11) Well, Actually
(Paine, Godwin, Mary, Ens)

Freely, Patronizing

Well, actually, it's not so simple as it may appear. Well, actually, you've

Piano

7

poco accel. Raggy, \( \frac{j}{d} = 112 \)

got to look with reason, not with fear. It can be easy to jump in with nothing

Piano

12

but your raw emotions. After all, it would be, an emotional event.

Piano

17

But if you hold on to your well thought out and reasonable notions, you'll find it's easi-

Piano

MARRY: I feel that—

MARY: I feel that—
11. Well, Actually // HYENA IN PETTICOATS

MARY: But do we need to prevent it?

Well, actually, it's not the only way.

Well actually, you have to be more careful what you say.

MARY: I think—

I know you have your instincts, and you think they make you strong,
11. Well, Actually // HYENA IN PETTICOATS

PAINE

GODWIN

Piano

MARY: You didn’t address my point--

you're wrong.

you're wrong.

D9

G

MAN 2: Today’s topic, the Constitutional Convention!

Swing

Piano

2/11/18 09:43
MAN 1: Why would the Americans throw out a working government when they could just adjust the existing one?
MARY: If you're establishing a new nation, it makes much more sense to start with a clean slate.
MAN 1: But why reinvent the wheel?
MAN 3: See, but, if you're establishing a new nation, it makes much more sense to start with a clean slate.
MAN 1: You're so right.
MARY: I just said that.
MARY: But he said the exact-
some-thing you can own, well, ac-tual-ly, it was that he used the pro-per tone.

MARY: Can we get back to the issue of-
You have to think things through if you are try-ing to be long-

Ooh

Ooh

C\(^\text{7}\) B\(^{7}\) Em D\(^{\#}\) G/D A\(^{9}\)

2/11/18 09:43
11. Well, Actually // HYENA IN PETTICOATS

Well, actually, you're wrong.
(MARY is walking around, being stopped by the MEN. MAN 2 is nailing events to the wall.)

Who are you trying to impress?

Who are you trying to impress?

I wish you'd put yourself together.
Wow, that's quite hyperbolic.

for these meetings. You have this shrill quality to your voice.

ac-tual-ly

Well ac-tual-ly

b5/F

B/F
11. Well, Actually // HYENA IN PETTICOATS

ENS

Well ac-tual-ly

ENS

Well ac-tual-ly

ENS

ac-tual-ly Well ac-tual-ly

G/B

You stand here and tell me that a

Mary

poor man's back de-serves no breaks, that e-ver sin-gle point he makes will

Mary

just be moot. You stand here and tell me, that a poor man's voice makes no sound, that
MARY: Oh come on.

PAINE: I'm sorry... that you interpreted what we said that way.

MARY: What?

ENS: ac-tual-ly, you shoul-dn't be so an-gry when you speak. ac-tual-ly it's gra-ting to the ears to hear you shriek. When all is said and done, it's bet-ter that you run a-long.

MARY: Oh come on.

PAINE: Well, actual-ly, you shoul-dn't be so an-gry when you speak. ac-tual-ly it's gra-ting to the ears to hear you shriek. When all is said and done, it's bet-ter that you run a-long.
11. Well, Actually // HYENA IN PETTICOATS

MARY: I know what I'm talking about.

ENS

Piano

PAINE: Don't worry that pretty little head.

(ENSEMBLE fades away. MARY is left alone onstage, surrounded by her books. She gets angry and knocks the books over. We hear offstage whispers.)