYLOR (OR JAMIE): ARE WE ALL IN DANGER?
JORDAN (OR BAILEY): SHOULD WE BE ALARMED?
RILEY (OR DREW): IS IT HERE TO SEND A MESSAGE?
ALEX (OR PARKER): DOES IT MEAN US HARM?

MR. SCHWARTZ & MRS. LUNA

WE DON'T HAVE THE ANSWERS.
WE DON'T KNOW WHY IT CAME.
BUT IF YOU SEE THE MOTHMAN,
YOU'LL NEVER BE THE SAME.

More call and response. Music ends.

TAYLOR

(to MR. SCHWARTZ) Wait, you've seen this creature yourself?

JORDAN

Or is this like the summer you saw Bigfoot's footprint?

All CAMPERS snicker.

MR. SCHWARTZ

(irritated) It was Mr. Herron and the grounds crew who reported the sightings for your information.

RILEY

Mothman sightings are bad luck. Almost always.

ALEX

Riley's right. The Mothman is usually spotted before disasters- falling bridges, earthquakes, tsunamis...

JORDAN

(interrupting) Camp closings?

MR. DRAKE

(snapping) That's enough. Mr. Schwartz, if this is some feeble attempt to scare me off, you've lost your...

An unusual wailing sound is heard in the distance. Everyone looks into the forest.

JORDAN

What *is* that?

MR. DRAKE

Most likely an owl.

RILEY

I don't think so.

MR. SCHWARTZ

Listen, I know this is all a lot to take in. But we do have one more scheduled activity for the evening. Mrs. Luna?

MRS. LUNA

Campers, tonight we will embark on our first nature tour. (dramatically) We'll journey to the Marsh, a terrain filled with nocturnal animals, insects, and maybe even... a few surprises.

CASEY

(apprehensive) The Marsh? Is that safe? Under the circumstances?

MR. SCHWARTZ

I have no reason, at this point, to think there's danger.

MRS. LUNA

We all know that Mr. Herron can be a bit... peculiar.

MR. SCHWARTZ

I only mentioned the Mothman as a courtesy to Mr. Drake. And for a bit of campfire fun.

MR. DRAKE

Well, I've had enough *fun*. Please, show me to my cabin.

MRS. LUNA

Bur Mr. Drake, I was hoping you would join us. Perhaps it would give you an appreciation for the (searching for a word) *uniqueness* of Pleasant Pines.

MR. SCHWARTZ

Mrs. Luna, I think that's a wonderful idea!

JORDAN

I think, he might be a little overdressed for the Marsh.

The CAMPERS laugh.

MR. SCHWARTZ

Mr. Herron, please bring the bag of flashlights.

MRS. LUNA

I haven't seen Mr. Herron since he lit the fire.

MR. SCHWARTZ

Hmmm. Well, you all go ahead. I'll catch up with he flashlights. (exiting to the cabins) Watch your step; the marsh can get pretty gnarly this time of year.

MRS. LUNA

Okay, group. Stay together and follow close.

The CAMPERS follow MRS. LUNA off-stage into the forest. Another wail is heard. MR. DRAKE and CHARLIE look into the trees.

MR. DRAKE

(after a pause) Like I said- most likely an owl.

CHARLIE

(to MR. DRAKE) Yeah. An owl. (pause) A really big one!

MR. DRAKE shakes his head in frustration.

CHARLIE (CONT'D)

Good luck, sir.

MR. DRAKE, annoyed, points to the forest. CHARLIE, reluctantly, exits into the woods, MR. DRAKE follows.

MR. DRAKE

This should be entertaining if nothing else.

CUE TRANSITION MUSIC. Lights lower or curtain closes to allow for a scene change.

SCENE 3: SOMETHING WICKED IN THE MARSH

CAMP PLEASANT PINES. THE MARSH. SUMMER 1986. NIGHT.

In the darkness. . .

ADULT HOST - "THE SKEPTIC" (OFF-STAGE)
So, the group headed to the Marsh, just outside of camp.

ADULT HOST- "THE SEEKER" (OFF-STAGE)
And that's where things got really strange.

Dim lights rise to reveal the Marsh. Fog creeps onto the stage. Scattered around are uneven platforms, large stones, and vines.

ADULT HOST - "THE SKEPTIC" (OFF-STAGE)
Just how strange? Well, that depends who you ask. One thing's for sure, everyone's nerves were already on edge.

CHARLIE enters from the opposite side. He nervously looks around, searching.

ADULT HOST- "THE SEEKER" (OFF-STAGE)
And the residents of Camp Pleasant Pines weren't alone in the Marsh that night.

MR. DRAKE enters, unnoticed by CHARLIE. He approaches CHARLIE from behind.

ADULT HOST - "THE SKEPTIC" (OFF-STAGE)
Or were they?

MR. DRAKE taps CHARLIE on the shoulder. CHARLIE, frightened, screams and jumps high into the air. He is relieved to discover it's only his boss.

CHARLIE
Mr. Drake. Thank goodness it's you!

MR. DRAKE
Who else would it be? Get yourself together!

The members of the GUMSHOE AGENCY enter.

TAYLOR

(to MR. DRAKE) What are you two doing?

MR. DRAKE

What's it look like? Trying to find our way back to camp!

CHARLIE

We got separated from the group in the dark.

CASEY

So did we.

MR. DRAKE

(frustrated) Where is Schwartz with those flashlights?

MRS. LUNA, carrying a bag, and the rest of the CAMPERS enter.

MRS. LUNA

There you are! Thank goodness! Everyone's accounted for. Well, except for Mr. Schwartz.

JORDAN

(to MRS. LUNA) What's in the bag?

MRS. LUNA

Flashlights. We found the bag on the ground.

The members of the GUMSHOE AGENCY each take a flashlight from the bag.

ALEX

These will come in handy!

RILEY

(looking up) At least there's a full moon, otherwise...

ALEX looks to the sky. He and RILEY squint their eyes and point upward.

RILEY (CONT'D)

(pointing) Hey look. Right there!

A shadow passes over the camp. Everyone looks up, and their eyes track the shadow's flight from one side of the stage to the other. The group gathers close to one another, frightened. Alex shines his flashlight into the sky.

ALEX
(entranced) I see it.

MR. DRAKE
What on earth is that?

ALEX
Maybe a Barred Owl?

MRS. LUNA
They're not native to this area. Perhaps a Blue Heron.

ALEX
I don't think so.

JORDAN
(in shock) Dude. You're gonna need a bigger flashlight.

MRS. LUNA
Oh, my! (CUE MUSIC)

(#4) "SOMETHING WICKED!"

JORDAN: WHAT'S THAT IN THE SKY?
CHARLIE: DID I SEE TWO BRIGHT RED EYES?
CASEY: IT'S JUST A TRICK OF LIGHT.
RILEY: OR THE MOTHMAN IN MIDFLIGHT?
CASEY: THINGS AREN'T WHAT THEY SEEM-
TAYLOR: IT'S LIKE WE'RE CAUGHT INSIDE A DREAM.
ALEX: UP IS DOWN; LEFT IS RIGHT.

ALL (EXCEPT CASEY)
ALL OUR THOUGHTS ARE FILLED WITH FRIGHT!

SOMETHING WICKED'S IN THE AIR;
IT'S SOARING THROUGH THE MOONLIGHT.
ONLY LOOK UP IF YOU DARE.

CHARLIE
(SCARED) THIS WILL BE A LONG NIGHT!

MR. DRAKE: IT'S IN THE SHADOWS!
CHARLIE: IN THE TREES!

CASEY
CALM DOWN, GUYS- THAT'S JUST THE BREEZE.

ALL- IN TWO GROUPS (EXCEPT CASEY)
(group one) IT'S HERE- (group two) IT'S THERE- (all) IT'S EVERYWHERE!

CHARLIE
SOMETHING WICKED'S IN THE AIR!

ALL
SOMETHING WICKED'S IN THE AIR.
SOMETHING WICKED!
SOMETHING WICKED!

CASEY
THAT'S ALL A BIT ABSURD.
IT WAS JUST A PASSING BIRD.

RILEY
(in awe) NO BIRD HAS WINGS SO WIDE?

CHARLIE
(scared/overacting) MAYBE WE SHOULD GO INSIDE!

MR. DRAKE
(curious) WHAT IS THIS FLYING BEAST?

CHARLIE
IT IS WEIRD TO SAY THE LEAST!

RILEY
THAT'S THE MOTHMAN- IT IS CLEAR.

MR. DRAKE
(angry) TELL ME, WHAT'S IT DOING HERE?!

ALL (EXCEPT CASEY)
SOMETHING WICKED'S IN THE AIR.
IT'S SOARING THROUGH THE MOONLIGHT.
ONLY LOOK UP IF YOU DARE.

CASEY
(ANNOYED) THIS WILL BE A LONG NIGHT.

ALL (EXCEPT CASEY)
IT'S IN THE SHADOWS- IN THE TREES.
LET US HOPE THAT'S JUST THE BREEZE.
(pointing) IT'S HERE- IT'S THERE- IT'S EVERYWHERE!

MR. DRAKE
SOMETHING WICKED'S IN THE AIR!

ALL
SOMETHING WICKED'S IN THE AIR.
SOMETHING WICKED!
SOMETHING WICKED!

The GROUP notices the shadowy figure of the MOTHMAN high above the stage in the tree tops, slowly rising from behind the backdrop- its back to the group. They turn and look up at the creature. The MOTHMAN stretches its wings wide and then ducks behind the backdrop.

ALL (EXCEPT CASEY) (CONT'D)
SOMETHING'S UP THERE, SOMETHING STRANGE-
SOMETHING SCARY AND DERANGED!
WE'RE IN ITS SIGHTS. WE SHOULD BEWARE.
CAUSE SOMETHING WICKED'S IN THE AIR!

Lights fade. The GROUP performs choreography inspired by the growing fear and confusion. GUMSHOES turn on their flashlights and incorporate the beams into the routine. Meanwhile, pairs of red eyes blink and fade, popping up in different spots on stage and at different heights to suggest the creature is moving quickly from place to place- scaring the group.

SOMETHING WICKED!
SOMETHING WICKED!

SOMETHING WICKED'S IN THE AIR.
IT'S SOARING THROUGH THE MOONLIGHT.

MRS. LUNA
STAY ALERT AND BE AWARE
'TIL WE REACH THE CAMPSITE.

ALL: NO ONE'S SAFE AT PLEASANT PINES!
MRS. LUNA: PLEASE DON'T PANIC; WE'LL BE FINE.

ALL (EXCEPT CASEY AND MRS. LUNA)
(pointing) IT'S HERE- IT'S THERE- IT'S EVERYWHERE!
SOMETHING WICKED'S IN THE AIR.
SOMETHING WICKED'S IN THE AIR.

ALL (CONT'D)
SOMETHING WICKED!
SOMETHING WICKED!

Music ends. Everyone is rattled.

CHARLIE
Uh, I don't think that was a bird.

MR. DRAKE
(sarcastically) Oh really?

RILEY
(determined) We all know what that was.

CASEY
No way. Cryptids don't exist.

JORDAN (OR JAMIE)
(pointing) Whatever it is- it just flew into the forest.

TAYLOR
We should go get a closer look.

MRS. LUNA
Nonsense. We're going back to camp.

MR. DRAKE
Lead the way, Mrs. Luna. Tomorrow, we'll deal with this... problem. I won't be intimidated by an overgrown insect!

MRS. LUNA
Come along, campers. Be watchful.

The GROUP, following MRS. LUNA, exit cautiously. RILEY lingers behind; CASEY notices, and waits until they are alone.

CASEY
What are you doing? We're headed back.

RILEY
(looking up) I just thought that maybe... I don't know.

CASEY
You thought that maybe you'd catch another glimpse of the Mothman? (teasing, kindly) Or *whatever* that was.

RILEY
I know you don't believe, but...

CASEY
I know you do. (pause) But, aren't things interesting enough *without* monsters?

RILEY
It's just that...

CASEY

(interrupting) Do we really need fantasy to make the world fantastic? I mean, it's the 1980s! We have floppy disks and the Atari.

RILEY

But...

CASEY

(interrupting- passionately) Cassette tapes! How much better can it get?

RILEY

(looking up again) Don't you think there must be more than that... things we haven't found yet or can't explain?

CASEY

Isn't that how legends got started? To explain things that seemed mysterious? Storms, stars, the seasons... bad luck.

RILEY

I never thought of it that way.

CASEY

(teasing, fondly) You're a hopeless dreamer. But what if this Mothman stuff *is* just a story? Just imagination.

RILEY

(CUE MUSIC)(looking up) Maybe the only limit to what's out there is what we're willing to imagine. Maybe imagination is the key to everything, Case. Even science.

(#5) "I WANT TO BELIEVE"

I WANT TO BELIEVE IN ENDLESS POSSIBILITIES-
THAT THERE ARE WONDERS WAITING FOR ME TO SEE.
AND A MILLION SECRETS CALLING TO ME!

CASEY

I'LL NEVER BELIEVE UNTIL I SEE THE EVIDENCE.
CAUSE I NEED ANSWERS BEFORE I CROSS THE FENCE.
I RELY ON SCIENCE AND COMMON SENSE.

RILEY

LOOK UP AND SEE THE NIGHT SKY GLOW-
BEYOND OUR REACH SO MUCH UNKNOWN.
IT'S THE SAME DOWN HERE BELOW.
WHO COULD THINK WE'RE NOT ALONE.
UNCHARTED LANDS, UNMEASURED SKIES-
COUNTLESS LEGENDS THAT DON'T DIE.
YOU MIGHT THINK THAT I'M NAIVE-

BUT THERE'S SOMETHING OUT THERE!
I WANT TO BELIEVE.

RILEY (CONT'D)
I WANT TO BELIEVE THE MOTHMAN'S NOT JUST FANTASY.
CAUSE HE'S A SYMBOL POINTING TO WHAT MIGHT BE
IN A WORLD SO BIG DREAMS CAN RUN FREE.

CASEY
FLYING MONSTERS, U. F. O. 'S,
HAUNTED HOUSES- ON IT GOES...
ALL THOSE STORIES THAT GET TOLD-
THEY'RE NOT REAL- YOU HAVE TO KNOW.

RILEY
TRY TO KEEP AN OPEN MIND.
YOU'LL BE SURPRISED BY WHAT YOU FIND.
YOU MIGHT THINK THAT I'M NAIVE-
BUT THERE'S TRUTH IN LEGENDS
I WANT TO BELIEVE!

RILEY (CONT'D)
(facing the audience) I WANT TO BELIEVE!

Music ends.

CASEY
I know you do. But if the Mothman exists, there'd be proof.

RILEY
The world- this universe is *so* big. How can we rule anything
out?

CASEY
Let's get back before they send a search party.

CUE MYSTERIOUS TRANSITION MUSIC. RILEY
looks to the sky one last time, then the two
turn on their flash lights and exit. From
the opposite side, unnoticed, MR. HERRON
emerges from the trees and follows the them
off stage. Lights fade to black.

SCENE 4: THE INVESTIGATION BEGINS

CAMP PLEASANT PINES. MARSH. SUMMER 1986. THE NEXT MORNING.

Lights rise to reveal the Marsh, now bright
and fog-less. MR. SCHWARTZ and MRS. LUNA
enter, followed by MR. DRAKE and the JUNIOR
GUMSHOE AGENCY- each wearing a backpack.

ALEX (OR PARKER)

Wow. The marsh isn't so spooky in the daylight.

MR. SCHWARTZ

I'm not sure what you hope to accomplish out here, Mr. Drake. I'm sorry I missed the fun last night but...

MR. DRAKE

(interrupting) I want to end this Mothman nonsense once and for all. Since I can't count on you, I've turned to alternatives.

MR. SCHWARTZ

(looking at the GUMSHOES) Them? You've got to be kidding me.

MR. DRAKE

Taylor here assures me his team is experienced in these sort of cases. The Junior Gumdrop Agency they call themselves.

MRS. LUNA

Agency? They're kids!

CHARLIE

Their fees are very reasonable.

CASEY

(rolling her eyes) It's *Gumshoe*, by the way.

MR. SCHWARTZ

Taylor?

TAYLOR

Just business, Mr. Schwartz. Plus, there might be something in these woods- you've said so yourself.

ALEX

If it's a flying cryptid...

RILEY

Like the Mothman.

JORDAN

Or just a local animal...

CASEY

Or simply figment of the imagination...we'll figure it out.

MR. SCHWARTZ

And then what?

MR. DRAKE

And then we *deal* with the problem. Whatever it is. I want this sorted out before your grandfather arrives.

MR. HERRON enters and whispers something into MR. SCHWARTZ's ear.

CHARLIE

Point Pleasant Pest Control is on standby.

MR. SCHWARTZ

You'll have more time than we thought. I've just been told Grandpa is running late- he'll be here later tonight.

MR. DRAKE

You're kidding me!

MR. SCHWARTZ

We're headed back. Mrs. Luna, keep an eye on things here. I want you all back at camp before dark.

MR. HERRON and MR. SCHWARTZ exit.

MR. DRAKE

Unbelievable.

TAYLOR

Gumshoe Cadets...

The GUMSHOE CADETS hurry to form a line in front of TAYLOR, bumping into one another.

TAYLOR (CONT'D)

This is your chance. Find a clue and earn your badge!

JORDAN

Good luck, newbies. We'll show you how it's done.

MR. DRAKE

(to TAYLOR) Listen, my investors can't hear about these sightings. Understand?

TAYLOR

Let's not jump ahead. First, we investigate. (CUE MUSIC)
Jordan, keep track of our time. We bill by the hour!

CHARLIE

(sarcastically) Fantastic.

(#6) "THE INVESTIGATION"

TAYLOR

NO NEED TO FEAR.
WE'RE ON THE SCENE.
STEP BACK, RELAX;
SEE WHAT I MEAN.

JORDAN

WE'VE GOT THE SKILLS,
AND ALL AGREE
A MYSTERY'S OUR SPECIALTY.

The GUMSHOES take various detective tools (magnifying glasses, steno pads for note taking, etc.) from their respective backpacks and go to work searching the Marsh for clues in a choreographed routine.

TAYLOR

SPREAD OUT, TEAM; THERE'S LOT'S TO DO.
TURN EVERY STONE, AND FIND ANY CLUE.

ALL GUMSHOES

WE'RE CHASIN' LEADS; WE'RE HAVIN' FUN!
THE INVESTIGATION'S JUST BEGUN.

During the instrumental interlude, as the choreography continues, JORDAN pulls out a clock from his backpack. He holds it up to the audience and the clock hands start to spin quickly, hours flying by. From 8 to 2 in seconds. The ADULTS yawn and pace. ALEX finds a Kite and shows it to TAYLOR. The CADETS hurry to inspect.

ALEX

(spoken) It's a Kite. But why's it out *here*?

TAYLOR

(spoken) (to the gumshoe Cadets) Looks like Alex beat you to the first clue! Sorry newbies!

The GUMSHOE CADETS react with disappointment.

JAMIE (OR TAYLOR)

(spoken) What's that written on the wing?

ALEX

(spoken) It says "S. O. S.". Must be some kind of message.

BAILEY (OR TAYLOR)

(spoken) Maybe a distress signal?

JORDAN

(spoken) (to the others) Hey guys, come check this out!

ALEX

(singing) (holding up the kite) LOOK WHAT I FOUND!

JORDAN

IS THAT A KITE?

CASEY

(examining) IT'S GOT BLACK WINGS-
AND TWO RED LIGHTS.

TAYLOR

THE KITE IS STRANGE;
THAT MUCH IS TRUE.

Mr. SCHWARTZ

(interrupting) BUT RIGHT NOW-
IT'S YOUR ONLY CLUE!

TAYLOR

THAT'S RIGHT, TEAM; THERE'S MORE TO DO.
WE'RE ON THE TRAIL, BUT WE'RE NOT THROUGH.

ALL GUMSHOES

AND LIKE A DOG CLINGS TO A BONE,
THE INVESTIGATION CARRIES ON.

(INSTRUMENTAL INTERLUDE/ SEARCHING THEME)

Once again, JORDAN lifts the clock to face the audience. The hands quickly turn- this time from 2-8. The stage lights dim as night encroaches. CASEY looks behind a stone and discovers MR. SCHWARTZ's megaphone.

CASEY

(spoken)(noticing what CASEY has found) Hey, it's Mr. Schwartz's megaphone!

MRS. LUNA

(spoken)(noticing what RILEY has found) I've been lookin' for that!

DREW (OR CASEY)
(spoken) Why is it in the marsh?

TAYLOR
(spoken) Good question. Who was last seen with it?

PARKER (OR RILEY)
(spoken) Mr. Schwartz gave it to Mr. Herron yesterday.

TAYLOR
(singing) GOOD JOB, TEAM- (taking the megaphone) IT'S CLUE NUMBER TWO.
YOUR LOCKIN' IT DOWN- TIGHT'NIN' THE SCREWS.

ALL GUMSHOES
WE'VE CAUGHT THE SCENT; NOW WE'RE ON THE CHASE.
THE INVESTIGATION PICKS UP PACE.

MR. DRAKE
(spoken) It's been hours and still- no real answers!

MRS. LUNA
(spoken) He's right. We've wasted enough time.

TAYLOR
(spoken) It's getting dark. Let's head back to camp to debrief.

DREW
(spoken) (disappointed) We didn't find a single clue.

JORDAN
(spoken) (snarky) Tough luck, Cadets. Maybe next time.

JORDAN returns the clock to his backpack.
RILEY sees something in trees and points.

RILEY
COULD IT BE TRUE?
LOOK OVER THERE.
ARE THOSE RED EYES-
A GHOSTLY STARE?

RILEY (CONT'D)
THERE'S BEEN NO TRICK;
YOU GUYS WERE WRONG.
IT'S BEEN THE MOTHMAN
ALL ALONG!

The costumed MOTHMAN storms the stage on foot, wings flapping. There are screams.

He chases the group around as choreographed chaos ensues. Everyone runs away, leaving the MOTHMAN center stage. He faces the audience, spreads his wings, and looks up to the sky- ready to take flight. BLACK OUT. (OPTIONAL INTERMISSION)

SCENE 5: BUGS, FLOODS, AND A CRYPTID

CAMP PLEASANT PINES. CAMP SITE. SUMMER 1986. A FEW DAYS LATER. EVENING.

In the darkness...

ADULT HOST- "THE SEEKER" (OFF-STAGE)

Days passed, and the number of sightings increased.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

Meanwhile, the camp was plagued by a series of unfortunate events.

Dim lights rise. The CAMPERS, MRS. LUNA, MR. DRAKE, and CHARLIE are sitting around camp in various states of exhaustion, frustration, and anxiety (Missing are MR. HERRON and MR. SCHWARTZ). Some of them are fanning their faces. Some hold fly swatters; others have spray cans, clearly marked "BUG SPRAY". MR. DRAKE wears an inflatable duck around his waist. The GUMSHOES and CADETS all wear backpacks.

ADULT HOST- "THE SEEKER" (OFF-STAGE)

Were these events related to the Mothman sightings?

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

Or just coincidence? Well, that's for you to decide, curious listener...

JORDAN

Dude. This is officially the worst summer camp ever!

ALEX

By far.

MR. DRAKE

And to think, I shouldn't even be here. If one of you delinquents hadn't deflated my tires, I'd be...

MRS. LUNA

(interrupting) Enough whining! And why are you still wearing that ridiculous flotation device?

MR. DRAKE

The river is over its banks if you haven't noticed. And steadily rising.

CHARLIE

He can't swim.

The campers laugh as MR. DRAKE glares.

MR. DRAKE

We'll see how funny things are when my bulldozers arrive.

CHARLIE

If Schwartz's grandpa ever shows up to complete the sale.

MRS. LUNA

(grinning) How can he? The river has covered the road.

MR. DRAKE

(beaten) Floods.

TAYLOR

(swatting) Bugs.

CASEY

When will the power be back on?

CASEY (CONT'D)

Can't we call someone?

MRS. LUNA

I'm afraid our phone line has lost service.

CASEY

Of course it has.

RILEY

It's the Mothman. I told you! Whenever it's sighted, bad things happen.

JORDAN

(interrupting) Yeah. It's like an Oprah.

Everyone looks at JORDAN, confused.

CASEY

You mean an *omen*?

JORDAN

Yeah. That's what I said. An omen.

CHARLIE

I for one can't stand Oprah. She's ruined the 1980s talk show. I'd say her five minutes of fame are almost over.

MR. DRAKE

This really is the worst summer camp ever. (CUE MUSIC)

(#7) "SEEING IS BELIEVING"

MR. DRAKE (CONT'D)

(spoken on cue with music) (disgusted)

Ugh.

CASEY

(spoken on cue with music) (reacting to a bug bite)

Ouch!

JORDAN

(spoken on cue with music) (reacting to a bug bite)

Ow!

CHARLIE traces the flight of a bug with a bottle of bug spray..

CHARLIE

(spoken on cue with music) (spraying the bug spray)

Pow! *(his head drops as he watches the bug fall)*

MR. DRAKE: IT'S BEEN TWO DAYS, AND THINGS ARE WORSE.
CHARLIE: THIS CAMP IS CAUGHT INSIDE A CURSE.
JORDAN: THE BAD LUCK HERE WON'T GO AWAY.
RILEY: SEEMS LIKE MOTHMAN'S HERE TO STAY.
ALEX: THE RIVER FLOODS.
CASEY: THE POWER'S OUT.
TAYLOR: WILL THINGS IMPROVE?
ALL: WE HAVE OUR DOUBTS.
MRS. LUNA: BUGS INVADE.
ALEX: MOSQUITOES SWARM.
ALL: THESE SAD EVENTS ARE NOW THE NORM.

ALL (everyone looking ahead, deflated)

I NEVER THOUGHT I'D SAY IT,
BUT THE LEGEND MIGHT BE TRUE.
THE TROUBLES SINCE THE SIGHTINGS
HAVE CHANGED MY POINT OF VIEW.
LOOK AROUND; YOU CAN'T DENY IT.
YOUR EYES ARE NOT DECEIVING.
EVIL'S COME TO PLEASANT PINES.
SEEING IS BELIEVING. (REPEAT TWICE)

CASEY

(spoken) We still don't know for sure if the Mothman is real. It could be a hoax.

RILEY

(spoken) We've all seen it, Casey! What more do you need?

High above, in the treetops, the costumed MOTHMAN reveals himself, rising up from behind the backdrop. The people below notice, and react with annoyance as they sing the next verse. The creature, casually sways to the music. Normalcy has set in.

MR. DRAKE

(spoken) (pointing at MOTHMAN) Does that look like a hoax?!

TAYLOR: (singing) THE ENTIRE CAMP HAS GONE BERSERK.
CHARLIE: AND IN THE CLOUDS, A MONSTER LURKS.

MR. DRAKE (CONT'D)

THE SKY'S BEEN FALLING SINCE HE CAME.
THE MOTHMAN IS THE ONE TO BLAME!

ALL

I NEVER THOUGHT I'D SAY IT,
BUT THE LEGEND MIGHT BE TRUE.
THE TROUBLES SINCE THE SIGHTINGS
HAVE CHANGED MY POINT OF VIEW.
LOOK AROUND; YOU CAN'T DENY IT;
YOUR EYES ARE NOT DECEIVING.
EVIL'S COME TO PLEASANT PINES.
SEEING IS BELIEVING. (REPEAT TWICE)

CASEY

TO BLAME THE LEGEND'S A MISTAKE.

MR. DRAKE

YOUR SILLY CLUES DON'T MEAN A THING.

CASEY

CHANCES ARE- THIS MOTHMAN'S A FAKE

MR. DRAKE

WE'VE SEEN THE CREATURE- THE CHAOS IT BRINGS!

The MOTHMAN slowly lowers himself, swaying to the music all they while, as he vanishes behind the backdrop.

ALL (EXCEPT CASEY)
I NEVER THOUGHT WE 'D SEE IT.
BUT THE LEGEND HAS COME TRUE.
THE TROUBLES SINCE THE SIGHTINGS
HAVE CHANGED OUR POINT OF VIEW.
LOOK AROUND, YOU CAN'T DENY IT;
PERHAPS, WE SHOULD BE LEAVING.
THERE'S NOT MUCH HOPE FOR PLEASANT PINES.
SEEING IS BELIEVING.
PLEASANT ISN'T PLEASANT PINES.
SEEING IS BELIEVING. (REPEAT TWICE)

Music ends.

TAYLOR
(spoken) Relax, everyone. The investigation is ongoing.

MR. DRAKE
(spoken) I'm not paying you amateurs another dime! The mystery is solved. Now, I need to get rid of the Mothman. Otherwise, you can keep the camp.

MRS. LUNA
(smiling) Really?

CASEY
Where is Mr. Schwartz? Things are falling apart here.

MRS. LUNA
At this point, all we can do is wait it out. I suggest we get some rest. Things will look sunnier in the morning.

Everyone, seemingly defeated, exits to the cabins- leaving only the GUMSHOE CADETS. They gather together and take flash lights from their packs.

DREW
(to JAMIE) Are you sure this is a good idea?

JAMIE
Do you want to earn your Gumshoe badge or not?

DREW
The Marsh- it really creeps me out.

JAMIE
Listen, we haven't checked the trap in days.

PARKER
Yeah, what if we caught something?

BAILEY

In that trap? Doubtful. Why did we use a fishing net anyway?

PARKER

Yeah, I thought we were trying to catch a Moth- not a trout!

JAMIE

Come on, let's go.

PARKER

(nervously) I've got a bad feeling about this...

The older members of GUMSHOE AGENCY enter from the cabins.

JORDAN

(to PARKER) Take it easy, Luke Skywalker. Are you guys sneaking out to check that useless trap you built?

JAMIE

So what if we are?

TAYLOR

Good luck, Cadets. Be safe out there.

CASEY

I want a full report on what you find.

JORDAN

That should be a short report.

TAYLOR

It's 10:30 PM. Be back before Mrs. Luna's cabin checks.

GUMSHOE CADETS salute and exit into the forest, flashlights in hand.

TAYLOR (CONT'D)

A lot of things aren't adding up.

CASEY

What caused the flood anyway? There's been no rain.

ALEX

There's a large beaver dam on the south edge of camp.

JORDAN

I've seen it.

ALEX

If it was broken, well...

JORDAN

But who would have broken it?

RILEY

The Mothman?

CASEY

Come on, Riley. Enough with that nonsense.

JORDAN

I know where Schwartz keeps the wading boots.

TAYLOR

Excellent! Grab the boots, Jordan. I'll get the flashlights. The two of us will check the beaver dam.

CASEY

Be careful! Things are getting very strange around here.

JORDAN

Wait. (nervously) Are beavers dangerous?

ALEX

Only if it's a full moon. And they're hungry.

JORDAN

(frightened- looks up) Seriously?

TAYLOR

(smiling) He's kidding. Let's go.

TAYLOR & JORDAN exit.

CASEY

I'm certain there's a simple, logical answer to all of this.

RILEY

(sarcastically) Probably nothing to do with the flying cryptid we've all been seeing for days.

CASEY

Alex- back me up here.

ALEX

Logic's great, sure. But so is being open minded.

CASEY

Typical. I knew you would take his side.

ALEX

You're both after the same thing. You're just looking through different lenses. Maybe meet in the middle?

RILEY

That would never happen. Casey thinks I'm a kook.

CASEY

(to RILEY) That's not true (CUE MUSIC). I just don't want you to be disappointed when the truth comes out.

(#8) "MORE THAN MEETS THE EYE"

EVERYWHERE, YOU LOOK FOR SIGNS
IN BOOKS, IN DREAMS, AT PLEASANT PINES -
TO PROVE THINGS THAT ARE JUST PRETEND.
BUT REALITY WON'T BEND.

RILEY

YOU ACT LIKE WE ARE BACK AT SCHOOL.
OUT HERE, THERE'S MORE THAN FACTS AND RULES-
A HIDDEN PLACE THAT'S WILD AND FREE.
CLOSE YOUR EYES AND YOU MIGHT SEE.

THERE'S ANOTHER WORLD WITHIN OUR OWN.
ITS MYSTERIES ARE RARELY SHOWN.
LIKE STARS UNSEEN UNTIL THE NIGHT,
THEY'RE ALWAYS THERE - JUST OUT OF SIGHT.
WHAT WE SEE IS JUST ONE PART.
THE REST IS BEST FOUND WITH THE HEART.
I DON'T RELY ON HOW AND WHY;
I UNDERSTAND THERE'S MORE THAN MEETS THE EYE. (REPEAT ONCE)

ALEX

FROM WHERE WE STAND,
IT'S ALL UNCLEAR-

CASEY: THE FACTS...
RILEY: THE MYTHS...
CASEY & RILEY: OUR HOPES AND FEARS.
ALEX: WE SEE OUR WORLDS IN DIFF'RENT WAYS...
CASEY: IN BLACK...
RILEY: IN WHITE...
ALEX: IN SHADES OF GRAY.

ALEX (CONT'D)

NO ONE HERE CAN DISAGREE-
WE'VE LOST THE FOREST IN THE TREES.
TO FIND THE TRUTH IT'S BEST TO START
BETWEEN THE MIND AND HEART.

ALL THREE

THERE'S ANOTHER WORLD WITHIN OUR OWN.
ITS MYSTERIES ARE RARELY SHOWN.
AND WHILE WE SEARCH WITH ALL OUR MIGHT,
THE ANSWERS REMAIN JUST OUT OF SIGHT.

RILEY: THERE'S WHAT WE FEEL-

CASEY: AND WHAT WE KNOW.

ALL THREE: FROM HERE TO THERE THE DISTANCE GROWS.

*(*CHOREOGRAPH this concept- with Alex between Riley and Casey)*

ALEX

BUT LOOK ACROSS THE GREAT DIVIDE
THERE'S COMMON GROUND AND MORE THAN MEETS THE EYE. (REPEAT ONCE)

RILEY: MORE THAN MEETS THE EYE

ALL THREE: MORE THAN MEETS THE EYE

They take out their flashlight and point
the beams into the distance.

RILEY

SO WE WILL SEARCH WITH ALL OUR MIGHT-

CASEY

WE'LL SHINE OUR LIGHTS INTO THE NIGHT.

ALL THREE

WE'LL FIND THE TRUTH; WE HAVE TO TRY.

IT'S WAITING THERE- AND MORE THAN MEETS THE EYE. (REPEAT TITLE 3 TIMES)

Unnoticed by the others, MR. HERRON enters
from the forest carrying a shovel. He
approaches them from behind. Music ends. He
bangs the shovel handle on the ground,
startling the campers.

MR. HERRON

(with a sinister vibe) You kids need to come with me.
There's something in the woods you should see.

RILEY

But..

MR. HERRON

Now.

Mr. Herron points to the forest, directing the campers to exit. He follows them into the woods as the lights fade to black out. Tense transition music plays.

SCENE 6: STRANGER THAN FICTION

AMERICA. CAMP PLEASANT PINES 1986. LATER THAT SAME NIGHT.

In the darkness. .

ADULT HOST- "THE SEEKER" (OFF-STAGE)

Much later that same evening, Mrs. Luna made her nightly rounds and cabin checks.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

She was alarmed by what she discovered. . .

Dim lights rise on the camp- the fire has burned out. MRS. LUNA, a bell in hand, enters. She rings the bell loudly, and the other campers slowly enter, followed by MR. DRAKE, and CHARLIE- all groggy and in PJ's.

MR. DRAKE

(angrily) Mrs. Luna, what is the meaning of this? Do you know what time it is?

CHARLIE

(checking his watch) It's 12:37 AM, sir.

MR. DRAKE

(irritated) I know what time it is Charlie.

MRS. LUNA

I apologize for waking everyone. But I'm afraid there's reason for concern.

MR. DRAKE

This whole place is a reason for concern. What planet are you living on?

CHARLIE

(confused) She's on planet earth, sir. We all are
(concerned) Are you feeling OK?

DREW

What's wrong, Mrs. Luna?

MRS. LUNA

Nine campers are missing from their cabins. Every member of the Junior Gumshoe Agency to be exact.

MR. DRAKE

Missing? Where is Mr. Schwartz?

MR. LUNA

(stalling) Mr. Schwartz is...uhm...he's...

MR. DRAKE

What are you not telling us, Mrs. Luna?

CASEY enters from the forest, followed by ALEX and RILEY.

CASEY

There's a lot she's not telling us.

MRS. LUNA

Where have you three been?

TAYLOR and JORDAN enter from the forest, wearing their boots, towels around their shoulders.

MR. DRAKE

Well, thank goodness. That's five are accounted for. (to TAYLOR and JORDAN). You two are soaking wet.

JORDAN

Because we fell into the river. We almost drowned.

The Campers are shocked.

MRS. LUNA

What were you doing at the river in the middle of the night?

TAYLOR

Inspecting the beaver dam- or what's left of it.

JORDAN

We'd have washed away in the current if we hadn't been pulled out!

MR. DRAKE

Pulled out by whom?

TAYLOR

It was so dark, I couldn't see a thing, but someone lifted us out of the water and took us to the banks.

MR. HERRON, still carrying the shovel, enters from the forest.

JORDAN

Next thing I know, Mr. Herron is shining a flashlight in my face.

MRS. LUNA

Mr. Herron? Why were *you* at the river?

TAYLOR

The same reason as us- he's been investigating things too.

MRS. LUNA

What do you mean?

TAYLOR

There's only one way to tell a story like this. Alex, light the campfire.

ALEX "lights" the fire. The campers and "adults" gather around it.

TAYLOR (CONT'D)

Gumshoe Cadets, you can bring the suspect.

The CADETS enter from the forest- escorting a captive, costumed MOTHMAN (covered in a fishing net). The others (aside from the GUMSHOES) recoil in fear. RILEY exits to the cabins.

JAMIE

Look what we caught!

MRS. LUNA

Oh dear. (CUE MUSIC)

TAYLOR

You can remove the net. He's not going anywhere.

MR. HERRON removes the net.

(#9) "STRANGER THAN FICTION/ THE EVIDENCE"

TAYLOR (CONT'D)
HERE'S WHAT WE FOUND; I'LL MAKE IT QUICK.
THE MOTHMAN'S NOTHIN' BUT A TRICK,
MR. SCHWARTZ WILL TAKE THE FALL.
CAUSE HE'S THE ONE BEHIND IT ALL!

TAYLOR unmaskes the fake Mothman to reveal
MR. SCHWARTZ's face. Everyone gasps.

GUMSHOES
FORGET SUPERSTITION,
CAUSE THIS WILL BLOW YOUR MIND.
WE HAD OUR SUSPICIONS.
BUT WHO KNEW WHAT WE'D FIND.
THE CASE WAS STRANGE BEYOND DESCRIPTION-
A WINDING, TWISTING EXPEDITION.
IT'S LEAD US TO A RECOGNITION
THAT SOMETIMES TRUTH IS STRANGER THAN FICTION.

OTHER CAMPERS, MR. DRAKE & CHARLIE
OH, STRANGER THAN FICTION

MR. SCHWARTZ
YOU'VE MADE YOUR POINT; WHAT A SHOW!
BUT TELL ME PLEASE- HOW DID YOU KNOW?

RILEY enters with a bag of evidence.

JORDAN
IT WASN'T HARD; THE CLUES DON'T LIE.

ALEX
WE'VE MADE A LIST TO TELL YOU WHY...

TAYLOR
(spoken) The evidence tells the whole story...

Music transitions to "THE EVIDENCE". RILEY
produces the kite from the bag.

RILEY
(spoken) Exhibit One: A black kite with red lights.
Initials "S. O. S." written on the wing-

TAYLOR
(to MR. SCHWARTZ) We checked your personnel file. Full
name: (dramatically) Sequoia Oregano Schwartz. S...O...S.

MR. DRAKE

(spoken) Oregano? Seriously?

MR. SCHWARTZ

(spoken) (shrugs) Could be worse. My brother's name is Paprika!

CASEY

IN THE MARSH, WE FOUND THIS KITE-
(pointing to Mr. Schwartz) YOUR INITIALS ON IT IN PLAIN SIGHT.

ALEX

WE THINK YOU FLEW IT THROUGH THE NIGHT.
IT'S RED LIGHTS CAUSING QUITE A FRIGHT.

TAYLOR

THERE IS MORE, IF YOU PLEASE-
WE HEARD THE NOISES IN THE TREES.

RILEY produces the Megaphone from the bag.

JORDAN

WE SEARCHED THE MARSH- TURNED EV'RY STONE-
AND WE FOUND YOUR MEGAPHONE.

RILEY

(spoken) Exhibit two- a megaphone found in the marsh.

TAYLOR

(spoken) Mr. Herron has admitted to creating creature sounds with the megaphone.

ALEX

(spoken with increasing intensity) But what about the flood, the bugs, the phone lines, the power?

CASEY

(to MR. SCHWARTZ) YOUR BEST TRICKS WERE IN THE DARK.
IN THE LIGHT OF DAY THEY LOSE THEIR SPARK.

TAYLOR

WHO HELPED YOU WITH YOUR MASTER PLAN?
WE THINK YOU MUST HAVE HAD A HELPING HAND.

GUMSHOES

(approaching MRS. LUNA) WHO BROKE THE DAM- UNLEASHED THE FLOOD?
THE SWARMING INSECTS OUT FOR BLOOD?

RILEY produces a bottle labeled "BUG BAIT".

GUMSHOES (CONT'D)
MRS. LUNA, THESE AREN'T ACCIDENTS;
WE FOUND THE BUG BAIT BY YOUR TENT!

RILEY
(spoken) Exhibit Three: an empty bottle of Bug Bait!

Campers react with shock. TAYLOR takes the
shovel from MR. HERRON.

TAYLOR
(spoken) And Mr. Herron found this in the wreckage of the
beaver dam. Exhibit four- Mrs. Luna's shovel.

Music returns to "STRANGER THAN FICTION."

TAYLOR (CONT'D)
SO, THERE THEY STAND-THE ONES INVOLVED.
IT'S OVER NOW; THE CASE IS SOLVED.

RILEY
BUT STILL, SOMETHINGS DON'T MEET THE EYE.
WE KNOW THE "WHO" BUT NOT THE "WHY".

ALL
FORGET SUPERSTITION,
CAUSE THIS WILL BLOW YOUR MIND.
WE HAD OUR SUSPICIONS.
BUT WHO KNEW WHAT WE'D FIND.

MR. DRAKE: THE WEEK'S BEEN STRANGE BEYOND DESCRIPTION.
ALL: WE THOUGHT THE CAMP WOULD FACE EVICTION.
LUNA & SCHWARTZ: BUT NOW WE'RE IN A NEW POSITION.
ALL: AND SOMETIMES TRUTH IS STRANGER THAN FICTION!
STRANGER THAN FICTION!

Music ends.

MR. DRAKE
Mrs. Luna, I am disappointed. And Mr. Schwartz, I have no
words. I assume your grandfather isn't coming?

MR. SCHWARTZ
I've been stalling him. I thought we could scare you away
with the Mothman story- that we could keep the camp open.

CHARLIE
(to MR. SCHWARTZ) But we saw the Mothman high in the trees.

CASEY

I read his file- he was a tree trimmer before he became a counselor. (to SCHWARTZ) Heights weren't a problem.

TAYLOR

Mrs. Luna's tent just outside of camp provided the perfect staging area for their schemes.

MRS. LUNA

Our plan was simple- We'd introduce the Mothman legend. Then, Mr. Herron would make some well-timed sound effects.

MR. SCHWARTZ

If that didn't work, I had a few other tricks up my sleeve.

CASEY

You mean the kite? The lights? (pointing) The costume?

MR. HERRON

All of that was never part of the plan as I knew it. Things went too far. The flood put the campers in danger.

MR. SCHWARTZ

We never meant for that to happen.

MRS. LUNA

We wanted to save the camp- for all of you.

RILEY

By turning off the power and cutting the phone lines?

JORDAN

With floods and bugs?

MRS. LUNA

Our intentions were good. Our methods were not. (to MR. SCHWARTZ) How did you end up in that ghastly net?

MR. SCHWARTZ

It was dark. I saw a lantern flickering under a tree. When I got closer, I stepped into some kind of trap.

JAMIE

(smiling) A moth to a flame.

TAYLOR

Great work, Cadets!

MR. SCHWARTZ

(sarcastically) Yeah. Great work.

MR. HERRON

We came across the Cadets on the way back from the river.

TAYLOR

They had trapped Mr. Schwartz.

JORDAN

Caught like a fish and tied to a tree. (to MR. SCHWARTZ, mockingly) The mighty Mothman.

MR. SCHWARTZ;

(defeated) So Mr. Drake, I guess you're still buying the camp?

JORDAN

And shutting it down?

MR. DRAKE

Oh, I'll be buying it. But I won't be shutting it down!

CHARLIE

(mockingly to the others) Oh, he'll be buying it alright! But he won't be... wait a minute! (to MR. DRAKE) You won't be shutting it down??

MR. DRAKE

No, Charlie. It's been quite a journey, but this place has a certain vibe I can't shake. In fact, you might say (CUE MUSIC)... I'm holdin' on to a feeling.

CHARLIE

A *journey* you say? Oh dear.

MR. DRAKE

And I can't stop believing...

CHARLIE

(#10) "CAMP PLEASANT PINES REPRISE #2"

MR. DRAKE

THERE'S SOMETHING WITH THIS CAMP

THAT'S TAKEN ME A WHILE TO SEE.
WHAT I THOUGHT WAS STRANGE
COULD BE AN OPPORTUNITY.

CHARLIE

SIR, I HAVE MY DOUBTS.

MR. DRAKE
IF YOU'LL JUST HEAR ME OUT,
I WILL TELL YOU WHY
THERE'S MORE THAN MEETS THE EYE...

WITH JUST A SLIGHT RE-BRANDING,
WE'LL TRANSFORM CAMP PLEASANT PINES
TO A PLACE FOR CHASING CRYPTIDS.

CHARLIE
IT SENDS A SHIVER UP THE SPINE!

MR. DRAKE
THIS PLACE WILL BE A TREASURE TROVE-
NEW CAMPERS WILL LINE UP IN DROVES!
IF THE MOTHMAN'S WHAT THEY HAVE IN MIND,
THEY'LL FIND IT AT CAMP PLEASANT PINES!
AIN'T IT FUNNY HOW THE STARS ALIGN?
A FORTUNE WAITS AT CAMP PLEASANT PINES!

Music ends.

MR. DRAKE (CONT'D)
"Come to Camp Pleasant Pines for the Mothman Encounter!"
Why, the camp will be booked year round!

CHARLIE
(in awe) Genius.

MR. DRAKE
Indeed! Imagine it- Mothman T-shirts, books, action
figures! Mr. Schwartz, you and your staff will stay on
board won't you?

MR. SCHWARTZ
What?

MR. DRAKE
Once people hear about this place and the sightings here...

CASEY
But the sightings weren't real.

MR. DRAKE
(exiting) Don't get lost in the details, kid. People want a
good story. They *want* to believe! Mr. Schwartz, Mrs. Luna-
come along- we'll iron out the details. This is the
beginning of a beautiful, and lucrative, relationship!

MR. DRAKE & CHARLIE exit to the cabins,
MR. SCHWARTZ and MRS. LUNA shrug their
shoulders and follow them.

SCENE 7: EPILOGUE/ THE STORIES WE TELL

AMERICA. SUBURBS. PRESENT DAY/ CAMP PLEASANT PINES 1986. THAT SAME EVENING

MR. HERRON

Okay, kids. The show's over. Back to your cabins.

The CAMPERS are disappointed.

CAMPER

But it'll be daylight soon, anyway.

MR. HERRON

(sternly) Now.

The CAMPERS begin to exit. The members of
the AGENCY gather near MR. HERRON.

CASEY

(to MR. HERRON) We couldn't have figured it out without you.

MR. HERRON

I came here as a boy. I love the camp. But I shouldn't have
gotten caught up in their scheme. I had to make that right.

TAYLOR

And thanks for pulling us out of the river.

MR. HERRON

I didn't pull either of you from the river. I found you both
on the banks when I came down to check the dam.

JORDAN

What?

TAYLOR

If you didn't save us, then who?

RILEY

Or what?

CASEY

Oh, Riley- not that again!

MR. HERRON

You kids should get some rest. I'll see you in the morning.

MR. HERRON exits.

TAYLOR

Another mystery solved by the Junior Gumshoe Agency!

JORDAN

And our newest recruit. Thanks for the help, Riley!

ALEX

Yeah- nice to have another Cryptid Geek on the team!

TAYLOR

Let's plan to meet back here at sunrise.

JORDAN

Sunrise? For what?

TAYLOR

For a badge pinning ceremony. Isn't that right, Cadets?

JAMIE

Really?

TAYLOR

You earned it.

CASEY

Congratulations, Gumshoes!

JAMIE

Thanks. I guess we learned from the pros... and Jordan.

Laughs all around.

JORDAN

Yeah, yeah. Come on. I'll tell you about the time I saw the Loch Ness Monster.

JORDAN, ALEX, and the CADETS continue talking as they exit to the cabins.

ALEX

I've told you a million times, Nessie is in Scotland, not your uncle's swimming pool! That was just an inflatable.

JORDAN

Why sweat the small stuff, Alex. You're no fun.

CASEY begins to follow the others but notices RILEY standing in place, staring into the night. She approaches him.

CASEY
Are you disappointed?

RILEY
Nah. Just because Mr. Schwartz tricked us, doesn't mean the Mothman doesn't exist.

CASEY
Boy, you're stubborn.

RILEY
Sorry.

CASEY
Don't be. I like that about you.

RILEY
(looking up) The sky is clear tonight. (pointing) Look, it's the Big Dipper.

CASEY
I'll take your word for it. It's all just blurry light to me. I lost my contacts while we were in the Marsh.

RILEY
Really?

CASEY
I can barely tell the difference between you and a cryptid at this point!

RILEY
Oh, come on!

CASEY
Go gather up the evidence and let's call it a night.

Dramatic underscore begins.

ADULT HOST- "THE SEEKER" (OFF-STAGE)
And just when it seemed like the mystery was solved, things got even more wild. While I was busy putting the evidence away, there was another sighting. Right, Casey?

RILEY steps away to retrieve the evidence bag and starts to gather the various items. Meanwhile, underscore swells as CASEY notices something in above the camp. From behind the top of the backdrop, a winged creature- the true MOTHMAN- raises into view and spreads its wings.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

It was decades ago, Riley. But I did see... *something*. Even without my contacts, I could make out a blurry figure in the trees above the camp...

CASEY, shocked, points toward the cryptid.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE) (CONT'D)

I can't say for sure, but I believe that it saw me too.

The MOTHMAN nods at CASEY and lowers itself behind the backdrop. Underscore fades.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE) (CONT'D)

And then it was gone. Like it had never been there.

CASEY

(in awe- still looking and pointing upward) Riley?

RILEY

(looking up) What? I don't see anything.

CASEY

You wouldn't believe it. But I might have just seen the Mothman... the real one. (second guessing) No, it can't...

RILEY

(interrupting/smiling) Of course, I'd believe it. And I don't even have to see it.

CASEY

(smiling) Point taken.

RILEY

(pause) You know, maybe the Mothman was *never* bad luck in the first place. Maybe he was watching over the camp all along- protecting it... and us. Maybe he even saved Taylor and Jordan from the river? He just needs a new story. A more optimistic one. And maybe we're all part of it now.

CASEY

I'll admit, even the possibility of seeing him *was*... kind of incredible.

RILEY

Better than cassette tapes?

CASEY

For sure. (she looks up to the sky)

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

I'm still naturally skeptical, and I can't say for sure what I saw that night. But I do know how I felt.

CASEY

For once, It feels like there might be something else... something bigger... something unexplainable.

RILEY

We don't always need proof or explanations, Case. Sometimes, possibility and imagination are enough.

The

The CAST enters and faces the audience.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)

I learned to appreciate legends and stories, because they *do* help us see our world in new ways- to understand it beyond just science and facts- to feel it. (CUE MUSIC)

(#11) "THE STORIES THAT WE TELL"

RILEY: (to the audience) WE ALL LOVE A STORY-

CASEY: A ONCE UPON A TIME-

BOTH: FROM TALES AROUND THE FIRE-
TO SIMPLE NURSERY RHYMES.

ALEX: WE TAKE FLIGHTS OF FANCY-

TAYLOR: GET LOST IN MYSTERIES-

CASEY: WARM OUR HEARTS WITH ROMANCE-

JORDAN: AND WITNESS HISTORY.

FULL CAST

A STORY IS A DOORWAY
TO ANOTHER PLACE,
BRIDGING MIND AND HEART-
ECLIPSING TIME AND SPACE.
THERE ARE LESSONS IN THE LEGENDS;
THE WORDS CAN CAST A SPELL.
YOU'LL FIND TRUTH AND YOU'LL FIND ANSWERS
IN THE STORIES THAT WE TELL.

CASEY: WE SEE OUR OWN REFLECTIONS
ALL: IN THE STORIES THAT WE TELL.

TAYLOR: ON EV'RY HERO'S JOURNEY-
RILEY: YOU SEARCH OUT THE UNKNOWN- (OR "TAKE ON..")
ALEX: MEET MONSTERS AND FACE TRIALS-
JORDAN: DISCOVER YOU HAVE GROWN,

CASEY: STRUGGLES MAKE US STRONGER.
MR. DRAKE: A CHALLENGE DOES US GOOD.
MR. SCHWARTZ: SOME MONSTERS WE ENCOUNTER,
ALL: ARE JUST MISUNDERSTOOD.

FULL CAST (CONT'D)

A STORY IS A WINDOW,
AND ON THE OTHER SIDE,
WE CAN SEE OUR WORLD,
IT'S MAGIC MAGNIFIED.
WE CAN TRY A NEW PERSPECTIVE
AS WE LOOK BEHIND THE VEIL.
THE TRUTH COMES INTO FOCUS
WITH THE STORIES THAT WE TELL.

SOLO: WE CAN UNDERSTAND EACH OTHER
ALL: WITH THE STORIES THAT WE TELL.
SOLO: WE CAN CHANGE THE WORLD AROUND US
ALL: WITH THE STORIES THAT WE TELL.

The YOUNG BOY enters, still listening to his Earbuds and makes his way center stage.

FLYING MONSTERS, U. F. O. 'S,
HAUNTED HOUSES, ON IT GOES—
ALL THE STORIES THAT GET TOLD-
IF THEY'RE REAL, WE WANT TO KNOW!
ALL WE NEED ARE OPEN MINDS.
THERE'S SO MUCH FOR US TO FIND—
SO MANY WONDERS TO ACHIEVE.
WE'LL MAKE NEW LEGENDS;
I WANT TO BELIEVE!
THE SKY'S NO LIMIT—
WE WANT TO BELIEVE!

Music softens to a soft mysterious theme.
The CAMP CHARACTERS lower their heads; they rest in place as the focus shifts.

ADULT HOST- "THE SEEKER" (OFF-STAGE)
(spoken) And that's all for this episode, my fellow truth seekers.

ADULT HOST- "THE SKEPTIC" (OFF-STAGE)
(spoken) Until next time, keep curious and remember-
believing is more than just seeing.

ADULT HOST- "THE SEEKER" (OFF-STAGE)
(spoken) And that in every legend, there's a bit of truth
waiting to be discovered. Transmission ended. (digital SFX)

The YOUNG BOY takes out his Earbuds,
smiles. He slowly looks up to the sky,
squints his eyes, and points upward. The
FULL CAST does the same. BLACKOUT.



Statue of THE MOTHMAN in Point Pleasant , West Virginia

The Mothman Legend

The first reported real-life sighting of the creature that would come to be known as the Mothman occurred on November 15, 1966, in Point Pleasant, West Virginia (the inspiration for "Camp Pleasant Pines" in our musical). The couple who claimed the sighting described the creature as a large man-bird with glowing red eyes. The next day, the town's newspaper ran the headline: "*Couples See Man-Sized Bird... Creature... Something.*" The national press soon ran with the story, and the account of the "Mothman" spread across the world. Skeptics of the sighting believed the Mothman to have actually been a Sandhill Crane or Giant Blue Heron (hence the name of our red herring character: Mr. Herron). Nonetheless, sightings continued and have done so for decades.

Through the years, the Mothman has allegedly been sighted across the globe—often near disaster sites: bridge collapses, the Chernobyl meltdown, and even the World Trade Centers on 9/11. This has led to the cryptid being considered a harbinger of doom. However, some see it as a sentinel, silently watching over those in distress. Perception plays a significant role in how the Mothman is viewed, and perception plays an important role in our fictional story, with vision, lighting, and personal biases being recurring references.

The Mothman, real or not, is certainly a powerful symbol that inspires wonder and consideration of the unknown. The skies have captured the public's imagination for centuries and remain a vast, mysterious frontier. Just in recent months, the news has been flooded with reports of U. F. O. sightings by the military and unexplained, rampant drone activity over many states. Our musical plays on the "sky/flying" theme with character names like Mrs. Luna, Mr. Herron, and even Mr. Drake (Drake being another name for a duck).

The Mothman remains a relevant piece of lore that encourages us to contemplate the mysteries of our world with an open mind and to consider the limitless power of legends to invoke and inspire new perspectives.

Point Pleasant, West Virginia, continues celebrating the infamous cryptid with an annual Mothman Festival. Downtown, a large statue of the Mothman stands silent, perpetual watch.

Camp Pleasant Pines

Jason Spraggins

Matt Glickstein

♩ = 130

F C Dm F/A B \flat F C Dm



Mr. Schwartz: I've made my fi-nal rounds. All the

7 F/A B \flat F C Dm



ca-bins are pre-pared and clean. Mrs. Luna: The kit-chen has been stocked

11 F/A B \flat F(add9)



Mr. Schwartz: Let's o - pen up the gates, it's time

14 Am 7 Dm 7



grounds are man - i-cured and green. to start the day. Catch your breath and brace your-selves, the

16 Gm 7 B \flat B \flat /C F C/F F C/F F C/F C/D Dm C/D



cam-pers are on their way. ALL: The wait, at last is o - ver. Wel-come to Camp

21 Dm C/B \flat B \flat C/B \flat B \flat C/B \flat B \flat



Plea-sant Pines! Hid-den in the for - est. What a

24 Gm 7 B \flat G 7 /B B \flat /C F C/F F C/F



place to spend the sum-mer time! With lakes to swim and trails to roam, the

28 Dm⁷ C/D Dm⁷ C/D B^bmaj⁷ F/A

per-fect home a - way from home. If ad-ven-ture's what you have__ in mind you'll

32 Gm⁷ F/A B^b B^b/C F C/F F C/F F C/D Dm C/D

find it at camp Plea-sant Pines!__ Casey: Come on, Riley. I want you to meet my camp friends.

37 Dm C/B^b B^b C/B^b B^b C/B^b B^b Gm⁷ B^b G⁷/B B^b/C

Taylor: Hey look, it's Casey!

Jordan: Case, where are your glasses? You look different!

Casey: I wear contacts now--not that it's any of your business, Jordan.

42 F C/F F C/F Dm⁷ C/D Dm⁷ C/D B^bmaj⁷ F/A

Jordan: Rad. Who's your friend?

Casey: Rad? Anyway, this is Riley. We go to school together. And I think he'd be great for the agency.

48 Gm⁷F/A B^b B^b/C F C/F F F C

Riley: The agency? What's that?

Taylor: We've count-ed down the days.

53 Dm F/A B^b F C

__ Alex: Each one of us has dreamed and planned.__ Jordan: Now we've made it here

57 Dm F/A B^b

__ Casey: Our friends are wait-ing close at hand.__ Jordan: We'll watch

60 F(add⁹) Am⁷ Dm⁷

__ the fi - re glow. Taylor: May-be solve_ a mys-te-ry.

Alex: We'll let__ the sto-ries flow.

ALL: At

63 Gm⁷ B \flat B \flat /C F C/F F C/F F

this place you ne - ver know___ The wait, at last_ is o - ver_

67 C/D Dm C/D Dm C/B \flat B \flat C/B \flat B \flat C/B \flat B \flat

We're back at__ camp Plea-sant Pines!_ Out here in the for - est_ There's

71 Gm⁷ B \flat G⁷/B B \flat /C F C/F F C/F

al-ways some-thing new to find!_ Mr. Schwartz: If you're new here, you will learn. Mrs. Luna: Ex-

75 Dm⁷ C/D Dm⁷ C/D B \flat maj⁷

cite - ment waits_ at ev' - ry turn._ ALL: An ad - ven-ture's what we have

78 F/A Gm⁷ F/A B \flat B \flat /C F F C/F F

__ in mind. We'll find it at camp Plea-sant Pines!_

Camp Pleasant Pines Reprise 1

Jason Spraggins ♩ = 136

Matt Glickstein

Ebm Bbm Cb Db Ebm Cb Db Ebm

Mr. Schwartz: There's a le-gend of these woods that is

Detailed description: This block contains the first six measures of the song. The music is written on a single treble clef staff in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The notes are: measure 1 (rest), measure 2 (rest), measure 3 (rest), measure 4 (quarter rest), measure 5 (quarter note G4), measure 6 (quarter note F4). The lyrics are: "Mr. Schwartz: There's a le-gend of these woods that is".

7 Ebm Bbm Ebm Bbm

ol-der than the old-est trees... Mrs. Luna: A-bout a thing more strange than

Detailed description: This block contains measures 7-10. The notes are: measure 7 (quarter note G4), measure 8 (quarter note F4), measure 9 (quarter note E4), measure 10 (quarter note D4). The lyrics are: "ol-der than the old-est trees... Mrs. Luna: A-bout a thing more strange than".

11 Cb Db Ab(SUS4) Ab Cb Ab7/C

most of us will e-ver see... Sight-ings in the sky have left ten-sions high. Mr. Schwartz: There have

Detailed description: This block contains measures 11-14. The notes are: measure 11 (quarter note G4), measure 12 (quarter note F4), measure 13 (quarter note E4), measure 14 (quarter note D4). The lyrics are: "most of us will e-ver see... Sight-ings in the sky have left ten-sions high. Mr. Schwartz: There have".

15 Gb/Db Bb/D Ebm Db/Eb Ebm Db/Eb

been re-ports of a sha-dow fly-ing by... A mys-te - ry's un - fold-

Detailed description: This block contains measures 15-18. The notes are: measure 15 (quarter note G4), measure 16 (quarter note F4), measure 17 (quarter note E4), measure 18 (quarter note D4). The lyrics are: "been re-ports of a sha-dow fly-ing by... A mys-te - ry's un - fold-".

19 Ebm Cb Db/Cb Cb Db/Cb Cb Abm7

- ing_ right here at Camp Plea - sant Pines. High a-bove the for

Detailed description: This block contains measures 19-22. The notes are: measure 19 (quarter note G4), measure 20 (quarter note F4), measure 21 (quarter note E4), measure 22 (quarter note D4). The lyrics are: "- ing_ right here at Camp Plea - sant Pines. High a-bove the for".

23 F7 Bb7 Ebm Ebm/Db

- est_ some-thing's send-ing us a sign... I won't go on; I've_ said e-nough. But

Detailed description: This block contains measures 23-26. The notes are: measure 23 (quarter note G4), measure 24 (quarter note F4), measure 25 (quarter note E4), measure 26 (quarter note D4). The lyrics are: "- est_ some-thing's send-ing us a sign... I won't go on; I've_ said e-nough. But".

28 C \emptyset 7 C \flat A \flat m7

things a-round here_ might get rough._

Mr. Drake: This is - n't what I had in mind.

31 B \flat (SUS4) B \flat 7

Charlie: Should you be buy - ing_ Camp Pleas - ant_

34 E \flat m D \flat /E \flat E \flat m D \flat /E \flat E \flat m D \flat /E \flat E \flat m C \flat D \flat E \flat m

Pines?_

Legend of the Mothman

Jason Spraggins

Matt Glickstein

♩ = 105

Bm A/B E/B Bm

Mr. Schwartz: Ga-ther round the fi - re, I'll

Detailed description: This block contains the first five measures of the song. The key signature has two sharps (F# and C#) and the time signature is 4/4. The melody starts with a whole rest in measure 1, followed by whole rests in measures 2 and 3. In measure 4, there is a whole rest. In measure 5, the melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, and a quarter rest.

6 A/B E/B Bm

tell you what I know. A - bout the fly - ing sha - dow, its bright red eyes a - glow. The

Detailed description: This block contains measures 6 through 8. Measure 6 starts with a quarter note G4, followed by quarter notes A4, B4, and a quarter rest. Measure 7 has quarter notes C5, B4, A4, and a quarter rest. Measure 8 has quarter notes G4, A4, B4, and a quarter rest.

9 Gmaj7 E C

le - gend of the Moth man through the years has grown. The truth be - hind the leg - end will

Detailed description: This block contains measures 9 through 11. Measure 9 has quarter notes G4, A4, B4, and a quarter rest. Measure 10 has quarter notes C5, B4, A4, and a quarter rest. Measure 11 has quarter notes G4, A4, B4, and a quarter rest.

12 F# Bm A/B

chill you to the bone. Mrs. Luna: Cen - tu - ries of sight - ings in pla - ces near and far.

Detailed description: This block contains measures 12 through 14. Measure 12 has quarter notes F#4, G4, A4, and a quarter rest. Measure 13 has quarter notes B4, C5, B4, and a quarter rest. Measure 14 has quarter notes A4, B4, C5, and a quarter rest.

15 E/B Bm Gmaj7

Of a haunt ed creat - ure, both fright - ning and biz - arre.

Detailed description: This block contains measures 15 through 17. Measure 15 has quarter notes G4, A4, B4, and a quarter rest. Measure 16 has quarter notes C5, B4, A4, and a quarter rest. Measure 17 has quarter notes G4, A4, B4, and a quarter rest.

Mr. Schwartz & Mrs. Luna: A hu - man - oid bo - dy, its

18 E C F#

skin as grey as stone. With wings like those of dra - gons, it on - ly flies a - lone.

Detailed description: This block contains measures 18 through 20. Measure 18 has quarter notes G4, A4, B4, and a quarter rest. Measure 19 has quarter notes C5, B4, A4, and a quarter rest. Measure 20 has quarter notes F#4, G4, A4, and a quarter rest.

21 Bm A/B E/G Bm Bm A/B

Mothman: Oh_____ oh_____ Oh_____ Oh_____

ALL: Ah_____ Ah____

27 E/B Bm Bm A/B E/G Bm Bm A/B

Ah_____ Ah_____

Riley: *I've heard of the Mothman. It's one of the most famous cryptids of all time.*

Alex: *Over seven feet tall with a ten foot wing span.*

35 E/B Bm A/B

Riley: Some see it as a sig - nal, of bad things yet to come. Alex: A

38 E/B Gmaj7

warn-ing from the dark-ness, but who knows where it's from.

Mr. Schwartz & Mrs. Luna: One thing is for cer-tain, its

41 E C F#

flight in-spi-res fear. And now this fly-ing mon ster hasmade its home right here.

44 Bm A/B E/B

Taylor: Are we all in dan - ger? Riley: Is it here to send a mes- sage?

Jordan: Should we be a-larmed?

47 Bm Gmaj7 E

Mr. Schwartz & Mrs. Luna: We don't have the an- swers, we don't know why it came. But

Alex: Does it mean us harm?

50 C F# Bm A/B

if you see the Moth-man, you'll ne-ver be the same. Mothman: Oh_____ oh__

54 E/G Bm Bm A/B E/B Bm

Oh_____ Oh__ ALL: Ah_____ Ah__ Ah_____ Ah__

Something Wicked

Jason Spraggins

Matt Glickstein

Dm F C Bb Dm F

Jordan: What's that in the sky?___

5 C Bb Dm F

Charlie: Did I see two bright red eyes? Riley: Or the
Casey: It's just a trick of light._

7 C Bb Gm7

Casey: Things are -n't what they seem, Taylor: It's like we're

9 G#o7 Dm/A Bb F/C A7/C#

caught in-side a dream. ALL: All our thoughts are filled with fright!
Alex: Up is down, left is right.

12 Dm A/D Dm A/D Dm C/D G/D

Some-thing wick-ed's in the air,___ it's soar-ing through the moon-light._

14 Dm A/D Dm A/D A/C# Dm C/D G/D Bb B^{o7}

On-ly look up if you dare.___ Mr.Drake: It's in the sha-dows,
Charlie: This will be a long night. Charlie: in the trees

17 Dm/A A7 Dm C# F/C G7/B

Casey: Calm down guys that's just the breeze. Group 1: It's here, ALL: it's ev-ry - where.
Group 2: it's there,

19 Dm Gm7 A7 Dm Dm Gm7 A7 Dm

Charlie: Some-thing wick - ed's in the air! ALL: Some-thing wick - ed's in the air!_

21 Dm Gm7 A7 Dm Dm Gm7 A7 Dm Dm F

Some - thing wick - ed._ Some - thing wick - ed._

24 C Bb Dm F C Bb

Casey: That's all a bit ab- surd_ It was just a pass-ing bird.
Riley: No

27 Dm F C Bb Gm

bird has wings so wide._ Mr. Drake: What is this fly-ing beast?
Charlie: May-be we should go in side._

30 G#^{o7} Dm/A B^b

Charlie: It is weird to say the least... Mr. Drake: Tell me
Riley: That's the Moth-man, it is clear___

32 F/C A7/C# Dm A/D Dm A/D Dm C/D G/D

what's it do-ing here?
ALL: Some-thing wick-ed's in the air,___ it's soar-ing through the moon-light.

35 Dm A/D Dm A/D Dm C/D G/D

On - ly look up if you dare... Casey: This will be a long night.
ALL: It's

37 B^b B^{o7} Dm/A A7

in the sha-dows, in the trees Let us hope that's just the breeze. It's

39 Dm C#+ F/C G7/B Dm Gm7 A7 Dm

here, it's there, it's ev - ry - where.
Mr. Drake: Some-thing wick - ed's in the air!___

41 Dm Gm⁷ A⁷ Dm Dm Gm⁷ A⁷ Dm Dm Gm⁷ A⁷ Dm

ALL: Some-thing wick-ed's in the air!_ Some-thing wick - ed._ Some-thing wick - ed._

44 Dm C/D G/D Dm C/D G/D

ooh_ ooh_ ooh_ ooh_ ah_ ah_ ah_

51 Dm F C/E Dm C B^b Dm/A E/G[#] Dm/A Gm⁷

ah_ Some-thing's up_ there, some-thing strange. Some-thing sca - ry_

55 Dm E F C/E Dm C

and de - ranged. We're in its_ sights,_ we

57 B^b Dm/A E/G[#] Gm⁷ A⁷

should be - ware... 'cause some-thing wi-cked's in the air.

60 Dm A/D Dm A/D A/C# Dm C/D G/D

62 Dm A/D Dm A/D A/C# Dm C/D G/D Bb B°7 Dm/A A7

66 Dm C#+ F/C G7/B Dm Gm7 A7 Dm

68 Dm Gm7 A7 Dm Dm Gm7 A7 Dm Dm Gm7 A7 Dm

Some-thing wick - ed... Some-thing wick - ed...

71 Dm A/D Dm A/D Dm C/D G/D

Some-thing wick - ed's in the air, it's soar - ing through the moon - light...

73 Dm A/D Dm A/DA/C# Dm C/D G/D B \flat B $^{\circ}7$

Mrs. Luna: Stay a-ler't and be a-ware. Till we reach the camp- site.

ALL: No one's safe at Plea-sant Pines.

76 Dm/A A 7 Dm C# $^+$ F/C G 7 /B

Mrs. Luna: Please don't pa - nic,___ we'll be fine.

ALL: It's here, it's there, it's ev - ry - where.

78 Dm Gm 7 A 7 Dm Dm Gm 7 A 7 Dm

Some-thing wick - ed's in the air!___ Some-thing wick - ed's in the air!___

80 Dm Gm 7 A 7 Dm Dm Gm 7 A 7 Dm Dm Gm 7 A 7 Dm

Some-thing wick - ed.___ Some-thing wick - ed.___ Some-thing wick-ed's in the air!___

I Want to Believe

Jason Spraggins

Matt Glickstein

$\text{♩} = 143$
E⁵ B(SUS4) A^{maj}7 C^{#m} B(SUS4) E B(SUS4)

Riley: I want to be- lieve_ in

Detailed description: This block contains the first six measures of the song. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody starts with a whole rest in measure 1, followed by another whole rest in measure 2. In measure 3, there is a quarter rest, then a quarter note G#4, and a quarter note A5. Measure 4 has a quarter note B5, a quarter note C#5, and a quarter note D6. Measure 5 has a quarter note E6, a quarter note D6, and a quarter note C#5. Measure 6 has a quarter note B5, a quarter note A5, and a quarter note G#4. The lyrics 'Riley: I want to be- lieve_ in' are written below the staff, with 'Riley:' in a box.

7 A^{maj}7 C^{#m} B(SUS4) E B(SUS4) A^{maj}7

end-less pos-si - bi - li_ ties_ That there are won- ders wai - ting_ for me

Detailed description: This block contains measures 7 through 11. The melody continues from the previous block. Measure 7 has a quarter note G#4, a quarter note A5, and a quarter note B5. Measure 8 has a quarter note C#5, a quarter note D6, and a quarter note E6. Measure 9 has a quarter note D6, a quarter note C#5, and a quarter note B5. Measure 10 has a quarter note A5, a quarter note G#4, and a quarter note F#4. Measure 11 has a quarter note E4, a quarter note D4, and a quarter note C#4. The lyrics 'end-less pos-si - bi - li_ ties_ That there are won- ders wai - ting_ for me' are written below the staff.

12 C^{#m} B(SUS4) G A ³ F^{#m}11/B E

_ to_ see_ And a mil - lion se - crets cal-ling to me. Casey: I'll ne - ver be-lieve

Detailed description: This block contains measures 12 through 17. Measure 12 has a quarter note G#4, a quarter note A5, and a quarter note B5. Measure 13 has a quarter note C#5, a quarter note D6, and a quarter note E6. Measure 14 has a quarter note D6, a quarter note C#5, and a quarter note B5. Measure 15 has a quarter note A5, a quarter note G#4, and a quarter note F#4. Measure 16 has a quarter note E6, a quarter note D6, and a quarter note C#5. Measure 17 has a quarter note B5, a quarter note A5, and a quarter note G#4. The lyrics '_ to_ see_ And a mil - lion se - crets cal-ling to me. Casey: I'll ne - ver be-lieve' are written below the staff, with 'Casey:' in a box.

18 B(SUS4) A^{maj}7 C^{#m} B(SUS4) E B(SUS4)

_ un - til I see the e - vi_ dence. 'Cause I need an- swers.

Detailed description: This block contains measures 18 through 22. Measure 18 has a quarter note G#4, a quarter note A5, and a quarter note B5. Measure 19 has a quarter note C#5, a quarter note D6, and a quarter note E6. Measure 20 has a quarter note D6, a quarter note C#5, and a quarter note B5. Measure 21 has a quarter note A5, a quarter note G#4, and a quarter note F#4. Measure 22 has a quarter note E6, a quarter note D6, and a quarter note C#5. The lyrics '_ un - til I see the e - vi_ dence. 'Cause I need an- swers.' are written below the staff.

23 A^{maj}7 C^{#m} B(SUS4) G A ³ F^{#m}11/B

Be-fore I cross_ the_ fence. I re - ly on_ sci - ence and com-mon sense.

Detailed description: This block contains measures 23 through 27. Measure 23 has a quarter note G#4, a quarter note A5, and a quarter note B5. Measure 24 has a quarter note C#5, a quarter note D6, and a quarter note E6. Measure 25 has a quarter note D6, a quarter note C#5, and a quarter note B5. Measure 26 has a quarter note A5, a quarter note G#4, and a quarter note F#4. Measure 27 has a quarter note E6, a quarter note D6, and a quarter note C#5. The lyrics 'Be-fore I cross_ the_ fence. I re - ly on_ sci - ence and com-mon sense.' are written below the staff.

28 E^m D/C C A^m

Riley: Look up and see_ the night sky glow. Be-yond our reach, so_

Detailed description: This block contains measures 28 through 32. Measure 28 has a quarter note G#4, a quarter note A5, and a quarter note B5. Measure 29 has a quarter note C#5, a quarter note D6, and a quarter note E6. Measure 30 has a quarter note D6, a quarter note C#5, and a quarter note B5. Measure 31 has a quarter note A5, a quarter note G#4, and a quarter note F#4. Measure 32 has a quarter note E6, a quarter note D6, and a quarter note C#5. The lyrics 'Riley: Look up and see_ the night sky glow. Be-yond our reach, so_' are written below the staff, with 'Riley:' in a box.

32 $G^6(\text{omit } 3)/D$ D B $A^6(\text{omit } 3)/E$ Em C

much un-known. It's the same down here be-low_ Who could think we're

36 G/D D Em D/C C Am

not a-lone. Un-char-ted lands, un - mea-sured skies... Count-less leg - ends

40 $G^6(\text{omit } 3)/D$ D B $A^6(\text{omit } 3)/E$ Em C

that don't die... You might think that_ I'm na - ive,_ but there's some-thing out there.

44 Am $F\#m^{11}/B$ E $B(\text{sus } 4)$

I want to be lieve!_ I want to be-lieve_ the

49 $A\text{maj}7$ $C\#m$ $B(\text{sus } 4)$ E $B(\text{sus } 4)$

Moth-man's not just fan - ta__ sy... 'Cause he's a sym - bol...

53 $A\text{maj}7$ $C\#m$ $B(\text{sus } 4)$ G A $F\#m^{11}/B$

Point - ing_ to what_ might be... In a world so_ big_ dreams can run free

58 Em D/C C Am $G^6(\text{omit } 3)/D$ D

Casey: Fly-ing mon-sters, U-F - O's... Haun-ted hou-ses,_ on it goes.

63 B $A^6(\text{omit } 3)/E$ Em C G/D D

All those sto - ries that get told... They're not real, you have to know!

67 Em D/C C Am G^{6(omit3)}/D D



Riley: Try to keep an o-pen mind. You'll be sur - prised by what you find..

71 B A^{6(omit3)}/E Em C



You might think_ that I'm na - ive.____ But there's truth in le - gends

74 Am F#m¹¹/B C D E



I want to be-lieve!____ I want to be- lieve!_

The Investigation

Jason Spraggins

Matt Glickstein

♩ = 141

Gm⁷ B^b Cm⁷ D7(#9) Gm⁷ F/G Gm⁷ B^b Cm⁷

Taylor: No need to fear, we're on the scene. Step

7 D7(#9) Gm⁷ Gm⁷ B^b Cm⁷

back, rel-ax_ and see what I mean. Jordan: We've got the skills, and all a-gree a

11 D7(#9) Gm⁷ E^b B^b D7

mys-te-ry's our spe-cial-ty. Taylor: Spread out_ team. There's lots to do. Turn ev-ry stone, and

16 Gm F E^b B^b

find a - ny clue. ALL: We're cha-sing leads, we're hav-ing fun. The in -

19 E^bmaj7 Dm⁷ Cm⁷ D7 Gm⁷ B^b Cm⁷ D7(#9) Gm⁷ F/G

ves-ti-ga-tion's just be-gun. Woah Alex: It's a kite. But why's it out here?

26 Gm⁷ B^b Cm⁷ D7(#9) Gm⁷ F/G Gm⁷ B^b Cm⁷ D7(#9) Gm⁷ F/G

Taylor: Looks like Alex beat you to the first clue! Sorry newbies! Jamie: What's that written on the wing? Alex: It says "S.O.S." Must be some kind of message.

34 Gm⁷ B^b Cm⁷ D7(#9) Gm⁷ F/G Gm⁷ B^b Cm⁷

Bailey: Maybe a distress signal? Alex: Look what I found. Casey: It's Jordan: Hey guys, come check this out! Jordan: Is that a kite?

40 D7(#9) Gm7 Gm7 Bb Cm7

got black wings and two red_ lights.____

Mr. Schwartz: But

Taylor: The kite is strange, that much is true.

44 D7(#9) Gm7 Eb Bb

right now, it's your on-ly clue_

Taylor: That's right_ team, there's__more to do.

48 D7 Gm F Eb Bb

We're on the trail, but_ we're not through. ALL: And like a dog clings to a bone, the in-

52 Ebmaj7 Dm7 Cm7 D7 Gm7 Bb Cm7 D7(#9) Gm7 F/G Gm7 Bb

ves-ti-ga tion car-ries on_ Woah_

Casey: Hey, it's Mr. Schwartz's megaphone!

Mrs. Luna: I've been lookin' for that!

60 Cm7 D7(#9) Gm7 F/G Gm7 Bb Cm7 D7(#9) Gm7 F/G Gm7 Bb Cm7 D7(#9)

Drew: Why is it in the marsh?

Taylor: Good question. Who was last seen with it?

Parker: Mr. Schwartz gave it to Mr. Herron yesterday.

70 Gm7 Eb Bb D7

Taylor: Good job, team, it's clue num-ber two. You're lock-ing it down, tight

74 Gm F Eb Bb

- ning the screws. ALL: We've caught the scent, now we're on the chase. The in -

77 Ebmaj7 Dm7 Cm7 D7 Gm7 Bb Cm7 D7(#9) Gm7 F/G

ves-ti-ga-tion picks up pace.. Woah_

Mr. Drake: *It's been hours and still--no real answers!*

Mrs. Luna: *He's right. We've wasted enough time.*

84 Gm7 Bb Cm7 D7(#9) Gm7 F/G Gm7 Bb Cm7 D7(#9) Gm7 F/G Gm7 Bb Cm7 D7(#9)

Taylor: *It's getting dark. Let's head back to camp to debrief.*

Drew: *We didn't find a single clue.*

Jordan: *Tough luck, Cadets. Maybe next time.*

95 Gm7 F/G Gm7 Bb Cm7 D7(#9) Gm7 F/G

Riley: Could it be true? Look o-ver there. Are those red eyes a ghost-ly stare?__

100 Gm7 Bb Cm7 D7(#9)

There's been no trick, you guys were wrong. It's been the Moth - man

103 Gm7 F/G Gm7 Bb Cm7 D7(#9) Gm7 F/G Gm7 Bb Cm7

all a - long!

110 D7(#9) Gm7 F/G Gm7 Cm7 D7(#9) Gm7 Gm7 Cm7 D7(#9) Gm7

Seeing is Believing

♩ = 92

Jason Spraggins

Matt Glickstein

Cm

E♭

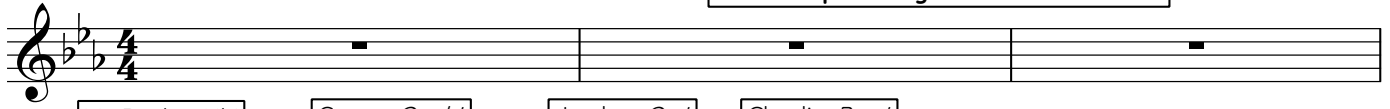
D

D♭

Cm

E♭

Music stops. Everyone looks at Charlie



Mr. Drake: Uh!

Casey: Ouch!

Jordan: Ow!

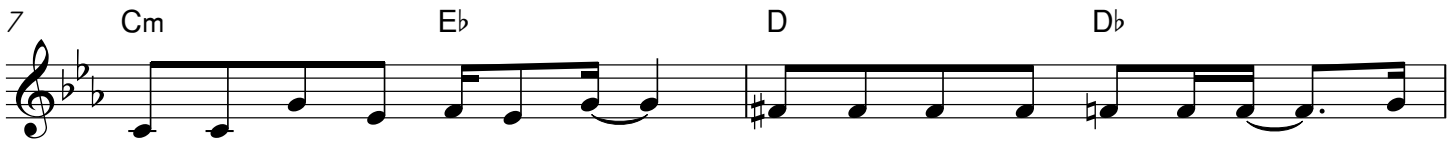
Charlie: Pow!



Mr. Drake: It's been two days and things are worse.

Jordan: The

Charlie: This camp is caught inside a curse.



Riley: Seems like Moth-man's here to stay...

bad luck here won't go a - way...

Alex: The

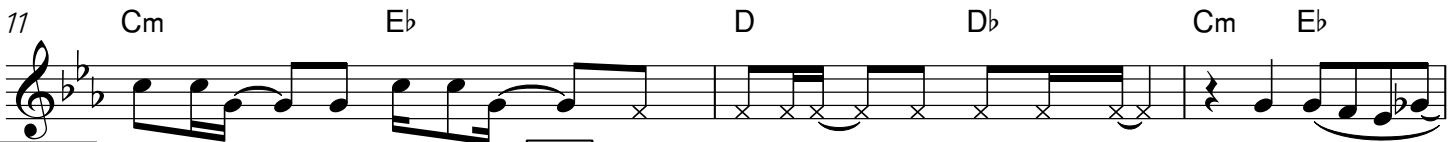


Casey: The po-wer's out...

ALL: We have our doubts.

ri-ver floods.

Taylor: Will things im - prove?

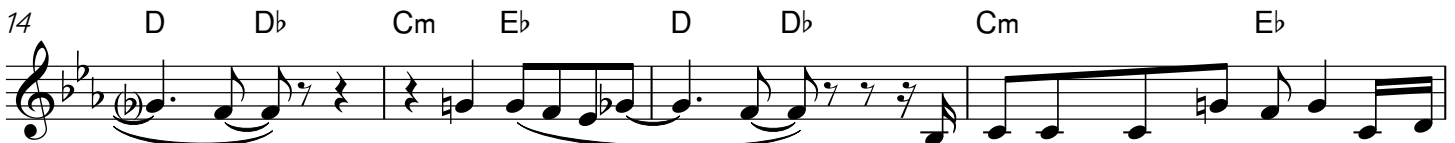


Mrs. Luna: Bugs in-vade.

ALL: These sad e-vents are now the norm.

Ooh ooh_____

Alex: Mos-qui-tos swarm.



Ooh ooh_____

I ne-ver thought I'd say it, but the



le - gend might be true._____

The trou - bles since the sight - ings have

20 Fm G7 Cm Eb Fm Cm

changed my point of view. Look a- round, you can't de-ny_ it. Your eyes are not de-cei-ving.

23 Cm Eb Fm G7 C Eb D Db

E-vil's come to Plea-sant Pines. See-ing is be liev-ing...

27 C Eb D Db Cm Eb D Db Cm Eb D Db Cm Eb

See-ing is be - liev - ing...

Casey: We still don't know for sure if the Mothman is real. It could be a hoax.

Riley: We've all seen it, Casey! What more do you need?

Mr. Drake: Does that look like a hoax?!

34 D Db Cm Eb D Db

Taylor: The en - ti-re__ camp has gone ber-serk!

Mr. Drake: The

Charlie: And in the clouds, a mon-ster lurks.

37 Cm Eb D Db

sky's been fall - ing since he came. The Moth-man is the one_ to blame.

ALL: I

39 Cm Eb Fm Cm Cm Eb

ne-ver thought I'd say it, but the le-gend might be true. The trou-bles since the sight ings have

42 Fm G7 Cm Eb Fm Cm

changed my point of view. Look a-round, you can't de-ny_ it. Your eyes are not de-cei-ving.

45 Cm Eb Fm G7 C Eb D Db

E-vil's come Plea-sant Pines. See-ing is be liev-ing...

49 C Eb D Db Cm Bb Abmaj7 Gm7

See-ing is be - liev - ing... Casey: To blame the le-gend's a mis-take.

53 Fm Dm7 F/G Cm B+ Eb/Bb Aø7

Mr. Drake: Your sil-ly_ clues don't mean a thing. Casey: Chan-ces are_ thisMoth-man's a fake.

57 Ab F7 Dm7 F7 G7(#5) G7 Cm Eb

Mr. Drake: We've seen the crea-ture, the cha-os it brings. ALL: I ne-ver thought we'd see it, but the

60 Fm Cm Cm Eb

le - gend has come true. The trou - bles since the sight - ings have

62 Fm G7 Cm Eb
 changed our point of view.. Look a - round, you can't de - ny it. Per -

64 Fm Cm Cm Eb Fm G7
 haps we should be leav - ing. There's not much hope for Plea-sant Pines. See-ing is be

67 C Eb D Db Cm Eb
 See - ing is be - liev - ing. liev - ing. Plea-sant is - n't Plea-sant Pines.

70 Fm G7 C Eb D Db Cm
 See - ing is be - liev - ing. See - ing is be - liev - ing.

More Than Meets the Eye

Jason Spraggins

Matt Glickstein

♩ = 127

D^{\flat} A^{\flat} D^{\flat}/F $G^{\flat}(SUS2)$ D^{\flat}

Casey: Ev-ry-where you look_ for signs. In

7 $A^{\flat}(SUS4)$ D^{\flat}/F G^{\flat}

books, in dreams, at Plea-sant Pines. To prove things that are just pre-tend. But re

11 $E^{\flat}m7$ $A^{\flat}(SUS4)$ A^{\flat} D^{\flat}

a - li - ty won't bend. Riley: You act like we are back_ at school. Out

15 $A^{\flat}(SUS4)$ D^{\flat}/F

here, there's more than facts and rules. A hid den place that's wild

18 G^{\flat} C^{\flat} G^{\flat}/B^{\flat} $A^{\flat}(SUS4)$ A^{\flat}

_ and free. Close you eyes and you might see... There's a -

22 $D^{\flat}(SUS2)/G^{\flat}$ D^{\flat}/G^{\flat} $D^{\flat}(SUS2)$ D^{\flat} $A^{\flat}(SUS4)$ D^{\flat}/A^{\flat} $B^{\flat}m7$ $A^{\flat}(SUS4)$

no - ther world with - in our own. Its mys - te - ries are rare - ly shown. Like

26 $D^{\flat}(SUS2)/G^{\flat}$ D^{\flat}/G^{\flat} $D^{\flat}(SUS2)$ D^{\flat} $A^{\flat}(SUS4)$

stars un - seen un - til the night, they're al - ways there.. Just out of sight_____

30 $D\flat(\text{sus}2)/G\flat$ $D\flat/G\flat$ $D\flat$ $A\flat(\text{sus}4)$ $D\flat/A\flat$ $B\flat m$

What we see is just one part. The rest is best found with the heart. I

34 $G\flat$ $D\flat/F$ $E m^7$ $D\flat/F$ $G\flat$ $G\flat m$ $D\flat$

don't re-ly on how or why. I un-der-stand there's more than meets the eye. More

39 $A\flat$ $D\flat/F$ $G\flat(\text{sus}2)$ $D\flat$

_____ than meets the eye. Alex: From where we stand, it's all

43 $A\flat$ $D\flat/F$

_____ un-clear. Riley: the myths, Alex: We see our worlds in diff
Casey: The facts, Casey & Riley: our hopes and fears.

47 $G\flat$ $E\flat m^7$ $A\flat(\text{sus}4)$ $A\flat$ $D\flat$

- 'rent ways. Riley: in white, Alex: No one here can dis
Casey: In black, Alex: in shades of gray.

51 $A\flat(\text{sus}4)$ $D\flat/F$ $G\flat$

- a-gree. We've lost the for-est in _____ the trees. To find the truth, it's best to start bet

56 $C\flat$ $G\flat/B\flat$ $A\flat(\text{sus}4)$ $A\flat$ $D\flat(\text{sus}2)/G\flat$ $D\flat/G\flat$ $D\flat(\text{sus}2)$ $D\flat$

ween the mind and heart. ALL: There's a - no-ther world with - in our own. Its

60 $A_b(SUS4)$ D_b/A_b $Bbm7$ $A_b(SUS4)$ $D_b(SUS2)/G_b$ D_b/G_b $D_b(SUS2)$ D_b

mys-te-ries are rare - ly shown. Andwhile we search with all our might, the an-swers re

64 $A_b(SUS4)$ $D_b(SUS2)/G_b$ D_b/G_b D_b

main just out of sight. Riley: That's what we feel ALL: From Casey: and what we know.

68 $A_b(SUS4)$ D_b/A_b Bbm G_b D_b/F

here to there the dis - tance grows. Alex: But look a - cross the_ great di - vide. There's

72 $Em7$ D_b/F G_b Gbm D_b A_b

com-mon ground, and more than meets the eye. More than meets

76 D_b/F $G_b(SUS2)$ Gbm D_b A_b D_b/F G_b

Riley: More than meets the eye Alex & Riley: More than meets the eye.

82 $D_b(SUS2)/G_b$ D_b/G_b $D_b(SUS2)$ D_b $A_b(SUS4)$ D_b/A_b $Bbm7$ $A_b(SUS4)$

86 $D_b(SUS2)/G_b$ D_b/G_b $D_b(SUS2)$ D_b $A_b(SUS4)$

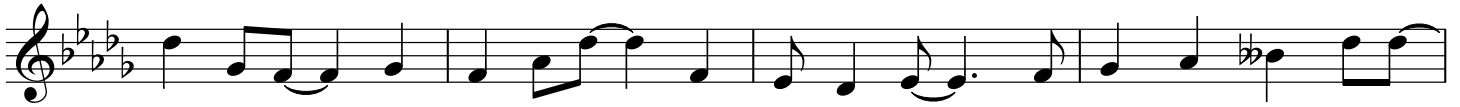
Riley: So

90 $D\flat(\text{sus}2)/G\flat$ $D\flat/G\flat$ $D\flat$ $A\flat(\text{sus}4)$ $D\flat/A\flat$ $B\flat m$




we will search with all__ our might. [ALL:] We'll
[Casey:] We'll shine our lights in-to__ the night.

94 $G\flat$ $D\flat/F$ $E m7$ $D\flat/F$ $G\flat$ $G\flat m$




find the truth, we have to try__ It's wait-ing there and more than meets the eye.

98 $D\flat$ $A\flat$ $D\flat/F$ $G\flat$ $G\flat m$



More__ [Alex:] than meets the eye__
[Casey & Riley:] More than meets the

102 $D\flat$ $A\flat$ $D\flat/F$ $G\flat$



eye. [ALL:] More__ than meets the eye.

Stranger Than Fiction

♩ = 146

Jason Spraggins

Matt Glickstein

Cm Gm7 Fm7 Gm7 A♭maj7 Cm Gm7

Taylor: Here's what we found, I'll make it quick. The

7 Fm7 Gm7 A♭maj7 Cm Gm7

Moth-man's noth-ing but a trick. Mr. Schwartz will take the fall. 'Cause

11 Fm7 Gm7 A♭maj7 B♭ Cm Eb F A♭ B♭

he's the one be-hind it all. ALL: For-get su-per-sti - tion.

15 Cm Eb F A♭ B♭ Cm Eb F A♭ B♭

'Cause this will blow your mind. We had our sus-pi - cions. But

19 Fm7 G7 Fm7 A♭ Gm7 Cm

who knew what we'd find. The case was strange be- yond_ des-crip-tion. A

23 Fm7 A♭ Gm7 Cm Fm7 A♭ G7 G7/B Cm D7

wind-ing, twist-ing_ ex-pe-di - tion. It's lead us to a re - cog-nition that some-times

28 G⁷ Cm Eb F Ab B^b Cm Eb F Ab B^b

Truth is strang-er than fic-tion. Oh_____ Strang-er than

33 Cm Gm⁷ Fm⁷ Gm⁷ A^bmaj⁷ Cm Gm⁷

fic-tion. Mr. Schwartz: You've made your point. What a show. But

39 Fm⁷ Gm⁷ A^bmaj⁷ Cm Gm⁷

tell me please , how did you know? Alex: We've

Jordan: It was-n't hard; the clues don't lie.____
rit. . . .

43 Fm⁷ Gm⁷ A^bmaj⁷ Cm Gm⁷ Fm⁷ A^bmaj⁷ G⁷

made a list to tell you why... Taylor: *The evidence tells the whole story...*

♩ = 94

50 Cm Eb Ab G Cm Eb Ab G Cm Eb Ab G Cm Eb Ab G

Riley: *Exhibit one: A black kite with red lights. Initials "S.O.S." written on the wing.*

Taylor: *We checked your personnel file. Full name: Sequoia Oregon Schwartz. S...O...S.*

54 Cm Eb Ab G Cm Eb Ab G Cm Eb Ab G Cm Eb Ab G

Mr. Drake: *Oregano? Seriously?* Mr. Schwartz: *Could be worse. My brother's name is Paprika!*

58 Cm Eb Ab G Cm Eb Ab G

Casey: In the marsh we found this kite... Your initials on it in plain sight. Alex: We

60 Cm Eb Ab G Cm Eb Ab G

think you flew it through the night. Its red lights causing quite a fright.

62 Cm Bb Ab Gm Cm Bb Ab Gm

Taylor: There is more if you please. We heard noises in the trees. Jordan: We

64 Cm Bb Ab Gm Cm Bb Ab G⁷ rit.

searched the marsh, turned every stone. And we found your megaphone.

66 Cm Eb Ab G Cm Eb Ab G Cm Eb Ab G

Riley: Exhibit two: a megaphone found in the marsh.

Taylor: Mr. Herron has admitted to creating creature sounds with the megaphone.

69 Cm Eb Ab G Cm Eb Ab G Cm Eb Ab G

Alex: *But what about the flood, the bugs, the phone lines, the power?*

72 Cm Eb Ab G Cm Eb Ab G

Casey: Your best tricks were in the dark... In the light of day they lose their spark.
Taylor: Who

74 Cm Eb Ab G Cm Eb Ab G

helped you with your mas-ter plan? We think you must have had a help-ing hand.
Riley & Alex: Who

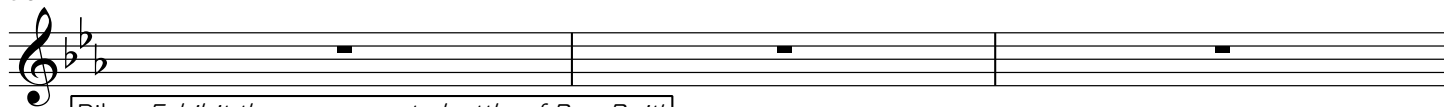
76 Cm Bb Ab Gm Cm Bb Ab Gm

Taylor & Jordan: The swar ming in - sects out for blood.
Casey & Riley: Ms.
broke the dam, un-leashed the flood?

78 Cm Bb Ab Gm Cm Bb Ab G7

Lu - na these are-n't acc - i - dents.
ALL: We found the bug bait by your tent.

80 Cm Eb Ab G Cm Eb Ab G Cm Eb Ab G

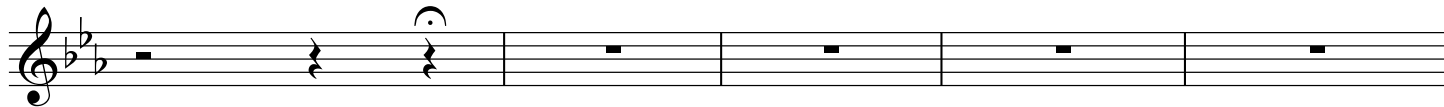


Riley: *Exhibit three: an empty bottle of Bug Bait!*

Taylor: *And Mr. Herron found this in the wreckage of the beaver dam--Exhibit four: Mrs. Luna's shovel.*

$\text{♩} = 146$

83 Cm Eb Ab G Cm Gm⁷ Fm⁷ Gm⁷ Abmaj⁷ Bb



88 Cm Gm⁷ Fm⁷ Gm⁷ Abmaj⁷ Bb



Taylor: So there they stand, the ones in-volved. It's o - ver now, the case is solved.

92 Cm Gm⁷ Fm⁷ Gm⁷ Abmaj⁷ Bb



Riley: Still, some things don't meet the eye. We know the who, but not the why.____

96 Cm Eb F Ab Bb Cm Eb F Ab Bb



ALL: For-get su-per-sti - tion.____ 'Cause this will blow__ your mind.____

100 Cm Eb F Ab Bb Fm⁷ G⁷



We had our sus-pi - cions.____ But who knew what we'd find.____ Mr. Drake: The

104 Fm⁷ A^b Gm⁷ Cm Fm⁷ A^b

week's been strange be - yond__ des - crip - tion.

ALL: We thought the camp would face

107 Gm⁷ Cm Fm⁷ A^b G⁷ G⁷/B Cm D⁷

e - vic tion. Luna & Schwartz: But now we're in a__ new po - si - tion.

ALL: And some-times

111 G⁷ Cm E^b F A^b B^b

Truth is strang-er than fic - tion. Oh__

114 Cm E^b F A^b B^b Cm

Strang-er than fic - tion.

Camp Pleasant Pines Reprise #2

Jason Spraggins ♩ = 130

Matt Glickstein

E B C# G#m A E B C# G#m A

Mr. Drake: I'm holding onto a feeling.

Mr. Drake: And I can't stop believing.

Charlie: A journey, you say? Oh dear!

9 E B C# G#m A

Mr. Drake: There's some-thing with this camp. That's ta-ken me a while___ to see._

13 E B C# G#m A

And what I thought was strange.___ Could be an op-por-tu - ni-ty._

Charlie: Sir,

17 Am⁶ Am E(add9)/G# E/G# F#m⁷

___ Mr. Drake: If you'll___ just hear me out. I___ will tell you why there's I have my doubts.

20 A F#m¹¹/B E B/E E B/E E B/E

more than meets the eye.___ With just a slight re-brand ing._

24 B/C# C#m B/C# C#m B/A A B/A A B/A A

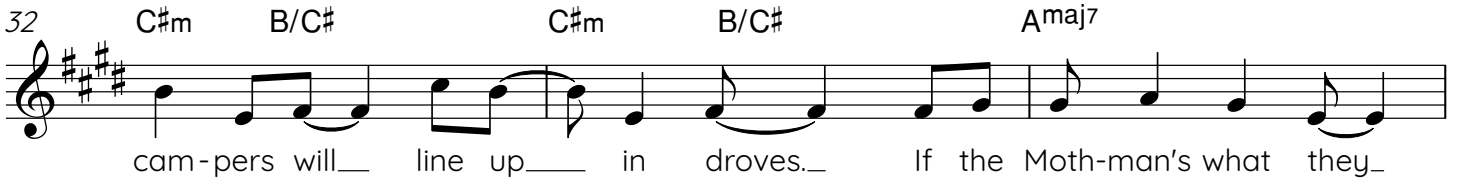
We'll trans-form Camp Plea-sant Pines to a place for chas-ing cryp - tids.

Charlie: It sends a

28 F#m⁹ Am E B/E E B/E

Both: This place will be___ a trea-sure trove. New shi-ver up the spine._____

32 C#m B/C# C#m B/C# Amaj7



cam-pers will_ line up_ in droves._ If the Moth-man's what they_

35 E/G# F#m7 E/G# A A/B E B/E E B/D#



have in mind. They'll find it at Camp Plea-sant Pines._

40 C#m G#/B# E/B F#7 E/G#



Mr. Drake: Ain't it fun - ny how the stars a - lign_ Both: A

43 A A/B E/G# A7 F#m11/B E



for-tune waits at Camp Charlie: Plea-sant Pines._ Mr. Drake: Camp Plea sant Pines.

The Stories That We Tell

♩ = 128

Jason Spraggins

Matt Glickstein

E⁵ E E/B E B/C# C#m B/C# C#m

Riley: We all love a sto - ry... Both: From
Casey: A once u-pon a time._____

7 B/A A B/A A F#m⁹ F#m¹¹/B E B(add4)/E

tales a-round the fi-re... To sim-ple nurse-ry... rhymes.
Alex: We take flights of fan

12 E C#m⁷ B/C# C#m A B/A A(add9)

Taylor: Get lost... in mys-ter - ies... Jordan: And
cy... Casey: Warm our hearts with ro-mance.

17 F#m⁹ F#m¹¹/B

wit - ness his - to - ry...
Gumshoes: His - to - ry._____

♩ = 135

20 G D Em G/B Gmaj7/B C G/B

ALL: A sto - ry is a door - way... to a - no-ther place.

23 Am⁷ C/D G D Em G/B C G/B

— Brid-ging mind and heart._____ E-clip-sing time and space.

27 Am⁷ C/D G D/F# Em⁷ G/D C G/B

— There are lessons in the legends. The words can cast a spell.

31 A⁷ C G/B E^b F G D

— You'll find truth and you'll find answers. In the stories that we tell.

37 Em G/B C G/B E^b F G D Em G/B

Casey: We see our own reflections. ALL: In the stories that we tell.

44 C G/B Am⁷ A/B E B/E E B/C# C#m

Taylor: On every hero's journey. Riley: You search out the un-

49 B/C# C#m B/A A B/A A F#m⁹ F#m¹¹/B

Alex: Meet monsters and face trials. Jordan: Discover you have grown.

54 E B(add4)/E E C#m⁷ B/C# C#m

Casey: Struggles make us stronger. Mr. Schwartz: Some Mr. Drake: A challenge does us good.

58 A B/A A(add9) F#m9 F#m11/B

mon-sters we_ en- count - er._ ALL: Are just mis-un - der stood._

62 G D Em G/B Gmaj7/B C G/B Am7

Group 2: Oh_ The o-ther side._
Group 1: A sto-ry is a win - dow. And on the o-ther side._

66 G D Em G/B Gmaj7/B C G/B C/D

See our world._ Mag-ni-fied.
We can see our_ world.. It's ma-gic mag-ni - fied._ We can

70 G D/F# Em7 G/D C G/B A7

ALL: try a new per spec - tive._ As we look be-hind the veil._ The

74 C G/B Eb F G D Em G/B

truth comes in - to fo - cus. With the sto-ries that we tell. Riley & Casey: We can

80 C G/B Eb F G D Em G/B

un-der-stand each o - ther. ALL: With the sto-ries that we tell._ Schwartz & Luna: We

86 C G/B Eb F Eb F(add9)

change the world a- round us... ALL: With the sto-ries that we tell.....

92 Gm F/Eb Eb Cm Bb6(omit3)/F F D

Fly-ing mon-sters, U-F - O's... Haun-ted hou- ses, on it goes. All the sto - ries

97 C6(omit3)/G Gm Eb Bb/F F Gm F/Eb Eb

that get told... If they're real, we want to know! All we need are o-pen minds.

102 Cm Bb6(omit3)/F F D C6(omit3)/G Gm

There's so much for_ us to find... So ma-n-y won - ders to a - chieve. We'll

106 Eb Cm Am11/D

make new le- gends. I want to be - lieve!... The

110 Eb Bb/D C(sus4) C Eb F G

sky's no li - mit... We want to be-lieve!.....

115

"The Seeker:" And that's all for this episode, my fellow truth seekers.

"The Skeptic:" Until next time, keep curious and remember--believing is more than just seeing.

124

"The Seeker:" And that in every legend, there's a bit of truth waiting to be discovered. Transmission ended.

Full cast: Point up towards the sky