

FLIGHT OF THE MOTHMAN

A Musical Mystery

for children and children at heart

MUSIC BY
MATT GLICKSTEIN

BOOK & LYRICS
BY JASON SPRAGGINS

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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CAST OF CHARACTERS

MAIN (10 Actors)

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. Member of the Junior Gumshoe Agency (a kid's detective club). 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 and 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.

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SUPPORTING (6 Actors)

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

(Preteens or Younger)

JAMIE
BAILEY
PARKER
DREW

Adult Voices (staged, off-stage, or pre-recorded- at director's discretion)

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 (2+ Actors/Flexible)

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 1986

A typical, rustic 1980s summer camp surrounded by dense woods.

The Marsh

A wild stretch of wetlands beyond the camp, uneven terrain, dense foliage. A shifting atmosphere depending on the time of day.

SCENES/MUSICAL NUMBERS

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

#1 "Camp Pleasant Pines" (*Full Cast- except Mr. Drake and Charlie*)

Scene 2: Strange Sightings (The Camp- Evening)

#2 "Camp Pleasant Pines Reprise #1" (Mr. Schwartz & Mrs. Luna)

#3 "Legend of the Mothman" (*Full Cast- except Mr. Herron*)

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

#4 "Something Wicked!" (*Full Cast except Mr. Schwartz and Mr. Herron*)

#5 "I Want to Believe" (*Riley and Casey*)

Scene 4: The Investigation (The Marsh-Day)

#6 "The Investigation" (*The Junior Gumshoe Agency*)

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

#7 "Seeing is Believing" (*Full Cast- except Mr. Schwartz*)

#8 "More than Meets the Eye" (*Riley, Casey & Alex*)

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

#9 "Stranger than Fiction" (*Full Cast*)

#10 "Camp Pleasant Pines Reprise #2" (*Mr. Drake and Charlie*)

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

#11 "The Stories We Tell/ I Want to Believe Finale" (*Full Cast*)

SCENE 1: **WELCOME TO CAMP PLEASANT PINES!**

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

(In darkness, a brief **OVERTURE** gives way to a soft, mysterious musical **underscore**. 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. (cue: corny sci-fi sound effect)

ADULT HOST- "THE SEEKER"

I'm your host, The Seeker.

ADULT HOST- "THE SKEPTIC"

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

ADULT HOST- "THE SEEKER"

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

ADULT HOST- "THE SKEPTIC"

We curate curiosity!

ADULT HOST- "THE SEEKER"

This week, we investigate the legend of an infamous cryptid-

ADULT HOST- "THE SKEPTIC"

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

(The YOUNG BOY looks up nervously)

ADULT HOST- "THE SEEKER"

Is it a dangerous monster?

ADULT HOST- "THE SKEPTIC"

Or just the figment of overactive imaginations?

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ADULT HOST- "THE SEEKER"

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

Underscore fades

ADULT HOST- "THE SKEPTIC"

The strange events occurred at a small summer camp way back in 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]- no one notices the BOY's presence.)

ADULT HOST- "THE SEEKER"

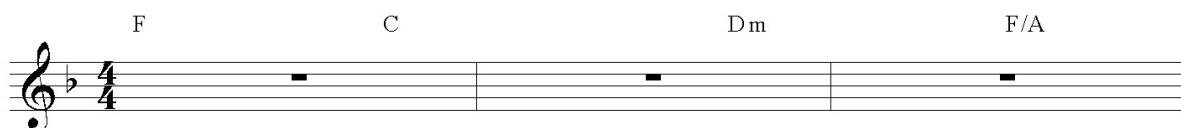
Picture it: a classic early 80s summer camp: picnic tables, cabins, a cozy fire pit, big hair, headbands, scrunchies, and lots of neon!

(CUE MUSIC)

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

#1. CAMP PLEASANT PINES

1980's Rock ♩ = 130



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10 Dm F/A Bb

Mr. Herron: The grounds are man - i - cured and green. Mr. Schwartz: Let's o -

13 Fadd9 Am7 Dm7

- pen up the gates; it's time to start the day. Catch your breath and brace your-selves, the

(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.)

16 Gm7 Bb Bb/C F C/F F

cam - pers are on their way! ALL: The wait, at last is

19 C/F F C/F C/D Dm C/D Dm

o - ver. Wel - come to Camp Plea - sant Pines!

22 C/BbBb C/Bb Bb C/Bb Bb Gm7 Bb G7/B Bb/C

Hid - den in the for - est What a place to spend the sum - mer time!

25 F C/F F C/F

With lakes to swim and trails to roam, the

28 Dm7 C/D Dm7 C/D Bbmaj7

per - fect home a - way from home. If ad - ven - ture's what you have

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31 F/A Gm7 F/A Bb Bb/C

— in mind — you'll find it at camp Plea - sant Pines!

34 F C/F F C/F F C/E C/D Dm C/D

—

Casey: *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.)

37 Dm C/Bb Bb C/Bb Bb C/Bb Bb

Taylor: *Hey look, it's Casey!*

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

40 Gm7 Bb G7/B Bb/C F C/F

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

43 F C/F Dm7 C/D Dm7 C/D

Jordan: *Rad! Who's your friend?*

Casey (annoyed): *Rad? Anyway, this is Riley.*

46 Bbmaj7 F/A Gm7 F/A Bb

Casey: *We go to school together. .And I think he'd be great for the agency.*

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

49 Bb/C F C/F F

Riley: *The agency? What's that?*

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52 F C Dm F/A B \flat

Taylor: We've count - ed down the days. — Alex: Each one of us has dreamed and planned.

55 F C Dm

— Jordan: Now we've made it here — Casey: Our

58 F/A B \flat Fadd9

friends are wait - ing close at hand. — Alex: We'll let —

Jordan: We'll watch — the fi - re glow.

61 Am7 Dm7 Gm7 B \flat B \flat /C

Taylor: May - be solve — a mys - te - ry. ALL: At this place you ne - ver know

— the sto - ries flow.

64 F C/F F C/F F

— 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

al - ways some - thing new to find! — Mr. Schwartz: If you're new — here,

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74 F C/F Dm7 C/D Dm7 C/D

you will learn. **ALL:** An ad -

Mrs. Luna: Ex - cite - ment waits at ev' - ry turn.

77 Bbmaj7 F/A Gm7 F/A Bb

ven - ture's what we have ____ in mind. We'll find it at camp

80 Bb/C F F C/F F

Plea - sant Pines! ____

(CAMPERS break into small groups and visit among themselves. 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

An old-fashioned word for detective. We meet here every summer and solve mysteries. I'm Alex, by the way.

TAYLOR

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 with no chance of being true.

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ALEX

(*to RILEY*) Don't mind Casey, Riley- she's skeptical about everything.

JORDAN

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. These youngsters (*gesturing to the young campers*) 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 guys 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)

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MR. SCHWARTZ

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...

(Off-stage, a dinner bell rings)

MR. SCHWARTZ

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

MRS. LUNA

The sun sets in an hour. I suggest you stay close to camp after sundown.

(The STAFF MEMBERS share nervous looks)

TAYLOR

Come on, gang. I'm starving. 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

(*mysteriously*) 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)

CUE TRANSITION MUSIC.

SCENE 2: **STRANGE SIGHTINGS**

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

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

Later 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

(*look ing 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

(*smil ing*) Of course.

(MR. SCHWARTZ enters)

MR. SCHWARTZ

I thought I saw headlights approaching.

MR. DRAKE

(*extending his hand*) Ah, Mr. Schwartz. Hello again. I...

MR. CHARLIE

(*interrupting extending his hand to MR. SCHWARTZ*) I'm Charlie-executive assistant to....

MR. SCHWARTZ

(*ignor ing CHARLIE*) Mr. Drake, 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. Grandpa won't be arriving until tomorrow.

MR. DRAKE

Tomorrow? (*pause*) He is still committed to the sale? No surprises?

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MR. SCHWARTZ

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

MR. DRAKE

(*interrupting*) Wonderful.

CHARLIE

(*eagerly*) Yes, wonderful!

(MR. SCHWARTZ looks at CHARLIE with irritation. MRS. LUNA enters)

MR. DRAKE

The sooner we can close the deal the better. Journey's tomorrow night. I have V. I. P. tickets!

MR. SCHWARTZ

Oh really? A long-distance trip?

CHARLIE

(*with an eye roll*) Not that kind of journey. He means the rock band. He's... obsessed.

DRAKE

A powerful man with a weakness for power ballads. (*grinning*) Guilty as charged.

MR. SCHWARTZ

(*awkwardly*) Ooookay then.

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*?

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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

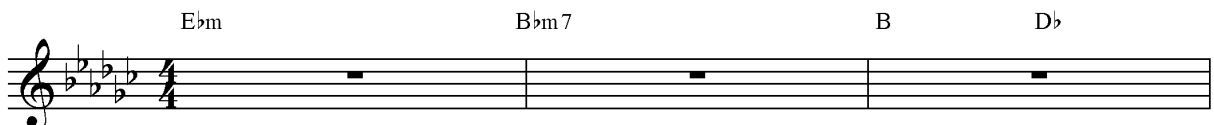
(*pausing, glancing nervously*) I'm afraid there have been a few... strange sightings around the camp.

MR. DRAKE

Sightings you say? **(CUE MUSIC)**

#2. CAMP PLEASANT PINES REPRISE 1

1980's Synth Pop ♩ = 136



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4 E♭m E♭ B♭m7

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

7 B D♭ E♭m E♭m

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

10 B♭m7 B D♭ A♭sus4 A♭

____ than most of us will e - ver see. ____ Sight - ings

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

13 B A♭7/C G♭/D♭

in the sky have left ten - sions high.

Mr. Schwartz: There have been re - ports of a

16 B♭/D E♭m D♭/E♭ E♭m D♭/E♭

sha - dow ____ fly - ing by. ____ A mys - te - ry's un - fold -

19 E♭m B D♭/B B D♭/B B

- ing ____ right here at Camp Plea - sant Pines.

22 A♭m7 F7

High a - bove the for - est ____ some - thing's send - ing us a sign.

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25 B \flat 7 E \flat m E \flat m/D \flat C \emptyset

— I won't go on; I've said e-nough. But things a-round here —

(MR. HERRON and the other CAMPERS enter.)

29 B A \flat m7

might get rough. Mr. Drake: This is - n't what I had in mind. Charlie: Should you be buy -

32 B \flat sus 4 B \flat 7 E \flat m D \flat /E \flat E \flat m

- ing Camp Pleas - ant Pines? —

35 D \flat /E \flat E \flat m D \flat /E \flat E \flat m B D \flat E \flat m

(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...

CHARLIE

(interrupting) And his executive assistant, Charlie.

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JORDAN (OR BAILEY)

Why are they here?

MR. SCHWARTZ

(*reluctantly*) After 40 years, my grandpa's decided to close the camp. Mr. Drake will be 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.

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MR. DRAKE

As would I.

(MR. SCHWARTZ looks to MRS. LUNA nervously)

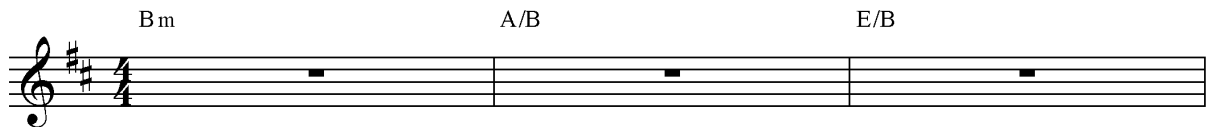
MR. SCHWARTZ

(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 backdrop, shadow puppets come to life and act out MR. SCHWARTZ's strange tale)

#3. LEGEND OF THE MOTHMAN

1980's Pop Rock ♩ = 105



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13 Bm A/B E/B

Mrs. Luna: Cen-tu-ries of sight-ings in pla-ces near and far. Of a haunt-ed creat-ure, both

16 Bm Gmaj7 E

fright-'ning and biz-arre.

Mr. Schwartz & Mrs. Luna: A hu-man-oid bo-dy, its skin as grey as stone. With

19 C F# Bm

wings like those of dra-gons, it on-ly flies a-lone.

Mothman: Oh

(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.)

22 A/B E/G Bm

oh Oh Oh

25 Bm A/B E/B

ALL: Ah Ah Ah

28 Bm Bm A/B E/B Bm

Ah

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

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33 Bm A/B E/B Bm

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

37 Bm A/B E/B

see it as a sig - nal, of bad things yet to come. Alex: A warn - ing from the dark - ness, but

40 Gmaj7 E

who knows where it's from? Mr. Schwartz & Mrs. Luna: One thing is for cer - tain, its flight in - spi-res fear. And

(The shadows fade. MR. HERRON exits.)

43 C F# Bm

now this fly - ing mon - ster has made its home right here. Taylor: Are we all in dan - ger?

46 A/B E/B Bm

Riley: Is it here to send a mes - sage? Jordan: Should we be a - larmed? Alex: Does it mean us harm?

49 Gmaj7 E C

Mr. Schwartz & Mrs. Luna: We don't have the an - swers, we don't know why it came. But if you see the Moth - man, you'll

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49 Gmaj7 E C

Mr. Schwartz & Mrs. Luna:

We don't have the an - swers, we don't know why it came. But if you see the Moth - man, you'll

52 F# Bm A/B

ne - ver be the same. Mothman: Oh _____ oh _____

55 E/G Bm Bm

Oh _____ Oh _____ ALL: Ah _____

58 A/B E/B Bm

Ah _____ Ah _____ Ah _____

TAYLOR

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

JORDAN

(to MR. SCHWARTZ) Or is this like the time you saw Bigfoot's footprint?

(ALL CAMPERS snicker)

MR. SCHWARTZ

(irritated) Mr. Herron and the grounds crew reported the sightings- for your information.

RILEY

(nervous) 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?

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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 *was* 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

But 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!

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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 the 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

Good luck, sir.

(MR. DRAKE sternly points to the forest. CHARLIE, reluctantly, exits into the woods, MR. DRAKE follows. **CUE TRANSITION MUSIC** The curtain closes to allow for a scene change)

SCENE 3: MYSTERIES IN THE MARSH

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

(In the darkness...)

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

And so, the group headed to the Marsh, just outside of camp...

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

(Dim lights rise to reveal the Marsh. Fog creeps onto the stage. Scattered around are uneven platforms, large stones, and vines. CHARLIE enters from the opposite side. He nervously looks around, searching)

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

And that's where things got really strange.

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

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

Just how strange? Well, that depends on who you ask. One thing's for sure; everyone's nerves were on edge.

(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?

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

(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!

1980's Synth Pop ♩ = 100

Dm F C B♭ Dm F

Jordan: What's that in the sky? _____

5 C B♭ Dm F C B♭

Charlie: Did I see two bright red eyes? Riley: Or the Moth-man in mid flight?
Casey: It's just a trick of light. Casey: Things

8 Gm7 G#dim7 Dm/A B♭

Taylor: It's like we're caught in-side a dream. ALL: All our
are - n't what they seem, Alex: Up is down, _____ left is right.

11 F/C A 7/C# Dm A/D Dm A/D

thoughts are filled with fright! Some - thing wick - ed's in the air, _____ it's

13 Dm C/D G/D Dm A/D Dm A/DA/C# Dm C/D G/D

soar - ing through the moon - light. On - ly look up if you dare. Mr.Drake: It's
Charlie: This will be a long night.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

in the sha - dows,

Casey:

Casey: Calm down guys that's just the breeze.

Charlie: in the trees

Group 1: It's

18 Dm C#aug F/C G7/B Dm Gm7 A7 Dm Dm Gm7 A7 Dm

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

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

Group 2: it's there,

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

21 

Some - thing wick - ed. ____

Some - thing wick - ed. ____

Casey: That's

25 Dm F C B \flat Dm F



The musical notation for measures 25-30 is shown on a single staff. Measure 25 starts with a treble clef and a key signature of one flat (Bb). The notes are G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (quarter). Measure 26 has a whole rest. Measure 27 has a whole rest. Measure 28 has a whole rest. Measure 29 has a whole rest. Measure 30 has a whole rest.

all a bit ab-surd

It was just a pass - ing bird.

Charlie: May-be

Riley: No bird has wings so wide.

28 C B \flat Gm G \sharp dim7

we should go in side.____

Charlie: It is weird to say the least.

Mr.Drake: What is this fly-ing beast?

Riley: That's the

31 Dm/A B \flat F/C A7/C \sharp Dm A/D Dm A/D

Mr.Drake: Tell me what's it do-ing here?

Moth-man, it is clear ____

ALL: Some-thing wick-ed's in the air,— it's

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

13 Dm C/D G/D Dm A/D Dm A/D A/C# Dm C/D G/D

soar - ing through the moon - light. On - ly look up if you dare.

Mr.Drake: It's

Charlie: This will be a long night.

37 Bb B dim7 Dm/A A7

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

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

here, it's there, it's ev - ry - where.

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

Mr.Drake: Some - thing wick - ed's in the air! —

42 Dm Gm7 A7 Dm Dm Gm7 A7 Dm

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

(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.)

44 Dm C/D G/D Dm

ooh ooh ooh ooh

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

48

ah
ah _____ ah _____ ah _____ ah

52

F C/E Dm C B♭ Dm/A E/G# Dm/A Gm7

Some - thing's up — there, some - thing strange. Some - thing sca - ry —

55

Dm E F C/E Dm C B♭ Dm/A E/G#

and de - ranged. We're in its — sights, we should be - ware. — 'cause

58

Gm7 A7

some - thing wi - cked'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.)

60

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

63

A/C# Dm C/D G/D B♭ B dim7 Dm/A A7

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

69 Dm Gm7 A7 Dm Dm Gm7 A7 Dm

ALL: Some - thing wick - ed. _____ Some - thing wick - ed. _____

71 Dm A/D Dm A/D Dm C/D G/D Dm A/D Dm A/DA/C#

Mrs. Luna: Stay a - lert and be a - ware.

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

74 Dm C/DG/D Bb Bdim7 Dm/A A7

Till we reach the camp - site.

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

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

77 Dm C#aug F/C G7/B Dm Gm7 A7 Dm Dm Gm7 A7 Dm

here, it's there, it's ev - ry - where. Some - thing wick - ed's in the air! — Some - thing wick - ed's in the air! —

80 Dm Gm7 A7 Dm Dm Gm7 A7 Dm Dm Gm7 A7 Dm

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

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

(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...

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

(*smiling*) You're a hopeless dreamer. But what if this Mothman stuff *is* just a story? Just imagination. **(CUE MUSIC)**

RILEY

(*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 BELIEVE

1980's fantasy movie synth pop ♩ = 143

E5 Bsus4 Amaj7 C#m Bsus4 E Bsus4

Riley: I want to be-lieve in

7 Amaj7 C#m Bsus4 E Bsus4

end - less pos - si - bi - li - ties. That there are won - ders

11 Amaj7 C#m Bsus4 G A A 3 F#m11/B

wai - ting for me to see. And a mil - lion se - crets ca-lling to me.

16 E Bsus4 Amaj7

Casey: I'll ne - ver be - lieve un - til I see the e -

20 C#m Bsus4 E Bsus4 Amaj7

- vi - dence. 'Cause I need an - swers. Be - fore I cross

24 C#m Bsus4 G A A 3 F#m11/B

the fence. I re - ly on sci - ence and com-mon sense. Riley: Look

29 Em D/C C Am D

up and see the night sky glow. Be - yond our reach, so much un - known.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

33 B Em C G/D D

It's the same down here be-low Who could think that we're a-lone. Un-

37 Em D/C C Am D

char-ted lands, un-measured skies. Count-less leg-ends that don't die.

41 B Em C Am

You might think that I'm na-ive, but there's some-thing out there. I want to be-lieve!

45 F#m11/B E Bsus4 Amaj7

I want to be-lieve the Moth-man's not just fan-

50 C#m Bsus4 E Bsus4 Amaj7

- ta sy. 'Cause he's a sym-bol. Point-ing to what

54 C#m Bsus4 G A F#m11/B

might be. In a world so big dreams can run free

59 Em D/C C Am D

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

63 B Em C G/D D

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

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

67 Em D/C C Am D

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

71 B Em C

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

74 Am F#m11/B

I want to be - lieve! ___ I

77 C D E

want to be - lieve! ___

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

SCENE 4: LET THE INVESTIGATION BEGIN!

CAMP PLEASANT PINES. THE MARSH OUTSIDE OF CAMP. 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.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

MR. SCHWARTZ

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

MR. DRAKE

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 sorts 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 a figment of the imagination...we'll figure it out.

MR. SCHWARTZ

And then what?

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

(*to MR. DRAKE*) 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! What about my Journey tickets?

MR. SCHWARTZ

(*rolls his eyes*) 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

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

1980's Funk ♩ = 141



(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)



FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

(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)

21

Gm7 B \flat Cm7 D7#9

Alex: It's a kite. But why's it out here?

(The GUMSHOE CADETS react with disappointment.)

25

Gm7 F/G Gm7 B \flat Cm7 D7#9

Taylor: Looks like Alex beat you to the first clue! Sorry newbies!

29

Gm7 F/G Gm7 B \flat Cm7 D7#9

Jamie: What's that written on the wing?

Alex: It says "S.O.S." Must be some kind of message.

33

Gm7 F/G Gm7 B \flat Cm7 D7#9 Gm7 F/G

Bailey: Maybe a distress signal?

Jordan: Hey guys, come check this out!

38

Gm7 B \flat Cm7 D7#9 Gm7

Alex: Look what I found.

Casey: It's got black wings and two red lights. _____

Jordan: Is that a kite? _____

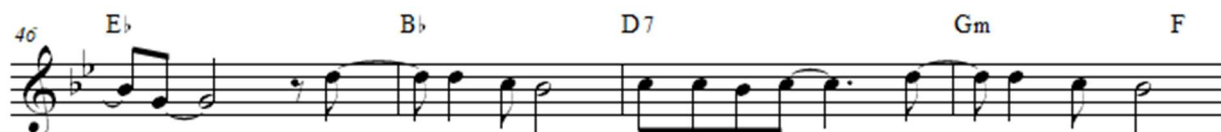
FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals



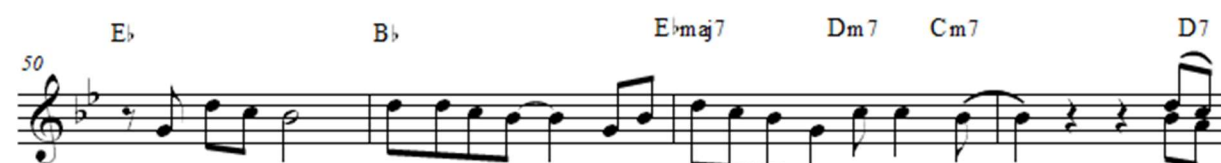
Mr. Schwartz: But right now, it's your on-ly clue.

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

Taylor: That's right



team, there's more to do. We're on the trail, but we're not through.

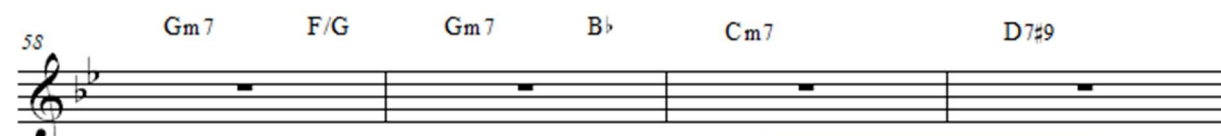


ALL: And like a dog clings to a bone, the in-ves-ti-ga-tion car-ries on. Woah

(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)

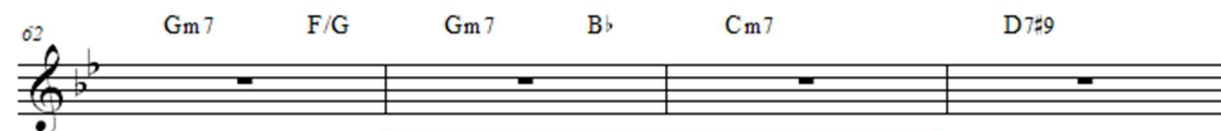


Casey: Hey, it's Mr. Schwartz's megaphone!



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

Drew: Why is it in the marsh?



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

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

66 Gm7 F/G Gm7 B \flat Cm7 D7 \sharp 9

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

74 Gm F E \flat E \flat

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

77 E \flat maj7 Dm7 Cm7 D7

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

80 Gm7 B \flat Cm7 D7 \sharp 9 Gm7 F/G

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

84 Gm7 B \flat Cm7 D7 \sharp 9 Gm7 F/G

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

88 Gm7 B \flat Cm7 D7 \sharp 9 Gm7 F/G

Mrs. Luna: He's right. We've wasted enough time. Drew: We didn't find a single clue.

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

92 Gm7 B \flat Cm7 D7 \sharp 9 Gm7 F/G

Jordan: Tough luck, Cadets. Maybe next time.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals



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



There's been no trick, you guys were wrong. It's been the Moth - man all a - long! _

music becomes frenetic (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. THE CAMP. 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.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

(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"

Were these events related to the Mothman sightings?

ADULT HOST- "THE SKEPTIC"

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.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

TAYLOR

(*swatting*) Bugs.

CASEY

When will the power be back on?

JORDAN

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 its 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

(*passionately*) 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

(*with an eye roll*) This really is the worst summer camp ever.

MR. DRAKE

(*disgusted*) Ugh.

CASEY

(*reacting to a bug bite*) Ouch!

JORDAN

(*reacting to a bug bite*) Ow!

(CHARLIE traces the flight of a bug with a bottle of bug spray)

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

CHARLIE

(spraying the bug spray) Pow!

(His head drops as he watches the bug fall- CUE: sound effect)

CHARLIE

Got him! (CUE MUSIC)

#7. SEEING IS BELIEVING

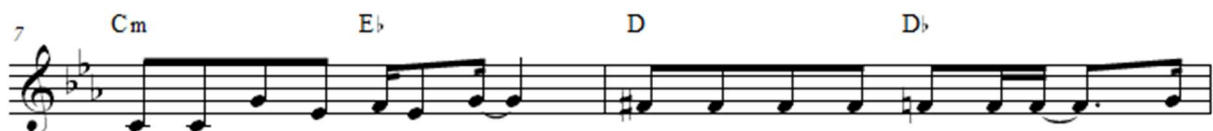
80s synth-pop / hip-hop back beat (vocals-B-52s vibe) ♩ = 92



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

Jordan: The

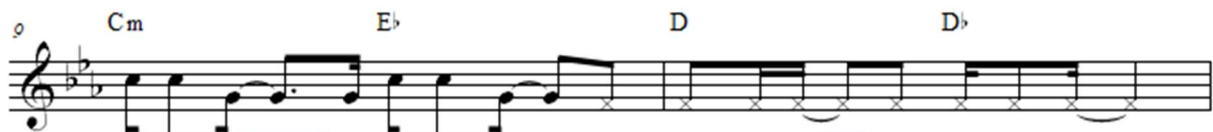
Charlie: This camp is caught in - side a curse.



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?

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

11 Cm Eb D Db

Mrs. Luna: Bugs in - vade. ALL: These sad e - vents are now the norm.

Alex: Mos - qui - tos swarm.

13 Cm Eb D Db Cm Eb D Db

Ooh ooh Ooh ooh

(everyone looking ahead, deflated)

17 Cm Eb Fm Cm

ne - ver thought I'd say it, but the le - gend might be true. The

19 Cm Eb Fm G7

trou - bles since the sight - ings have changed my point of view Look a - round,

21 Cm Eb Fm Cm

— you can't de - ny — it. Your eyes are not de - cci - ving —

23 Cm Eb Fm G7 Cm Eb

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

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

26 D D^b Cm E^b D D^b

ing —

See - ing is be - liev - ing —

29 Cm E^b D D^b

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

31 Cm E^b D D^b

Riley: 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.)

33 Cm E^b D D^b

Mr. Drake: Does that look like a hoax? Taylor: The en -

35 Cm E^b D D^b

ti - re — camp has gone ber - serk! Mr. Drake: The

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

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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
ne - ver thought I'd say it, but the le - gend might be true. The

41 Cm Eb Fm G7
trou - bles since the sight - ings have changed my point of view Look a - round,

43 Cm Eb Fm Cm
— you can't de - ny — it. Your eyes are not de - cci - ving —

45 Cm Eb Fm G7 Cm Sec ing is be - liev -
E - vil's come Plea - sant Pines. Sec - ing is be - liev - ing -

48 D Db Cm Eb D Db
— ing — Sec - ing is be - liev - ing —

51 Cm Bb Abmaj7 Gm7
Casey: To blame the le - gend's a mis - take.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

53 Fm Dm7 F/G

Mr. Drake: Your sil - ly ___ clues don't mean a thing ___

55 Cm B aug E♭/B♭ A⁹

Casey: Chan - ces are ___ this Moth - man's a fake. ___

57 A♭ F7 Dm7 F7 G7#5 G7

Mr. Drake: We've seen the crea - ture, the cha - os it brings! ___ ALL: I

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

59 Cm E♭ Fm Cm

ne - ver thought we'd see it, but the le - gend has come true. The

61 Cm E♭ Fm G7

trou - bles since the sight - ings have changed our point of view Look a - round,

63 Cm E♭ Fm Cm

___ you can't de - ny ___ it. Per - haps we should be leav - ing There's

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

65 Cm Eb Fm G7
not much hope for Plea-sant Pines. See - ing is be -

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

Fm G7 Cm Eb
70 See - ing is be - liev - ing
See - ing is be - liev -

D Db Cm
72 - - - - - ving

TAYLOR

Relax, everyone. The investigation is ongoing.

MR. DRAKE

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

I suggest we get some rest. Things will look sunnier in the morning.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

(Everyone, seemingly defeated, exits to the cabins- leaving only the GUMSHOE CADETS. They gather and take flashlights 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 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.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

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?

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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 cryptid flying 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... 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

1980's Pop Anthem ♩ = 127



FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

4 $G\flat 5$ $D\flat$

Casey: Ev - ry - where you look ___ for signs ___ In

7 $A\flat sus 4$ $D\flat/F$

books, in dreams, at Plea - sant Pines To prove things that are

10 $G\flat$ $E\flat m 7$ $A\flat sus 4$ $A\flat$

just pre - tend. ___ But re - a - li - ty won't bend. ___

13 $D\flat$ $A\flat sus 4$

Riley: You act like we are back ___ at school. Out here, there's more ___ than

16 $D\flat/F$ $G\flat$

facts and rules. A hid - den place that's wild ___ and free. ___ Close your

19 $C\flat$ $G\flat/B\flat$ $A\flat sus 4$ $A\flat$

eyes and you might see... ___ There's a -

22 $D\flat/G\flat$ $D\flat$ $A\flat sus 4$

no - ther world with - in our own Its mys - te - ries are rare -

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

25 $B\flat m 7$ $D\flat/G\flat$ $D\flat$

- ly shown. Like stars un - seen un - til the night, they're al - ways there.

28 $A\flat sus 4$ $D\flat/G\flat$

Just out of sight _____ What we see is just

31 $D\flat$ $A\flat sus 4$ $B\flat m$

one part. The rest is best found with the heart I

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

don't re - ly on how or why. I un - der - stand there's

37 $G\flat$ $G\flat m$ $D\flat$ $A\flat$

more than meets the eye. More than meets

40 $D\flat/F$ $G\flat sus 2$ $D\flat$

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

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

43 $A^b\text{sus}4$ A^b

— un - clear. Riley: the myths,
Casey: The facts, Casey & Riley: our hopes — and fears.

49 $A^b\text{sus}4$ A^b D^b

shades of gray Alex: No one here can dis - a - gree. — We've

52 $A^b\text{sus}4$ D^b/F

lost the for - est in — the trees. To find the truth, it's best

70 G^b D^b/F $E^b\text{m}7$ D^b/F

look a - cross the — great di - vide. There's com - mon ground, and

58 D^b/G^b D^b D^b/A^b

no - ther world with - in our own Its mys - te - ries are rare -

61 $B^b\text{m}7$ D^b/G^b D^b

- ly shown. And while we search with all our might, the an - swers re -

64 $A^b\text{sus}4$ D^b/G^b

main just out of sight. Riley: There's what we feel
Casey: and what

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

(*CHOREOGRAPH this concept- with ALEX between RILEY and CASEY)

67 D^{\flat} $A^{\flat} \text{ sus } 4$ $B^{\flat} m$

— we know. **ALL:** From here to there the dis - tance grows **Alex:** But

70 G^{\flat} D^{\flat}/F $E^{\flat} m 7$ D^{\flat}/F

look a - cross the — great di - vide. There's com - mon ground, and

73 G^{\flat} $G^{\flat} m$

more than meets the eye. — More — than meets

76 D^{\flat}/F $G^{\flat} \text{ sus } 2$ $G^{\flat} m$ D^{\flat}

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

79 A^{\flat} D^{\flat}/F G^{\flat}

— than meets the eye. —

82 D^{\flat}/G^{\flat} D^{\flat} $A^{\flat} \text{ sus } 4$

85 $B^{\flat} m 7$ D^{\flat}/G^{\flat} D^{\flat}

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

(They take out their flashlights and point the beams into the distance.)

88 *A^bsus4* *D^b/G^b*

Riley: So we will search with all —

91 *D^b* *A^bsus4* *B^bm*

— our might. ALL: We'll

Casey: We'll shine our lights in - to — the night.

94 *G^b* *D^b/F* *E^bm7* *D^b/F*

find the truth, we have to try — It's wait - ing there — and

97 *G^b* *G^bm* *D^b* *A^b*

more than meets the eye. — More — Alex: than

100 *D^b/F* *G^b* *G^bm* *D^b*

meets the eye ALL: More

Casey & Riley: More than meets the eye.

103 *A^b* *D^b/F* *G^b*

— than meets the eye.

(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.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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) CUE TRANSITION MUSIC

SCENE 6: A MOTH TO A FLAME

CAMP PLEASANT PINES. THE CAMP. SUMMER 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 PJs)

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?

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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?

MRS. 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 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?

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

Gumshoe Cadets, you can bring the suspect.

(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)**

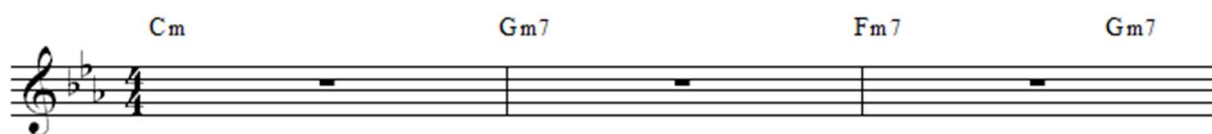
TAYLOR

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

(MR. HERRON removes the net)

#9. STRANGER THAN FICTION

80s Rock ♩ = 146



(TAYLOR unmask the fake Mothman to reveal MR. SCHWARTZ's face. Everyone gasps.)



FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

19 Fm7 G7 Fm7 A \flat

who knew what we'd find. The case was strange be - yond

22 G7 Cm Fm7 A \flat G7 Cm

— des - crip - tion. A wind - ing, twist - ing — ex - pec - di - tion. It's

25 Fm7 A \flat G7 G7/B Cm D7

lead us to a re - cog - ni - tion that some - times

28 G7 Cm E \flat F A \flat B \flat

Truth is strang - er than fic - tion. Oh —

31 Cm E \flat F A \flat B \flat Cm

— Strang - er than fic - tion.

34 Gm7 Fm7 Gm7 A \flat maj7 Cm

Mr. Schwartz: You've made your point. —

(RILEY enters with a bag of evidence.)

38 Gm7 Fm7 Gm7 A \flat maj7

What a show. But tell me please, how did you know?

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

41 Cm Gm7 Fm7 Gm7 A^bmaj7

Alex: We've made a list to tell you why... ____

Jordan: It was-n't hard; the clues don't lie. ____

45 rit. (Music transitions. RILEY produces the kite from the bag.)

Cm Gm7 Fm7 A^bmaj7 G7

Taylor: The evidence tells the whole story...

50 1980's Club Jazz (Synth-Cabaret Feel) ♩ = 94

Cm E^b A^b G Cm E^b A^b G

Riley: Exhibit one: A black kite with red lights. Initials "S.O.S." written on the wing.

52 Cm E^b A^b G Cm E^b A^b G Cm E^b A^b G

Taylor: We checked your personnel file. Full name: (dramatically) Sequoia Oregon Schwartz. S...O...S.

Mr. Drake: Oregon? Seriously?

55 Cm E^b A^b G Cm E^b A^b G Cm E^b A^b G

Mr. Schwartz: (shrugs) Could be worse. My brother's name is Paprika!

58 Cm E^b A^b G Cm E^b A^b G

Casey: In the marsh we found this kite. Your i - ni - tials on it in plain sight.

Alex: We

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

60 Cm Eb Ab G Cm Eb Ab G

think you flew it through the night. Taylor: Its red lights cau - sing quite a fright

62 Cm Bb Ab Gm Cm Bb Ab Gm

Taylor: There is more if you please. We heard noi - ses in the trees. Jordan: We

rit. (RILEY pulls the Megaphone from the bag.)

64 Cm Bb Ab Gm Cm Bb Ab G7

searched the marsh, turned ev - ry stone. And we found your me - ga - phone!

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

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

broke the dam, un - leashed the flood? The swar - ming in - sects out for blood.

Casey & Riley: Ms.

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

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

80 G7 Cm Eb Ab G

tent

Riley: Exhibit three: an empty bottle of Bug Bait!

82 Cm Eb Ab G Cm Eb Ab G Cm Eb Ab G

Taylor: And Mr. Herron found this in the wreckage of the beaver dam--Exhibit four: Mrs. Luna's shovel.

Music Shifts to 1980s Rock ♩ = 146

85 Cm Gm7

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

91 Gm7 Fm7 Gm7 A \flat maj7 B \flat
 ones in - volved. It's o - ver now, the case is solved.

94 Cm Gm7 Fm7 Gm7
 Riley: Still, some things don't meet the eye. We know the who, but not the why.

97 A \flat maj7 B \flat Cm E \flat F A \flat B \flat
 ALL: For - get su - per - sti - tion.

100 Cm E \flat F A \flat B \flat Cm E \flat
 'Cause this will blow your mind. We had our sus - pi -

103 F A \flat B \flat Fm7 G7
 - cions But who knew what we'd find. Mr. Drake: The

106 Fm7 A \flat G7 Cm Fm7 A \flat
 week's been strange be - yond des - crip - tion.
 ALL: We thought the camp would face

109 G7 Cm Fm7 A \flat G7 G7/B Cm
 Luna & Schwartz: But now we're in a new po - si - tion.
 c - vic - tion. ALL: And

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

The musical score consists of two staves of music in a key with one flat (B-flat major or D minor). The first staff, starting at measure 112, has the lyrics "some - times Truth is strang - er than fic - tion." with chords D7, G7, Cm, and Eb above it. The second staff, starting at measure 115, has the lyrics "Oh Strang - er than fic - tion." with chords F, Ab, Bb, Cm, Eb, F, Ab, Bb, and Cm above it. A slur is placed under the first four notes of the second staff, corresponding to the lyrics "Oh Strang - er".

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.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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, mock ingly*) 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!

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

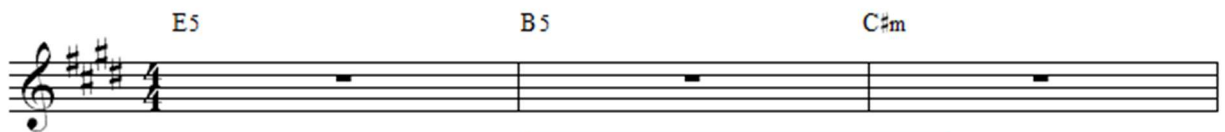
(*apprehensive*) A journey you say? Oh dear.

MR. DRAKE

And I can't stop believing...

#10. CAMP PLEASANT PINES REPRISE 2

1980's Rock (with a "Journey" vibe) ♩ = 130



Charlie: A journey, you say? Oh dear!



Mr. Drake: I'm holding onto a feeling.

Mr. Drake: And I can't stop believing.



Mr. Drake: There's some-thing with this camp.



That's ta - ken me a while _____ to see.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

16 *G#m A Am6 Am Eadd9/G# E/G#*

- ni - ty. ____ **Mr. Drake:** If you'll ____ just hear me out I

Charlie: Sir, I have my doubts.

19 *F#m7 A F#m11/B*

will tell you why there's more than meets the eye. ____ With

22 *E B/E C#m*

just a slight re - brand - ing. ____ We'll trans - form Camp

25 *A*

Plea - sant Pines to a place for chas - ing cryp - tids.

Charlie: It sends a

28 *F#m9 Am E B/E*

Mr. Drake and Charlie: This place will be ____ a

shi - ver up the spine. ____

31 *E B/E C#m B/C# C#m B/C#*

trea - sure trove. New cam - pers will ____ line up ____ in droves. If the

34 *Amaj7 E/G# F#m7 E/G# A*

Moth - man's what they ____ have in mind. They'll find it at Camp

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

37 A/B E B/D# C#m G#/C
Plea - sant Pines ____ Mr. Drake: Ain't it fun-ny how the

41 E/B F#7 E/G# A
stars a - lign Mr. Drake and Charlie: A for - tune waits at Camp

44 A/B E/G# A7 F#m/B E
Charlie: Plea - sant Pines ____
Mr. Drake: Camp Plea - sant Pines

MR. DRAKE

"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!

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals

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

SCENE 7: LESSONS IN THE LEGENDS

AMERICA. SUBURBS. PRESENT DAY/ CAMP PLEASANT PINES. SUMMER 1986. THE SAME NIGHT.

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!

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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.

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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.

CUE: dramatic musical underscore

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HOST- "THE SEEKER" /ADULT RILEY (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 above the camp. From behind the top of the backdrop, a winged creature- the true MOTHMAN. a darkly majestic creature- raises into view and spreads its wings)

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

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

(CASEY, shocked, points toward the cryptid)

HOST- "THE SKEPTIC"

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

HOST- "THE SKEPTIC"

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.

HOST- "THE SEEKER" /ADULT RILEY

Maybe he was watching over the camp all along- protecting it... and us.

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RILEY

Maybe he even saved Taylor and Jordan from the river? He just needs a new story.

HOST- "THE SEEKER" /ADULT RILEY

A more optimistic one.

RILEY

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*)

HOST- "THE SKEPTIC" /ADULT CASEY

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 CAST enters and faces the audience)

ADULT HOST- "THE SKEPTIC"

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"

1980's Cinematic Pop ♩ = 128

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is 128 beats per minute. The score is divided into measures, with measure numbers 4, 7, 10, 13, and 16 indicated at the start of their respective lines. Chord symbols are placed above the staff at various points: E5, E, B/C#, C#m, B/C# C#m, B/A, A, B/A, A, F#m9, A/B, E, E, C#m7, C#m, A, B/A, Aadd9, F#m9, and A/B. The lyrics are distributed across the measures, with some lines containing multiple lyrics for different characters. Character names are enclosed in green boxes: Riley, Casey, Both, Taylor, Alex, Jordan, and Gumshoes. The lyrics are: Riley: We all love a sto - ry. Casey: A once u - pon a time. Both: From tales a - round the fi - re. To sim - ple nurse - ry. Taylor: get lost. Alex: We take flights of fan - cy. Jordan: And wit - ness his - to - ry. Gumshoes: His - to - ry.

4 E5 E

Riley: We all love a sto -

4 B/C# C#m B/C# C#m

- ry. Casey: A once u - pon a time. Both: From

7 B/A A B/A A F#m9

tales a - round the fi - re. To sim - ple nurse - ry

10 A/B E E

rhymes Taylor: get lost

Alex: We take flights of fan - cy.

13 C#m7 C#m A B/A

- in mys - ter - ies. Casey: Warm our hearts with

16 Aadd9 F#m9 A/B

Jordan: And wit - ness his - to - ry. Gumshoes: His - to - ry.

ro - mance.

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19 G D Em G/B

ALL: A sto - ry is a door - way

22 C G/B Am7 C/D G D

to a - no - ther place. Brid - ging mind and heart,

25 Em G/B C G/B Am7 C/D

e - clip - sing time and space. There are

28 G D/F# Em7 G/D C G/B

les - sons in the leg - ends. The words can cast a spell.

31 Asus4 A7 C G/B

You'll find truth and you'll find an - swers.

34 Eb F G D

In the sto - ries that we tell.

37 Em G/B C G/B

Casey: We see our own re - flec - tions

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40 $E\flat$ F G D
 ALL: In the sto - ries that we tell.

43 E_m G/B C G/B A_m7 A/B
 Taylor: On

46 E B/E E $B/C\sharp$ $C\sharp_m$
 ev - ry he - ro's jour - ney. —

49 $B/C\sharp$ $C\sharp_m$ B/A A B/A A
 Riley: You search out — the un -
 Alex: Meet mon - sters and face tri - als. —
 known — Jordan: Dis -

52 $F\sharp m9$ A/B E $Badd4/E$
 Casey: Strug - gles make us strong -
 co - ver you — have grown —

55 E $C\sharp m7$ $B/C\sharp$ $C\sharp_m$
 — er. — Mr. Schwartz: Some
 Mr. Drake: A cha - llenge does us good.

58 A B/A $Aadd9$ $F\sharp m9$
 mon - sters we — en - count - er. — ALL: Are just mis - un - der - stood.

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61 A/B G D Em G/B

Group 2: Oh _____

Group 1: A sto - ry is a win - dow

64 C G/B Am7 G D

The o - ther side. _____ We can see our _____

And on the o - ther side. _____

67 Em G/B C G/B C/D

See our world. _____ Mag - ni - fied.

world. _____ It's ma - gic mag - ni - fied. _____ We can

70 G D/F# G/D Em7 C G/B

ALL: try a new per - spec - tive. _____ As we look be - hind _____ the veil.

73 A7 C G/B

The truth comes in - to fo - cus. _____

76 Eb F G D

With the sto - ries that we tell.

79 Em G/B C G/B

Riley & Casey: We can un - der - stand _____ each o - ther.

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82 E♭ F G D

ALL: With the sto - ries that we tell. _____

85 E♭ G/B C G/B

Schwartz & Luna: We change the world _____ a - round _____ us _____

88 E♭ F E♭

ALL: With the sto - ries that we tell. _____

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

91 Fadd9 Gm E♭

_____ Fly - ing mon - sters, _____ U - F - O's _____

94 Cm F D

Haun - ted hou - ses, on it goes _____ All the sto - ries

97 Gm E♭ B♭/F F

that get told. _____ If they're real, _____ we want to know!

100 Gm E♭ Cm

All we need are o - pen minds. There's so much for _____

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103 F D Gm
us to find. So ma - ny won - ders to a - chieve. We'll

106 Eb Cm C/D
make new le - gends. I want to be - lieve! _____

109 Eb Bb/D Csus4 C
The sky's no li - mit; - we

112 Eb F G
want to be - lieve! _____

CUE: mysterious musical underscore (The CAMP CHARACTERS lower their heads; they rest in place as the focus shifts)

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

(*spoken*) And that's all for this episode, my fellow truth seekers.

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

(*spoken*) Until next time, keep curious and remember- believing is more than just seeing.

ADULT RILEY- "THE SEEKER"

(*spoken*) And that in every legend, there's a bit of truth waiting to be discovered. Transmission ended. (digital SFX)

(As the music builds to a crescendo, 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. Music ends) **BLACKOUT**

PROGRAM NOTES

Suggested 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 shadow puppetry, a thin semitransparent 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 that 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 online retailers or hardware and theater supply stores- some with blinking effects.

MOTHMAN costuming

The show calls for two versions 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 (perhaps even seen only in silhouette). 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 blackouts are important aspects to achieving the show's spooky, atmospheric vibes. Creativity in this arena is encouraged.

1980's Pop Culture References/Jokes

Pop-culture references (e. g. , Oprah, Journey) are optional. They serve as small "winks" for adult audience members while still functioning as character humor for kids. Directors may trim any these lines if they feel their audience won't connect with the references or if the performance is intended exclusively for young children.

THE SETS

Camp Pleasant Pines- Summer 1986

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. (Much Of this might be achieved with painted backdrops or projections.) 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.

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 approach 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

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. We found it particularly fascinating that it is a flying cryptid. The skies have captured the public's imagination for centuries and remain a vast, mysterious frontier. In recent times, 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.

FLIGHT OF THE MOTHMAN: A Children's Musical from Heighten Theatricals



Statue of the Mothman in Point Pleasant, West Virginia