

DADDY

- THE OPERA OF THE
ABSURD.

LIBRETTO AND SCORE BY

JERARD JOHN JAMES

Act One, Scene one - Life at home.

"I love Me"

Act one, scene two - Daddy loves his children.

"Daddy's home"

Act Two, scene one - MASS MOTION.

"Help, Mom"

Act Two, scene two - Kitchen realities.

"MIND SEX"

Act Two, scene three - Poor Buford.

"Not too cool, dude"

Act two, scene four - Boy meets girl.

"The get off"

Act Three, scene one - Father knows best.

"THE idealist"

Act Three, scene two - Family reunion.

Act Three, scene three - Life at home.

"I love me"

"Refreshments and snacks and hallucinogens can be purchased during intermission in the lobby.

Please keep off the towers, there's some bad acid going around."

Act One Scene one -

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James

Curtain rises on interior of farmhouse. The Manson family has gathered for Sunday dinner. A crucifix hangs on the wall and love is apparent.

It is Thanksgiving. This is Iowa, America.

The table is heavy with food and at one end we find Betty. Mother of two, wife of one, child of two, and member of ceramics club at Ladies Auxiliary.

On her right - Grandpa Manson, on left - Grandma Manson. They have no importance to this opera.

To grandpa's right is Pete, 9 years old and painfully stupid. To grandma's left is Polly, 13 years old and curious.

Seated at the opposite of Betty is Daddy. Daddy has a name. His name is James. ~~James~~ is a good, strong name.

Under the table lies the faithful homosexual mongrel, Butford. Butford and Pete spend much time together in the shed, much to Daddy's dismay.

Dinner ends and the family retires to the living room. Old Butford has an accident and is forced out doors.

The family settles again.

Polly, Pete, and Daddy rise to take the family's beers. Daddy straps on an acoustic guitar. Pete and Polly prepare.

A song is sung to ENTERTAIN grandma and grandpa.

Actone, same one cont. -

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MY GRANDPA LOVES MY GRANDMA
DADDY LOVES HIS WIFE
PETEY LOVES OLD BUFORD
AND I LOVE MY LIFE

I LOVE ME, ME →
I LOVE ME.

GOD IS SO IMPORTANT
BUT MAYBE SO AM I
I HAVE TO LIVE A GOOD LIFE
SO DARN IT, ILL TRY

TO LOVE ME, ME →
I LOVE ME

SELF LOVE IS IMPORTANT
ITS BETTER THAN BEING ABUSED
I ASKED FOR MY HAND IN MARRIAGE
AND I REPLIED "I DO".

HORDE ALL YOUR CASH IN BOXES
TAKE ALL YOUR ~~CASH~~ AND RUN
WIDE OUT ALL YOUR NEIGHBORS
COMMUNISM'S NOT THAT FUN.

Picture scene two

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James

It is time to say "good night" to dear old Grandpa and Grandma. Daddy has begun to pack for a week long business trip to the big city.

The children are sad. The atmosphere is "BLUE". Daddy takes time from packing to sit at the organ and sing the loving children a song

"DADDY'S GOING AWAY
YOUR DADDY'S GOING AWAY
HE MIGHT COME BACK
SOME DAY.

YOUR MOMMY IS GOING TO STAY
SHE'LL PROTECT YOU IN EVERYWAY
DONT GIVE HER SHIT
AND PRAY

THAT YOUR DADDY WILL COME BACK SOMEDAY."

The terrible song throws the children into emotional convulsions complete with uncontrollable tears and involuntary verbalizations of famous Canadian hockey players.

Betty looks at James in disbelief for singing the song and then spends the next 3 hours getting the children to sleep.

All is quiet on the Manson farm.

It is morning on the Manson farm. The sun finds Pete, Polly, and Betty eating breakfast. James has left for the big city and the children are getting ready for school.

A crowd of hundreds suddenly rushes through the house and out the back door.

A cloud of dust remains, then settles. We now see a man standing in the kitchen - obviously left by the crowd. He clutches a suitcase.

"I UNDERSTAND THAT YOU HAVE A ROOM TO RENT."

("HELP ME MOTHER", sung by young Pete) or (IN RECITATIVE FORM)

"Mommy these people are travelling through our kitchen at every high rate of speed, and they don't have permission to be here, and that's really freaking me out, cause I'm supposed to go to school and there's not too much left in my bowl of cereal but I still have to eat it anyway because if Dad was here he'd tell me to do it. Mommy, we really need some help right now. I have no idea who these people are, but there's hundreds and hundreds of them, and they're just trampling across our kitchen floor, and you just washed it yesterday, and yesterday was Thanksgiving, But today seems like it's hell, cause Daddy's not home.

HELP ME, MOTHER!"

Act Two Scene Two.

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James

It is close to noon the next day. The new tenant is out looking for work, the children are in school, and Betty is thinking about the strange man.

She looks out the window and sees him walking up the driveway. He picks up a rake and begins to gather leaves. She tells him to come inside for coffee. He agrees.

"Who are you?" he replies "My name is Mr. ID." He takes the opportunity to grab her breasts and sing her this mesmerizing passage.

("MIND SEX" - an excerpt) ↴

I come from far away, baby
I wanna blow your little mind
You may have controlled your life so far
But you're crippled this time.
I'm gonna capture your psyche
and blow it apart
Maybe I'll rip out your ego
and skull-fuck it for art. ↴

* WHO ARE YOU, WHO ARE YOU?

IM MR ID

* WHO ARE YOU, WHO ARE YOU?

IM MR ID

* WHO ARE YOU, WHO ARE YOU?

IM MR ID, yeah yeah

OOH, BABY,

can you dig this?

* - Betty in response.

The children return home to find Mother naked, in the basement, on the pool table, appearing to have killed Buford, and rolling in his torn open torso to gain his scent.

Dolby passes out. Pete goes mad. He finds Mr. ID taking leaves and begins to question him.

("NOT TOO COOL, DICE")

"Mommy's sitting Buford
and I'd like to know what's with her
'cause she is my dear old Mother after all.
You subversive fuck, now you're out of luck.
Put your Dicks up and let's get down.

Don't attempt denying
'cause I know that you've been trying
to get into my Mother's gratty pants.
You'd better try to run
'cause it won't be fun
I'll catch you and beat your ass."

- He takes control of stupid Pete at this point

Polly wakes to find Pete on top of her. He has her skirt pulled up and is attempting to penetrate her through her panties. Unharmed, but alarmed, she kicks Pete off of her.

("THE GET-OFF")

Pete, please get off me, Pete.

GET OFF!

Pete screams and runs through the picture ^{in (window)}, across the yard, and down the street.

She calls Daddy to tell him of these strange circumstances. Daddy tells her to get out of the house but it is too late.

She feels pulses from Mr. ID's Room. A bright white light is leaking out from under the door. She is compelled to open the door. She does. GOODBYE.

Act Three scene one.

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James

Daddy comes home and finds Polly sleeping under the front yard bushes. "Polly, what in heaven are you doing there?" She screams in terror and lunges for Daddy. He swings his brief-case and connects with her skull. She is out.

"Oh my dear Polly, I'll get him for you, for your brother, for your mother, for Buford, but most importantly for the way we were raised!"

MR. ID is seated on the TV room floor, watching "Game Shandling".
"Do you find this interesting?" says James.

"Oh yes, very!" replies Mr ID. "You must be the father, right?"

"Yes I am" says James "They call me Daddy"

Mr ID volleys back "That's beautiful. You seem to be a very logical person. Are you?"

"Yes, I am" says James "I'm a rock"

"Are you in touch with your true sexuality, JIM?"

James yells - "Get out, Now!" "OK, you win. I'll leave. You've got your family back. You might have appreciated me now, but I guess you can wait till later."

A crowd enters the house and Mr. ID disappears among them. The last person leaves, and the door slams shut.

Act Three scene one cont.

Pagell
Jones

("THE IDEALIST" MR ID SINGING TO DADDY on the way)
out the door.

IM JUST TRYING TO CLEAR YOUR MIND
OF ANYTHING THATS WORTHLESS
I CAME HERE TO HELP YOU BETTER
BUT YOU RESIST AS I INSIST
SO NOTHINGS GETTING DONE HERE
YOU ARE PART OF SOCIETY.

— IM PART OF YOU BUT YOU DONT AGREE —
TRAPPED BY CHOICE, YOU HAVE A VOICE
BUT DONT KNOW HOW TO USE IT
SO YOU WALLOW IN YOUR OWN MUD OF FEAR

Its gonna take a little pain
to get back into the main -
stream of what we ought to do
I tried my best but you refused.

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Act Three, scene two.

In an instant the family's together again. Even Buford is there, pissing on himself.

"Daddy, I knew you'd come to save us!" cries Polly.

"Oh honey, God sent you to deliver us from that man" sobs Betty.

"Daddy, what's for Dinner" says Pete.

Everyone laughs in relief.

Daddy says "well Pete my boy, let's call Grandpa and Grandma over for stuffed peppers!"

Pete replies "I LOVE YOU, DADDY!"

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Act Three
Scene Three

The family is gathered once again in the living room.

James picks up the guitar and strums a few chords.

Mom, this one's for you, the children chirp as they begin to sing.

They belt it out like never before. They have a second chance in life. They met evil. They conquered with strong moral fiber.

From now on, life is good.

Life is very good.

(I LOVE ME)

The End.