

# HERES

A Cautionary Cabaret

Brady Kynans

(Dennis Bathory-Kitsz)

Westleaf Edition WB69



# *Beepers*

A Cautionary Cabaret

by “Brady Kynans”  
(Dennis Bathory-Kitsz)

## *Beepers, A Cautionary Cabaret*

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“Brady Kynans” is a pseudonym of composer Dennis Bathory-Kitsz used in the first performance. Program and publicity should credit the composer or include both names.

## *Beepers*

### The Cast

The written cast of *Beepers* is gender neutral, a relatively minor change from the 1986 book. In performance, the abbreviated names may be used or gendered names may be assigned to the available players.

**E** is Erika/Everett. **E** is a jaded social critic, somewhat of an outcast, and always on edge about our roles in modern technology. *Alto or baritone.*

**R** is Reba/Rafi. **R** is a sad, yearning young person, searching for both meaning and love in life, and certain it won't be coming soon. *Alto or baritone.*

**L** is Ladislav/Lydia. **L** is a shy, reticent programmer with little life experience and a hesitant manner, on the edge of sadness. *Alto or baritone.*

**Choruses** (Nerds, Color VDT Blues, and Infomaniac) are sung by **E, R,** and/or **L,** or other performers in any combination.

Drumkit is optional, as is string bass. Chords are not provided.

*Beepers* was first performed in January 1987 at The Garage in Montpelier, Vermont. Andrée Frazier was Erika, Gayle Hanson was Reba, and Stuart Duke was Ladislav, with Deborah Chaffee at the piano and David Gunn on drum kit.

Though *Beepers* is a tech tale that hasn't grown old, since its creation some minor changes have been made to the lyrics, updating some obsolete tech:

Techie Roulette, *touch-toned up* to *texted to* (avoid obsolete tech)

Software Surprise, *sportsman's* to *athlete's* (neutral)

I Wasn't Born a Beeper, *man of adventurous* to *soul of adventurous* (neutral)

Silicon Death, *Chernobyl* to *Chornobyl* (the present-day Ukrainian spelling)

Silicon Death, *VCRs* to *USBs* and *CDs* to *streaming* (avoid obsolete tech)

Infomaniac, *she's* to *they're*, *she* to *they*, *her* to *them* (changed verb forms) (neutral)

VDT Blues, *she's* to *they're*, *her* to *their*, *she* to *they*, *her* to *them* (changed verb forms) (neutral)

VDT Blues, *instead of pictures* to *instead of pixels* (avoid obsolete tech)

## *Beepers*

### **The Story**

At the dawn of the small computer age in the early 1980s, we find three office workers at their jobs. It is a time of reluctant and unreliable technology. Communication is by telephone and fax machine; the Internet reaches few places—mostly universities and some businesses—but the World Wide Web is still a decade in the future. Mobile phones are the stuff of science fiction, with the first commercial cell phone not available until 1983. The PC is new, the Mac still on the drawing board. It's two decades before Google, iPhone, Facebook, or Tesla.

In this world we find three computer workers—nerds of the day—on the job creating software for no purpose apparent to the outside world. **R** is struggling with the tech itself, recalling that the field was supposed to be glamorous and profitable (“there’s money to be made, and glamour in the trade”) but finds it a nightmare of “techie roulette” instead.

Just as **E** is assuring **R** that all is fine, a group of children outside the window taunts them as “just nerds”, repeating every insulting cliché known to tech workers. **R** is psychologically deflated, seeing a person wasting away as a “biodegradable interface”.

As with many offices, though, the atmosphere is lightened in the presence of food—as everyone sings and marches along to a patter song of endless puns about “edible bytes”, followed by a short meditative stretch as everyone gets back to work.

Regret soon returns as **R** and **L** sing a duet about their life as beepers and how they really aren’t those people...or wish they weren’t. The upside, according the **L**, is their clean, high-tech field. With political conscience aroused, **E** lists the places where clean high-tech is dirty and dangerous—winding up to give a lecture in song, the accusatory words of a “silicon death”, foreshadowing the environmental concerns that are with us 40 years later.

Everyone is feeling discouraged, and the ensemble sings the blues—with the need of warm glows, hugs, daydreams, loving, and laughter. Simple dreams are dashed, though, by being called “infomaniacs” by those kids outside (as sung by the three of them themselves), another patter song of puns about technology. It causes **L** to crack, singing about being a “high-tech wreck” over unfulfilled human longing blocked by immersion in science and logic. **R** seems to hear what **L** is saying, and responds that there’s a “power failure in my heart”.

There is nothing more to redeem them as the three workers sing, separately and together, the themes of power failure, being born a beeper, and silicon death. **E** has the final word.



*Beeper***The Numbers**

- No. 1 ... .. Overture
- No. 2 ... .. Techie Roulette (**R**)
- No. 3 ... .. Nerds (**All**)
- No. 4 ... .. Biodegradable Interface (**R**)
- No. 5 ... .. Software Surprise (**L**)
- No. 6 ... .. Edible Bytes (**All**)
- No. 7 ... .. Circuit Glow
- No. 8 ... .. I Wasn't Born a Beeper (**R,L**)
- No. 9 ... .. Silicon Death (**E**)
- No. 10 ... .. Screen Phosphor Lullaby
- No. 11 ... .. Color VDT Blues (**All**)
- No. 12 ... .. (They're An) Infomaniac (**All**)
- No. 13 ... .. High-Tech Wreck (**L**)
- No. 14 ... .. (There's a) Power Failure in My Heart (**R**)
- No. 15 ... .. Finale (**All**)

Approximate time of the music, 40 minutes. Dialog will increase the time depending on the stage direction.



## *Bepers*

The scene: The office of some high-pressure digital technology company at the dawn of the personal computer age, about 1980-81. The company is Comp-U-Comp and the office décor is nothing—unappealing and dreary. There are gray office desks but only outlines of the workers' cubicles, the “cubies”, are shown. The monitors are old tube-style, large, and beige. There may be a potted plant on a stand and fluorescent lights above.

**R, L, and E** come into the office, take off their coats, and hang them up carefully. They chatter briefly and sit down to work at their computer screens, with their keyboards clacking loudly.

## No. 1

Overture  
from the cabaret *Beeper*s

Words &amp; Music by Dennis Báthory-Kitsz

E, R, and L come in from offstage and sit at their desks,  
beginning to work, turning on equipment, adjusting their  
monitors, and moving papers around.

Fast (♩=144)

Piano *f*

6

Slower (♩=108)

*p*

*mf*

10

14

19

Overture

24 Allegro (♩=120)  
*mp*

32

39

46 Moderato (♩=100)

51

54 *rit.*

## No. 2

# Techie Roulette

from the cabaret *Beeppers*

words and music by Dennis Báthory-Kitsz

R: Boot! Boot! Boot! ... Damn! (sighs) I turn it on, crank it up, and nothing. Yesterday it beeps and dies, tomorrow, who knows? (sighs again)

① Moderato (♩ = 88)

R

With ev'-ry boot I'm on the route to mad-ness While

in pur-suit of lots of loot and fame. When I be-came a soft-ware  
Now I am a soft-ware

en-gin-eer, my psy-che start-ed sing-ing in my ear, Croon-ing: "There's  
en-gin-eer, my psy-che is still sing-ing in my ear, Croon-ing: "There's

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) begins with a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics for the first system are: 'With ev'-ry boot I'm on the route to mad-ness While'. The second system (measures 5-8) continues the vocal line and piano accompaniment. The lyrics are: 'in pur-suit of lots of loot and fame. When I be-came a soft-ware Now I am a soft-ware'. The third system (measures 9-12) concludes the piece. The lyrics are: 'en-gin-eer, my psy-che start-ed sing-ing in my ear, Croon-ing: "There's en-gin-eer, my psy-che is still sing-ing in my ear, Croon-ing: "There's'. The piano accompaniment features a mix of chords and melodic lines, with some measures containing accidentals like flats and naturals.

11

mon-ey to be made, and glam-or in the trade..." But  
mon-ey to be made, and glam-or in the trade..." But I

13

work with these ma - chines: They'll give you hor-rid dreams of play-ing  
work with these machines, and they give me hor-rid dreams of play-ing

15

Moderato (♩ = 100)

tech - ie roul - ette, yes, tech - ie roul - ette

17

Turn the damn thing on don't know what I'm gon-na get. A

Techie Roulette

12

19

flash, a beep, a pop, a thud, a mes - sage that it wants your blood, The  
For - ty words that it mis-spells with toots and whist-les plunks and bells. It

21

To Coda

mem'ry that's for-got a bit, My print - er garbl-ing some weird spit, I'm play-ing  
caus-es me to think of vio - lence

23

Moderato (♩ = 88)

when it burps and then dead si-lence!

26

Yes-ter-day I text-ed to my ma-ma To help with this bruised men-tal cir-cum-

29

stance. In - stead asked she, "Why don't you make me calm-er with some

32

grand-kids, not com-pu-ter song and dance?" But

D.S. al Coda

34

print - er garb - ling some weird spit, my print - er garb - ling

36

some weird spit!

## No. 3

# Nerds

from the cabaret *Beeper*s

words and music by Dennis Báthory-Kitsz

E: R, listen, dear friend. You know you'll be in the chips someday. You love this work. And, more than so many people, you have respect. Computer people have that, more than anyones else... (voices heard from outside)

① Lightly (♩ = 72)

E/R

They're just nerds! B - beep - be - beep! b - beep - b-beep!

Optional drum vamp or finger snaps

③

Nerds! B - beep - b - beep! They got num-bers on\_ the brain, e-nough to

⑤

drive us all\_ in - sane, they're such a pain in the crain -





Nerds

16

15

they ig - nore us! We know there's

Musical notation for measures 15-16, including vocal line and piano accompaniment.

17

%

glam-or bucks and fame in ev'ry vid - eo com - put - er game but we can't

Musical notation for measures 17-18, including vocal line and piano accompaniment.

19

boo - gie with nerds so lame! Brrrrrrr..... Can't stand those yuck-y ol'

Musical notation for measures 19-20, including vocal line and piano accompaniment.

22

To Coda

nerds! B - beep - b - beep! b - beep - b - beep! Nerds!

To Coda

Musical notation for measures 22-23, including vocal line and piano accompaniment.

23

Beep beep beep beep beep b - b - b - beep beep beep beep beep b - b - b -

25

beep beep beep beep beep b - b - b - beep beep beep beep

27

b - beep We know there's Beep! Beep! Beep! Beep! Beep!

D.S. al Coda

R: So that's respect, is it? E, we look like fools. Every cartoonist sees us as ugly, isolated, nearsighted, and—the political ones at least—as high-tech devils plotting the end of the world. You see?

## No. 4

## Biodegradable Interface

from the cabaret *Beebers*

words and music by Dennis Báthory-Kitsz

1 Andante (♩ = 72) *mp*

R

A chor-us of chil-dren un - nerves me, my e-mo-tion-al li-brar-y's

*p*

5

gar-bled; a self-im-age that needs re - fresh-ing is all I re-call all a - lone.

(8<sup>va</sup>)

10

Con-flicts of da-ta with - in me, mem-or-y search-ing for some high-tech he-ro.

(8<sup>va</sup>)

14

Or - gan - ized col - umns and rows of raw fig - ures; \_\_\_\_\_ is a

(S<sup>vo</sup>)

17

nerd just a one that's a zer-o? \_\_\_\_\_ It's just my bi - o-de-grad-a - ble

(S<sup>vo</sup>)

*mf* Andante (♩ = 60) ☼

21

in-ter-face, \_\_\_\_\_ fail - ing un - der term-in - al toll...

24

nev - er con - nec - tions to join me to oth - ers, neith - er the pow'r for re -

Biodegradable Interface

20 (27)

To Coda (Spoken monolog) .....

stor - ing my soul.

To Coda

S<sup>ma</sup>

2 2 2 2 2 2

R: Scenes from childhood. Do you remember? Banks and banks of computers, brand spanking sparkling new, with lights and dials and a priesthood-like mystery surrounding them? We wanted to be there, a vanguard of science and logic in a fitful, irrational world. But now, my friends, are we leading a march to enlightenment or to oblivion?

31 (Spoken monolog) .....

S<sup>ma</sup>

2 2 2 2 2 2 2 2 2 2

36

Strong on de - duc - tion and se - quen - tial pro - cess, my

5 5 5 5

38

rand-om-ized youth put be - hind me. A bub-ble to rise with each

41

pass through the year, till a ster-e-o-type clear - ly de -

43

fines me. It's just my

D.S. al Coda

D.S. al Coda

46

It's just my bi - o - de - grad - a - ble in - ter - face.

Coda

## No. 5

## Software Surprise

from the cabaret *Beeper*s

words and music by Dennis Báthory-Kitsz

E (aside, to L): Really sad, I think.

L (quietly): R? You've chosen something very important to do with your life, and... and... (embarrassed)

Andante (♩ = 72)  $\text{♯}$  *mf*

L I've got a soft-ware sur-prise for you;

*mp*

4 the clouds of mem'-ry have cleared a-way, ha-zy bright

7 To Coda *Andante* (♩ = 60) some-things a-glow. I

To Coda



9

deal not in sweat, but in del - i - cate net - works, \_\_\_\_\_ ar - rays of bright

11

pho - tons in rig - id re - pose. My hands are quite soft, not an ath - lete's at all,

13

Andante (♩ = 72)

just more tools of my in - tel - lect and my heart. I've got a

16

soft - ware sur - prise for you, \_\_\_\_\_ where

24 (18) Andante (♩ = 60)

Software Surprise

yes-ses and no's turn to may-be's in-stead... fuz-zy in-struc-tions of fear, dread?

This system contains measures 24 through 19. The vocal line features a melodic line with four groups of triplets. The piano accompaniment consists of a right-hand line with triplets and a left-hand line with chords and moving bass lines.

Or sta - tis - tics that you and I may search to-gether, cor-rel-

This system contains measures 20 and 21. The vocal line has a rest in measure 20 followed by a triplet in measure 21. The piano accompaniment features a right-hand line with triplets and a left-hand line with chords and moving bass lines.

la - tions per - haps that yield u-ni-ty. In a

This system contains measures 22 through 24. The vocal line has a rest in measure 22, followed by triplets in measures 23 and 24. The piano accompaniment features a right-hand line with triplets and a left-hand line with chords and moving bass lines.

world of clear log - ic and cer - tain de - duc - tion\_\_

This system contains measures 25 through 27. The vocal line has a rest in measure 25, followed by triplets in measures 26 and 27. The piano accompaniment features a right-hand line with a single note and a left-hand line with chords and moving bass lines.



*rit.*

A musical score for a piano piece. The score is written on three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a whole rest in each of the four measures. The grand staff contains a complex melodic and harmonic line. The right hand (treble clef) features a melodic line with a triplet of eighth notes in the second measure and a fermata over the final note. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a fermata over the final note in the right hand.

(Reverie is broken by a stomach growl)

E: You've got something for R, eh? Well, you can forget that right now, because I've heard a different kind of call. It's time for a break, and I'm ready for a treat. It's not love that I want from these numbers—but food! It's something not so subtle as how you word it, my friend. Just the jargon we use... makes... me hungry... (daydream, rising from chair)



## No. 6

# Edible Bytes

from the cabaret *Beeppers*

words and music by Dennis Báthory-Kitsz

① Allegro (♩ = 144)

E/R/L

*f*

Ed-i-ble bytes! Ed-i-ble

*mf*

⑦

bytes! I'd ra-ther eat da-ta than think of you at nights!

⑫

Com - pu-ters are frig-id, cold box-es of I-C's, but fridg-es are full of my

16

fa-vor-ite i-ces; I'm go-ing to slurp that cool whipped cream de-light, and

19

so damn your eyes if I look like a fright! Ed-i-ble

22

bytes! Ed-i-ble bytes!

27

Ed-i-ble bytes! I fin-ish my plate with-

Edible Bytes

30

31

out some po-lite "just-not - quites". My dig-its are dig-i-tal

*S<sup>mf</sup>*

This system contains measures 31 through 34. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "out some po-lite 'just-not - quites'." followed by "My dig-its are dig-i-tal". The piano accompaniment features a steady bass line in the left hand and chords in the right hand. A dynamic marking of *S<sup>mf</sup>* is placed above the piano staff in measure 33.

35

here in the of-fice, but plunge in-to food: when at home I'm no soph-ist. Since

This system contains measures 35 through 37. The vocal line continues with the lyrics "here in the of-fice, but plunge in-to food: when at home I'm no soph-ist. Since". The piano accompaniment maintains the same rhythmic pattern as the previous system.

38

things al - i - ment - al are fa - vor - ite sites, don't taunt me a - bout it... I'll

This system contains measures 38 through 40. The vocal line continues with the lyrics "things al - i - ment - al are fa - vor - ite sites, don't taunt me a - bout it... I'll". The piano accompaniment continues with the same rhythmic pattern.

41

punch out your lights! Ed - i - ble bytes!

*sfz*

This system contains measures 41 through 44. The vocal line concludes with the lyrics "punch out your lights! Ed - i - ble bytes!". The piano accompaniment features a final chord in the right hand. A dynamic marking of *sfz* is placed below the piano staff in measure 42.



45

Musical score for measures 45-49. The system consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The vocal line is mostly rests.

50

Musical score for measures 50-53. The system includes a vocal line with lyrics and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the treble. The vocal line has lyrics: "Ed-i-ble bytes! Ed-i-ble".

54

Musical score for measures 54-56. The system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the treble. The vocal line has lyrics: "bytes! It's one of my au-tumn or sum - mer,".

57

Musical score for measures 57-60. The system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the treble. The vocal line has lyrics: "win-ter or spring-time rites. Giv-en a bit or a nyb-ble, a".

61

word or a byte, I'll take the byte with - out a fight! Food that ex-cites I'm on

65

flights to new heights! Me eat-ing is one of the world's won-drous sights, be -

68

lov-ed as my con-sti - tu-tion-al rights! Gim-me a Coke and a -

71

noth - er six Sprites...! Ed - i - ble bytes!



## No. 7

# Circuit Glow

from the cabaret *Beeper*s

words and music by Dennis Báthory-Kitsz

Meditation and scene change—optional.

① Andante (♩ = 60)

Musical notation for measures 1-4. The piece is in 4/4 time, marked Andante with a tempo of ♩ = 60. The key signature has two flats (B-flat and E-flat). The first measure is marked *ppp* and *Ad.* (Ad libitum). The notation consists of a treble and bass staff. The treble staff features a series of chords and some melodic lines, while the bass staff provides a steady accompaniment of chords.

Musical notation for measures 5-7. The notation continues with chords and melodic fragments in the treble staff and accompaniment in the bass staff. Measure 6 includes a fermata over a chord.

Musical notation for measures 8-10. The treble staff shows more complex chordal textures and some melodic movement. The bass staff continues with a consistent accompaniment.

Musical notation for measures 11-13. The piece concludes with a final chord in the treble staff and a sustained accompaniment in the bass staff.

14

Musical notation for measures 14-16. Measure 14 features a treble clef with a sharp key signature and a bass clef with a flat key signature. The treble staff has a quarter note followed by a half note, then a whole note chord. The bass staff has a half note followed by a quarter note, then a whole note chord. Measures 15 and 16 continue with similar rhythmic patterns and chordal textures.

17

Musical notation for measures 17-19. Measure 17 has a treble clef with a sharp key signature and a bass clef with a flat key signature. Measures 18 and 19 are marked with first and second endings. The first ending leads back to measure 17, while the second ending concludes the phrase.

20

Musical notation for measures 20-22. Measure 20 has a treble clef with a sharp key signature and a bass clef with a flat key signature. Measures 21 and 22 continue the melodic and harmonic development.

23

Musical notation for measures 23-25. Measure 23 has a treble clef with a sharp key signature and a bass clef with a flat key signature. Measures 24 and 25 feature a more active bass line with eighth notes and a treble line with quarter notes.

## No. 8

## I Wasn't Born a Beeper

from the cabaret *Beeper*s

words and music by Dennis Báthory-Kitsz

L: R, I've been thinking.
R: Me, too.
E: Oh, no.
L: R...

① Moderato (♩ = 88)

*mf*

S

L: I was - n't born a beep - er, I  
R: At home I don't do win - dows, I

③

had - n't lived with techs; but now I count in bi - nar - y and  
hate them on my screen; the in - for - ma - tion's thick but cul - ture's

⑤

hex. Yet a pro - gram's just a bore that turns me in - to a door - mat for  
lean. I \_\_\_ start to feel a - lone \_\_\_ be - fore my P C clone. \_\_\_ My

8

in - put, out - put net - works and low pow - er e - lec - tron - ic sex.  
 mon - i - tor's a look - ing glass of low glare green.

10

Light (♩ = 108)

15

I was - n't born a beep - er,  
 In time a spir - it as - sas - in

18

the ser - i - ous calm, sta - ble type  
 crawled forth from the ca - bles and keys.

I Wasn't Born a Beeper

38 22

1. I thought of my - self as a mov - er,

26 a soul of ad - ven - tur - ous stripe. D.S. al \$

31 (keys), tak - ing a hold of my tem - per once

2.

35 bold and caus - ing my out - put to freeze.



40 \$

L: I've worked in the cu - bie be - side you,

44

shield - ed from cross - talk and noise.

48 To Coda

It in - su - lates us from the dan - gers of fire,

To Coda

53

and some - thing of life's man - y joys

57

D.S. al Coda

62

(fire.)

D.S. al Coda

L: Well, at least it's a good job. And isn't it nice to know we're involved in a clean industry?

E: (incensed) Clean? Clean!? Birth defects? Blindness from defective microscopes? Broken genes? Toxic chemicals? Worker exploitation around the world? Clean? Open up that black box! Read the "made ins" — made in El Salvador, made in the Philippines, made in Korea, Brazil, Costa Rica, Taiwan, Mexico, Singapore, Malaysia, Indonesia, Vietnam. It's a roll call of the global poor, living on your so-called clean high-tech. I'll tell you what it is...



## No. 9

# Silicon Death

from the cabaret *Beebers*

words and music by Dennis Báthory-Kitsz

① Moderato (♩ = 88)

E

This com - pu - ter that seems high - tech, clean, and

③

stream-lined, with tin - y chips of sand and wires of rain-bow hues, is

⑥

etched in lines of work - er grief and hard-ship... hopes pois-oned, life-long

⑨

Light (♩ = ca. 112)

pay-ments of bi-o-log-ic dues. Gal-li-um, ar-sen-ic, nick-el, and cad-mi-um, mer-

⑫

cur-i-al sin-is-ter po-tions of old, met-als of al-chem-y, com-pounds of mag-ic,

⑭

2a volta al Coda 2 (48)

lith - i - um, tan - tal - um, sil - ver and gold. Chor - It's

2a volta al Coda 2 (48)

⑮

no - byl and Bho - pal and Three Mile and Chal - len - ger,

16

high-tech's a fail - ure a sham a de - cep - tion, a

17

del - i - cate cob - web, un - ten - a - ble dan - ger, high

18

*espress.*

Star Wars a fron-tier of hor-ror and death! Wel-come

20

*Moderato* (♩ = 88)

cat - a - racts from mi - cro - waves and bro-ken D - N - A;

22

prog - ress marked by grow - ing, glow - ing heaps of tox - ic waste, a

Musical score for measures 22-23. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "prog - ress marked by grow - ing, glow - ing heaps of tox - ic waste, a". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings (h) and (b) in the piano part.

24

fes - ter - ing, harsh leg - a - cy to fu - ture fair, sweet daugh - ters, to

Musical score for measures 24-25. The vocal line continues with the lyrics: "fes - ter - ing, harsh leg - a - cy to fu - ture fair, sweet daugh - ters, to". The piano accompaniment continues with chords and a bass line. There is a dynamic marking (b) in the piano part.

26

weep and wail for us, for them, for what has not been faced.

Musical score for measures 26-27. The vocal line continues with the lyrics: "weep and wail for us, for them, for what has not been faced.". The piano accompaniment continues with chords and a bass line. There is a dynamic marking (b) in the piano part.

*Spoken monolog*.....

28

Musical score for measure 28. This measure is a piano accompaniment for a spoken monolog. It features a complex bass line with many sixteenth notes and chords in the right hand. There are dynamic markings (b) in the piano part.

*Spoken monolog*

31

E: It's poison—in the hands of a campesina or here in our high-tech wonderland. Poor workers buy a short span of comfort for long years of painful deterioration, blindness, and slow death; we rich workers trade comfort for powerlessness of spirit and abridged destinies.

35

Light (♩ = ca. 112)

Con - trol of your life in the face of con-ven-ience, can

37

you fix your mic - ro - wave, au - to, or wash - er? Com -

38

pu - ters con - trol - ing each laun - dry and din - ner... We



39

used to fear ro - bots; we've got them right here!

40

Coda 1  
Moderato (♩ = 88)

Phone calls by sat - el - lite, vid - e - o link - ups,  
sub - tle and vic - ious, un - speak - a - bly loath - some, a

Coda 1

41

U - S - B's, P - C - B's, stream - ing, and toys. We're  
quiet, non - vi - o - lent, simp - ly de - ni - a - ble,

42

2a volta al Coda 2 at 48

leav - ing dead eyes and blind hopes, des - per - a - tion. In  
med - i - cally crim - in - al, in - sane - ly de - plor - a - ble

2a volta al Coda 2 at 48


43



spir - it and bod - y we're in - hal - ing poi - son!

The musical score for measure 43 consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "spir - it and bod - y we're in - hal - ing poi - son!". The middle staff is the right-hand piano accompaniment in treble clef, featuring a series of chords. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes with some beamed sixteenth notes.

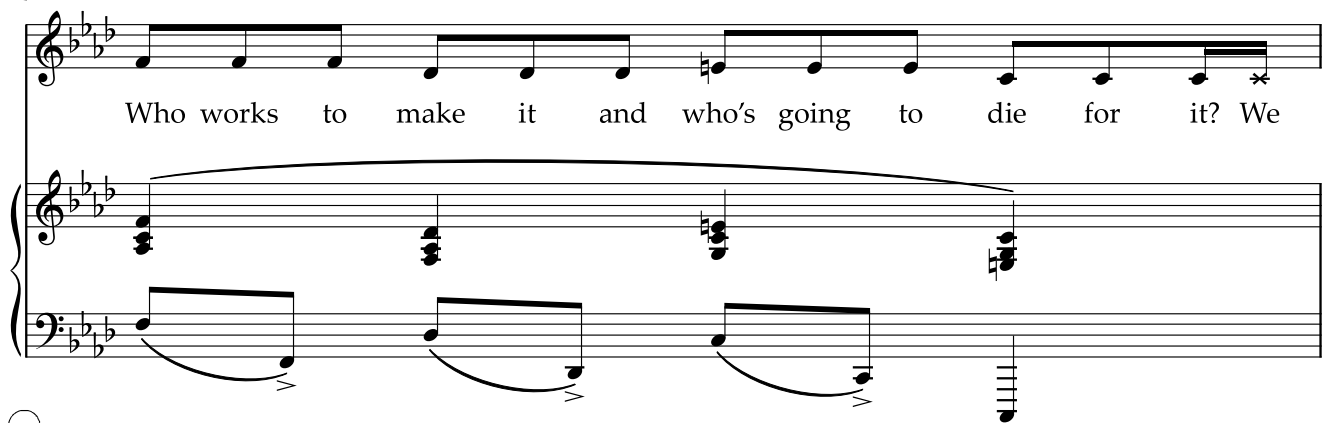
44



Where is it go - ing and what do we know of it?

The musical score for measure 44 consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. The lyrics are "Where is it go - ing and what do we know of it?". The middle staff is the right-hand piano accompaniment in treble clef, featuring a series of chords. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes with some beamed sixteenth notes.

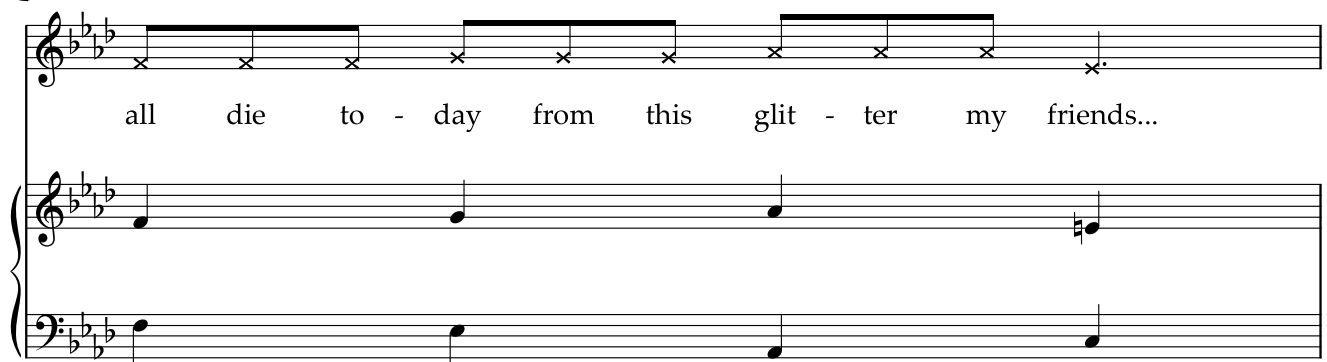
45



Who works to make it and who's going to die for it? We

The musical score for measure 45 consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. The lyrics are "Who works to make it and who's going to die for it? We". The middle staff is the right-hand piano accompaniment in treble clef, featuring a series of chords. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes with some beamed sixteenth notes.

46



all die to - day from this glit - ter my friends...

The musical score for measure 46 consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. The lyrics are "all die to - day from this glit - ter my friends...". The middle staff is the right-hand piano accompaniment in treble clef, featuring a series of chords. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes with some beamed sixteenth notes.

Silicon Death

D.S. al Coda 1 (40) 49  
2a volta al Coda 2 (48)

47

mor - al - ly, spir - it - tually, phys - ic - cally bank - rupt.

D.S. al Coda 1 (40)  
2a volta al Coda 2 (48)

48

Coda 2

Hor - ri - ble, sil - i - con death! Sil - i - con

Coda 2

49

death! Sil - i - con death!

Coda 2

They all move around, avoiding each others' eyes.  
Then they change personalities and appear in a different spotlight.  
**R** is highlighted. She has stopped working and is looking away. They all join the daydream.

## No. 10

## Screen Phosphor Lullaby

from the cabaret *Beeepers*

words and music by Dennis Báthory-Kitsz

Meditative— for scene change, optional.

① Adagio (♩ = 54)

The musical score is written for piano in 7/4 time, marked Adagio with a tempo of ♩ = 54. It consists of four systems of music, each with a circled measure number (1, 4, 7, 10) at the beginning of the first staff. The first system includes a first ending bracket and a repeat sign. The score features a complex texture with dense chords in the right hand and a more melodic line in the left hand. Dynamics range from *ppp* to *mp*. The key signature has one flat (B-flat).

*ppp* *pp* *mp*

④

⑦

⑩

Screen Phosphor Lullaby

To Coda

13

To Coda

16

*mf*

*pp*

19

*f*

21

*mp*

23

D.S. al Coda

*p*

D.S. al Coda

*ppp*

## No. 11

# Color VDT Blues

from the cabaret *Beeepers*

words and music by Dennis Báthory-Kitsz

① Light Blues (♩ = ca. 96)  
freely, gentle 8ths swing

*mp*

E

R

L

*mf*

*mp*

3

Bass

*mf*

⑥

cess-ant col-lec - tion of com - petent da - ta, de - fined and in - clined  
Log - i - cal pro - grams con - fined to a king - dom of zer - oes and ones

*mp*

The musical score is written for five parts: E (Electric guitar), R (Rhythm guitar), L (Lead guitar), Piano (P), and Bass. The key signature has one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Light Blues (♩ = ca. 96)' and the feel is 'freely, gentle 8ths swing'. The score begins with a first ending bracket (①) and ends with a sixth ending bracket (⑥). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part features a triplet of eighth notes in the third measure of the first system. The lyrics are: 'cess-ant col-lec - tion of com - petent da - ta, de - fined and in - clined / Log - i - cal pro - grams con - fined to a king - dom of zer - oes and ones'.

9

to be cool: A screen full of numbers and windows of colors, their  
don't mean much. They're tired of logic, need comfort, compassion, and

12

dig - i - tal vid - e - o ghoul. Screen full of numbers and  
warmth from the friends they can touch. Tired of logic, need

*mf*

15

win - dows of col - ors, — their dig - i - tal vid - e - o ghoul.  
com - fort, com - pass - sion, and warmth from the friends they can touch.

17

They need a warm glow, not frig-id phos-phors, a



21

Musical score for measures 21-24. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "warm glow, not chil-ly hues; they need a warm glow, in - stead of pix - els, got those".

25

*rit.*

Musical score for measures 25-28. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "col-or V\_\_ D T blues.\_\_\_\_". The piano part includes triplets and a ritardando marking.

29 *a tempo p*

Hear cur-tains of qui-et sur-round their scene, see

32

cur-tains of day-dreams but not their screen, need cur-tains of lov-ing

35

in-to en-fold, want cur-tains of laugh-ter \_\_\_\_\_ in - stead of the cold. They need a

3

*f*

3

*f*

3

*f*

3

*f*

*f*

38

warm glow, not frig - id phos - phors, a warm glow, not

*f*

41

chil - ly hues; they need a warm glow, in - stead of pix - els, got those

44

*rit.*

col - or V\_\_ D T blues. \_\_

*p*

E: (addressing the audience) Do you believe that? Our old, cold hearts getting a blues treatment? If I kept that expression on my face, it would mean severe indigestion and imminent flatulence. That's a real case of late nights writing computer programs, a true mania. (to L) Hey, friend. Don't count on that one for a partner, okay?

(L is about to speak, but holds up as music strikes hard)

E: Forget it, my classic brainy one.

## No. 12

## (They're An) Infomaniac

from the cabaret *Beeppers*

words and music by Dennis Báthory-Kitsz

① Allegro (♩ = 120) *ff*

E/R/L

They're an

⑤ % CHORUS

in - fo - man - i - ac, they're gon - na crack, in - fo ma - ni - ac, they're gon - na crack,

% CHORUS

⑦

in - fo man - i - ac, they're gon - na crack, 'cause they're dig - i - tal cra - zy!

After second time, to Break  
After last pass, to Coda

After second time, to Break  
After last pass, to Coda

9

VERSE

They can't find time to com - ple - ment, — a friend to help them  
Their mind's backed up with si - li - con, — hard log - ic like the  
They're lin - e - ar right to the core, — no peo - ple to show

VERSE

12

with their rent, — and they don't hard - ly make a dent — in no one's  
Par - the - non, — a face with an ex - pres - sion on — that's simp - ly  
fond - ness for, — all they feel is a neith - er nor — toward an - y

16

First time, chorus without repeat  
Second time, first coda

BREAK

soft - ware!  
bool - ean!  
lov - er!

They're an Hack!

First time, chorus without repeat  
Second time, first coda

BREAK

62

(They're An) Infomaniac

19

22

25

First coda

clas - sic in - fo - ma - ni - ac, with brains just like an al - man - ac, with

First coda

27

D.S chorus, without repeat

no full moons a - top the stack to light them soft - ly They're an

D.S chorus, without repeat

29

hack, hack, hack, hack, hack! In - fo - ma - ni - ac!





## No. 13

# High-Tech Wreck

from the cabaret *Beebers*

words and music by Dennis Báthory-Kitsz

L: I don't believe that. I don't want to believe that. I'll count to ten  
and then speak to R? 1, 2, 3, 4, 5, 6, 7, 8, 9, A, B, C, D, E, F, 10! R...

① Moderato (♩ = 88)

5

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato' and a metronome marking of 88 beats per minute. The key signature is three sharps (F#, C#, G#) and the time signature is 15/8. The score is divided into three systems. The first system (measures 1-4) shows the piano accompaniment with a mezzo-piano (mp) dynamic. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-12) includes the vocal line with lyrics. The lyrics are: 'El - e - gant log - ic, an art - form of beau - ty, A - peal - ing pure sci - ence, no fuz - zy ex - cep - tions to'. The piano accompaniment in the third system features chords and moving lines in both hands, with a mezzo-piano (mp) dynamic.

③

④ *mp*

El - e - gant log - ic, an art - form of beau - ty, A -  
peal - ing pure sci - ence, no fuz - zy ex - cep - tions to

5

then - ian i - deals of white mar - ble's cold glint. The  
crys - tal - line or - der and wis - dom - less breadth. The

6

sieve of E - ras - then - es, prime fas - cin - a - tion to  
new age of rea - son: a new hall of mir - rors re -

7

search and un - veil truths less mor - tal than flint. Ap -  
flect - ing our - selves with an in - fin - ite depth. But

8

*mf*  
none of this phil - os - o - phy can touch what you mean to me. My

*mf*

⑩

mind seems de-fec - tive, no log - ic di-rec - tive, nor con-sci-ous in -

⑪

vec-tive re-spec-tive of you. In-fec-tive, ef-fec-tive, sub - jec-tive, per-spec-tive of

⑬

*f*

Allegro (♩ = 120)

you. Can't keep my feel - ings in check, nor keep the cards in the deck. My

⑮

*f*

hard disk's been trashed, my \_\_\_ vid - e - o's smashed. All my codes have been hashed and e-

High-Tech Wreck

18 *ff*

mo-tions have crashed! I'm a high-tech wreck, a high-tech wreck, a

21 *ff*

high-tech wreck o-ver you!

24

R: No good, L. I've made my choices, and they don't include you, my friend. The summer sunset glow you see in my eyes is just a reflection from my warm color monitor, I fear. Let me tell you why...

# No. 14 (There's a) Power Failure in My Heart

from the cabaret *Beeper*s

words and music by Dennis Báthory-Kitsz

① **Andante** (♩ = 60) *mf*

R

There's a pow-er fail-ure in my heart, my friend; I've

*mp*

got no back-up. E-lec - tric-i - ty's a-ban-doned its role. In the

in't rest of pow-er I've trad-ed my soul. There's a power fail-ure in my heart, my friend.

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-3) begins with a circled '1' and the tempo marking 'Andante (♩ = 60)' and dynamic 'mf'. The voice line starts with a rest, then sings 'There's a pow-er fail-ure in my heart, my friend; I've'. The piano accompaniment starts with a rest, then plays a sixteenth-note figure in the right hand and a bass line in the left hand. The second system (measures 4-6) begins with a circled '4'. The voice line continues with 'got no back-up. E-lec - tric-i - ty's a-ban-doned its role. In the'. The piano accompaniment continues with the sixteenth-note figure and bass line. The third system (measures 7-9) begins with a circled '7'. The voice line concludes with 'in't rest of pow-er I've trad-ed my soul. There's a power fail-ure in my heart, my friend.'. The piano accompaniment continues with the sixteenth-note figure and bass line. The score includes dynamic markings 'mf' and 'mp', and features sixteenth-note figures in the piano right hand and bass lines in the left hand. There are also some rests and ties in the piano accompaniment.

(There's a) Power Failure in My Heart

11 1a volta 13 Fine

Since

14 Andante (♩ = 72)

be-ing a beep-er, I can't reck-on plain-ly. Since be-ing a tech-ie I can't leap at love. My

16 Andante (♩ = 52) rit.

love of knowl-edge has at last now sur-passed my knowl-edge of love.

19 Andante (♩ = 72)

In the

(There's a) Power Failure in My Heart

70

23

Six-ties my life turned to pro-test and strife, an i - deal of love, free-dom and peace.

25

Ten years la-ter I turned to a sub-ject I learned would bring fame and a pow-er in-crease.

27

But love de - mands a sus - pen - sion of log - ic, a

31

pro-cess I can't find a tech-nique to cease. There's a

D.S. al Fine

D.S. al Fine





## No. 15

# Finale

from the cabaret *Beepers*

Words &amp; Music by Dennis Báthory-Kitsz

E, R, and L all stand at their desks, looking forward,  
apparently no longer aware of each other.

E

R

L

*mf*

There's a

*mf*

I was-n't born a beep-er, ——— the

*mp*

*mp*

7

pow - er fail - ure in my heart, I've got no back-up ——— E - lec -

ser - i - ous calm, sta - ble type ——— I

*p.*

*pp.*

*p.*

*p.*

11

tri - ci - ty's a - ban - doned its role. For pow - er I've  
 thought of my self as a mov - er, a soul of ad -

16

*mf* 3

Gal - li - um,  
 tra - ded my soul. There's a pow - er fail - ure in my heart, my  
 ven - tur - ous stripe. Worked in the cu - bie be -

21

ar-sen-ic,  
 friend. There's a pow-er fail-ure in my heart.  
 side you, shield-ded from cross-talk and

25

nick-el and cad-mi-um. Gal-li-um, ar-sen-ic,  
 Pow-er fail-ure in my heart, got no back-up.  
 noise. It in-su-lates us from the dan-ger of

30

nick-el and cad-mi-um! Wel-come  
There's a  
fire, and some - thing of life's man - y

34

cat - a - racts from mic-ro - waves and bro-ken D N A.  
pow-er fail - ure in my heart, there's a  
joys. I was - n't

37

Prog - ress marked by grow - ing glow-ing heaps of tox-ic  
 pow - er fail - ure in my heart, my heart  
 born a beep - er

40

waste, a fes - ter - ing, harsh leg - a - cy for  
 the ser - i - ous, calm, sta - ble

43

fu - ture fair sweet daugh - ters, to

There's a

type. I

46

weep and wail for us, for them for

pow-er fail-ure in my heart, my friend.

thought of my - self as a mov - er, a

50

what has not been faced.

There's a pow-er fail-ure in my heart.

soul of ad - ven - tur - ous stripe.

54

what has not been faced.

There's a pow-er fail-ure in my heart.

soul of ad - ven - tur - ous stripe.



59

It's  
 There's a pow-er fail-ure in my heart, there's a pow-er fail-ure in my heart, there's a  
 I've worked in the cu-bie be -

64

sub - tle and vic-ious, un-speak - a-bly loathe-some, a qui - et, non -  
 pow-er fail-ure in my heart, In the in - terest of  
 side you, shiel-ded from cross - talk and noise.

69

vi - o - lent, sim - ply de - ni - a - ble, med - i - cally crim - i - nal, hu -  
 pow - er I tra - ded my soul, There's a pow - er fail - ure in my heart!  
 It in - su - lates us from the dan - ger of fire!

74

mane - ly de - plor - a - ble, sub - tle and vic - ious, un -  
 There's a pow - er fail - ure in my  
 I was - n't

77

3 3 3 3 3 3

speak-a - bly loathe-some, a qui-et, non-vi - o - lent, simp-ly de-ni-a - ble,  
 heart, my friend. There's a pow - er fail-ure in my  
 born a beep - er, I was - n't

*p.* *ff* *p.*

80

3 3 3 3 3

med-i-cally crim-in-al, hu - mane-ly de-plor-a - ble, hor - ri - ble,  
 heart, my friend, my friend, my  
 born a beep - er, not a

*p.* *ff* *p.*

82

Sil - i - con Death, Sil - i - con Death, Sil - i - con Death!

friend, my friend!

beep - er!



## *Beepers: A Cautionary Cabaret*

At the dawn of the small computer age, we find three office workers at their jobs – all with their own struggles and doubts and longings.

Accused of being nerds, their lives and relationships are in flux.

We follow them through laments like *Biodegradable Interface*, *High-Tech Wreck*, and *Power Failure in my Heart* to tongue-twister patter songs full of puns like *Edible Bytes* and *They're An Infomaniac*.

With words and music by famed composer Dennis Bathory-Kitsz writing under his pseudonym Brady Kynans, *Beepers* is a tuneful cabaret full of earworms.

Even though *Beepers* was written in 1986, it has lessons as well as cautions for our own time.

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