

Seeking Sugar: An Exploration of Verbatim Musical Theatre

By Melissa Morris

A thesis submitted to the Graduate Program in Cultural Studies

In conformity for the

Degree of Master of Arts

Queen's University

Kingston, Ontario, Canada

October 2023

Copyright Melissa Morris 2023

Abstract

Seeking Sugar: An Exploration of Verbatim Musical Theatre is a research-creation project investigating the world of verbatim theatre, and how it intersects with contemporary musical theatre. It is an experiment to set found text about the sugar dating industry to music, in the genre of musical theatre. The final product is a song cycle of five original compositions with lyrics sourced from the online forum Reddit and other websites that discuss the sugaring world. This thesis includes analyses of pre-existing works in the verbatim musical theatre canon, an exploration of the sugar dating phenomenon, the feasibility of alternative collaboration, the future of verbatim musical theatre and AI musicals, and a reflection on the process of crafting *Seeking Sugar*.

Acknowledgements

I want to thank my tireless and steadfast supervisor, Dr. Tim Fort, for his unwavering assistance, countless lunches, and sugar deliveries to help my process.

Thank you to Dr. Craig Walker and Dr. Dean Burry for their support and encouragement.

Thanks to friends and family for their love and patience, and especially my dear husband, José Miguel.

Table of Contents

Abstract.....	ii
Acknowledgements.....	iii
Introduction- My Impetus for This Project.....	1
Verbatim Theatre.....	2
Sugar Dating.....	6
Verbatim Musicals.....	9
Artificial Intelligence and Musical Theatre.....	18
Future for Verbatim Musicals.....	20
Creation Process.....	21
What Worked.....	26
What Did Not Work.....	27
What is Next- AI?.....	29
Conclusion.....	33
Works Cited.....	35
List of Appendices.....	39

Introduction- My Impetus for this Research-Creation Project

Musical theatre consists of music, lyrics, and a book. Often, three different people write each of these elements. There are a multitude of examples of people who craft all three themselves, but often what attracts people to the art form is the potential for collaboration with other creators. I am a composer/lyricist/book writer but doing all three jobs in one project is daunting; I love working with another person. I am stimulated by the input of another creative mind as we jointly toil towards the goal of creating a unified musical.

However, collaboration, in this modern world, is not as simple as it once was. The pace of life has changed, and the cost of living has increased, thus many writers are creating in their spare time. Grants are few, and one is seldom afforded the luxury of clearing one's schedule to write with a partner; several projects I have started have died simply due to bad timing or not enough of it. Musicals already take years to write, and "rewrite" as the adage goes, and this can be challenging with another person. I have encountered creatives who cannot find the right match for their project, where the composer couldn't find the tone that the lyricist was looking for, or projects just dwindled away. I too have experienced challenges with a co-writer; during one project I was living in a different province from my lyricist and the time difference made scheduling overly complicated, and on another occasion, I felt disconnected from the subject matter and characters of my book writer. Making musicals with people is challenging- thus, this research creation project is an attempt to simplify, streamline and seek out other ways to co-write in an inspirational way. How was I to collaborate without a human? I found the answer: on the world wide web. There were a multitude of ways the internet could best serve me as a writing partner; I could mine Facebook for inspiration, have conversations on message boards, post

questions on a forum, use AI- essentially interact with found text or create dialogue with users.

The question that I want to answer is- is outsourcing verbatim text from the internet a viable means for collaboration on a musical?

Verbatim Theatre

Parallel to my work as a writer in musical theatre, for a period I was creating another sort of show: Verbatim Theatre. The word verbatim, according to dictionary.com, means “in exactly the same words; word for word: corresponding word for word to the original source or text” (“Verbatim”). In Cambridge Dictionary, verbatim is defined “in a way that uses exactly the same words as were originally used.” (“Verbatim”). Verbatim theatre involves an approach that utilizes the actual words of people coming from a specific context. Derek Paget, a professor and theatre practitioner at Oxford University, was the first to coin the term verbatim theatre as a subset of the larger umbrella of documentary theatre. He credits the playwright Rony Robinson as a pioneer of the method, who establishes the boundaries as such: “It is a form of theatre firmly predicated upon the taping and subsequent transcription of interviews with ‘ordinary’ people, done in the context of research in a particular region, subject area, issue, event, or combination of these things. The primary source is then transformed into a text which is acted, usually by the performers who collected the material in the first place.” (Paget, 317). In *Verbatim Contemporary Documentary Theatre*, the authors further describe the style: “The term *verbatim* refers to the origins of the text spoken in the play. The words of real people are recorded or transcribed by a dramatist during an interview or research process or are appropriated from existing records such as the transcripts of an official enquiry. They are then edited, arranged or

recontextualized to form a dramatic presentation, in which actors take on the characters of the real individuals whose words are being used.” (Hammond and Stewart, 9).

The word ‘verbatim’ would imply that in verbatim theatre, all the words are directly lifted from a primary source, kept intact and true to their original form. This is not the case. Verbatim practitioners tend to sit on what I call a purity continuum. Some purists represent every word, stutter, and grammatical error of their interviewees, even going so far as repeating accent, inflection, timbre, and timing. Some who are less pure are inclined to leave major sections out, move words around, which may change the meaning or interpretation of the original. And the least pure of all use the verbatim text as a jumping off point, writing their own lines, filling in blanks to create a fuller picture of what they want the script to say. Understanding that it would be impossible to include everything from the original source material, the playwright must prioritise their own narrative, making the difficult decisions about what to leave in or what to suppress. Often, they have a structure to adhere to, themes to reveal or multiple sides of an argument to illustrate (Belfield, 93-94). But verbatim theatre is always a copy of an original- after it has left the mouth of the speaker, it becomes a copy in the brain of the playwright, another copy in the hands of the director, a further copy in the body of every subsequent actor to play the role. Even though the genre is called verbatim theatre, it is worth noting the term may be better referred to as verbatim-inspired theatre in many cases.

I wrote a series of verbatim-inspired pieces entitled *Love Stories* between 2016-2019. I was moved to write these shows because I consistently found myself chatting with the older couples at gatherings, eventually inquiring about how they met and fell in love. This curiosity led me to the inspiration to turn these stories into theatre; I went into small towns, met with couples, interviewed them, and noted the poignant, funny, surprising, and romantic moments. Using their

words, I theatricalized these key moments. Some of the script was verbatim quotes from the interviews, but I often had to recreate a situation that was described in the interview, which necessitated the invention of dialogue. I performed the vignettes with another actor, tying them together with the popular love songs or wedding songs of the couples. I acted as an investigator, a facilitator, an editor, and a curator. As Paget reflects, “Verbatim shows also have the element of interaction with a community which brings with it certain pleasures and certain responsibilities- responsibilities towards real people who have been sought for the show’s material. This is particularly the case with those who may be directly portrayed on the stage as part of the show’s continuity...who as often as not, come to see the show as it is ‘fed back’ into the community from whence it originated.” (Paget, 329) Paget accurately sums up how *Love Stories* impacted both myself, my acting partner, and the community we performed in. We felt we were in service to the interviewees, responsible for their memories, and wanted to honour them by presenting an accurate and generous version of their lives. *Love Stories* was extremely satisfying for me as an artist as I learned how much real-life stories could touch people. We received a multitude of responses akin to the following: "I just had to tell you we had 8 members of our Clan come out for Love Stories, plus MANY friends, and all were so thrilled and impressed with your work, your voices, your acting, and the idea. They thought that was a ‘winner’ to take on the local romances and courtships. Thank you so much. I got such wonderful feedback. Several members were guessing which couple we might be – ha ha!" (Anonymous). The local audiences were entertained, moved, and intrigued by the real stories of ordinary citizens. Michael Billington, reviewer of *The Guardian*, states: “Today verbatim, as both process and product, is not merely everywhere. It is [sic] has proved itself infinitely flexible...it is also because it can move and stir us as profoundly as any fiction.” (Billington). There is something

extremely powerful about hearing ‘real words’; when we know that dialogue has come from the source material rather than the playwright, it has a different impact on the viewer. As an audience member, I have experienced amplified levels of shock, delight, horror, and humour listening to verbatim text from an actor’s mouth. The veracity changed my perception, giving the words more authenticity than it might have if it was crafted in the playwright’s imagination. Jenn Stephenson writes on RealTheatre, a blog with musings of all types of theatre of the real, about the source material for the verbatim piece *Craigslist Cantata*: “My principal reaction and I assume a consistent reaction of others...was amazement that people actually write this (Craigslist ads). We are amused by the oddity. I am not like those people? Is the performance positioned so as to make me feel superior? People showcased are not ordinary. People here are too weird, too intense, too desperate? Is the play a kind of anthropological observation to say, “Yes, individuals are like that”? But also to say, “Yes, we are all collectively like that.” Even if we are not all as extreme as the people depicted here, we all want that connection at some level and have experience with urban loneliness.” (Stephenson, 2013). Verbatim theatre puts us in touch with a secret and intimate look at real people, normalising our own behaviours and bringing us closer to strangers.

Stephenson explains the process of Porte Parole’s production *Seeds*:

“The actor/interviewers then explain to us quite plainly that this is the same basic technique that was used to gather the words for the play. Interviews with real people just like us. Their real words [sic] just like the real words that we just heard. This strategy effectively positions the words of the play solidly in our world. We are now allied with the source material. It is ours. We are of it. The material of the play is validated as authentic through this alignment with the audience as the present source of that material (or material just like it). We have been set up to

take responsibility for the material. We authenticate it.” (Stephenson, 2012). Verbatim theatre is more than words lifted from the source material and plonked on stage; the playwright is responsible for crafting, cutting, pasting, and arranging in order to get their message across. I consider verbatim playwrights like collage artists who work with images from magazines as their base material. Their beginning stages may appear to have more substance than if they were painting with watercolours on a bare canvas, but it is still the job of the artist to take those ‘raw materials’ and create with them. The potential is limitless. They are simultaneously creators and editors and curators. On the podcast *Kunafa and Shay*, host Nabra Nelson states: “But it’s not like verbatim theatre or documentary theatre don’t have a point of view. The playwright edits and compiles the interviews. So really the way that those interviews are put together and what’s chosen to be included or not included can really highlight a certain point of view on the subject.” (Power of Verbatim Theatre). Having gone through this editing process with *Love Stories*, it is a fun but challenging and time-consuming puzzle to solve that involves many hours of listening to interviews, flagging the key dramatic and comedic moments, shuffling the sticky notes of events around to find throughline and narrative arc, and weaving music in between the scenes. These projects were more about celebration of love rather than purporting a specific point of view; however, my goal as playwright was to move, entertain, surprise, and make audiences laugh and cry- with this in mind, I certainly manipulated my source material to achieve maximum effect.

Sugar Dating

This fascination with verbatim theatre was the solution to writing a musical single-handedly. As with most verbatim theatre that has come before, I knew that I wanted to deal with

a social phenomenon. After examining many ideas and concepts, the topic that I found most fascinating, topical, provocative, and divisive is Sugar Daddy and Sugar Baby culture. Sugar daddies (or mommies, who account for a much smaller demographic) create a profile online seeking young women or men, known as “sugar babies”. Though there are different types of arrangements on the site, it is most often young women who engage in consensual relationships with older rich men. Between them they come to an arrangement of the terms of their relationship. There is a financial component in exchange for a mixture of sexual acts, companionship, escort services, and mentoring. Each couple determines how their relationship will work in terms of time commitment, physical and emotional boundaries, and financial contributions. Sugar babies could provide services such as being a date at events, physical contact, webcam work, or photos and messages. Daddies often give weekly allowances, pay expenses such as rent, tuition or groceries, buy wish list gifts, cover travel and holiday expenses, pay for meals or sexual services. I am curious about the currency of these relationships and the interaction of technology with matchmaking. But above all, by presenting viewpoints of this world in a musicalized way, I lay the groundwork for the audience to form their own opinions about the industry.

There is much to be explored with the sugaring phenomenon. I began specifically investigating *seekingarrangements.com*, a site created by entrepreneur Brandon Wade from Singapore. The content is similar to the many others such as *sugardaddymeet.or*, *millionairelove.com*, *luxurydate.com*, *secretbenefits.com* and many more. I quickly discovered that the actual sites contain little more than sugar dating profiles, and that did not provide enough fodder for me to musicalize. The cultural discourse was to be found elsewhere: the hub seemed to be on Reddit, “...a social news website and forum where content is socially curated and

promoted by site members through voting. Content is voted on via upvotes and downvotes: arrows on which users click to the left of a post. The more upvotes a post gets, the more popular it becomes, and the higher up it appears on its respective subreddit or the front page.” (Stafford). What attracted me to Reddit was the anonymity; with other social media sites, accounts are traceable, but as Reddit assigns its users a random username, most people accept that name or create a nickname of their own. Hidden identity was important to me for ethics reasons, especially with the subject matter. The Reddit sugaring community offers a glimpse into the social codes, trials, tribulations, and minutiae of the Sugar World. There are multiple forums on Reddit such as SugarDatingForum, SugarDaddySpoilMe and SugarRelationship, but I chose to focus on sugarlifestyleforum, the largest group with 181,000 members. Reading a large selection of posts, from the trivial to the sombre, I became educated about the intricacies of this unconventional world. The anonymity and safety of the Reddit page allows for contributors to express themselves freely and openly, and I, the outsider, often felt shocked at the candour of the posts. The “sugar bowl”, as the community refers to itself, is, at its core, a transactional environment. And on Reddit, the users are explicit about this, which makes for a raw and licentious look into human nature. People reach out to other users to get advice, sympathy, or comfort. “Sometimes one feels freer speaking to a stranger than to people one knows.” (Ruiz Zafón, 167) Of course, the writers of the posts expressed themselves without any knowledge that their words would be set to music, which adds a layer of novelty to the process.

My piece is entitled *Seeking Sugar*, referring to both Seeking Arrangements, the name of the original website, and Sugar, the industry itself. I used Reddit to find a selection of posts by random strangers that interest and captivate me. I did not musicalize the same user’s posts throughout, preferring to keep as great a distance as possible from the subjects and peering into a

tiny window in a singular moment of their worlds. My goal with verbatim was to lift the text as cleanly as possible without major editing, substitutions, or cuts. I also endeavoured to avoid repeating sections in order to craft a typical pop song structure, as many verbatim musical theatre writers tend to do. I attempted to keep each character distinct and not create an amalgam of characters. I allowed the lyrics to genuinely influence the music, as opposed to fitting them to pre-written music. I attempted to disguise the writer's hand and set the text with as much detachment as possible, letting the words stand alone.

Verbatim Musicals

As mentioned, the verbatim musical is a relatively new and undeveloped art form. Here I shall explore some of the landmark musical theatre pieces that are influential to both the genre and to my writing process. Listening and dissecting the following shows has been instrumental in understanding the wide range of definitions for what verbatim theatre can look like and has aided me in making the choices I made in my own project.

The Me Nobody Knows is a Tony-nominated musical that premiered in 1970 with music written by Gary William Friedman, lyrics by Will Holt, and a book by Robert H. Livingston, Herb Schapiro, and Stephen M. Joseph. The source material which inspired the musical, *The Me Nobody Knows: Children's Voices from the Ghetto*, was a collection of writings compiled and edited by teacher Stephen M. Joseph in New York City and published in 1969. The children ranged in ages from 7-18 and went to different schools. Teachers gave them prompts and the students were encouraged to expand upon them- for example, Harlem Junior High School teacher Susan Rosen's students told what they would do if they had a million dollars ("Review").

This successful Broadway musical may have been one of the first to set future creators on the path to setting real words to music, bringing attention to a pressing social issue. It appears that the poetry was lifted, massaged, and made to rhyme by the lyricists. Looking at “If I Had a Million Dollars” (see Appendix A), certain patterns emerge in each verse such as “tell you what I’d do”, or “tell you who’d I’d be”, indicating the writer’s hand at work to slot the found text into a streamlined pop form. It represents the authentic voice of the time, using slang like “dig it” and “hey man hey”. The musical setting has a definite 1970s pop-rock feel, which primarily alternates between two chords in both the A and B section, keeping the melody simple in order to highlight the words. The show contains quite basic and repetitive popular music of the era, though the orchestrations do stand out much more than the compositions themselves, played by a large band, with lush and layered textures. Will Holt is credited as lyricist, so it is unclear how much of the lyrics were verbatim and how much were written. As this piece never claimed to be a verbatim musical, as that moniker did not exist at the time, there was no expectation in terms of supplementing or straying from the source material. What was effective about the show was it elevated previously unheard voices to the Broadway stage. “The result is an insight into ghetto youth. It is raw, tough, and yet truly compassionate. Here are 12 kids, 8 black and 4 white, telling their stories, dreaming their dreams. The effect could be depressing, but it isn't. The sheer tenacity of the human spirit against oppression, against rats, against drugs, against the numbing, almost soothing grind of poverty, is glorious and triumphant. You really care for these young people.” (Barnes). This is a testament to the power of verbatim musicals to throw light upon social issues, reaching many people, being on the Broadway stage.

Arguably the most important verbatim musical came on the scene in 2011, premiering at the National Theatre in London. It was called *London Road* and was written by Alecky Blythe

and Adam Cork. *London Road* is about a serial killer who murdered sex workers on London Road, and when he was found and arrested, the people of the neighbourhood banded together to form a true community. Blythe is one of the foremost verbatim practitioners in the UK, having written ten plays in the style of verbatim theatre. She founded a company entitled Recorded Delivery which describes the method in which many of her shows were performed- the actors wore earpieces, and the lines were delivered to them a second before they spoke, allowing them to mimic exact pronunciation, timing, accent, and pitch of the interviewee. Blythe considers herself a purist on the continuum of verbatim writers, meaning she imposes strict rules, such as including every “um” and stutter of her interviewees. She edits for content and length but doesn’t change the words or sounds of her subjects.

Blythe teamed up with Adam Cork, a composer and sound designer, at a creator’s workshop: “...we were put together in a pair. I’d never met him before. He didn’t know anything about verbatim. I’m very ignorant of musicals; I just knew that I wanted to make one that maybe didn’t make me kind of cringe. I sort of go a bit queasy when it goes from speech into song, I thought, “Oh, I wonder if there’s a way of making one that isn’t cheesy.” Because Adam totally took on board my detailed approach that I apply to verbatim with spoken text, we found a way — or he found a way, if you like — of listening very carefully and setting the words as they were said to music, the natural music in the way that they were delivered. And I thought, “Okay, if he can turn this into a song, and it still works as well as I know it would work as a scene, then maybe we can work together.” (O’Malley). Cork went so far as to transcribe the inflection of all the interviewees’ spoken material to a musical pitch and composed the harmony and accompaniment around their natural melodic line. We hear many time signatures, as the time shifts to respect the rhythm of the sentences. They also repeated sections in their songs, often

more than once; in the attached example “Everyone is Very Very Nervous” (see Appendix B) the titular line is repeated multiple times within the body of the song, even becoming a thematic echo. The melody of the original speaker’s inflection is maintained, even when it is doubled by other voices. The ensemble repeats sections of solo lines throughout, which appears to be an attempt to make the music more song-like, to create more hummable or memorable music. “Everyone is very very nervous” certainly becomes memorable as it is repeated so many times. Other sections like “Other people going out for the weekend etc.” are doubled, harmonized for a full chorus, and reorchestrated when repeated.

Because the original text is set to the vocal inflections of the speakers, the melodies are not particularly tuneful; they tend to centre around a small pitch range (typically within a fourth), are chromatic, and are as erratic and unpredictable as speech. The creativity of Cork’s work is showcased in how he chooses to harmonize these melodies. The rhythms are also quite turbulent, as they tend to run as fast as spoken text would be, and they come across as harsh and severe. The performers lean into a speech-level singing technique to align with the intent of the creators, resulting in an atypical musical theatre sound which is challenging to listen to for a full-length show. As much as I admired the use and commitment to these aforementioned techniques, I found the final product to be often atonal, repetitive, and the scope too narrow for my taste. I felt their approach asphyxiated the music and storytelling because of their pledge of absolute precision- and yet, the interminable repetition of certain lines seems to be a huge departure from the pure verbatim.

In *Come From Away* (first produced in 2015), the Canadian home-grown hit about planes rerouting to Gander, Newfoundland on September 11, 2001, David Hein and Irene Sankoff went to Gander to interview hundreds of people for a show they were inspired to write by Canadian

musical theatre producer Michael Rubinoff. The subjects knew they were being interviewed for a musical and the friendly Newfoundlanders shared their stories of the fateful time they took care of the plane people. “They (Hein and Sankoff) considered creating *Come From Away* in verbatim style, but opted for amalgamated characters instead, incorporating as many of the quotes from interviews as possible.” (Jamieson). A couple of main characters emerged, such as Captain Beverly Bass, and mayor Claude Elliott, but even the lead character Beulah Davis is an amalgam of real-life Beulah Cooper and Diane Davis. *Come From Away* is a show where the events are the main attraction; the negative situation with a positive outcome is the true focus of the story. The casting supports this, as only 12 actors play hundreds of characters from plane passengers, Newfoundlanders, airport staff, and friends and family members in other countries. Although there are verbatim moments littered throughout, it did not turn out to be the main approach of Hein and Sankoff. In an interview with StageWhispers.com, they recount:

“David Hein: ...all of their words were so wonderful. We were recording them and transcribed them, and we lived with them for years...

Irene Sankoff: In our heads.

David Hein: We set them to music

Irene Sankoff: ... reshaped them and gave some words to different people.

David Hein: Then when we were workshoping the show they would come to see it, and they wouldn’t realise how intimately we’d been living with them in our heads for a long time. It’s been a really powerful experience showing someone their experience back to them. Our goal the entire time was to be authentic, and for them to say “you got it right.” (“*Come From Away*, a 9/12 Musical”).

In “Blankets and Bedding”, we see a handful of Newfoundlanders coordinating supplies for the Plane People, illustrating Hein and Sankoff’s decision to assign the collected testimonies to different characters. In “Me and the Sky”, Captain Beverly Bass’ solo (one of the only true solos in the whole piece), the lyrics remained quite faithful to the interview- (see Appendix C). Combining interviews to create composite characters feels like a suitable approach for a musical focussed on achieving an authentic picture of the community and culture of Newfoundland.

Craigslist Cantata is a Canadian song cycle by the composer/lyricist team of Veda Hille and Bill Richardson written in 2012 and updated for the 2020 production. It is a collection of 15 musical numbers with found text sourced from Craigslist, the advertising site where people buy and sell items, offer, or search for services, or post in missed connections, a forum for people to track down strangers they had encounters with in a particular city. The authors, on their Bandcamp page, describe it as a musical based on real Craigslist ads "...each song a self-contained story based on real-life Craigslist ads either verbatim or as a jumping-off point." (Hille) (see Appendix D). Digging deeper to understand the writing process, Jenn Stephenson interviews composer and lyricist Hille: "Even the 'really real' verbatim passages here in the play also show the marks of creative intervention, of course. (Of course.) In the transposition to lyrics, the original ad words have been reshaped for rhyme and pattern. Repetition of the key line was a popular technique, as was repeating some lines out of context. Phrases are picked up from earlier in the ad and included later or in another ad entirely, creating a verbal counterpoint. Music gives the words an added dimension; layers of meaning which also increase the 'fictive' or constructedness quotient." (Stephenson, 2013). Hille and Richardson definitely take liberties with their songs for better or for worse; reviewer Kelly Bedard spoke of the Factory Theatre production in their review for My Entertainment World: "It was unmistakably strange, lacked direction, and seemed mostly to be poking fun at the well-meaning but somewhat misguided folks who post their wants and dreams and ads for a free box of cat hats on the internet." (Bedard). Listening to the music, some of the tunes are quite catchy and entertaining such as "Noodles", but some seem to miss the mark. The closing number "Missed Connections" is a compilation of multiple messages in the missed connections pages of Craigslist. It is a list song, and a way for the creators to capitalize on the many posts they could not include in the body of

the work, however it also makes references to the characters that have come before in the piece. The tone is nostalgic, saccharine, and dreamy; some of the settings are awkward and forced, some try to be comedic, and the mix of the old and the new characters is confusing. I am curious why the creators chose to musicalize certain posts; “Hi My Lady” is repetitive, plodding, and lacks momentum or novelty. “Decapitated Dolls” showcases an example of verbatim purity. A gamble when selecting source material is that the audience will not resonate with the humour or understand the significance of why it was chosen. I am aware of this danger in my own process, and *Craigslist Cantata* serves as a cautionary tale.

21 Chump Street is a fourteen-minute one-act musical written in 2014 by famed *Hamilton* creator Lin-Manuel Miranda. He created the book, music and lyrics and used a popular podcast, *This American Life*, as the source material. The episode entitled “What I Did For Love” is a true story about a high school student who falls in love with an undercover police officer- in fact, the title is a play on the title of the TV show *21 Jump Street* which was about undercover narcotics agents in a high school. One of his many attempts to get ‘Naomi’s’ attention includes offering to buy her drugs, which she takes him up on, then promptly has him arrested, ruining his future.

Though in the category of verbatim musical theatre, the amount of verbatim text Miranda uses is minimal. He does use some specific words lifted from Justin’s interview that serve to characterize this teenage boy, namely “She was a light-skinned Puerto Rican-Dominican, long hair, mature in the body like whoa.” (Miranda). The word skinned is mispronounced as skinneded, a detail that brings his character to life. But he also takes great liberties with the *This American Life* podcast. He uses the last line of Justin’s interview “What the heck did she do?” to be the springboard for the opening number (see Appendix E) modifying it to “What the heck I gotta do to be with you?” and then repeating it ad nauseum in a way that it didn’t exist in the

world. In the real interview, Naomi mentions nothing about regret for her actions of asking Justin to get her drugs, but in the musical, she says, “Still, there are kids you remember, the ones that you'll think about after you're gone.” This was fictionalized by Miranda- it made the story more interesting to give Naomi a moment of doubt or even regret. “...the show doesn't make Naomi out to be a full-fledged villain – it's all the more effective because each character thinks their actions are justified...²¹ Chump Street's moral complexity gives you something to chew on long after the show is over.” (Pearson). I was saddened by the character’s fate, but when I remembered that this was a real person whose dreams were dashed because of a bungled situation, it was even more impactful. Miranda’s musical setting of the podcast is an example of fleshing out a story that is predominantly one-sided in the source material. He expands the world in his imagination, gives Naomi a voice and complex guilt and righteousness about her actions.

Another recent verbatim musical from the UK was produced in 2021, both in person and virtually, entitled “*Public Domain*”. Performer-writers Francesca Forristal and Jordan Paul Clarke carry the whole show, taking on multiple roles, including vloggers, Facebook employees, and even the Zuckerbergs: “The lyrics and lines are verbatim: they have been made entirely from Tweets, Instagram posts, and YouTube videos available online. They are the words of YouTube vloggers, Instagram influencers, Facebook’s tech giants, and everyday internet users. Some names have been changed for the purposes of anonymity. Some characters are composites of multiple online voices.” (Programme). After listening to the soundtrack and watching the available videos, I am interested, entertained and curious about the show. The performers are highly skilled singers and great impersonators, and they use many vocal colours to transform themselves into distinct characters, keeping the show novel and fresh.

In “We Work Together on This” (see Appendix F) Forristal and Clarke set to music a famous CBS News interview with Facebook creator Mark Zuckerberg and his wife Priscilla Chan. The voice of the interviewer, Gayle King, is lifted from the recording and inserted into the track, and the two performers impersonate Zuckerberg and Chan. The music has an electro-pop feel, using synthesized sound, beats, samples, and electronic instruments. King’s voice is not altered, but Zuckerberg and Chan’s responses are musicalized, and they sing almost all their responses. The musical writing in *Public Domain*, out of all the verbatim examples analyzed in this project, feels the most natural and organic. The melodies are simple but tuneful, and they follow the shape of the original sentences in a way that feels logical and easy to follow. As a listener, I had several moments where I forgot the words were verbatim; the marriage between lyric and melody was set so easily it seemed natural and not imposed. The variety in the musical arrangement divided up the different sections of the piece to create continued interest, and the creators used repetition deftly. I could not pinpoint the writer’s opinions or feelings about the Zuckerbergs, though the bouncy music and chipper delivery of the singers point in the direction of lampooning the famous couple, but there is enough ambiguity there to let the listener make up their own mind. However, the specific interview they selected felt benign and unremarkable; I was unsure the value or the reason it was chosen to be musicalized. Having not seen the full show, it was challenging to judge its success. The Guardian’s review is mixed: “As a drama, it seems like a series of sketches or parodies. And while it touches on important issues, from privacy to online incitement to violence, censorship and the dangerous power of social media behemoths like Facebook, these are mentioned rather than grappled with in any depth. The satire and pastiche remain excellent though.” (Akbar). Though there are characters that recur throughout the piece, *Public Domain* is more akin to a song cycle than a narrative-based show.

With the different narrators and viewpoints, a song cycle appears to be the more intuitive genre for this kind of creation, and though the electropop settings can be grating to my ear, the melodic writing and fusion of music and text is accomplished.

Social media is ripe with creative output, and Tik Tok has become the epicentre for short musical works that are free to the public. I was delighted to find creators like @lubalin (Lubalin) and @andsebmusic (Andsebmusic) setting “random internet drama” to music. The subject matter is light and silly and is sourced from mundane arguments between strangers on chat boards, Marketplace, or text messages. These verbatim conversations are developed into bite-size musical pieces complete with video content, featuring the creators dressing up as the different characters in the “drama”. These videos are deliberately low budget, which adds to the charm of the genre. @lubalin has 3.4 million followers and @andsebmusic, 34,600. Both are musicians and producers but have capitalized on these little comedy morsels as a gateway to introduce their followers to their “legit” music. Lubalin’s work stands out as the songs are fully fleshed out, with high quality production value, thoughtful melodic settings, and movement and flow that keeps the listener engaged musically and amused lyrically. “Is This Available?” (see Appendix G) is a 42 second song, but has a strong musical arc, starting quietly and atmospherically with some ethereal harmonies before building to an intense climax, fading out at the end. These bite-size comedic songs are much anticipated by their many followers and serve up a satisfying little musical morsel.

Artificial Intelligence and Musical Theatre

I would be remiss not to discuss artificial intelligence and musical theatre. The first AI musical debuted in the UK in 2016. Entitled *Beyond the Fence*, it was produced by Wingspan by Sky Arts, and was ‘written’ by Benjamin Till and Nathan Taylor, a composer-lyricist team. This is the synopsis: “Mary and her daughter George are celebrating one year of living at the Greenham Common peace camp. The group of women they have joined are all committed to stopping the arrival of US cruise missiles through non-violent protest. When Mary is faced with losing her child to the authorities, an unlikely ally is found in US Airman Jim Meadow. How can she continue to do what is best for her daughter while staying true to her ideals? *Beyond the Fence* is a powerful new musical about hope, defiance, unity and love.” (“*Beyond the Fence- A New Musical*”). Unfortunately, there are no full songs released online, but a short documentary exists on YouTube, showcasing sections of the musical (see Appendix H).

A reporter from a technology blog entitled *Engadget* had the following to say about the production: “Everything about *Beyond the Fence*, it turns out, was meticulously managed by Till and Taylor. And that's why it doesn't work. By coming up with the perfect formula for a musical, you invariably create something that's formulaic. When watching, every song felt calculated, each plot point carefully measured. Neither act shocked: There's a chance meeting here, a romantic entanglement there, a death and redemption thrown in for good measure. Nothing moved the needle. Nothing felt fresh.” (Souppouris). And how could it? It is a facsimile of other musicals, and it is a computer’s attempt to tell an engaging and emotional story. Listening to the music, AI successfully achieves the conversational singing familiar to contemporary musical theatre audiences; the opening section is rather reminiscent of “Blankets and Bedding” in *Come From Away*, with characters bustling about, discussing the preparations for a party. The female singers are showcased, as the musical keys are chosen to highlight the strong belt range of the

lead characters. The harmonies are especially effective when written for the female chorus; the echoes and layers of saturation are satisfying to the ear. As a composer it is challenging to write layered counterpoint, but the AI handles it easily. Listening to the piece, I had the sensation that I could recognize it but could never quite identify what it reminded me of, though I could hear echoes of Stephen Schwartz, Jonathan Larson, and Sir Andrew Lloyd Webber. The story leaves much to be desired. It feels contrived and the relationship between Mary and US Airman Jim is almost laughable. It would have been entertaining and novel to see the piece because of its origin story, but it appears not to have staying power in the musical theatre canon.

Future for the Verbatim Musicals

From children's poetry, online classified ads, Instagram posts, court cases, podcasts, neighbourhood interviews, and Reddit posts, the verbatim musical has been inspired by a multitude of differing source material. It stands to reason that more of these unconventional musicals are in store. But when so many creators are choosing their own version of what verbatim means in order to accommodate their piece of theatre, how long can we use that word when the definition gets looser and looser. Even though it is a relatively new genre, I do not predict a long future for the verbatim musical. It is novel, offbeat, it has the ability to capture the attention of the would-be viewer, but can it deliver on the entertainment front? I would argue the convention gets old, and the novelty of the found text wears off soon. Surely we will run out of novel concepts to "verbatimize". If verbatim is a comedy gimmick, then the songs must move quickly to keep the jokes fresh, and the crowd amused. If verbatim is used to bring awareness to an issue, it should lift the subject to another level, either with commentary, or a unique

perspective so it becomes more than parroting. If it is for shock value, which is how I would categorize *Seeking Sugar*, I believe there needs to be enough variety to stimulate and surprise the audience. As theatre critic Matt Trueman muses, “Verbatim theatre has to be more than journalism. It must do more than a documentary. Otherwise, why not let people speak for themselves? Give them space instead of taking their words.” (Trueman). The motive for verbatim and the results must warrant the use of the technique.

Creation Process

I have not met, nor will ever meet, the originators of the words I musicalized; in fact, due to the anonymity of the internet, I am not ever able to learn their identity. I only saw the tiniest fraction of their lives and have no assurance that their words are even truthful. The water in which I waded was full of false identities and posturing, so my imagination was hard at work, filling in many holes to craft the character’s voice in each piece through music alone. As an actor this is familiar territory for me; using only the words or lyrics provided (and sometimes there are very few!) I must create a fully formed human in my mind, imbuing the text with invention and detail. Such is the same with my musical pieces. They are stand-alone, and they attempt to stay pure to the text and are not forced to conform to a typical pop structure.

It is important to examine any editing I did and what that says about me and my biases. How obvious or blatant is my opinion, both in what I chose to musicalize as well as the style of music that I set the lyrics to? Is my feeling about the subject matter bleeding through into my musical settings of the piece? Am I trying to convince or sway my audience to take my side? I will explore and analyze the five songs I have composed from a musical and process standpoint.

“Salt Daddy Bingo” was the first tune I wrote for *Seeking Sugar*. In my early research days, I found an irreverent blog post by a sugar baby on a site called sugardatingsecrets.com, warning sugar babies about the risks of encountering “salt daddies”- men who are the opposite of what is desirable in a sugar daddy. The author’s article was full of satire and humour, and she drafted a bingo card of objectionable salt daddy behaviours. The conclusion of the piece was a soft-sell pitch to sugar babies for her educational services so they will attract only the best sugar daddies. The blog post is now hidden behind a paywall.

Because of the lighthearted nature of the content, I knew I wanted to write a comedy song. This piece is the least pure on the verbatim continuum of all my pieces because of the nature of the source material: a bingo card and a funny article. I was able to use my skills as a lyricist to craft rhymes with punchlines to enhance the humour (See Appendix I). Musically I embraced tropes that are reminiscent of an older style of comedy; I used vaudeville as a springboard, finding accompaniment styles like a classic oom-pah, tremolos, key changes, and tempo/feel changes, a grand ritardando moving into a broader, kick-line section, and an overall jaunty, iconic accompaniment that suggests comedic content. The performance element here is essential to express the exuberant tone of the piece.

My source material for “We’ll be the Judge of That” was a post entitled “SBs guide to think [sic] to avoid in your profile” (see Appendix J). It was a list of all the pet peeves a sugar daddy has when reading the profiles of sugar babies. I had to do some editing to make this post fit the typical length of a musical theatre solo song. As it was a list song, the reordering of information did not influence the writer’s original intent. There were some words I omitted i.e., it was originally ‘toilet with blue water’ and I clipped the lyric after toilet. I also condensed some wordiness i.e., ‘instagram filters. Especially those with little butterflies under your eyes or with

dog ears' became 'Instagram filters with butterflies under your eyes'. Looking at these edits objectively, though I miss the evocative detail of the blue toilet water, there is very little editorializing. When reading the source material for the first time, I felt shocked and yet completely unsurprised that high-status older men deemed themselves qualified to 'judge' the behaviour of sugar babies. Selecting "We'll Be the Judge of That" (a comment that appears early in the list) as the title of the song, choosing it as the ultimate line, repeating it, and then shortening it to "we'll be the judge" is a clear example of writer's viewpoint on the thesis statement of the song. Musically I leaned into the straight square 4/4 time, with a plodding accompaniment that echoed the strict, no-nonsense messaging of the judges. The structure is a verse AABA, the most typical of traditional musical theatre formats, which was a surprise to me- I had no intention to write it that way but it gravitated to that framework naturally. I had to modify a vocal line for the recording for my soprano range. It is a list song that transmits the writer's thoughts clearly.

The number "Y'all I Need to Vent" came from a post entitled "Sweet lord my sugar daddy reduced my allowance without telling me" (see Appendix K for the original post and the song lyrics, however the original post has now been deleted by the writer). In this example, I take her lyrics completely as written but omit two lines. "So here I am expecting the same old same old" was removed as I thought that she set the scene of going on an overnight "as usual" perfectly without the necessity of the rest. I also removed "I know this sounds like a silly question, was that the right thing to do"- but I do not recall why. Perhaps the flow of the writer's annoyance was more attractive to set to music without the question mid-way through. Having solidified my own opinions and belief system on verbatim since the creation of this song, I do call into question my decision to eliminate the second line. This moment where the author has

self-doubt, or is looking for validation from the readers, or just takes a step back from her indignance, could have been an interesting moment to musicalize that I missed out on.

My musical setting is aggressive, loud, pounding, full of seventh and ninth chords and dissonant harmonic language. The tempo reflects the pace of the storyteller, and the pauses give space for the dramatic effect. The opportunity to musicalize “Jeeeeesuuussss...” was one of the most satisfying moments of the process; it begged for a huge glissando, and an octave belt in the vocals. The piece ends wistfully on a D major turnaround, with a specific and clear image of the writer “ordering pizza and watching *Desperate Housewives*.” I loved the specificity of the detail and thought that my musical setting captured the end of the tempest.

“The L Word” was inspired by a vulnerable and heartfelt post written by a sugar baby (see Appendix L). She is in a sugar relationship with a married man and has developed feelings for her sugar daddy. She asks the sugaring community if it is appropriate to tell him she loves him, or in her words, say the “L Word.” I chose this post because it stood out as distinct from many of the posts where complaining and coping are typical fare. I eliminated the writer’s introduction, as it didn’t address the question she asked in the body of the post. Overall, I kept the words quite intact, although I cut “I am single” (not vital information), “whether we see each other or not” (wordy) and “So, why am I here?” (As this is a song to be listened to and not read on a chat board, I chose to avoid the confusion about where ‘here’ is by removing it). These were decisions that I stand by as I believe the song flows successfully.

Musically I wanted to evoke a dreamy and romantic opening, highlighting her excitement and infatuation with her relationship. The metre stays in an even 4/4 but expands to encompass “currently planning a trip to Mexico”. I wrote expansive and long lines for the singer to feel breathless, echoing her feelings towards her daddy. When she begins to get to the heart of the

song, questioning whether it is okay to express her love for this man, the music condenses into a B section in B minor, using octave leaps to highlight words “love” and “means to me”. The song uses the consonant D major for her “pros” list, and a D minor for “cons”. The B section returns when she comes to terms with the possibility that her relationship may be a short-term one; as she lingers on her nostalgia, we return to the dreamy opening theme.

“Life is Short” is a follow-up to “The L Word”. I selected two sugar daddies’ responses to the sugar baby’s request for advice on whether to tell her sugar daddy that she loved him (see Appendix M). ‘Tasty Sperm Dispenser’ (Daddy 1) and ‘Realistic SD’ (Daddy 2) had different viewpoints, so I divided the song into Daddy 1, Daddy 2, then used Tasty Sperm Dispenser’s text and assigned it to a fictional Daddy 3. I used thematic material from “The L Word” to keep a continuity between the two pieces i.e., the innocent opening theme figures throughout, and the B minor rhythmic section. New content is introduced for Daddy 2, a 3/2 feel to show his laidback character. In Daddy 3’s section, we return to similar melodic content of “The L Word”. Some of these posts were surprisingly sensitive and empathic, which I wanted to showcase in *Seeking Sugar*. Understanding that negative associations are common when it comes to the ‘sugar bowl’, I thought it important to see a human side to these characters. However, my editing bias is at play here as I chose to eliminate Tasty Sperm Dispenser’s earlier comments in the post where he claims to be a ‘superior lesbian’. Had my audience heard this section, it may have canceled out his later wise words that I chose to musicalize. The curious reader may wish to know that Tasty Sperm Dispenser’s account has now been suspended.

Intrigued by the AI phenomenon, I was curious about using AI to create content I could use as lyrics to a song. I asked ChatGPT to describe a conversation between a sugar daddy and a sugar baby. I was surprised to read the following message upon “I’m sorry, but I can’t assist with

generating or providing explicit or inappropriate content, including text messages of a personal nature. Certainly, here's an example of a conversation between a sugar daddy and a sugar baby that emphasizes respect, clear communication, and mutual understanding. Remember that every relationship is unique, and this is just one possible scenario” (“What is a conversation...”) This resulted in a rather chaste dialogue which gave me an opportunity to write a duet. I attempted to work with the material, creating a musical framework and some themes, but it was so long that I felt turning it into a song would bore both myself and the listener. Nor did I want to abbreviate it because I found the longwindedness and formality part of what made the conversation so humorous (see Appendix N). My half-hearted attempts may be found in my musical theatre trunk. In a staged production of *Seeking Sugar*, I would likely include this as a scene between two AIs.

What Worked

After some time away, I went back to listen to my songs again. It was a pleasant surprise; the setting of the text seems intuitive and smooth, following the rhythm of speech. The changes in feel and metre seem warranted (with a perhaps few exceptions of the composer trying too hard to justify a moment musically, or cramming syllables in). My ear can follow the melodic line- it is not dissonant nor abrasive, like some other work, namely *London Road*. I think the music is more accessible than alienating, the lyrics are prominent, and it sounds like tonal and familiar musical theatre with a pop influence. There is no strong character arc throughout, but as the thrust of this research is an examination in setting internet conversations of real people in real situations, it is unnecessary. Each song stands alone as a zoomed-in exploration of actual humans

processing feelings or expressing opinions in specific situations. The five songs are distinct in their setting, and they complement each other well. I can hear my unique writing style present in each of them, making them sound like they were written with my authentic voice, though a couple of times I feel I could have taken more musical risks. Another fascinating takeaway is the element of performance; as an actor, I imbued each song with my interpretations of the character. When I was writing each piece, I created a character in my mind to set the words to music but performing it on the recordings added yet another layer, lifting it off the page. This took me by surprise when listening to the recordings, as my actor-self made decisions about specific character traits that my writer-self had not even considered! It is part of the thrill of collaboration when each person who encounters the material brings their own unique vision of the character.

What Did Not Work

I would classify myself as the purest on the verbatim spectrum of all the above creators. This was a surprise to me; I had not intended to stay so rigid with the meaning of verbatim. I observed myself passing judgment on the other creators for massaging and manipulating text with omissions, repetitions, re-assignments and imagined text. I felt that they were cheating or being overly lax with the ‘sacred source material’. This perhaps is symptom of the beginner’s mindset, of first learning the rules before being able to break them. If the objective was to create a musical platform in which to hear real people’s voices, one must not forget that the platform I chose was musical theatre, an art form known for being entertaining. An audience would not distinguish verbatim in their listening the way I discriminated in my writing; if they enjoyed the true story of *21 Chump Street* or *Come From Away*, it was not measured against a percentage of

pure verbatim writing. The innovation of the verbatim should not outweigh the thrust of the storytelling, and I believe I got trapped in the gimmick and my made-up rules.

My initial idea was to create a musical that followed characters through a narrative arc in a traditional musical theatre format. I quickly realised that it would be challenging to tie individual stories into a grander, full-scale story. How I would link them without using an amalgam character model was seemingly impossible- and thus, I reassessed and opted to change the genre of my project to a song cycle. A song cycle is designed so that the songs are performed together, having a common theme and artistic unity, but each could stand alone, having a beginning, middle and end. The length of the cycle is variable and thus it was a fitting genre for my five songs of *Seeking Sugar*. If I were to want to produce this commercially, I would likely expand on the length and add more numbers to create a more robust piece.

However, because of the nature of a song cycle, I became bored and disinterested in my own project; there were no characters I was personally invested in, no arc to follow, no grander meaning. While writing each of them I tried to imagine that microcosm, the life, and mindset of the writer of the post, but that only sustained my interest for the length of the composition process. This indifference to my musical startled me, as I tend to be quite passionate about my projects, but in retrospect, it was perfectly obvious why I lost interest: I love longform storytelling. I reject novellas, short stories, short films, one-act plays. As an audience member I am more attracted to musicals with a story arc, catharsis, and a traditional hero's journey structure. And I count myself part of the majority; according to a pre-pandemic list from March 2020, the 17 top-grossing musicals of all time on Broadway included 16 narrative-based shows (Geier). These shows were adaptations of books, movies, folk tales, operas, and even biographies. *Mamma Mia* is a jukebox musical, where the fictional story is crafted around

existing songs from Abba. Interestingly, only one show, *The Book of Mormon*, was an original story. The exception to the 16 story-based shows was *Cats*, an unconventional musical which set the poems from T. S. Eliot's *Old Possum's Book of Practical Cats* to music, which lacked a defined plot and narrative arc-its success is still a mystery to most of us. Missing from this list of the most popular Broadway musicals of all time were song cycles, cabarets, non-linear plots, alternative or experimental theatre, and verbatim musicals. These types of shows do not seem to have staying power, and I believe *Seeking Sugar* lacks the ingredients to be a successful, producible piece, explaining my own apathy towards the show.

What is Next- AI?

So what is next for musical theatre if, as I predict, verbatim musical theatre will fizzle out? It appears AI will be a major player in the future in all creative outputs. At Cambridge University, a computer analyzed thousands of musicals to generate a list of items that were common to successful shows: “The results to create a hit musical were: a love story set in the 80s, in Europe, a female lead, a death, [sic] overcome the loss, a happy ending. In the music styles, you need to have multiple styles and also different pacing in the tunes. You better end each of the two acts with a powerful song.” (van Weperen). This is fascinating insight for musical theatre creators such as me; perhaps this insight will help us craft more marketable and producible shows- or, perhaps this is exactly what we should avoid due to over-saturation of similar content.

The website Broadway World commanded ChatGPT to write musicals as an experiment: “In our tests with ChatGPT to create 'original musicals' - most appeared to be derivative of

another commercially produced work.” (Team BWW). The article describes how AI essentially copied a BBC docudrama entitled *Codebreaker* as its basis for a new musical. But is this poaching of a pre-existing story so unusual? One might purport that the early Broadway musicals churned out copy upon copy of ‘commercially produced’ work, with forgettable plotlines and interchangeable songs. Golden Age shows may have had more varied plots, but the structure, form and music were predictable. And of the top 17 grossing Broadway musicals of Broadway mentioned above, only one was a truly original idea (with an honourable mention to *The Producers*, as Mel Brooks adapted his original film into a musical). Is AI doing anything different from musical theatre writers scouring the public domain for free plotlines? Producers have a propensity to recycle movies and books as fodder, considering producing Broadway musicals is such a risky business. Disney started this long ago, animating and musicalizing the fairy tales that were in the collective consciousness. Where the lines blur is in regard to writing credits, royalties, and copyright. Anything that exists on the internet is fair game for the AI to pilfer. Broadway World asks: “If we were to ingest the entire works of Stephen Sondheim into a machine learning system and have it create a new musical in the style of Sondheim, would that be ethical? Would the original author or their estate be entitled to compensation?” (TBW) This is dangerous territory for creators, and there is no sure-fire way to police and protect intellectual property.

AI can determine what is popular and commercially successful, however, the history of musical theatre has always been about breaking the mould. *Showboat*, *Oklahoma*, *Hair*, *A Chorus Line*, *Les Misérables*, *Phantom of the Opera*, *Rent*, *Wicked*, *Hamilton* (I consider Stephen Sondheim an add-on as an innovator to this list, though I do not pinpoint one show)- these musicals have shaken up the landscape of what had come before, spurring a bout of

copycats until the next ground breaker arrived. To use *Hamilton* as an example, many musicals borrowed from the Tony-award winning hit, which had revolutionised the musical by incorporating unconventional musical influences. Some examples of imitators include *Treason: the Musical* (nicknamed the British *Hamilton*, it is about the gunpowder plot in British history with a rhythmic and heightened folk-rock score), *Six* (a resurrection and modern reimagining of the wives of King Henry VIII in a pop/rock/rap style), and *The Wrong Man*- reviewer Frank Scheck notes“... the songs incorporate pop, R&B, hip-hop and rap, [and]virtually all sound the same. They’re catchy enough, but they prove so repetitive and lacking in individuality that you can feel your brain shutting off while listening” (Scheck). Queen’s University’s Watershed Music Theatre Festival featured *Caezus* by Nam Nguyen and Maksym Chupov-Ryabtsev as one of their new works- it is a Canadian hip-hop industrial musical based on Julius Caesar’s last days. “It is, most simply, William Shakespeare iterated through Kanye West” (Caezus). When listening to all these shows, Lin-Manuel Miranda’s influence is recognizable and clear- the fusion of popular genres (most notably rap), the fast and flaunty rhymes, the percussive driving anthems, the sultry and sensuous intimate songs. However, I do not foresee a long and lasting future for any of these shows; they are direct descendants of the phenomenon of *Hamilton*, and they were eclipsed before they were even written. AI will likely spew out another slew of *Hamilton* facsimiles going forward. Originality is and has always been the IT factor in musicals.

Late in 2022, I had the unique opportunity of being a part of my colleague Jackson Seib’s AI musical theatre show, AI Dungeon Crawlers. He and his partner Eric Lehmann have a weekly show that livestreams on Twitch in which they program AI Dungeon to generate a musical script in real time. “AI Dungeon is a text-based, AI-generated fantasy simulation with infinite possibilities. Unlike most games where you experience worlds created by game designers, with

AI Dungeon, you can direct the AI to create worlds, characters, and scenarios for your character to interact with.” (AI Dungeon). In AI Dungeon Crawlers, the guest star (in this episode, myself) selects a specific sub-genre of theatre or musical theatre: I chose movie musicals of the 1940s. In advance, Seib and Lehmann “build the world” by programming the AI to learn about their characters, setting, events, atmosphere, even literary devices - whichever ingredients they would like to infuse into their story. On the show day, Seib, the composer, Lehmann, the narrator, the guest star(s) and an animator meet over Twitch. They are joined by an at-home audience. The AI Dungeon starts to write the show in real time. Lehmann and the guest stars read out the script while an animator sketches out the characters, and Seib provides a musical background, accompanying the actors as they improvise songs in real time. The result was a mildly chaotic, entertaining, surprising, and wacky couple of hours. Jackson spoke to me about the function of AI, and its limitations:

“AI is, more than anything, a tool- we’re not asking it to write the story for us, we are working in conjunction with it, and as much as AI is writing the bulk of the text, we are still writing about 50% of the input, guiding it in the direction we want with our prompts, setting up situations and giving it specific things we want it to remember. It is a language model- it just wants to iteratively spit back things it has already seen before, so if it starts what we call ‘melting’ - loses the concept of syntax, forgets a character is dead, etc. we hit the reset button. We are consciously deciding what we think is forward momentum in the story. Ultimately an AI can’t make anything new -it is a mudslinger, an automatic machine to throw mud at a wall to see what sticks. It can be a scary tool because now it sets a baseline that we have to be better than it (it’s like consistently going to be okay, at least) and that just means as now as humanity must be good at all times. It’s cool to play with the ‘toy’ (AI) but eventually the toy is just a toy, and it doesn’t actually have any actual inherent meaningfulness to it, and it isn’t super engaging in the long term.” (Seib).

This interview summed up many of my burgeoning realizations about AI and how its abilities or functions can be misunderstood; instead of becoming the future of art, it is a novelty that can aid creators, help generate ideas or content, act as a mirror to reflect what we already know, due cumbersome grunt work, and incite and inspire momentum. As AI is, at present, only

capable of mimicking and modifying what has come before, people still need to create the new and fresh ideas that will be the future of musical theatre. Just as I discovered with verbatim found text, AI is a raw material that must be manipulated by mortal hands in order to make its output compelling, creative, and touching.

Conclusion

I began writing this musical piece to eliminate the need for a human librettist, choosing instead to simplify the collaboration process by using found text that was available for me at any time. I was streamlining the creative process by assigning all duties to me, allowing me the freedom to work at my pace, with my unpredictable schedule. What I neglected to realize is that the life of a self-employed artist is chock-full of projects, plays, teaching duties and auditions, all of which have hard-and- fast deadlines that imply collaboration and/or expectation of completion. As a self-employed artist who has no job security or guarantee of income, accepting paying contracts is a must, even when they overlap. I observed that my attention span, passion, and energy are maximized in short-term projects that have financial compensation as a motivator; I feel responsible, and I am kept on task. Ironically, the key factor that kept me married to these other projects were the collaborators! If I am acting in a play, the impetus to learn my lines and develop my character is a commitment to the craft of theatre, alongside my hard-working colleagues. Directing or musical direction is a reflection of my commitment to telling a story and being a part of a team. Marking papers is me upholding my side of the relationship with my students, acknowledging their efforts, and furthering their education. Without the human collaborator element to art, the playing and riffing off my fellow

creators, I wonder to what end is my goal? In this case, the product was not, for my taste or experience, worth the process. There are a multitude of artists who thrive at working independently on long-term projects, but I do not count myself as one of them. My research creation project began in a place of looking for shortcuts in creativity; other peoples' found words and/or AI were going to help me bypass the time spent writing lyrics, and overall, reducing the parameters for my project by reining me in to a very specific sandbox in which to play. But the results were much different than I anticipated. Verbatim and AI are tools, they are not solutions. Surprisingly, *Seeking Sugar* has allowed me to understand the ways that I prefer to work artistically, which is having more creative control and the flexibility for making my own well-informed choices. My new deep appreciation for the art of human collaboration may be the biggest reward of all.

Works Cited

“AI Dungeon.” *AI Dungeon*, Accessed 22 Jun. 2023, aidungeon.io/.

Akbar, Arifa. “Public Domain review – social-media musical swipes at Facebook.” *The Guardian*, 18 Jan. 2021, theguardian.com/stage/2021/jan/18/public-domain-review.

Andsebmusic. “Unexpected Responses.” *TikTok*, Accessed 16 Jun. 2023, tiktok.com/@andsebmusic?lang=en.

Anonymous. “Reviews.” Personal correspondence of St. Lawrence Shakespeare Festival, 2018.

Barnes, Clive. “The Me Nobody Knows.” *The New York Times*, 1 Jan. 1971, nytimes.com/1971/01/01/archives/off-broadway-musical-makes-shift-to-the-helen-hayes-a-triumph.html.

Bedard, Kelly. “A Craigslist Cantata.” *Entertainment World*, 28 Feb. 2013, myentertainmentworld.ca/2013/02/a-craigslist-cantata/.

Belfield, Robin. *Telling the Truth: How to Make Verbatim Theatre*. Nick Hern Books, 2018.

“Beyond the Fence: A New Musical.” *Wingspan Productions*, Accessed 19 Jun. 2023, wingspanproductions.co.uk/what-we-do/read/35/Beyond-the-Fence.

Billington, Michael. “V is for Verbatim Theatre.” *The Guardian*, 8 May 2012, theguardian.com/stage/2012/may/08/michael-billington-verbatim-theatre.

Blythe, Alecky, and Adam Cork. “London Road.” *Scripts.com*, submitted 5 Aug. 2018, scripts.com/script.php?id=london_road_12764&p=3.

Brown, Robbie. “What I Did for Love.” *This American Life*, 10 Feb. 2012, thisamericanlife.org/457/what-i-did-for-love.

“Caezus.” *Watershed Music Theatre*, May 2023, watershedmusictheatre.com/caezus.

Chenier, Dylan. *Bringing Politics to the People: Verbatim Theatre as Democratic Participation 2022*, Queen’s University, Master’s Thesis.

“CJ Johnson in 'Beyond the Fence', Arts Theatre, London.” *YouTube*, uploaded by OscarBluee, 25 Jul. 2018, youtu.be/IzeSDIoI-7I?si=64fGkJ8facIcog1.

“Come From Away- A 9/12 Musical.” *Stage Whispers*, Jul/Aug. 2019, stagewhispers.com.au/news/come-away-912-musical.

“COMMITTEE... in rehearsals - We Want to Learn”, *YouTube*, uploaded Donmar Warehouse, 23 Jun. 2017, youtu.be/VKCV3WIOeAk.

“Decapitated Dolls.” *Craigslist*, 06 Apr. 2008, craigslist.org/about/best/wdc/707239142.html.

Geier, Tom. “17 Top-Grossing Broadway Musicals of All Time, from ‘Hamilton’ to ‘The Lion King’”, *TheWrap*, 15 Oct. 2020, thewrap.com/top-grossing-broadway-musicals-kinky-boots-lion-king-hamilton/.

Grow, Kory. “How Lubalin Turns ‘Random Internet Drama’ into TikTok Gold”, *Rolling Stone*, 3 Feb. 2021, rollingstone.com/music/music-features/lubalin-tiktok-internet-drama-interview-1122482/.

Hammond, Will and Dan Steward, editors. *Verbatim: Contemporary Documentary Theatre*. Oberon, 2008.

Hille, Veda. “Do You Want What I Have Got? A Craigslist Cantata.”, *Bandcamp*, 5 Feb. 21, vedahille.bandcamp.com/album/do-you-want-what-i-have-got-songs-from-a-craigslist-cantata.

“Inside look at the family life of Facebook CEO Mark Zuckerberg and wife Priscilla Chan.” *CBS News*, 3 Dec. 2019, cbsnews.com/news/facebook-ceo-mark-zuckerberg-wife-priscilla-chan-inside-their-home-family-life/.

Jamieson, Natalie. “Come From Away, the 9/11 musical that’s all about love: ‘We use the word ‘terrorist’ once in the show’.” *iNews*, 12 Feb. 2019, inews.co.uk/culture/come-from-away-london-musical-911-257114.

Jordanous, A. “Has Computational Creativity Successfully Made It “Beyond the Fence” in Musical Theatre?” *Connection science* 2017, 29 (4), 350–386, doi.org/10.1080/09540091.2017.1345857.

Lubalin. “Internet Drama TikToks”, *YouTube*, 23 Apr. 2023, youtube.com/playlist?list=PLJaOvb9kpGK1Bg5rDWQzoC8kT7q5TW01U.

Miranda, Lin-Manuel. *21 Chump Street*. 5000 Broadway Productions, 2014.

non_giant_panda. “SBs Guide to Think to Avoid in Your Profiles.” *Reddit*, 19 Feb. 2021, reddit.com/r/sugarlifestyleforum/comments/lnp7lf/sbs_guide_to_think_to_avoid_in_your_profile_s/.

O’Malley, Tommy. “Verbatim Playwright Alecky Blythe Takes “London Road” from the Streets to the Stage to the Screen.” *Extended Play*, 9 Sep. 2016, extendedplay.thecivilians.org/verbatim-playwright-alecky-blythe-takes-london-road-from-the-streets-to-the-stage-to-the-screen-90916/.

Paget, Derek. “‘Verbatim Theatre’: Oral History and Documentary Techniques.” *New Theatre Quarterly*, vol. 3, no. 12, 1987, pp. 317–336, doi:10.1017/S0266464X00002463.

Pearson, Ben. "The Quarantine Stream: '21 Chump Street' Is Lin-Manuel Miranda's One-Act Musical Written Between 'In the Heights' And 'Hamilton'." *Slash Film*, 8 Aug. 2020, slashfilm.com/575802/the-quarantine-stream-21-chump-street-is-lin-manuel-mirandas-one-act-musical-written-between-in-the-heights-and-hamilton/.

"Programme.", *Public Domain*, Accessed 19 Jun. 2023, publicdomainshow.com/programme.

"Review of *The Me Nobody Knows: Children's Voices of the Ghetto*." Judie, *Goodreads.com*, 2 Apr. 2018, goodreads.com/book/show/541997.The_Me_Nobody_Knows.

Robins, Mark. "Theatre Review: Do You Want What I Have Got? A Craigslist Cantata is What We Need." *Vancouver Presents*, 23 Nov. 2020, vancouverpresents.com/theatre/theatre-review-do-you-want-what-i-have-got-a-craigslist-cantata-is-what-we-need/.

Ruiz Zafón, Carlos. *Shadow of the Wind*. Penguin Random House, 2001.

"Salt Daddy Bingo." *Sugar Dating Secrets*, Accessed 10 Nov. 2019, sugardatingsecrets.com/salt-daddy-bingo/.

Scheck, Frank. "The Wrong Man": Theater Review." *The Hollywood Reporter*, 9 Oct. 2019, hollywoodreporter.com/news/general-news/wrong-man-theater-review-1246238/.

Seib, Jackson. Personal Interview. 24 Jun. 2023.

Souppouris, Aaron. "The First 'Computer-Generated' Musical Isn't Very Good." *Engadget*, 2 Mar. 2016, engadget.com/2016-03-02-beyond-the-fence-computer-generated-musical.html.

Stafford, Christian. "Reddit." *TechTarget*, Dec. 2018, techtarget.com/searchcio/definition/Reddit#:~:text=Reddit%20is%20a%20social%20news,use%20the%20website's%20basic%20features.

Stephenson, Jenn. *Insecurity: Perils and Products of Theatres of the Real*. University of Toronto Press, 2019.

Stephenson, Jenn. "How Audience Participation Makes the Real Realer", *Realtheatre.blog*, 20 Jun. 2012, realtheatre.blog/2012/06/20/how-audience-participation-makes-the-real-realer/.

Stephenson, Jenn. "Craigslist Cantata as Found Verbatim.", *Realtheatre.blog*, 25 Feb. 2013, realtheatre.blog/2013/02/25/craigslist-cantata-as-found-verbatim/.

"Sweet Lord My Sugar Daddy Reduced My Allowance without Telling Me." *Reddit*, 19 Feb. 2021, reddit.com/r/sugarlifestyleforum/comments/lncn3/sweet_lord_my_sugar_daddy_reduced_my_allowance/.

Team BWW. “Could AI-Written Musicals Ever Come to Broadway?” *Broadway World*, 24 Jan. 2023, broadwayworld.com/article/Could-AI-Written-Musicals-Ever-Come-To-Broadway-20230124.

“The Me Nobody Knows.” *Guide to Musical Theatre*, Accessed Jun. 20, 2023, guidetomusicaltheatre.com/shows_m/menobodyknows.html.

“The Power of Verbatim Theatre (With Jen Marlowe).” *Kunafa and Shay* from Howlround Theatre Commons, 21 Apr. 2021, howlround.com/power-verbatim-theatre.

Trueman, Matt. “Too Often Verbatim Theatre Forgets to Be Theatre.” *WhatsOnStage*, 21 Jun. 2018, whatsonstage.com/news/too-often-verbatim-theatre-forgets-to-be-theatre-46903/#:~:text=Give%20them%20space%20instead%20of.more%20apparent%20for%20going%20unacknowledged.

Van Weperen, Margaret. “Can a Computer Create an Amazing Musical with AI?”, *Showbizz Woman*, 27 Nov. 2020, showbizwoman.com/can-a-computer-create-an-amazing-musical-with-ai/.

“Verbatim.” Cambridge Dictionary, Cambridge University Press & Assessment, 2023, dictionary.cambridge.org/dictionary/english/verbatim.

“Verbatim.” web.archive.org/web/20160418004951/http://beyondthefencemusical.com/about-the-show.

“What is a conversation between a sugar daddy and a sugar baby” *ChatGPT*, Aug. 8, 2023, chatopenai.com.

List of Appendices

A- “If I Had a Million Dollars”- <i>The Me Nobody Knows</i>	44
B- “Everyone is Very Very Nervous”- <i>London Road</i>	46
C- “Blankets and Bedding”, “Me and the Sky”- <i>Come From Away</i>	48
D- “Missed Connections”, “Decapitated Dolls”- <i>Craigslist Cantata</i>	52
E- “What the Heck I Gotta Do”- <i>21 Chump St</i>	54
F- “We Work Together on This” - <i>Public Domain</i>	56
G- “Is This Available” - <i>Internet Drama</i>	59
H- <i>Beyond the Fence: A New Musical</i>	60
I- “Salt Daddy Bingo”- <i>Seeking Sugar</i>	61
J- “We’ll Be the Judge of That”- <i>Seeking Sugar</i>	64
K- “Y’all I Need to Vent”-.....	66
L- “The L Word”- <i>Seeking Sugar</i>	68
M- “Life is Short”- <i>Seeking Sugar</i>	70
N- “AI Conversation Between a Sugar Daddy and a Sugar Baby”.....	72

APPENDIX A

“If I Had a Million Dollars”

The Me Nobody Knows

music.apple.com/ca/album/if-i-had-a-million-dollars/202340186?i=202340641

If I, if I had a million million dollars, tell you what I'd do
I wouldn't take no more bullshit from anyone, not from the man, and not from you
I'd build me a fortress made out of marble, high on a mountain and never come down
I'd buy me a penthouse in Newark, New Jersey and leave this behind me and never turn around
Oh yeah, oh yeah, oh yeah

I'd buy me a mansion, 20 rooms, 12th floor, gold knobs on the door, fireplace, easy chair, TV
everywhere, forty bells I could ring, servants for everything, swimming pool, a sauna bath, I
don't know what it is, do know that I'd have one

If I, if I had a million million dollars tell you what I'd do
I wouldn't leave no part of nothing to anyone
Not to the president, not to you
I'd buy me a four-speed wonder wheel bicycle, equipped with speedometer, retractable seats
And then I would buy me a 1943 military surplus amphibian jeep
Oh yeah, oh yeah, oh yeah

And then I would buy me something practical, a toll bridge
And then I'd say “Hey man hey!”

Million cars a day, move another way
'Til I'd let 'em through, when my million, turns to two
I'd buy a cashmere coat and save the rest for college

If I, if I had a million million dollars tell you what I'd do
I'd give some part of something to everyone, a nickel to Unicef, a penny to you
I'd take my brother down to the store, buy him a shirt, so he wouldn't take mine
I'd go down the street where they're lining up for welfare and buy everybody some stony pony
wine
Oh yeah, oh yeah, oh yeah

I'd give us a big bash, open for everyone
Rum punch, conga drum, hot dog stands, four rock bands
Royal robes to wear, flowers everywhere
All aboard my ship for a hip pleasure trip.
I don't know where we'd go, do know that we'd dig it

If I, if I had a million million dollars I wouldn't tell a soul
I wouldn't say nothing about it to no one, as soon as they see it your money gets stole

I'd buy me a pet store, a drug store, a hospital, a movie house, a courtroom, then I'd buy a zoo
I'd open the cages and free all the animals, watch them escape, wonder what they'd do
Tigers with their paws, tearing with their claws, roaring down the street. looking for people meat
Leopards ten feet tall, leaping off the wall, lions giant jaws, open wide, people hide
Don't know what I'd do, do know I'd be laughin'

If I, if I had a million million dollars tell you who I'd be
I wouldn't be no one, no one would recognize, wouldn't be nowhere where you would see
I wouldn't be standing waiting on a promise, wouldn't be smiling, tell you what I'd be
I'd be somebody different, somebody other, there wouldn't be nobody better than me
Oh yeah (repeat til the end)

APPENDIX B

“Everyone is Very Very Nervous”

London Road

shazam.com/track/268292713/everyone-is-very-very-nervous

(“The Most Wonderful Time of the Year” is playing throughout and is italicized)

Everyone is very, very nervous... erm

And very unsure of everything

Basically

(The most wonderful time)

Everyone is very, very nervous... erm

And very unsure of everything

Basically

There was a LOT of fear

from a LOT of people.

I think it's the biggest thing

that's ever... ever happened in Ipswich.

It's... erm...

Definitely changed the mood

It's quite a...

It's quite an unpleasant feeling because

You find that I'm walking through thinking

"Well, is it him? Is it him?"

Yeah, I think it's put Ipswich on the map

For the wrong reasons, unfortunately

(It's the most wonderful time)

Everyone's very, very nervous... erm

Erm, we're not actually selling

It's actually free

Just free personal safety alarms

On behalf of Town 102

Local radio station in Ipswich

Just handing away free personal alarms

Because of what's...

In the wake of what's been happening

In Ipswich recently

Everyone is very, very nervous... erm

And very unsure of everything

Basically

So, yeah, yeah, definitely

Obviously a lot of people
Are going out for the weekend
We're gonna be a bit worried
So we're handing out
Personal alarms to... erm
Out to all the ladies out shopping today
So that's... so that's why we're here

Everyone's very brave
Everybody's very brave
Everyone is very, very nervous
(*wonderful time*)

- Can I have one for my daughter, please?
- Yes, certainly. Of course you can.

Obviously a lot of people
Going out for the weekend
We're gonna be a bit worried
So, erm, they're handing out
Personal alarms to, erm...
Out to all the ladies out shopping today
So that's... so that's why they're here

Obviously a lot of people
Going out for the weekend
They're gonna be a bit worried
Going out for the weekend
We're gonna be a bit worried
So, erm, they're handing out
Personal alarms to, erm...
Out to all the ladies out shopping today
So that's... so that's why they're here

Everybody's very, very, everybody's very, very
Very, very, very, very, very, very, very, very, very, very, very, very, very, very, very nervous

APPENDIX C

“Blankets and Bedding”

Come From Away

youtu.be/ChH1xH5OJ9I?si=xUeozk2aj6ecY6kf

(Uppercase indicates sung text, and lowercase indicates spoken text)

JANICE- 11:53 a.m.

ALL- Tuesday.

JANICE- September 11th, 2001. Any available community buildings will be converted into shelters. With thousands of passengers arriving at any minute, the town is asking for help with - well, anything you can do?

BEULAH- CRYSTAL, I SAW ON THE NEWS THAT THEY'RE LOOKING FOR BLANKETS AND BEDDING AND MAYBE SOME FOOD

CRYSTAL- DO YOU KNOW WHAT THEY NEED AND HOW MUCH

MARTHA- (ACTOR 5)-I NEED SOMETHING TO DO

MARTHA, CRYSTAL & BEULAH-CAUSE I CAN'T WATCH THE NEWS ANYMORE

ANNETTE- CAN I HELP? IS THERE SOMETHING?I NEED TO DO SOMETHING

TO KEEP ME FROM THINKING OF ALL OF THOSE SCENES ON THE TUBE

CRYSTAL- I NEED SOMETHING TO DO CAUSE I CAN'T WATCH THE NEWS

WOMEN - GROUP 1

NO, I CAN'T WATCH THE NEWS ANYMORE

WOMEN - GROUP 2

IN THE WINTER, FROM THE WATER,

THROUGH THE WIND

ALL WOMEN- IF A STRANGER ENDS UP AT YOUR DOOR

BEULAH- YOU GET ON THE HORN

(on the phone)

Hello? This is Beulah Davis down at the Academy. I heard we might be getting some guests and I thought I'd see if I could help whoever in charge of getting the school organized— How many passengers can we take?

Uh — well, we fit about 400 students — yes, we could probably do 600. Yeah, or sure, 700, if we really pack them in. When are they coming? Could it be any time now? Well, I'm glad I phoned!

OZ- I get a call from Beulah looking for anything 700 people from around the world might need.

So I go down to Shoppers and the manager says to just take what I want off the shelves - toothbrushes, floss, mouthwash, deodorant. And I'm back at the school, when Beulah says...

BEULAH- You know, those planes probably got some babies on them?

A slight pause.

OZ- So I'm back to Shoppers for diapers. And we're unpacking them, when Annette says...

ANNETTE- You know, those babies are probably gonna be hungry...

A slight pause.

OZ- So I'm back to Shoppers for formula and baby food. And when I get back, Beulah says...

BEULAH- You know, those planes are probably filled with women of childbearing age?

OZ- Soooo??

BEULAH- So I'm back to Shoppers to pick up as many pads and tampons as they have.
JANICE- The Baptist Church needs a hand moving their pews... Doctor O'Brien down at the pharmacy is ready to fill any prescriptions. Oh, and the Lions Club is looking for some toilet paper, if you have any extra.
ANNETTE- MEDICINE
MARGIE- TOOTHPASTE
MARTHA-UNDERWEAR
BEULAH- ASPIRIN
CRYSTAL & ANNETTE- JACKETS OUR KIDS GREW OUT OF LAST SUMMER
JANICE- AND DOWN AT THE STATION, WE'RE TAKING DONATIONS OUT BY THE DOOR
ALL- HOLY JESUS, THERE'S MORE!
ANNETTE- IT'S BETTER THAN BEING AT HOME ALONE, WONDERING WHAT'S REALLY HAPPENING
MARGIE- EVERYONE'S PHONING
ANNETTE & BEULAH- WE'RE SETTING UP ROOMS IN THE SCHOOLS
MARGIE- BEEN CRYING ALL AFTERNOON WONDERING WHAT CAN BE DONE
MEN- WHAT DO WE NEED?
ANNETTE- I made a tray of sandwiches.
BEULAH- We need 50 more.
ANNETTE- Sandwiches?
BEULAH- Trays!
MEN- WHAT DO WE NEED?
DWIGHT- 200 gym mats! Is that enough?
BEULAH- You tell me and we'll both know.
MEN- WHAT DO WE NEED?
JANICE- For the love of God, stop bringing toilet paper. to the Lions Club!
MEN- GROUP 1
HOW DO YOU KNOW WHAT YOU NEED WHEN YOU DON'T KNOW HOW MANY YOU'RE NEEDING TO FEED
MEN - GROUP 2
WHEN YOU DON'T KNOW HOW MANY ARE STAYING
MEN - GROUP 1
HOW LONG THEY ARE STAYING
ALL MEN
WE BETTER START PRAYING THE WEATHER STAYS NICE
ALL
IN THE WINTER, FROM THE WATER, THROUGH THE WIND
(IN THE WINTER, FROM THE WATER, THROUGH THE WIND)
IN THE WINTER, FROM THE WATER, THROUGH THE WIND
(IN THE WINTER, FROM THE WATER, THROUGH THE WIND)
IF A STRANGER ENDS UP SENT BY FATE
ANNETTE- Are we gonna be ready?
BEULAH- Well we have to be, don't we? Last Update: February, 09

“Me and the Sky”
Come From Away

youtu.be/qiQ0pDudAAA?si=a_XrYwGSiu9EDEDs

BEVERLY: My parents must have thought they had a crazy kid
Cause I was one of those kids who always knew what I wanted
They took me down to the airport to see all the planes departing
Watching them fly, something inside of me was starting
I was eight when I told them that I'd be a pilot
But I was too young and too short
And there were no female captains
And my dad said, "Be patient" he said, "Just see what happens"
But I took my first lesson came down from the sky
And told my father I'd fly for the rest of my life

And I got my first job flying for a mortician
In a tiny bonanza, just a corpse and me
Five dollars an hour for flying dead bodies
I had to climb over their faces just to get to my seat
Then suddenly the wheels lift off
The ground is falling backwards
I am suddenly alive

Suddenly, I'm in the cockpit
Suddenly, everything's changed
Suddenly, I'm not too young or too short
And the passengers in the back don't complain
Suddenly, I'm flying company charters
Suddenly, everything's high
Suddenly, there's nothing in between me and the sky

American Airlines had the prettiest planes
So I applied as a flight engineer
But the World War II pilots, they all complained
They said, "Girls shouldn't be in the cockpit"
"Hey lady, hey baby, hey! Why don't you grab us a drink?"
And the flight attendants weren't my friends back then
And they said, "Are you better than us, do you think?"
But I kept getting hired
And the World War II crew, they retired
And the girls all thought much higher of me
1986, the first female American captain in history

Suddenly, I'm in the cockpit
Suddenly, I've got my wings

Suddenly, all of those pilots protestin' me
Well, they can get their own drinks
Suddenly, there's no one saying "stay grounded"
Looking down passing them by
Suddenly, there's nothing in between me and the sky
Suddenly, I've got an all female crew
The news talked, it made headlines across the world
Suddenly, it stopped
No one saying, "You can't", or "You won't"
Or "You know you're not anything 'cause you're a girl"
Suddenly, I'm getting married
And we're putting pins on the map where we've flown
Suddenly, I am a mother
And suddenly shocked at how much they've grown
Suddenly, I'm wonderin' how my parents would feel
Seeing me teaching men to be pilots
'Cause suddenly I am a senior instructor
And somehow I'm 51
Suddenly, I'm flying Paris to Dallas
Across The Atlantic and feeling calm
When suddenly someone on air-to-air traffic says
"At 8:46 there's been a terrorist action"
And the one thing I loved more than anything
Was used as the bomb

Suddenly, I'm in a hotel
Suddenly, something has died
Suddenly, there's something in between
Me and the sky

APPENDIX D

“Missed Connections”

Craigslist Cantata

vedahille.bandcamp.com/track/missed-connections

Am I the one

Are you the one? (repeat)

This is crude, this is seamy, but I saw you and I wonder did you see me?

Are you free, unencumbered, send a message and I'll send you back my number.

I was the one who borrowed War and Peace

You were the one who wore the worn-out fleece

I was the one who had the pink beret

You were the one I saw at IGA

I was the one who had the instant noodles

You were the one who had the Mohawk poodle

I was the one who had the box of Rogaine

You were the one who threw up on the Sky-train

Am I the one

Are you the one?

What's the chance that you'll read this

If you do you'll only shrug and say, who needs this

Did your lips meet behind you

I was right behind you

It's insanity to think that I will find you

It's a castaways notion

Just a note inside a bottle in the ocean

I was the one who tried to share my flask

You were the person in the paisley mask

I spread my droplets in the angry mob

You poked my nostril with a cotton swab

You had that disco ball you said you'd lend me

I was the drag queen dressed like Bonnie Henry

You were the one who breached my social distance

I was the one who offered no resistance

You were the one behind the glory hole

I was the one who paid your three-way toll

I was the vampire with the fear of bats

You were the one who found my missing cat

I was the one who was your contact dresser

You were the one who brought the mace and taser

I was the one you drank under the table

You were the one who gave birth in the stable

I was the one who borrowed War and Peace
You were the one who wore the worn-out fleece
I was the one who had the pink beret
You were the one I saw at IGA
I was the one who had the instant noodles
You were the one who had the Mohawk poodle
I was the one who had the box of Rogaine
You were the one who threw up on the Sky-train

I am the one, you are the one (repeat)
Did someone see me today?
Did someone see me today?
Did someone see me today?
Did someone see me today?
Did someone see me today?

“Decapitated Dolls”
Craigslis Cantata

<https://vedahille.bandcamp.com/track/decapitated-dolls>

My daughter likes to pull the heads off dolls
My daughter likes to pull the heads off dolls

Her therapist said we should let her so we do, we do, we do
We have lots of headless dolls
Some of their heads may be retrievable, most probably not, probably not, probably not
Free to a good home, to a good home, freedom and goodness.
Washington D.C

Actual Craigslis Post:

Decapitated dolls
My daughter likes to pull the heads off of dolls. The therapist says we should let her, so we do.
We have lots of headless dolls. Some of their heads my be retrievable; most probably not.
Free to a good home.

APPENDIX E

“What The Heck I Gotta Do”

21 Chump Street

youtu.be/PxZ_rixvzZU?si=Gz2KV2e2PIz0a5tZ

NARRATOR: The plan was called "Operation D Minus", and one of the schools included in the plan was Park Vista Community High School,

where a kid named Justin Laboy-

JUSTIN: That's me!

NARRATOR: —an 18-year-old honor roll student—

JUSTIN: I get straight A's, man

NARRATOR: —was in the last semester of his senior year. Justin could hardly believe his luck when a very pretty girl showed up

JUSTIN: Naomi!

NARRATOR: In not one but two of his classes

STUDENTS: Naomi!

NARRATOR: She sat in front of him. He switched seats

STUDENTS: Naomi!

NARRATOR: The last name she used was—

STUDENTS: Rodriguez

NARRATOR: Justin, what drew you to Naomi initially?

JUSTIN: Man, she used to fall asleep in class

She was a light-skinned Puerto Rican-Dominican—

Long hair, mature in the body like whoa

STUDENTS: Like, whoa

JUSTIN: That's not the only reason I liked her, though

She said she moved with her mother to Florida from New York

STUDENTS: Where dreams are made

JUSTIN: Well, so did I. So I said, hi

She seemed mature, and I talked more

STUDENTS: More, more, more!

JUSTIN: And I was like, what the heck I gotta do to be with you?

STUDENTS: What the heck I gotta do?

JUSTIN: What the heck I gotta do to be with you?

STUDENTS: What the heck I gotta do?

JUSTIN: Who do I have to be for you to be with me?

NARRATOR: You told her all this in class?

JUSTIN: Yeah. Well, I texted her! Y'know, I was like,

What the heck I gotta do to be with you?

STUDENTS: L-O-L-O-L-O-L!

JUSTIN: What the heck I gotta do to be with you?

STUDENTS: R-O-F-L-O-L!

JUSTIN: Who do I have to be for you to be with me?

NAOMGAYLE: Smiley face

JUSTIN: Yes! Next thing you know, we're texting day and night.

I trust her right away

STUDENTS: Like, whoa!

JUSTIN: Hey, yo. I never met anyone like her, bro.

Yo, she listens to all my problems.

I let her copy all my homework.

And then I lay it all on the line. And she was like—

STUDENTS: No, no—

JUSTIN: No! She didn't say no exactly. I don't know

STUDENTS: No, no, no, no!

JUSTIN: Yeah, I was surprised. I'm a pretty great guy

STUDENTS: So? So?

JUSTIN: So, I decided I needed to step my game up

STUDENTS: Oh, oh, oh, oh

JUSTIN: It's too late to be shy.

And so I got in front of the whole class one day, and serenaded her.

I was like, what the heck I gotta do to be with you?

STUDENTS: What the heck I gotta do?

JUSTIN: What the heck I gotta do to be with you?

STUDENTS: What the heck I gotta do?

JUSTIN: Who do I have to be for you to go to prom with me!

NARRATOR: You asked her to the prom?

JUSTIN: Yeah! I danced and everything

STUDENTS: Naomi!

JUSTIN: Naomi! I know there's a reason you were transferred here to me

STUDENTS: Naomi! Naomi! I know there's a reason this isn't luck, it's destiny. Naomi!

JUSTIN: Naomi! You know me! Will you go to prom with me?

NAOMGAYLE: I'll think about it.

STUDENTS: She'll think about it. She'll think about it.

She'll think about it. She'll think about it.

JUSTIN: She said she'd think about it

STUDENTS: She'll think about it

JUSTIN: She'll think about it

STUDENTS: Think about it

JUSTIN: She'll think about it

STUDENTS: She'll think about it. She'll think about it

JUSTIN: Yes!

APPENDIX F

“We Work Together on This”

Public Domain

youtu.be/OOJoVIUOc6E?si=iiJKusDXXygHgMOq

Italics indicate the real recordings used in the piece.

GAYLE: Please Mr. and Mrs. Zuckerberg can we please come over, and they said okay.

Please Mr. and Mrs. Zuckerberg can we please come over, and they said okay.

Please Mr. and Mrs. Zuckerberg can we please come over, and they said okay.

Please Mr. and Mrs. Zuckerberg can we please come over, and they said okay.

Never allowed a tv camera crew inside their home before today.

MARK ZUCKERBERG AND PRISCILLA CHAN: We have never allowed a TV camera crew inside our home before today.

PRISCILLA: Come in come in

MARK: This is Max, and this is Augie.

PRISCILLA: Augie, can you say hi to everyone? Who recently had a birthday- how old did you turn?

AUGIE: Four

PRISCILLA: Four! Oh!

GAYLE: How do you raise children- how do you raise children when you can really give them anything?

MARK: I think well, first of all, we don't give them everything!

PRISCILLA: Yeah.

MARK: The second well- uh uh, that's an important piece. They also have, uh uh, responsibilities. They have chores, they have responsibilities.

MARK and PRISCILLA: They have chores, they have responsibilities.

PRISCILLA: We also take them to work, Mark and I take both of them to work, to the office to see, sort of like what we do. How we contribute. Max knows that I work at CZI.

MARK and PRISCILLA: Dada works for the bookstore

PRISCILLA: Because we told her Facebook she thinks Facebook is a bookstore!

MARK and PRISCILLA: Because we told her Facebook she thinks Facebook is a bookstore! Ahahahahahahah!

GAYLE: It's that family that motivated them to build the Chan-Zuckerberg initiative.

MARK and PRISCILLA: The Chan-Zuckerberg initiative, the Chan-Zuckerberg initiative.

GAYLE: Now four-year-old company funding achievements in medical science and other fields. You don't love the spotlight.

PRISCILLA: I don't love the spotlight. I'm just here because... people told me it'd be good for ZZI.

GAYLE: Who's the boss in the office?

MARK: Uhhh- we work together on this. We do think it will be possible to cure all diseases by the end of the century.

PRISCILLA: Setting audacious goals is important and we need to think beyond what's possible. You'd think we'd already know all the cells and what they do. And the thing is we don't.

PRISCILLA and MARK: And the thing is we don't.

MARK: I think when you're about to have a new child you're just so filled with hope with how things can go, and you, and you wanna, you really wanna work to um, to remove anything that's gonna hurt your child.

M and PRISCILLA: That's gonna hurt your child, that's gonna hurt your child.

GAYLE: How do you not bring work home guys, oh, you work together, you live together.

MARK: Well, I disagree with the purpose of that question! *Well, I disagree with the purpose of that question!*

PRISCILLA: I mean work comes home, uhhh, I mean work comes home, uh-

MARK: I guess it was when you kept on bringing up work at, uh, on date night. We're pretty good at this, we do it every week.

PRISCILLA: Every week, yeah. *No work talk on date night.* No work talk on date night, it's Mark's idea. Ha, I remember our first date. *Sigh.* There was a major red flag. I'm like a type A student. At the end of the date, he said "I have a take-home midterm I need to do. Hah! But I'd rather hang out with you."

MARK: Which I thought would be like a compliment, right, it's like, I'm having fun and-

PRISCILLA: I was like, this guy is going nowhere! He's blowing off his homework!

MARK: Yeah, well, I was pretty confident I could do the test fine so it's just...

GAYLE: So, people say, the success of Facebook certainly has to do with Priscilla's influence on you.

MARK: I think that's gotta be true.

GAYLE: You run things by her, you-

MARK: Yeah, we also talk about our philosophy on life, and that ends up having a lot of effect on how I think about building my team at Facebook.

GAYLE: You lead a company that has great power and great influence. Should one person or company have that much power?

MARK and PRISCILLA: Soooo hahahahahahaha!

MARK: So I think the basic answer to what you're saying is- no!

MARK and PRISCILLA: We work together on this, we work together on this, we work together on this, we work together on this.

GAYLE: Facebook launch -what did you think, Priscilla your life would be with this man?

PRISCILLA: No one in their wildest dreams would think that- I think it's- it's hard, the way that your gut feels when your best friend walks home, comes home, and it's like- hard day, not sure what needs to come next, or you know, waking up at night and being like, ugh, he's still not in bed, so you know, I see that. I also see how we're both so fortunate with our family and our kids and you know, just knowing that we are- we're okay.

MARK: I think when you're about to have a new child-

PRISCILLA and MARK: And it's just you're just so filled with hope with how things can go, and you, and you wanna, you really wanna work to remove anything that's gonna hurt your child, that's gonna hurt your child, that's gonna hurt your child.

APPENDIX G

“Is This Available?”

Internet Drama Part 1

[youtube.com/shorts/oart9nqb1hl](https://www.youtube.com/shorts/oart9nqb1hl)

Good evening, is this available?

Yes it is

Please leave me alone, we are sleeping

Huh?

No more contacting please, thanks, appreciate

You contacted me

I know, I'm no longer interested, please stop contacting me now, I will contact attorney general if you do not stop, thsnks

APPENDIX H

Beyond the Fence: A New Musical

youtu.be/IzeSDloI-7I?si=sCXm1LWfbFsZwDIIs

APPENDIX I

“Salt Daddy Bingo”

Seeking Sugar

on.soundcloud.com/ocWSm

SALT DADDY BINGO				
First date: “Come up to my hotel room. I have to see if we have chemistry before I consider giving you an allowance”	Unsolicited dick pic	Wants a BUNCH of photos before planning to meet IRL	Doesn’t make an effort to really get to know you as a person	Rude
Insists you travel far to meet him for first date on <i>your</i> dime & says he’ll pay you back when you get there	“I’ll give you so many orgasms”	Tries to monopolize your time before you’re in an arrangement	Promises, promises, promises	Wants to go bare-back without knowing your sexual history
Grabby / handsy / touchy-feely on first date	“How much for tonight?”	SUGAR DATING SECRETS <small>SugarDatingSecrets.com</small>	Won’t give you your WYP gift unless you go somewhere private first to “get to know each other better”	Flakes out on you
Asks for your bank info	Profile says he’s 40, so either he was lying or his dad showed up to the date instead	Only wants to talk about sex	Tips your server less than 20%	“I don’t actually need to pay women to date me”
Narcissistic	“I’m so rich”	“Nudes?”	Tries to make you feel guilty for bringing up \$\$\$	Tries to lowball you

Lyrics:

When you meet a daddy, you expect him to be sweet.
He buys you gifts and pays for meals and that is really neat!
But you might meet a daddy who soon reveals his faults
And then you'll know that daddy-o is really made of salt.
If you need some help in finding out if he's legit
I made this little bingo card to call him out on shit.
Just take your bright pink dabber and start to dab away,
On all the crap that your salt daddy likes to do or say.

It's salt daddy bingo
Salt daddy bingo-oh oh oh
Salt daddy bingo
The game no one wants to win

An unsolicited dick pic is the first thing that he sends;
He asks for nudes before he even tells you what he'll spend.
He tries to make you feel bad -when you bring up the money
Then tells you, "I don't actually need to pay for women, honey."
He asks to meet you far from home but doesn't pay your cab fare
Then he says, I'll pay you back, but only when you get here.
His profile says he's forty-two, but dude looks almost dead
Maybe he lied or maybe, he just sent his dad instead.

Salt daddy bingo
Salt daddy bingo-oh oh oh
Salt daddy bingo,
The game no one wants to win- drop him like a hot trend.

He tips the server ten percent then tells you 'bout his riches.
He goes on bout his three ex-wives, the money-hungry bitches.
He gets real handsy, grabby, touchy- feely on your date,
The impertinent ass, he wants to know: what is your nightly rate?
He doesn't try to get to know you, only wants your body.
He buys cheap jewelry and fake Coach bags that are super gaudy.
He decides that he'll go bareback, doesn't even ask you 'bout your history.
I'll give you many orgasms, he says- how he'll do it is a mystery

If you're tired of meeting salty guys
You should chat with me.
I'll bet you it's your profile
That is fucking up your chi.
From your username to profile text,
Your tagline and your pics,
I'll help you craft the perfect site.

And save you from the dicks.
Join Sugar Magnet today!
Or else you're doomed to play...

Salt daddy bingo
Salt daddy bingo-oh oh oh
Salt daddy bingo
The game no one wants to win- that just sucks.

APPENDIX J

“We’ll be the Judge of That”

Seeking Sugar

on.soundcloud.com/wULhG

Post:

“SBs guide to think to avoid in your profile”

I'm sure other SDs will chime in and provide their pet peeves as well, but I've seen so many things lately in otherwise good profiles that just make me cringe and not want to reach out to POTs. I'm hoping some of these will resonate with you lovely ladies out there and avoid the similar pitfalls, which will hopefully give you a leg up on your competition.

- pictures with cars that are clearly not theirs. We're not impressed.
- using the word princess or queen as a screen name or to describe yourself.
- calling yourself beautiful or pretty. We'll be the judge of that.
- using \$ sign in replacement of S. \$D, \$B. Just...no.
- calling yourself a baby and saying you're looking for a daddy. This may not apply to all guys as some might like this. I certai my don't.
- saying that you're a "brat" or "bratty"
- pictures of you with other people without their face being blurred out. Doesn't show much discretion.
- saying you want to be spoiled. Some guys might be ok with seeing this.
- using one of the canned lines. "Here for a good time, not a long time". "Ask me about my dog". And a few others seem to be very popular.
- "don't ask to see my private photos before saying hi first". Don't make me guess what you look like before I have to reach out to you first?
- "can you keep up with me?" We're old. The answer is probably no.
- "I love to travel" ...when you've never been outside of your own state.
- "I'm a foodie" ...when your favorite restaurant is the cheesecake factory.
- bathroom selfies...especially if it's dirty or if there's a plunger next to the toilet with blue water.
- bedroom selfies in a messy bedroom
- instagram filters. Especially those with little butterflies under your eyes or with dog ears
- Profile pic that's just of your boobs then asking not to be treated like a sex object.
 - pics where you're sticking out your tongue, giving the bird or doing the duckface.

...that's all I can think of now, but I'm sure the other guys will chime in with others.

Lyrics:

I've seen so many things in otherwise good profiles that make me cringe
And not want to reach out to Potential Sugar Babies.
Here is a guide of things to avoid in your Sugar Baby profile:

Saying that you're bratty and you want to be spoiled.
Instagram filters with butterflies under your eyes.
Sticking out your tongue, or doing the duckface.
Pictures with cars that are clearly not yours.

"I love to travel" ...when you've never been outside your own state.
"I'm a foodie" ...when your favorite restaurant (is) (the) cheesecake factory.
Profile pic that's just your boobs then asking not to be treated like a sex object.

Bedroom selfies in a messy bedroom
Bathroom selfies with a plunger next to the toilet
Calling yourself a baby, and that you're looking for a daddy
Calling yourself pretty...
We'll be the judge of that, we'll be the judge of that,
We'll be the judge.

APPENDIX K

“Y’all, I Need to Vent”
Seeking Sugar

on.soundcloud.com/8dQDT

Post:

“Sweet lord my sugar daddy reduced my allowance without telling me”

Y'all, I need to vent. My SD decides to bring me on a trip. As usual it's an overnight lalalaa.. so I prep and show up looking great as always and then this man tells me he is cutting my allowance in half and told me he would prefer to tell me in person.

So here I am expecting the same old same old. I didn't know what to do so I just picked up my stuff and left. I know this sounds like a silly question, was that the right thing to do. I don't like bargaining, we agreed to what we agreed. The dishonesty and bringing me all the way here for an overnight has me annoyed more than the allowance. 🤔🤔

In hindsight I should've seen this coming, he was acting up for a while. He said he reduced it because he loves me too much and didn't want it to be transactional. He thought I'd be ok with it... Jeeeesuuussss...

SDs why did he do this? Perhaps he's broke, perhaps another sb? Lmao I dunno I'm ordering pizza and watching desperate housewives instead.

Lyrics:

Y'all, I need to vent.

My Sugar Daddy decides to bring me on a trip.

As usual it's an overnight lalalaa..

And so I prep and show up looking great as always

And then this man tells me he is cutting my allowance in half
and he'd prefer to tell me in person.

I didn't know what to do so I picked up my stuff and left.

I don't like bargaining-

We agreed to what we agreed.

The dishonesty

And bringing me all the way here for an overnight has me annoyed more than the allowance.

In hindsight I should've seen this coming

He was acting up for a while.

He said he reduced it because he loves me too much

And didn't want it to be transactional.

He thought I'd be ok with it...

Jeeeesuuussss...

Sugar Daddies, why did he do this?

Perhaps he's broke, perhaps another sugar baby

Laugh my ass off, I dunno

I'm ordering pizza

And watching Desperate Housewives instead.

APPENDIX L

“The L word”

Seeking Sugar

on.soundcloud.com/ioZow

Post:

Seeking Advice

Hi all! I used to be a pretty active participant on here, but I felt that I was looking at my relationships as too transactional so I nuked my whole account and just took a step back. Here I am a few months later, my SR is going great, and I have a question to ask.

My SD is married, I am single. (a somewhat happy marriage, but dead bedroom. Wife knows about me) We have been together about 4 wonderful months. We usually see each other once a week, but we have had a few weekends away and are currently planning a trip to Mexico! This man is amazing. After a month together he put me on a weekly allowance and has paid up every week, whether we see each other or not. He is so understanding and supportive of all my ideas, regardless of how crazy they may be. I refer to him as my boyfriend. We only have a 15 year gap, and I literally have no complaints! So, why am I here? The English language does not provide much for expression, so I will say I love this man. I don't want to change either of our situations, but I want him to know how much he means to me.

Pros of telling him:

- *he gets the warm and fuzzies
- *more security (knowing I'm not going anywhere)
- *I can more freely express my feelings

Cons of telling him:

- *create unreal expectations
- *complicate an otherwise perfect relationship

I know, I am already in too deep. I did try some vanilla dating to pull myself back a little bit, guys my age as well as even older than my SD and well, it just didn't work. Maybe I'm too picky, but I found problems with every single one of those guys, so I just gave up. I am sticking with my SD, but I want some other SD opinions. How would you feel, considering the above, if your SB said the L word? I consider myself a "free spirit" type and I wear my heart on my sleeve. I know that at some point our SR will end, but I hope it ends on a good note, knowing that we both enjoyed our time together to the fullest.

Lyrics:

My SD is married,
A somewhat happy marriage,
But dead bedroom- wife knows about me.
We have been together 4 wonderful months.
We usually see each other once a week,
But we've had a few weekends away
And are currently planning a trip to Mexico!
This man is amazing.
After a month together he put me on a weekly allowance
And has paid up every week.
He's so understanding and supportive of all my ideas,
Regardless of how crazy they may be.
I refer to him as my boyfriend. We only have a 15 year gap, and I literally have no complaints!

The English language does not provide much for expression,
So I will say I love this man.
I don't want to change either of our situations,
But I want him to know how much he means to me.

Pros of telling him:
He gets the warm and fuzzies
More security (knowing I'm not going anywhere)
I can more freely express my feelings

Cons of telling him:
Create unreal expectations
Complicate an otherwise perfect relationship
I know, I am already in too deep.

I did vanilla dating
Guys my age,
To pull myself back a little
And well, it just didn't work.
Maybe I'm too picky,
But I found problems with every one of those guys, so I just gave up.
I'm sticking with my Daddy, but I want some other daddies' opinions.
How would you feel if your SB said the L word?

I consider myself a "free spirit" and I wear my heart on my sleeve
I know that at some point our relationship will end, but I hope it ends on a good note,
Knowing that we both enjoyed our time together to the fullest.

APPENDIX M

“Life is Short”

Seeking Sugar

on.soundcloud.com/iP3sh

Post:

Tasty Sperm Dispenser:

It always works out poorly for me. As soon as some SB mentions the word "Lesbian," I am ethically obligated to tell her that I am a far superior lesbian than she will ever be. Usually devolves into a lingerie pillow fight, followed by a very embarrassed SB trying to help me out of a corset...

Kidding, kidding. Look, life is short and no word is or should be magical. If you are lucky enough in life to find people you love, tell them as often as you can. People can only be cherished for the short period of time that you are together. That should not scare anyone, instead it should cause you to live life intensely.

The trick is that even though no words should be magical, some people will not behave that way. Some people you love won't say it to you back, or at least, will say it in ways other than words.

You ok with that? Does that change your feelings?

You can love someone without being in love.

Explain that you care for him, appreciate him.

Love him as a companion, friend or lover.

This doesn't change anything between you two.

Explain you have no further expectations beyond living in the moment,

And enjoying his company.

Realistic SD

Developing feelings, including intense ones, is normal. Whether you should share those feelings depends on how he's like. I've fallen for SBs and SBs have fallen for me, and sometimes it's mutual. Some people might freak out if they can't reciprocate such feelings.

Lyrics:

DADDY 1:

Look, life is short

And no word is or should be magical.

If you are lucky enough in life to find people you love, tell them as often as you can.

People can only be cherished for the short period of time that you are together.

That should not scare anyone

Instead it should cause you to live life intensely.

Some people you love won't say it to you back,

Or at least, will say it in ways other than words.

You ok with that?

DADDY 2:

Developing feelings, including intense ones, is normal.

Whether you should share those feelings

Depends on how he's like.

I've fallen for babies and babies have fallen for me,

Sometimes it's mutual.

Some people might freak out if they can't reciprocate such feelings.

DADDY 3:

You can love someone without being in love.

Explain that you care for him, appreciate him.

Love him as a companion, friend or lover.

This doesn't change anything between you two.

Explain you have no further expectations beyond living in the moment,

And enjoying his company.

APPENDIX N

“An AI Conversation Between a Sugar Daddy and a Sugar Baby”

Sugar Daddy (SD): Hey there, hope you're having a great day! I really enjoyed our last chat. How's everything going on your end?

Sugar Baby (SB): Hi! I'm glad you enjoyed our chat too. My day's been pretty good, thanks for asking. Just finished a project for my classes. How about you?

SD: That's great to hear! I've been swamped with work, but I always make time to check in on you. Any fun plans for the weekend?

SB: I appreciate you taking the time! This weekend, I'm thinking of checking out that new art exhibit downtown. I've heard it's really cool. What about you?

SD: Sounds like a fantastic plan! I might be attending a business event on Saturday, but I'm hoping to catch up on some relaxation afterward. By the way, is there anything you've been wanting to get lately? I'd love to treat you.

SB: That's really kind of you! Well, I've had my eye on a new book that just came out. I love reading, so it would be a great addition to my collection.

SD: Consider it done! I'll make sure to get the book for you. Also, I'd like to know if there's anything specific you're hoping to achieve in the next few months. I'm here to support your goals, whatever they may be.

SB: Thank you, that means a lot. I'm actually working on launching a blog where I share my travel experiences. Your support would definitely help me with getting it up and running smoothly.

SD: Your initiative is impressive! I'm all in for supporting your blog. We can discuss the details and see how I can assist you. Remember, your goals are important to me.

SB: I can't express how grateful I am for your support. It's really motivating to have someone like you cheering me on.

SD: You're more than welcome. I believe in your potential and I'm excited to see you succeed. If there's ever anything on your mind, whether it's about our arrangement or just to chat, feel free to reach out. I value our connection.

SB: I feel the same way. It's not just about the support, but also the genuine connection we have. Looking forward to sharing more with you. Have a great day!

SD: You too! Take care and talk to you soon.