

KIMBERLY - CALLBACK

120 $\text{♩} = 59$ (Time stops. We go inside Kim's head as she takes in the other teenagers...)
straight

121 122 (KIM) (conversational, pointed) 123

Well, what a - bout Ex - hi - bit B? Ya wan-na know what

slightly accented

sub. *p* *legato* $A\flat(\#11)$ *sub. p legato* Gsus $A\flat(\#11)$

124 125 126

I see? Your dis - ease is a bad case of ad - o - le - scence

Gsus $A\flat(\#11)$ Gsus

127 128 129 130

ac - comp - a - nied by an - xi - e - ty, peer pres - sure, bruised e - gos, — and an

E⁷/G[#] Am⁽¹¹⁾ C⁷ F⁶

131 132 133 134

ov - er - con - cern a - bout a sci - ence grade, a - bout foot — ball games, a - bout who's — get - ting laid, who's got a zit,

Fm⁷ *cresc.* C/G C⁺/G[#] Am

135 136 137 138

(under her breath) who's wear - ing what? Who gives a shit? Your dis - ease is a tough — one, that's for sure.

Gm⁷ C⁷ *mp* F Fm⁶ G^{SUS}

139 140 141 142 (a realization)

Get - ting old - er is my af - flic - tion. Get - ting

ad lib. *poco* 143 144 145 *mf* fueled by adolescent anger

old - er is your cure. Get - ting old - er is your

p *D $\flat$*

In 4 ♩ = 104 (Lights bump back to normal. Kim is performing a kind of vaudeville for her audience. Seth has no idea what she's doing...)

"Pullback!" *molto rit.*

146 147 148 149

cure. But for me there is no

F $\sharp$ m *wide swing* *F 13*

150 "Show Biz: Watch the Freak!" (♩ = 102-104) *swing*

151 152

cure! Few peo - ple with my dis - ease live

gliss *A/E* *E 7sus* *E 7* *A/E*

153 154 155 156

long - er than six - teen years! And I just turned six - teen! So

pp *cresc. poco a poco* *E $^9(\sharp 11)$* *E 13* *E 9sus* *E 7* *A/E* *F $\sharp$ m/E* *A Ma7 /E* *A/E* *D/E* *E 7* *A/E* *Bm/E* *E 6* *Bm/E* *E 6* *A $^+$ /E*

157 158 159 160

Hap-py Birth - day! My dis-ease! ____ Oh, my my my... Oh, my dis -

f F#7 Bm7 "LIZA" F13(no11) F9

3 3 3 3

(Carol Burnett) **a cappella**

161 162 163 164 165

ease! An in - cred - ib - ly rare, ge - ne-tic— Ha - cha! —dis-ord - er!

molto F13(no3)