

**Fame the Musical**

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**ACT 1**

**ACT 1 - SCENE 1 – NEW YORK**

*Traffic noises are heard including the rumbling of a subway.*

*Students are onstage.*

***#1 Hard Work***

**Nick.** – PRAY PRAY PRAY I PRAY I MAKE P.A. I PRAY  
I MAKE  
I PRAY I MAKE P.A.

**Serena.** – PRAY PRAY PRAY I PRAY I MAKE P.A. I PRAY  
I MAKE  
I PRAY I MAKE P.A.

**Joe.** – PRAY PRAY PRAY I PRAY I MAKE P.A.

**Carmen.** – I PRAY I MAKE

**Mabel.** – I PRAY I MAKE

**Carmen/Joe/Iris.** – P.A.

**All.** – PRAY PRAY PRAY PRAY PRAY PRAY  
PRAY PRAY PRAY  
PRAY

**Chorus 1.** – I PRAY I MAKE P.A.

**Chorus 2.** – I PRAY I MAKE P.A.

**Chorus 1.** – I PRAY I MAKE

**Chorus 2.** – I PRAY I MAKE

**Chorus 1.** – I PRAY I MAKE P.A.

**Male Solo.** – MAKE P.A.

*Students open envelopes and read letters, as Lambchops runs through the doors of the Door Unit.*

**Lambchops.** – I made it! I made it!

*Music Explosion. Scene change as scrim flies out and Door Unit moves US. The kids run around triumphantly.*

### **ACT 1 - SCENE 2 – P.A**

**All.** – I'm in! I made it! Yeah, I made it!

**Miss Sherman.** – Ladies and gentlemen, welcome to P.A., the High School of the Performing Arts. You are the class of '84 and I am your English teacher, Miss Sherman.

*The students sing.*

THIS AIN'T NO  
MOVIE SHOW  
PLAYIN' IN A THEATRE

OR A VIDEO  
FANTASY  
I WAS ALWAYS HOT TO SEE ON THE TV

I'M SO HOT  
HOT TO TROT  
I CAN HARDLY WAIT  
TO SHOW THEM WHAT I GOT

WONDER WHO'LL  
COME OUT SHININ' LIKE A JEWEL IN THE FAME  
SCHOOL!

**Miss Sherman.** – Everyone quiet, please! Quiet! (*Silence.*) Thank you. Last spring over four thousand young hopefuls auditioned to get into P.A. - ninety-seven were accepted. (*The kids respond proudly, high five.*) That's right. You are the cream of the crop - the best of the best - but that doesn't mean you get a free ride.

**Goody.** – I'LL BE GONE

**Miss Sherman.** – So if you consider slacking off...

**Joe.** – WHERE'S THE JOHN?

**Miss Sherman.** – ...remember this: each of you must maintain a 2.5 grade average in academics, while excelling in the arts. If you don't, you're out.

**Two Female Students.** – MAN THEY GOT ME RUNNIN' IN A MARATHON

**All.** – CAN'T SLOW UP

**Miss Sherman.** – So, if you're here believing you're "gonna live forever," or envision yourself dancing on top of cars down 46th street - you are definitely humming the wrong tune.

**All.** – I'LL GO HOME AND NOT SHOW UP

**Mabel.** – MAYBE THROW UP!

**All.** – CLASS TO CLASS TRY'N TO PASS  
LEARNIN' WHO THE TEACHERS ARE WHO'SE BEST TO ASK  
FEELIN' SMALL  
FEELIN' Up AGAINST THE WALL DURING ROLL  
CALL

**Miss Sherman.** – Settle down. When I call your name, please answer. Diaz, Carmen?

**Carmen** (*standing*). – That's me. Three times the talent and ten times the fun.

**Miss Sherman.** – Katz, Serena?

**Serena** (*almost inaudible*). – Here.

**Miss Sherman.** – Speak up, dear. You are in Drama, aren't you? Metzenbaum, Schlomo?

**Schlomo.** – Yeah, Schlomo, here!

**Miss Sherman.** – It's nice to meet you, Mr. Metzenbaum. I'm a big fan of your father's.

**Schlomo.** – Great. I’m glad one of us is.

**All.** –                   HERE WE ARE

**Miss Sherman.** – Piazza, Nicholas?

**Nick.** – Present.

**All.** –                   SO BIZARRE

**Miss Sherman.** – By the way, I got a call from your agent about an audition.

**All.** –                   THIS IS WHERE THEY SHOW YOU

**Miss Sherman.** – Please tell him, I am not your personal secretary.

**All.** –                   HOW TO BE A STAR!

**Nick.** – Sorry.

*Nick takes note and moves off.*

**All.** –                   I CAN’T WAIT

**Miss Sherman.** – Jackson, Tyrone?

**All.** –                   I CAN’T EVEN CONCENTRATE

**Miss Sherman** (*louder*). – Jackson, Tyrone?!

**All.** – I JUST PULSATE!

**Miss Sherman.** – Vegas, Jose!

**Joe.** – That’s Joe! Joe Vegas! As in Las Vegas. I wanna thank my producers, Pepe and Maria Vegas of the South Bronx...

**Miss Sherman.** – Mr. Vegas, save the acceptance speech for Awards Night.

*Tyrone enters. He crosses to Miss Sherman.*

**Tyrone.** – Yo! I’m Tyrone Jackson. Am I in the right place?

**Miss Sherman.** – You’re in the right place, but at the wrong time.

**Tyrone.** – Sorry, sweet thing.

**Miss Sherman.** – My name isn’t “sweet thing.” It’s Miss Sherman. I’m your homeroom teacher.

**Tyrone.** – Don’t play with me. A good lookin’ woman like you...?

**Miss Sherman.** – Mr. Jackson, you can butter me up like a stack of flapjacks but you still have to be on time for class.

**Tyrone.** – Ah sh/

**Miss Sherman.** – /And watch your language!

*All sing.*

I'M ALIVE  
AND I WILL SURVIVE SHOW THE WORLD

THAT I CAN TAKE IT WHEN I HIT THE  
HEIGHTS PUT MY NAME IN LIGHTS SHOW  
THE WORLD

THAT I CAN MAKE IT BY DOIN'

*During the following, the students sing backup sotto voce.*

**Myers.** – Acting not only takes talent and determination. It requires a solid technique. Freshman year will be devoted to the discovery of self - who you are.

**All.** – BY DOIN'

**Myers** – You must be in touch with your own emotions, if you expect to touch others.

**Bell.** – We will study ballet, modern, folk, and jazz. You will push your bodies to the limit until every muscle cries out for mercy.

**All.** – DOIN'

**Bell.** – Those who meet this challenge will be richly rewarded, for dance is the core of life. Dance is our salvation.

**All.** – WO - WO - WO WO - WO - WO DOIN'

**Sheinkopf** – You will play scales till your fingers fall off. At the same time you will comprehend the genius of Bach, Beethoven, Mozart.

**All.** – WO - WO - WO WO - WO - WO DOIN’

**Lambchops.** – Pink Floyd!!!!

**All.** – BY DOIN’  
DOIN’

*Miss Sherman enters.*

**Miss Sherman.** – Ladies and gentleman. Two things make life worth living, “to love and to work.” Here at P.A. you have the privilege of working hard at something you love. The operative words being “hard work.” For the next four years those two words will own you!

**Students** (*exploding*). – BY DOIN’ HARD WORK!

**Joe** (*ad-lib*). – DOIN’ DOIN’ HARD WORK!

**Students.** – BY DOIN’ HARD WORK!

**Lambchops/Mabel.** – I’M DOIN’ HARD WORK!

YEAH! YEAH!

*Students split into three groups: Acting, Dance and Music.*

**Myers.** – ACTING IS THE HARDEST PROFESSION IN THE WORLD

**Acting Students.** – HARD WORK

THE HARDEST PROFESSION IN THE WORLD

**Bell.** – DANCE IS THE HARDEST PROFESSION IN THE WORLD THE  
HARDEST PROFESSION IN THE WORLD

**Dance Students.** – HARD WORK!THE HARDEST PROFESSION IN THE WORLD THE  
HARDEST PROFESSION IN THE WORLD

**Sheinkopf -** MUSIC IS THE HARDEST PROFESSION IN THE WORLD THE  
HARDEST PROFESSON IN THE WORLD

**Music Students.** – MUSIC THE HARDEST PROFESSION IN THE WORLD  
IT'S THE HARDEST PROFESSION IN THE WORLD I'M ALIVE  
AND I WILL SURVIVE  
SHOW THE WORLD THAT I CAN TAKE IT WHEN I HIT THE  
HEIGHTS

**Student.** – HIT THE HEIGHTS

**Students.** – PUT MY NAME IN LIGHTS

**Carmen.** – YES I'M GONNA PUT MY NAME IN LIGHTS YEAH!

**Students.** – SHOW THE WORLD THAT I CAN MAKE IT.  
BY DOIN' DOIN' DOIN' DOIN'  
BY DOIN' HARD WORK BY DOIN' HARD  
WORK BY DOIN' HARD WORK HARD  
WORK!!

*Bell rings.*

**ACT 1 - SCENE 3 A – DANCE CLASS**

*Ms. Bell begins dialogue as the dance students meet her.*

**Bell.** – Introductory Ballet meets first period every morning. (*Handing out the papers.*)  
Students are expected to arrive dressed and ready to dance.

**Mabel.** – What’s this? A shopping list?

**Bell.** – Participation in the dance program requires specific attire, including tights, leotards, leg warmers, and specialized footwear.

**Carmen** (*reading from the list*). – Character shoes, jazz shoes, pointe shoes? Who do you think I am?

**Bell** (*heading toward the exit*). – Luckily, we have received a generous grant to help cover the cost.

**Tyrone.** – Yo, Ms. Bell. I can’t be wearin’ no leotards.

**Bell.** – And why is that?

**Tyrone.** – Cause I ain’t no ballet dancer.

*Ms. Bell rolls her eyes and exits, followed by the dance students.*

**ACT 1 - SCENE 3 B – MUSIC CLASS**

*Goody and Schlomo enter to see Lambchops as she riffs.*

**Schlomo.** – Hey Lambchops... Goody, this is the bassist I told you about!

**Goody.** – But she's a girl.

**Lambchops.** –Yeah. You got a problem with that?

**Goody.** – No, no, I like all....people.

**Schlomo.** – If we're gonna be a band, we gotta get along.

*Sheinkopf enters and starts to cross.*

Excuse me, Mr. Sheinkopf. We'd like to work together in Freshman Ensemble.

**Sheinkopf.** – Percussion, Trumpet, Violin? What kind of music would you play?

**Schlomo.** – New wave...

**Lambchops.** – Funk...

**Goody.** - Classic rock...

**Schlomo.** – Maybe a little disco.

**Goody.** – We're starting a band.

**Lambchops.** - That's if this guy stops jerkin' my chain!

**Sheinkopf.** – Oy, it's going to be a long year.

*Sheinkopf and music students exit.*

### **ACT 1 - SCENE 3C - ACTING CLASS**

*Nick enters followed by Joe. Nick sits down and searches through his backpack.*

**Joe.** – Wait, wait, wait! You should see her in dance class, oh my God! You remember Sheena, the Jungle Queen. Hey, are you listening to me?

**Nick** (*rummaging in his bag*). – Not really. I tuned you out around the cute little beauty spot on her lip, man.

**Joe.** – Hey, forget about the book. A book you can replace. But you lose a girl like Carmen, you lose forever.

*(Hearing Carmen and another female student enter)*

Oh man, here she comes!

*(Joe stops her)*

Yo, my little jalapeña pepper! How ‘bout we go dancing Saturday night?

**Carmen.** – How ‘bout we don’t.

**Joe.** – But you and me, we got a lot in common. You’re Spanish, I’m Spanish! You’re gorgeous, I’m gorgeous. You’re hot...

**Carmen.** – You’re not!

*(Carmen exits)*

**Joe.**- See, what’d I tell ya, she’s crazy about me.

*He follows Carmen out.*

**ACT 1 - SCENE 3D – ACTING CLASS / PRACTICE ROOM**

*Serena enters. She sees Nick reading his book. Schlomo is in a practice studio.*

**Serena.** – Excuse me, but aren't you... aren't you that guy from the peanut butter commercial?

**Nick.** – Yeah. But do me a favor, don't "spread it around."

**Serena.** – Why not? My God, I'd kill to have a national commercial on the air.

**Nick.** – You sound like my mom. She's been dragging me to auditions since I was three.

**Serena.** – I wish I had a mom like that.

**Nick.** – Trust me, you don't.

*He goes back to reading his book.*

**Serena** (*after a beat*). – My name's Serena Katz.

**Nick.** – I know. I saw you in homeroom.

**Serena.** – Do you think... I mean, I hate to impose, but... could I have your autograph?

**Nick.** – Look, I'm sorry. But I came here so I could concentrate on my studies.

**Serena.** – But why? You're already a pro. I bet you've even got your Actors' Equity card.

**Nick.** – I want to be a real actor, not just some TV hack. Have you ever read Stanislavsky?

**Serena.** – Stan who?

**Nick.** – Konstantine Stanislavsky. He founded the Moscow Arts Theatre in 1897. He and his friends struggled and starved, but that was okay, because they believed in what they were doing.

**Serena.** – Wow, you're really into this.

**Nick.** – You have to be. The work... the craft... that's all that really matters. Listen to this (*he reads from "An Actor Prepares"*): "The actor must learn to use the magical 'if'. What 'if'? From the moment of the appearance of this 'if', the actor passes from a plane of actual reality into a plane of another life, created and imagined by himself. Believing in this life, the actor can begin to create..."

## ***#2 I want to make magic***

*(Schlomo plays violin obbligato on upper level as if in a practice studio.)*

I WANT TO MAKE MAGIC

I WANT TO BREATHE FIRE ON THE STAGE I WANT TO MAKE  
EVERY SINGLE LINE JUMP RIGHT OFF THE PAGE

I WANT TO DO IT ALL FROM "A" TO "Z" I WANT TO DO  
"THE LION IN WINTER" BRECHT AND HAROLD PINTER  
SOPHOCLES EUGENE O'NEILL

I WANT A CHANCE TO SEE WHAT I CAN BE ANOTHER JASON  
ROBARDS OR DE NIRO

PLAY A TRAGIC HERO  
GO FOR IT ALL AND REALLY SHOW THE WAY I FEEL

I WANT TO MAKE MAGIC  
I WANT TO ELECTRIFY THE PLACE  
I WANT TO BE MORE THEN JUST A FOOL WITH MAKE-UP ON  
HIS FACE  
I WANT TO MAKE MAGIC MAGIC!  
MAGIC! MAGIC!

*As the song ends, segue as the acting class assembles around Nick. Myers and the rest of the acting students enter.*

#### **ACT 1 - SCENE 4 – ACTING CLASS**

**Myers.-** Thank you, Nick, for sharing those thoughts. Okay, it's good to have role models, but at this point in your training, you need to concentrate on process, not results.

**Nick.-** I'm sorry. It's just... I've got so much I want to say...

**Myers.-** No need to apologize. In my class you get points for honesty. Because emotional honesty is what it's all about. Right, Carmen?

**Carmen.-** Yeah, sure, Mr. Myers. Whatever you say.

**Myers.-** Now, let's all give Nick a hand.

*The kids clap and whistle as Nick takes a seat.*

**Joe.-** Yo, baby. Yo, baby. Way to go!

**Myers.-** Joe, front and center.

**Joe.-** So, you want I should tell you my goals? 'Cause like my personal hero is Freddie Prinz.

*(Looking up to heaven)*

Yo, Chico, you're the man, ba-bee.

**Myers.-** This time we're going to play a theatre game called "Truth or Consequences." I want you to share with the class a secret- about yourself. Something that reveals the essence of who you really are.

**Joe.-** You mean like some kinda deep, dark, secret, I would only, maybe, maybe, tell my priest?

**Myers.-** Exactly

**Joe.-** Whoa! I think I'm gonna like this game.

**Carmen.-** Mr. Myers, what's with all this true confessions stuff? Are you an acting teacher or a shrink?

**Myers.-** A little of both. Human psychology is a big part of acting.

*(to Joe)*

Joe, begin when you're ready.

*(Myers moves off, giving Joe the floor.)*

**Joe.-** Yo, can I get some light up here?

*(Myers shoots him a disapproving look.)*

No? O.K. Man, this is going to be painful. You see, there's this girl I like. And every time I see her, something comes over me...

### ***#3 Can't Keep it Cool***

YOU KNOW WHAT IT'S LIKE,  
WHEN YOU WAKE UP IN THE MORNIN' FROM A DREAM  
AND THE GIRL THAT YOU THERE  
IS DIANA ROSS, THE SUPREME?  
OR MOVIN' AND GROOVIN' DOWN AROUND TIME SQUARE  
HANGIN' WITH YOUT CREW, FEELIN' SLICK  
YOU'RE LOSIN' YOUR MIND  
FROM THE EXOTIC POSTERS FOR SOME FLICK.  
YOU GO TO A CLUB AND YOU'RE FLYING WITH ONLY GUARANA!  
AND THE SINGER IN THE COPPED ALL HER MOVES FROM MADONNA  
AND YOU WANNA!

THEN LATE AT NIGHT, I'M HOME IN BED ALONE  
AND IT'S COLD OUT  
SO I COZY UP THE COVERS AND CONTEMPLATE  
MISS DIAZ, HOW SHE STANDS OUT!  
WELL THAT'S HOW IT IS  
WHEN SHE'S IN SCHOOL,  
AND I CAN'T, NO I CAN'T  
I CAN'T KEEP IT COOL!  
I CAN'T KEEP IT COOL, WHEN THAT GIRL'S IN SCHOOL  
I CAN'T KEEP IT COOL UNDER MY CONTROL  
I CAN'T KEEP IT, KEEP IT COOL,  
NO,NO,NO,NO, I CAN'T!  
I WANNA, I WANNA, I WANNA ROCK AND ROLL

**Myers.-** I see you don't suffer from stage fright.

**Joe.-** I'm like what you call an extrovert

**Male student.-** More like a pervert!

**Myers.-** Let's see a show of hands. How many of you "believed" his story?

*(Most students, including Joe & Serena raise their hands.)*

Serena. Why?

**Serena.-** Adolescent boys only think about one thing.

**Student.-** How do you know?

*The kids react, Serena is embarrassed.*

**Serena.-** At least that's what my mother said.

**Myers.-** Any naysayers?

*(Nick raises his hand.)*

Nick?

**Nick.-** All that stuff is made up... It's vintage Joe Vegas.

**Myers.-** ...Like he's doing a stand-up act?

**Nick.-** Yeah. Probably the only female who actually wants to talk to him is his big sister.

**Myers.-** What about it, Joe? Truth? Or consequences?

**Joe.-** Okay. All right. Lemme try it again.

**#3 Cant Keep It Cool cont.**

I'M THINKIN ABOUT THE TIME IN MY LIFE  
WHEN I FIRST LEARNED WHAT CRYIN' WAS

THE FIRST TIME I HAD EVER COME FACE TO FACE  
WITH WHAT DYIN' WAS  
THE RELATIVES GATHERED ALL IN BLACK  
TO MOURN FOR OUR GREAT AUNT JUANITA,  
WHEN WHO COMES THROUGH THE DOOR  
TO PAY HER RESPECTS BUT OUR COUSIN- CONCHITA!  
THE TEARS IN HER EYES ONLY MADE HER SEEM  
EVER MORE SPANISH.  
AS I WATCHED HER I SWEAR I COULD  
FEEL THE FLOOR UNDERNEATH ME VANISH  
SO SHE GOES TO THEM ALL,  
THEN SHE FINALLY COMES OVER TO ME.  
AND SHE KISSES MY CHEEK,  
AND I LOWER MY EYES.  
I CAN HARDLY BELIEVE WHAT I SEE! (*EMBARRASSED*)  
'CAUSE I'M LOOKIN' DOWN, THE FRONT OF HER GOWN!  
AND I CAN'T, NO I CAN'T  
I CAN'T KEEP IT COOL  
I CAN'T KEEP IT COOL  
NO,NO,NO,NO, I CAN'T!  
I WANNA, I WANNA, I WANNA ROCK AND ROLL  
ROCK AND ROLL!  
I WANNA ROCK AND ROLL!

**Myers.-** Okay, folks, next class- emotional recall. Thank you, Joe. That was very honest. A little interesting but honest.

*Myers exits. Joe holds center, then follows him out as scene changes.*

**Joe.-** An avalanche of emotions. That's what you wanted, right? It's my head, I need help.

### **ACT 1 - SCENE 5A – DANCE CLASS**

*Dance Studio. The dance students warm up before class.*

*Ms.Bell enters with Iris.*

**Ms. Bell.** – Good morning, class. I'd like to introduce our newest arrival. Her name is Iris Kelly. We are very lucky to have this young lady with us.

**Iris.** – Merci, Madame.

**Ms. Bell.** – All right, people. Let's find our partners for the adagio.

*The students move to find their partners. Mabel and Tyrone chat.*

**Mabel (mimicking).** – “Merci, Madame.” Who does she think she is, Pepé Le Pew?

**Tyrone.** – Trust me, Mabel, that girl ain't no skunk.

**Carmen.** – Put your eyes back in your head, Tyrone. She is way outta your league.

**Tyrone.** – Says who?

**Mabel.** – Says the shiny black limo that dropped her off just before homeroom.

**Ms. Bell.** – All right, class. Let's take it from the top.

*(Carmen hurries in.)*

Thank you for joining us, Carmen.

**Carmen.-** Sorry, Ms. Bell. I got hung up on the subway.

**Ms. Bell.-** Ready, and...

*As the music begins, the students execute a graceful adagio.*

**Ms. Bell** *(circling the floor).* – Point your toes. You look like you're wearing ice skates. Chin up, chin up, eyes to the horizon.

*Tyronne and Carmen begin to disrupt the class with their own dance moves. The music stops.  
Ms Bell gives them a dirty look. Class starts over.*

**Ms. Bell.** – Keep the movements fluid. Ready, and... *(Music begins again.)* Imagine crystal clear water flowing gently downstream. Mabel! I said water, not molasses. What's wrong with you today?

**Mabel.-** I feel faint. I haven't had a thing to eat since breakfast.

**Ms. Bell.-** It's only 9:15.

**Mabel.-** I don't care what time it is. My stomach's screamin' "Feed me! Feed me!"

**Ms. Bell.**- Hang in there, Mabel, only three and a half hours till lunch.

*(To the class)*

Let's take it from the second phrase. Ready? Begin.

*#4A Dance Class continues. Schlomo enters with violin and begins playing.*

**Ms. Bell.** – Classical lines, people. Imagine you're dancing for Balanchine.

*(Mabel falls on her partner)*

Iris, take Mabel's place. Gently ladies, gently. You're ballerinas, not truck drivers. That's lovely, Iris. You look like the Swan Queen.

*(Tyrone and Carmen go into their version again.)*

Carmen, Tyrone. This is adagio, not disco.

**Tyrone.** – But it's so boring... and talk about uptight.

**Ms. Bell.** – We study classical dance for the same reason we study Mozart. To build technique and learn classic form. Think of it as a trip to the museum.

**Tyrone.** – But why does it have to be like that? Why couldn't you do ballet that was different - switched on - tight - wired - like the traffic in Times Square?

**Ms. Bell** *(impressed)*. – Sounds like you've given this a lot of thought.

**Carmen.** – Tyrone did more than think about it. He made up a whole new dance.

**Tyrone.** – I don't s'pose you'd wanna see it?

**Ms. Bell.** – I'm game if you are.

**Tyrone** (*to the dancers*). – Ya’ll remember it, right? Here we go. (*Counting off.*)

Five, six, seven, eight!

*The dancers do Tyrone’s choreography. When the routine ends -*

**Tyrone.** – So...?

**Ms. Bell.** – So... I think we’ve got a budding choreographer in our midst.

**Carmen.** – Move over, Alvin Ailey!

*Tyrone and Carmen high five as the bell rings.*

### **ACT 1 - SCENE 5B – MUSIC CLASS**

*As the Band Unit rolls on we hear Schlomo, Goody and Lambchops playing rock and roll. After a moment Sheinkopf enters. First Lambchops sees and stops playing then Schlomo, then finally Goody.*

**Sheinkopf.** – What is this?

**Schlomo.** – Practice.

**Sheinkopf.** – Practice for what? To play in the subways? May I remind you that the purpose of Freshman Ensemble is to learn to listen to one another.

**Lambchops.** – Come on. We’re not hurting anything.

**Sheinkopf.** – Except your eardrums. Mr. Metzenbaum, I received a phone call from your father. He wants to make sure you practice your violin at least three hours each day.

**Lambchops.** – Aw, isn't that cute?

**Goody.** - Daddy's worried about his pint-sized Paganini.

**Sheinkopf.** – Mr. Metzenbaum, I know you are eager to find your own voice, but don't forget musical genius runs in your family.

*(Lambchops plays a loud sound)*

And musical chairs runs in yours, Miss Lamb. Now, I believe you had a Mozart assignment.

**Lambchops.** – We practiced already.

**Sheinkopf.** – Good. Let me hear. *(Counting off.)* One, two, three, four.

*(Sheinkopf conducts as the class play a refrain of "Eline Kleine Nachtmusik," featuring Lambchops on the triangle.)*

Good, good. Very good. Almost good enough to begin practicing.

*Sheinkopf exits.*

**Lambchops.** – All right, back to the good stuff.

**Schlomo.** – No, Sheinkopf's right. What would a kid raised in concert halls know about rock? I should be practicing my violin.

*Schlomo heads for the door.*

**Goody.** – Where you going? Back to Daddy?

**Schlomo.** – Look, I’m sorry I wasted your time. But this band thing - it’s never going to work.

**Lambchops.** – It will work!

*Lambchops plays a knock-out solo.*

**Schlomo** (*in his best Sheinkopf imitation*). – “Good. Good. Very good. Almost good enough to begin practicing.”

**Goody.-** Let’s rock!

**Lambchops** (*counting off*). – One, two, three, four.

### **ACT 1 - SCENE 6 – DANCE CLASS**

*Iris and Tyrone are rehearsing to Romeo and Juliet. They stop after Iris hits Tyrone in the groin during a pirouette. Finally Tyrone’s inadequate partnering makes Iris explode.*

**Iris.-** For God’s sake! Why can’t you get it together! These steps are so basic it’s ridiculous.

**Tyrone.-** I’m tryin’. Can’t you see I’m tryin’?

**Iris.-** You don’t support me in the attitude promenade. You drop me out of the arabesque saute...

**Tyrone.-** I don't know what you're talking about. I don't speak French!

**Iris.-** These are technical terms. Every dancer knows the /

**Tyrone.-** / Nobody in Brighton Beach knows them.

**Iris.-** Hey, you know what? You're just lazy!

**Tyrone.-** Hey, screw you Iris, you and that silver spoon that you keep shoving down my throat.

*#5 Tyrone's Rap*

DON'T NEED NO WHITE WITCH, TO TELL ME WHICH  
FORK TO USE, I PAID MY DUES  
IN A RAT-TRAP BUILDING CALLED NEW YORK  
LIVIN' OFF BEANS, GREENS, AND PORK  
IN A BASEMENT, TENEMENT,  
NO ONE'S GOT TO TELL ME WHAT IT MEANT  
TO BE BLACK, JACK  
ACE OF SPADES  
ALL THE CAR-WASH WASHERS AND DAY-WORK MAIDS  
CAN'T WASH IT OFF, NEVER FADES,  
IT'S WHO YOU ARE UNTIL YOU'RE DEAD  
NOW AIN'T THAT A KICK UPSIDE THE HEAD?  
YEAH, I KNOW ABOUT PRYOR AND PORTIER,  
CAN'T GET HIGHER THAN SUGAR RAY  
MUHAMMED ALI AND DOCTOR J  
AND 90% OF THE N.B.A.  
REGGIE JACKSON, JESSE JACKSON,  
MICHAEL AND MAHALIAH JACKSON,  
NOW WHAT'S THAT GOT TO DO WITH ME?  
ON THE STREET THE ONLY THING I SEE IS:  
WHEELER DEALERS, POCKETBOOK STEALERS,

SNOW HOARDERS, TIME SQUARE DAUGHTERS,  
EIGHT-YEAR OLDS WHO DANCE FOR QUARTERS,  
FOR SMOKES, AND SHOE-SHINE SHOWS,  
NEW ADIDAS AND STEREOS!  
THAT'S US! THAT'S IT!

*Tyrone and Iris continue practicing their partner dance, with little success. Tyrone starts to exit. Iris decides to come clean.*

**Iris.** – Tyrone, wait. My family's not rich. They barely have enough money to keep me in pointe shoes.

**Tyrone.** – Yeah, right. That's why you show up every day in that long black limo.

**Iris.** – My father's a chauffeur. He drops me off on his way to work. And I don't speak French either.

**Tyrone.** – Then how come you been puttin' on this act?

**Iris.** – Because I was scared.

**Tyrone.** – Scared 'a what? You're the best dancer in this school, Iris.

**Iris.** – Scared no one would like me. Tyrone, I've never done anything but dance. I've never been on a date, never had a boyfriend... never even been kissed.

**Tyrone .** – Well... maybe I can help you.

**Iris.** – Maybe we can help each other.

**ACT 1 - SCENE 7 – LUNCH ROOM**

*Miss Sherman crosses the stage.*

**Miss Sherman.** – Mr. Jackson. Save the love scene for acting class.

**Tyrone.** – Sorry, Miss Sherman. We were just settling an argument.

**Miss Sherman.** – Try a handshake. By the way, you owe me a book report. Five hundred words, on my desk, first thing tomorrow morning.

*Miss Sherman exits. Tyrone crosses Iris calling after Miss Sherman.*

**Tyrone.** – You got it, Miss Sherman. *(Turning to Iris.)* Iris, I don't s'pose you ever read "To Kill a Mockingbird?"

**Iris.** – Are you kidding? It's my favorite book. It's all about this lawyer named Atticus Finch, and his crazy neighbor Boo.

*Tyrone and Iris move off. The scene changes to the Lunch Room as Mabel and Carmen enter.*

*Mabel is carrying a tray loaded with food.*

**Carmen.** – Fried chicken, potato salad, candy bars...? Girl, you gonna eat all that?

**Mabel.** – I have tried every weight loss program known to man. But I always go back to the Seafood Diet.

**Carmen.** – What's that?

**Mabel.** – I see food, and I eat! (*No response.*) It's a joke, Carmen.

**Carmen.** – I'm laughin' I'm laughin'.

**Mabel.** – What's your secret, Carmen? I never once seen you pig out.

**Carmen.** – That's the beauty of diet pills - a handful for breakfast and I'm good to go all day.

**Mabel.** – Girl, don't you know any drugs are bad?! And I don't mean good bad, I mean bad, bad.

**Carmen.** – Hey, what's to worry? I'm young. I'm healthy. I'm gonna live forever.

(*Carmen sees Myers enter.*)

Yo, Myers. I need to be excused from class on Friday. See, they're doing a revival of West Side Story. And I am like perfect for the role of Anita.

**Myers.** – I'm sorry, Carmen. The last thing you need right now is another character to hide behind.

**Carmen.** – What's that supposed to mean?

**Myers.** – Carmen, the first rule of acting is "know thyself." And you have no idea who you are. If you don't learn to deal honestly with your own emotions, you'll just be another pretty face that nobody cares about.

*Myers exits.*

**Carmen** (*calling after her*). – You're wrong about me, Myers. I'm gonna make it. 'Cause I got what it takes. From now on I got three things to worry about. Me, myself and I!

One day you're gonna see my name up in lights. Carmen Diaz.

**Mabel.** – Sparkle, girl! Sparkle.

**Carmen.** – I'm talkin' Broadway, movies.

**Mabel.** – Atlantic City, Radio City.

**Carmen.** – People are gonna shiver when they see me comin'.

**Mabel.** – Shiver, honey. Shiver!

**Carmen.** – They'll say, "There she goes! Carmen! Not the movie, not the opera, but the human being!"

***#6 There she goes! / Fame***

THERE SHE GOES!

AIN'T SHE THE PICTURE OF A REAL LIVE STAR?

YOU'LL WANT TO FOLLOW HER WHOEVER YOU ARE AND THERE  
SHE GOES!

SHE'S PASSIN' YOU

YOU BETTER HURRY IF YOU WANNA LOOK MAYBE YOU'LL  
GET HER IN YOUR AUTOGRAPH BOOK

SHE'S PASSIN' YOU!

REACH OUT TO TOUCH, DON'T BE SHY THERE AIN'T NO  
REASON TO BE SCARED

NO IT'S TOO MUCH I CAN'T LOOK HER IN THE EYE NO I'M NOT  
PREPARED!

**Carmen.** – Well, thank you ladies and gentlemen, thank you! You've all been so wonderful to me, I don't know how to thank you enough. And thank you, too, God... for making me so fantastic!

**Carmen.** – I'M ON TOP OF THE CHARTS!  
I'M ON TOP IN THEIR HEARTS!  
LOOK AT THEM ALL!  
LOOK AT THE CROWDS!  
EVERYTHING IS BEAUTIFUL UP HERE IN THE  
CLOUDS!

**All.** – FAME!

**Carmen.** – I'M GONNA LIVE FOREVER  
I'M GONNA LEARN HOW TO FLY

**All.** – HIGH!

**Carmen.** – I FEEL IT COMIN' TOGETHER  
PEOPLE WILL SEE ME AND CRY

**All.** – FAME!

**Carmen.** – I'M GONNA MAKE IT TO HEAVEN  
LIGHT UP THE SKY LIKE A FLAME

**All.** – FAME!

**Carmen.** – I'M GONNA LIVE FOREVER  
BABY REMEBER MY NAME

**All. –** REMEMBER REMEMBER REMEMBER  
REMEMBER REMEMBER REMEMBER

**Carmen. –** VOY A VIVIR PA' SIEMPRE  
VOY A LLEGAR A VOLAR

**All. –** FAME!

**Carmen. –** ESTRELLA EN TODO EL CIELO  
QU' EMPEZARA A BRILLAR

**All. –** FAME!  
VOY A VIVIR PA' SIEMPRE  
VOY A LLEGAR A VOLAR

**Carmen** A VOLAR

**All. –** ESTRELLA EN TODO EL CIELO

**Carmen** MIRA!

**All. –** MIRA!  
QUIERO BRILLAR!

*Dance break.*

**Carmen** I'M ON TOP OF THE CHARTS!

**Boys. –** WO - WO - WO

**Carmen** I'M ON TOP IN THEIR HEARTS!

**Boys.** – WO - WO - WO

**Carmen** LOOK AT THE CROWDS ALL  
LOOK AT THEM ALL AAH  
AY MAMACITA  
I AM HAVIN' A BALL!  
THERE SHE GOES!

**All.** – THERE SHE GOES!

**Carmen** THERE SHE GOES!

**All.** – THERE SHE GOES!

**Carmen** NOW WOULDN'T ANYBODY WISH  
THEY WERE HER

**All** WISH THEY WERE HER!  
*(except  
Carmen*

**Carmen** AND THERE SHE GOES!

**All** REMEMBER REMEMBER  
*(except* REMEMBER REMEMBER  
*Carmen* REMEMBER MY NAME!

*Bell rings.*

**ACT 1 - SCENE 8 – ACTING CLASS**

*Nick and Serena rehearse.*

**Nick.** – Real talent! I have more real talent than all of you put together. You, with your hackneyed conventions have usurped the foremost places in art. Go back to your charming theatre and play in your miserable, worthless plays!

**Serena.** – I have never acted in such plays! Leave me! You're nothing but a Kiev petty bourgeois! (*Breaking character.*) Nick, I don't like this scene.

**Nick.** – But *The Seagull* is a classic play...

**Serena.** – Classic - schmassic!

**Nick.** – ...and Madame Arkadina is a great role.

**Serena.** – I don't want to play your mother!

**Nick.** – All right. How about Shakespeare? A comedy? *Two Gentlemen of Verona*!

**Serena.** – Which one would I play?

**Nick.** – Would you stop being difficult!

**Serena.** – I'm not being difficult. We just spent a whole year investigating our own emotions, and you keep picking scenes I can't relate to. Why can't we try something different?

**Nick.** – Like what?

**Serena.** – Like... Abelard and Heloise, or... Troilus and Cressida. Or how about Cat on a Hot Tin Roof? I would just die to play Maggie the Cat. I have a copy right here in my bag.

*She begins rummaging in her bag and a photo of Nick falls out.*

**Nick** (*picking up the picture*). – What's this?

**Serena.** – Uh... you gave it to me?

**Nick.** – Last semester. You carry my headshot around?

**Serena.** – Yes. (*Nick reacts.*) No. I, um, meant to leave it at home... (*Angrily, Nick tears up the picture and throws it on the floor.*) What are you doing?! Nick, wait! Don't!

**Nick.** – For crying out loud! How're we gonna get any work done if you keep acting like an adolescent?

**Serena.** – What's wrong with acting like adolescents, when that's exactly what we are?

*#7 Let's Play a Love Scene*

WE ALWAYS SEEM TO BE SISTER AND  
BROTHERLY

IT'S SUCH A LOVELY WAY TO BE  
AND I WANT TO SAY WHAT IT MEANS TO ME

HOW I COULD NEVER BE THE SAME WITHOUT YOU AND SOMETHING MORE  
THAT I KNOW

THO' I NEVER COULD SHOW HOW IT KEPT RIGHT ON  
GROWING

THE WAY I KNOW I REALLY FEEL ABOUT YOU THE WAY I KNOW I'LL  
ALWAYS FEEL ABOUT YOU

WHY CAN'T WE WHY CAN'T WE WHY CAN'T WE TRY

TO PLAY A LOVE SCENE WE DON'T NEED THE  
VIOLINS  
TO PLAY A LOVE SCENE

WHERE WE SEE HOW LOVE BEGINS WE COULD FIND A  
WAY TO START AND LEARN TO PLAY THE PART  
A PERFECT SCENE FROM A PLAY UNKNOWN LET'S PLAY A LOVE  
SCENE OF OUR OWN

**Nick.** – Look, Serena. It's obvious we're not coming from the same place. Maybe you should find yourself another scene partner.

*Nick exits.*

*Serena picks up the pieces of the picture as she sings:*

AND I WANT TO SAY WHAT IT MEANS TO ME HOW I COULD NEVER  
BE THE SAME WITHOUT YOU  
AND SOMETHING MORE THAT I KNOW THO' I NEVER COULD  
SHOW  
HOW IT KEPT RIGHT ON GROWING  
THE WAY I KNOW I REALLY FEEL ABOUT YOU THE WAY I KNOW  
I'LL ALWAYS FEEL ABOUT YOU  
WHY CAN'T WE WHY CAN'T WE WHY CAN'T WE TRY  
TO PLAY A LOVE SCENE  
WE DON'T NEED THE VIOLINS TO PLAY A LOVE  
SCENE  
WHERE WE SEE HOW LOVE BEGINS FIND A WAY TO  
START  
AND PLAY IT FROM THE HEART  
A PERFECT SCENE FROM A PLAY UNKNOWN  
LET'S PLAY A LOVE SCENE OF OUR OWN

*She runs off.*

**ACT 1 - SCENE 9 – MUSIC CLASS**

*Schlomo is playing. Carmen enters, not seen by Schlomo.*

*She startles him.*

**Schlomo.** – Geez. I didn't hear you come in.

**Carmen.** – Sorry, I didn't mean to scare you. Genius at work, right?

**Schlomo.** – I'm hardly a genius.

**Carmen.** – You know Schlomo, your problem is you don't have enough confidence. Like that piece you play all the time solid gold.

**Schlomo.** – It's for Sophomore Composition. I've been working on it for weeks, but I feel like something's still missing.

**Carmen.** – Maybe this'll help. (*She hands him a piece of paper.*) They're lyrics! I wrote 'em to go with that tune. Go ahead, check 'em out.

**Schlomo.** – Carmen, this isn't a song, it's a sonata.

**Carmen.** – What difference does it make? I know a top ten hit when I hear one.

**Schlomo.** – You really think so?

**Carmen.** – Guaranteed to go platinum like that! (*She snaps her fingers.*) But then I guess you hear this stuff all the time. Compliments.

**Schlomo.** – Are you kidding? I come from a family of perfectionists. Nothing I do is ever good enough.

**Carmen.** – Hey, I hear what you're sayin'. I could win a Grammy and my Ma would still call me good for nothing. So you wanna try those lyrics out?

*Schlomo is a bit stunned.*

**Schlomo.** – Oh, yeah!

*He crosses to the piano, and sings.*

**#8 *Bring on Tomorrow***

BRING ON TOMORROW LET IT COME

LET 'EM KNOW THAT WE'RE THERE

LET 'EM KNOW WE KNOW WHERE WE'RE COMIN' FROM WE CAN MAKE A  
DIFFERENCE

IT'S NOT TOO LATE

BRING ON TOMORROW I CAN'T WAIT!

*He stops playing.*

**Schlomo.** – It's really good!

**Carmen.** – Thanks.

**Schlomo.** – No, really good. Except the second and third lines. (*Ad-libs the lyrics.*) They just don't flow.

**Carmen.** – Okay, yeah. I see what you mean. Wanna try it again?

*They think for a moment, then he starts playing again.*

**Carmen.** – BRING ON TOMORROW LET IT (*pause*) SHINE!

*They search for a line.*

**Carmen/Schlomo.** – LIKE

**Schlomo.** – LIKE

**Carmen.** – LIKE THE SUN COMIN' UP ON A BEAUTIFUL DAY

**Schlomo.** – IT'S YOURS AND MINE.

**Carmen.** - Yeah!

**Both.** – WE CAN MAKE A DIFFERENCE. IT'S NOT TOO LATE BRING ON  
TOMORROW WE CAN'T WAIT!

**Carmen.** – You're unreal!

**Schlomo.** – You're crazy!

**Carmen.** – I'm crazy?! I just struck gold.

**Schlomo.** – Sure. Why not? After all, we just wrote our first song together.

**Carmen.** – Oh man, you are too much. (*Realizing the time.*) All right. Look, I gotta go. I got an audition. But I'll catch you later!

**Schlomo.** – Yeah, catch me later.

**Carmen.** – You got it, Schlomo! You definitely got it! And I got you!

*Goody having entered during the above exchange smiles at Carmen as she exists. Then he slowly tiptoes to Schlomo and puckers his lips as if to kiss him. Schlomo, sensing someone near him, turns and sees Goody and screams.*

**Schlomo.-** Goody! We were rehearsing!

**Goody.-** Yeah? For what?

**Schlomo.-** Hey, good news! Carmen's gonna join the band.

**Goody.-** Schlomo, now we got three chicks in the band and one of 'em doesn't even play anything!

**Schlomo.-** We'll give her a tambourine. And besides, we need a lead singer anyway. So that's it. Case closed.

**Goody.-** OOH! Testy, aren't we? Hey Schlomo, c'mere....

**Schlomo.-** What?

**Goody.-** Come here!

*(Schlomo crosses back to Goody)*

Gimme a kiss!

*She chases Schlomo out trying to kiss him as the scene changes.*

## **ACT 1 - SCENE 10 – DANCE CLASS**

*Dance Studio. Tyrone and Iris dance on, followed by Ms. Bell. They're rehearsing a Pas de Deux.*

**Ms. Bell.** – Good. Very good. You’ve got the choreography, now let’s talk about the quality of movement. It should be lyrical but strong, like fire and ice. Let’s take it again from the top. (*As they begin the combination again, Miss Sherman enters.*) Hello, Esther, what brings you to the fourth floor?

**Miss Sherman.** – I understand you’ve chosen to feature Iris and Tyrone in the Junior Festival.

**Ms. Bell.** – They earned it. Iris, watch your arms in the grand jeté.

**Miss Sherman.** – Unfortunately, Tyrone won’t be able to participate.

*The dancing abruptly stops.*

**Tyrone.** – Say what?

**Miss Sherman.** – I’m sorry Tyrone, you failed Sophomore English.

**Tyrone.** – You flunked me?! But I did all the work. I even handed in my term paper on time.

**Miss Sherman.** – Unfortunately, it bore a remarkable similarity to Iris’s.

**Tyrone.** – Wait a minute. Are you accusin’ me of cheatin’?

**Iris.** – Tyrone and I study together. So what if the papers are similar?

**Miss Sherman.** – They weren’t similar, they were identical.

**Ms. Bell.** – Then why not accuse Iris?

**Miss Sherman.** – Because she's a straight A student. *(To Tyrone.)* Let's be honest. Iris has been carrying you in your academic subjects for the entire year.

**Tyrone.** – Nobody carries me. I do my own work, in my own way.

**Miss Sherman.** – You may think you do, but your reading is sub-standard. You couldn't possibly have written that paper.

**Tyrone.** – Hey, forget this noise. I didn't wanna be in no festival anyway.

*Tyrone exits. Iris follows him out.*

**Ms. Bell.** – Tyrone, wait. Wait! *(She turns back to Miss Sherman.)* You're not being fair, Esther. Tyrone works hard in my class. He's motivated in my class. This young man has the potential to be a true dancer.

**Miss Sherman.** – A true dancer that can hardly read? Let Tyrone pass his academic subjects then we'll talk about his future in the arts.

**Ms. Bell.** – No! We'll talk about it now!

### ***#9 The Teachers' Argument***

**Ms. Bell.** – ARTISTS ARE SPECIAL CELESTIAL FOOLS  
BLESSED WITH A TALENT FOR BREAKING THE RULES FEELING  
CONFINED IN CUBICAL SCHOOLS ARTISTS ARE SPECIAL.

**Miss Sherman.** – ARTISTS ARE PEOPLE NOT PRIMITIVE FOOLS THEY LEARN WHAT TO DO BEFORE BREAKING THE RULES THEY KNOW THAT THE BRAIN IS THE FINEST OF TOOLS ARTISTS ARE PEOPLE

**Both.** – WHETHER IN THEATER OR MUSIC OR DANCE THEY HAVE TO BE GIVEN A CHANCE...

**Ms. Bell.** – TO FLY BY THE SEAT OF THEIR PANTS!

**Miss Sherman.** – TO DEVELOP THEIR MINDS!

**Both.** – AND BE NURTURED LIKE PLANTS

**Miss Sherman.** – ARTISTS ARE PART OF THE SAME HUMAN RACE AS EVERYONE ELSE IN THE SAME BLOODY PLACE YOU LEARN TO SURVIVE OR YOU FALL ON YOUR FACE ARTIST OR NOT! ARTIST OR NOT!

**Miss Sherman.** – You know perfectly well, ninety per cent of these kids will never make a living in the arts. We have to prepare them for life! What's Tyrone going to do if he can't make it as a dancer? Mop floors?

**Ms. Bell.** – Tyrone will make it!

*She sings.*

I'VE SEEN THEM COME AND GO FOR ALL THESE YEARS KIDS WITH NO  
TALENT FOR ANYTHING MORE  
THEN CARRYING SPEARS ANOTHER YEAR ANOTHER  
SHIPMENT LACKING THE DRIVE OR THE STYLE  
OR THE BASIC EQUIPMENT THIS ONE IS DIFFERENT

I CAN SEE ME THEN UNREMARKABLE ME  
THE KID IN THE BALLET CLASS THE PRINCESS I  
WANTED TO BE TUTU AND POINTE SHOES HAIR  
IN A BUN  
COMPLETELY UNNOTICED AS IF I WERE NO ONE

THIS ONE IS DIFFERENT I TELL YOU THIS ONE CAN  
DANCE!

THIS ONE IS SPECIAL I TELL YOU GIVE HIM A CHANCE!

**Ms. Bell.** – He will make it! He will!

**Miss Sherman.** – Fine. I wish him luck. But this is also an academic institution, with academic standards. Oh, I know... we're the "FAME" high school now, ever since that movie came out. They come here expecting to become stars! And you people think you run the show here. Teach them to perform and who cares if they read or write anyway? As long as they can sign their name on a contract.

**Ms. Bell.** – And who are you, "Defender of the true faith?"

**Miss Sherman.** – Exactly!

**Miss Sherman.** – WHAT DID THEY TELL ME WHEN I WAS A GIRL?  
LEARN!

DAY AFTER DAY WHEN I WAS A GIRL? LEARN!

THE LAND OF DREAMS WAITS OVER THE MEADOW IF YOU  
CAN FIND YOUR WAY OUT OF THE GHETTO LEARN! LEARN!

PUT YOUR FAITH IN BOOKS THAT WILL PROTECT  
YOU PUT YOUR FAITH IN BOOKS AND A MIND OF  
YOUR OWN NEITHER CHARM NOR LOOKS

WILL MAKE THEM RESPECT YOU YOU MUST LEARN TO  
STAND

YOU MUST LEARN TO STAND ALONE!

**Ms. Bell.** – THIS ONE IS DIFFERENT!

**Miss Sherman.** – PUT YOUR FAITH IN BOOKS!

**Ms. Bell.** – THIS ONE CAN DANCE!

**Miss Sherman.** – PUT YOUR FAITH IN BOOKS!

**Ms. Bell.** – ARTISTS ARE SPECIAL!

**Miss Sherman.** – ARTISTS ARE PEOPLE!

**Both.** – THIS ONE MUST HAVE THE CHANCE!

THIS ONE MUST HAVE A CHANCE!

*The bell rings. Students enter noisily. Tyrone crosses, heading toward the exit.*

**Miss Sherman.** – Tyrone. Perhaps we could compromise. If you repeat sophomore English in summer school and get a passing grade, you can participate in the festival next year.

**Tyrone.** – Don't be doin' me no favors. I don't need this damned school, and I don't need you.

*Tyrone exits.*

**Ms. Bell.** – Tyrone. Wait. Wait!

*She starts to exit following Tyrone.*

**Miss Sherman.** – Greta, Tyrone has made his decision. Now, he'll have to live with it.

**Ms. Bell.** – Do you really think I'd let Tyrone just walk away? After everything I've invested in him? Obviously, you don't know me very well.

*She exits.*

**Miss Sherman** (*to rest of the students*). – You all knew the conditions when you enrolled. Nobody said it was going to be easy. You focus on what you need to do to get the job done. Now we go on. Back to work. Everyone! Back to work.

*She exits.*

**Nick.** – Work. Work.

***#10 Hard Work Reprise***

**All.** – WORK!

WORK!

WORK!

HARD WORK!WORK! HARD WORK!

WORK! WORK! WORK! HARD WORK! HARD  
WORK! I'M ALIVE

AND I WILL SURVIVE SHOW THE WORLD  
THAT I CAN TAKE IT

WHEN I HIT THE HEIGHTS HIT THE HEIGHTS

PUT MY NAME IN LIGHTS

**Carmen.** – YES I'M GONNA PUT MY NAME IN LIGHTS YEAH!

**All.** – SHOW THE WORLD THAT I CAN MAKE IT BY DOIN’ DOIN’  
BY DOIN’ HARD WORK! BY DOIN’ HARD  
WORK! BY DOIN’ HARD WORK! HARD  
WORK! YEAH!

*Bell rings. Students exit.*

### **ACT 1 - SCENE 11 – P.A**

*Carmen approaches the front of the stage and looks out at the “audience” with confidence. There is a noise building in the dark around her and there are voices saying ‘You are nothing’ and ‘You will never make it’ and ‘Just give up.’ are heard cycling around. She is overcome with a sudden panic and has a sharp intake of breath.*

*Blackout.*

### **END OF ACT 1**

### **ACT 2**

### **ACT 2 - SCENE 12A – P.A**

*As the lights come up, we see the backstage crew setting the stage for the junior Festival dress rehearsal, which is about to take place. Instruments are playing in the pit and lines and singing are beginning ad-libbed by the students offstage. We see Mr. Myers and Schlomo.*

**Sheinkopf.** – Now remember, the conductor is the conduit between the orchestra and the singers. So please attempt to keep one eye on me. An A, if you please.

**Myers.** – Okay guys, bring in the curtain. Places please. Sheinkopf, we’re at places.

*Ms. Bell enters and crosses to Myers.*

**Ms. Bell.** – Have you seen Carmen?

**Myers.** – Isn't she in the dressing room?

**Ms. Bell.** – She should be on stage, warming up. Excuse me, Schlomo. Have you seen Carmen?

**Schlomo** (*hesitantly*). – I don't know Ms. Bell. We came in together. Maybe she's in the bathroom.

*Carmen runs on.*

**Myers.** – Greta, she's here.

**Ms. Bell.** - Carmen, where have you been?

**Carmen.** – Sorry Ms. Bell, I just went out to get a breath of fresh air.

**Ms. Bell.** – Well breathe on your own time, not mine. Okay, let's get this show on the road.

**Myers.** – Sheinkopf, start the music, maestro.

## **ACT 2 - SCENE 12 B – P.A**

*Music begins and Nick steps forward to recite a soliloquy from "Henry V."*

**Nick.** – “Oh, for a muse of fire that would ascend the brightest heaven of invention. A kingdom for a stage, Princes to act, and Monarchs to behold the swelling scene. Think, when we speak of horses, that you see them, printing their proud hoof in the receiving earth. For it is our thoughts that now must deck our kings, carry them here and there, jumping o'er times, turning the accomplishment of many years into an hour glass”.

*#11 The Junior Festival*

**Nick.** – I WANNA MAKE MAGIC  
I WANNA STRIKE LIGHTNING IN THE SKY I WANNA DO  
THINGS YOU CAN'T BELIEVE ANYONE WOULD TRY

**Serena.** – I WANNA MAKE MAGIC  
AND MAKE EVERY MOMENT A SURPRISE

**Nick.** – I'LL CAPTURE YOUR SENSES IN A SPELL RIGHT BEFORE  
YOUR EYES

**Serena.** – RIGHT BEFORE YOUR EYES

**Nick/Serena.** – I WANNA MAKE MAGIC

*The bandwagon segues in. Goody plays a solo of "Magic" with Schlomo and Lambchops supporting him. As this section finishes, Tyrone and Iris enter and dance a "Magic" Pas de Deux. Following the dance, Carmen, in a traditional red flamenco dress and Joe with slicked back hair and a rose between his teeth, appear on the balconies and begin the Spanish flamenco section.*

**Joe** (playing guitar and singing in mock flamenco style). – C...a...r... m...e...n! (Takes a deep breath.) C...a...r...m...e...n!

**Carmen** (interrupting him). – Joe!

**Joe.** – Olé!

*Schlomo and Carmen begin the Spanish version of "There She Goes!"*

**Joe.** –           THERE SHE GOES!  
                  AIN'T SHE THE PICTURE OF A REAL LIFE STAR?  
                  YOU WANT TO FOLLOW HER WHOEVER YOU ARE  
                  THERE SHE GOES! SHE'S PASSING YOU  
                  YOU BETTER HURRY IF YOU WANT A LOOK MAYBE YOU'LL  
                  GET HER IN YOUR AUTOGRAPH BOOK SHE'S PASSING YOU!  
                  REACH OUT TO TOUCH DON'T BE SHY  
                  THERE'S NO REASON TO BE SCARED!  
                  NO IT'S TOO MUCH  
  
                  I CAN'T LOOK HER IN THE EYE NO I'M NOT  
                  PREPARED!

*The ensemble joins Joe and Carmen in a flamenco dance/clapping combination to a rousing dance finale with the full company. The teachers who have been watching from the balcony applaud.*

**Ms. Bell.** – All right everyone, pretty good. *(The students cheer.)* Final dress tomorrow! Don't be late.

**Myers.-** Okay guys, we can lose the drapes now... Thank you.

**Joe.-** C...A...R...M...E...N...!

**Myers.-** Please, Mr. Vegas, for once in your life- keep your voice down!

**Joe.-** That's a good one Myers!

*The students, except Tyrone, exit in all directions during the following exchange.*

**Ms. Bell.** – You did well, Tyrone. I'm real proud of you.

**Tyrone.** – Thanks, Ms. Bell.

*Tyrone turns to go and almost bumps into Miss Sherman.*

**Miss Sherman.** – Tyrone, I understand you passed Sophomore English in summer school. I hope this time you did the work yourself.

**Tyrone.** – You just couldn't wait to bring me down, could you?

**Miss Sherman.** – My goal is to see you succeed.

**Tyrone.** – You sure got a funny way of showing it. But it don't matter, not today. 'Cause today... I'm flying high.

*He does a spin, snaps his fingers in Miss Sherman's face, and walks out.*

**Ms. Bell.** – Was that really necessary?

**Miss Sherman** (*interrupting her.*). – I don't know, Greta. Only time will tell.

**ACT 2 - SCENE 13 A – P.A**

*School Hallway. Carmen and Schlomo enter.*

**Carmen.** – You know what the problem with this school is, it's too damn confining... like a prison.

**Schlomo.** – So, I guess that means somebody had another run-in with Myers.

**Carmen.** – First my acting isn't being honest, then I'm told I'm indicating. Now they've got me stuck doing sense memory. When do I get to do some real acting?

**Schlomo.** – Maybe you have to learn to be real before you can learn to act.

**Carmen.** – You know, Schlomo. Sometimes you sound like one of them.

**Schlomo.** – “One of them?” Carmen, teachers aren't some sort of alien race. Maybe Myers could help you.

**Carmen.** – Help me with what? You think I got some kind a problem?

**Schlomo.** – No...I mean, yeah. I mean... well, maybe you do. It's like all this stuff about being famous all the time. Maybe you should take a break from that?

**Carmen.** – Look, Mr. Metzenbaum, Mr. Son of the Famous Violin Virtuoso, some people get handed life on a silver tray. The rest of us have to reach out and grab it.

**Schlomo.** – Carmen, wait. I'm sorry. I didn't mean to make you angry. I just wish... I wish you didn't feel like you have to fight all the time.

**Carmen.** – I'm a survivor. That's who I am. Take it or leave it.

**Schlomo.** – Okay. Alright. I’ll take it. I’ll take it. Geez.

**Carmen.** –Wait a minute. What did you say?

**Schlomo.** – I said I’d take it. Carmen. Good times or bad, we are a team. Hey, I finished that new song we were working on. It turned out pretty good.

**Carmen.** – Of course it did. With my words and your music, how could we lose?

**Schlomo.-** Come on. I’ll play it for you.

### **ACT 2 - SCENE 13B – P.A**

*Immediate segue from previous scene as Serena enters from one direction and Nick from another. The stage is dressed with a handful of students lingering on the stairs or the balcony above.*

**Nick.** – Hi... I’m really happy for you.

*(She looks at him - confused.)*

Myers posted the cast list for the show - looks like you’ll be playing Juliet.

**Serena.** – Me? Are you serious? Oh, my God! You are serious! I don’t believe it! Juliet! I’m playing Juliet. As in “Romeo and.” My parents are gonna plotz!

*(Jumping on him, then composing herself.)*

Nick... Look, I’m sorry about last year - throwing myself at you like that. I was so immature. But this year, I plan to be much more focused on the work.

**Nick.** – Serena, I’m not angry, really. In fact, I care more about you than anyone else in this school.

**Serena.** – You do?

**Nick.** – Yeah, I do.

**Serena.** – Good. Then we can be friends offstage. And lovebirds onstage.

**Nick.** – Sorry, you’ll be playing the love scenes with someone else. I’ve been cast as Mercutio.  
*(He leaps onto the stairs, grabs the railing with one hand and his wounded gut with the other, overly theatrical.)*

“A plague on both your houses! They have made worms’ meat of me.”

**Serena.** – You already know your lines?

**Nick.** – I’ve been doing Shakespeare since I was in grade school. See you at rehearsal.

*He exits up the stairs. Serena calls after him, just as Lambchops enters below to her locker.*

**Serena.** – Wait a minute. If Nick’s playing Mercutio, who’s playing Romeo?

**Joe** *(from offstage.)*. – Noooooooooo! *(He enters and crosses the stage.)* What is this? I’ll kill her! I swear, I’ll kill her! She knows I hate Shakespeare. Why did she do it? Why?

*He exits ad-libbing in Spanish.*

**Serena.** – He’s my Romeo? Oy vey!

**Lambchops.** – Hey, better a crazy Romeo, than a fruity - toots, no matter how cute he is.

*Nick has overheard this.*

**Serena.** – Fruity - toots? You couldn't be talking about Nick. Not my Nick. Not Nick Piazza?

**Lambchops.** – You ever seen him on a date with a girl?

**Serena.** – That's because he's so serious about his work.

**Lambchops.** – At his age? Nobody's that serious.

*Lambchops exits.*

**Serena.** – Gay?! The love of my life is gay?!

**Nick** (*rushing down the stairs*). – Serena, please. Stay calm.

**Serena.** – I thought we were friends.

**Nick.** – We are.

**Serena.** – Then why didn't you tell me?

**Nick.** – Tell you what? What exactly was I supposed to say?

**Serena.** – Look, there's nothing wrong with being gay. It's just... well... it must get lonely in that closet all by yourself.

**Nick.** – Serena, read my lips. I'm not gay.

*He crosses to exit.*

**Serena.** – Well, if you're not gay, then what have you been into all this time?

**Nick.** – The work! I'm into the work!

**Serena.** – Life shouldn't just be work. Life's supposed to be fun.

**Nick.** – Look, Serena, I know this may be hard for you to understand but some people think there's more to life than mucking around.

**Serena.** – Just my luck. Nick Piazza, you can just...get...lost!

**Nick.** – Serena...

**Serena.** – Leave me alone. Go on. Go practice your death scene. Maybe you'll fall on your own sword. Go!

**Nick.** – All right.

**Serena.** – Go!

**Nick.** – All right!

*He exits.*

**Serena.** – Oh, I feel like such a fool! How could I be so naïve? I could die - I could just... Wait. That's it. Remember this emotion. That's it! That's what Myers taught us. Remember this emotion.

*#12 Think of Meryl Streep*

THINK OF HOW TO USE IT USE IT ON THE STAGE THINK OF KATH'RINE  
HEPBURN, THINK OF GERRY PAGE, THINK OF ALL THE FEELINGS WASTED ON  
THIS CREEP! THINK HOW YOU COULD USE THEM THINK OF MERYL STREEP!

WHY SHOULD I BE CRAZY SPILLING OUT MY GUTS MAKE A BIG  
EXPLOSION GO COMPLETELY NUTS? THESE ARE MY EMOTIONS MINE  
ALONE TO KEEP

I KNOW I COULD USE THEM THINK OF MERYL  
STREEP!

INSIDE ME THERE'S A WORLD OF COLOR AND LIGHT NOTHING HAS TO BE  
WRONG NOTHING HAS TO BE RIGHT INSIDE ME ARE TREASURES THAT  
GLOW

AN ACTRESS'S JOB IS TO KNOW WHAT SHE'S WILLING TO SHOW

AND THEN HIDE ALL THE REST SO NO ONE'S THE WISER SAVE UP ALL THE  
BEST AN EMOTIONAL MISER

KEEP EV'RY MOMENT UNDER CONTROL ALWAYS IN CHARGE  
PLAYING A ROLE

SMILE AND SHRUG YOUR SHOULDERS MAKE BELIEVE IT'S FINE

COME UP WITH AN ANSWER OR A WITTY LINE THOUGH YOUR  
HEART IS BREAKING NEVER START TO WEEP  
SOMEDAY YOU CAN USE IT  
SOMEDAY YOU CAN USE IT SOMEDAY YOU CAN USE IT  
THINK OF MERYL STREEP!

## ACT 2 - SCENE 14 – DANCE CLASS

*Dancers' locker room. Several dancers enter, including Iris who is tasting pudding from a plastic container. We hear Mabel scream as she enters.*

**Mabel:** A hundred and fifty-five pounds! That scale better be broken! I give up! I just give up. This body's retainin' more water than the Titanic!!! Wait a minute. What's that smell?

*She looks around , then sees Iris with the pudding*

Oooh! Vanilla pudding!! My favorite.

**Iris.-** Sorry, Ms. Bell says you need to lose weight.

**Mabel.-** Then how about a sniff? One good sniff could tide me over till lunch.

**Iris.-** Well, okay. But just one.

*Iris holds out the pudding to her but then suddenly passes it to another girl, who in turn keep passing it to another, until it finally ends back in Iris' hand.*

No Mabel, you better not tempt yourself.

**Mabel.-** I wanna die. Lord, I wanna die. Do you know what I go through day in and day out? There's the sore muscles and the back pain and the sweat. But worse than that- I CANT EAT!! Oh, Lord, save this hungry soul. Take me now, Jesus and get it over with.

### *#13 Mabels Prayer*

**Mabel.** – Come to think of it. I don't know why any of us would want to be dancers. Dancers are always the first ones to arrive and the last ones to leave.

**Girl #1.** – We work harder than anyone

**Girl #2.** – Sweat more.

**Girl #3.** – Hurt more.

**Girl #4.** – Get paid less.

**Mabel.** – You know, you're right. It don't pay to be a dancer. *(inspiration hits)* So that's it! I'm changing my major. Mabel Washington's gonna be an actress y'all. *(as Scarlet O'Hara)* And as God is my witness, I will never go hungry again!

*Iris hands Mabel the pudding. Mabel and the girls exit.*

## **ACT 2 - SCENE 15 – P.A**

*Hallway with lockers. As the lights come up, we see Carmen clearing out her locker.  
Myers enters.*

**Myers.-** Carmen... I just heard the news. You're dropping out of school?

**Carmen.-** Today's my last day. They'll be popping champagne corks in the teachers lounge.

**Myers.-** I know you've had your difficulties at P.A., but believe me, no one is happy to see you leave.

**Carmen.-** Oh, yeah? I wish I could say the feeling is mutual.

**Myers.-** You know, Carmen, your anger could be your greatest asset. But you've got to make it work for you, instead of against you. If you don't, it will eat you alive.

*She starts to exit*

Look, I can't make you stay. But if you leave, you'll be making the biggest mistake of your life.

*Myers exits. After she's gone, Carmen pounds her fist on her locker. Schlomo enters from above.*

**Schlomo.-** So, you made up your mind. And I'm the last to hear about it.

**Carmen.-** Please, don't you start buggin' me too. *(She goes back to packing)*

**Schlomo.-** Carmen, I'm your friend. I care what happens to you.

**Carmen.-** Then be my friend and get off my case

**Schlomo.-** But you hardly know this guy.

**Carmen.** – Elliot Green came to New York to scout talent, and he found me! He's got faith in me. Which is more than I can say for you.

**Schlomo.** – But what about the band? What about us?

**Carmen.** – I can't pass this up. Besides, the band ain't goin' nowhere.

**Schlomo.** – Who says? Mr. Showbiz?

**Carmen.** – He's a professional agent.

**Schlomo.** – He's a professional con artist! Carmen, I used to see guys like that all the time, hanging around my father. He doesn't care about you.

**Carmen.** – You're wrong. He does care about me. He's got all kinds of things lined up for me in L.A.

**Schlomo.** – Like what? Those diet pills?

**Carmen.** – I don't need them anymore.

**Schlomo.-** Yeah, right.

**Carmen.-** Schlomo, please, be happy for me 'cause tomorrow morning, I'll be on a big silver bird, winging my way to dreamland.

**Schlomo.-** You know what your problem is? You want everything too fast. Instant fame. Unfortunately, that only happens in fairy tales.

*He starts to exit, then without turning back.*

You know, Carmen, you and me, we coulda really been something.

*Schlomo exits. Carmen watches him go, then picks up her bag and exits in the opposite direction.*

## **ACT 2 - SCENE 16 – ENGLISH CLASS**

*As the lights and scenery change, students enter noisily rolling desks on. They stand around talking, waiting for class to begin. Miss Sherman enters.*

**Miss Sherman.** – All right, class, let's come to order.

*(The students take their seats except Lambchops, who continues yakking.)*

Well, Grace, since you're already up, let's hear your summary of "Death of a Salesman."

**Lambchops** So, Willy Loman - he's a traveling salesman and he's havin' a nervous breakdown. I guess what he's sellin' ain't sellin'! See, he had these big dreams for his two sons, Biff and Happy. But, trust me, nobody's happy in this play. Oh, yeah, like the title says, he croaks at the end. It was real sad. No really. It almost drained my eyeballs.

**Miss Sherman.** – A little rough around the edges, Grace.

*(She looks around the class, sees Tyrone reading a comic book.)*

Tyrone! What was Mr. Miller's point?

**Tyrone** *(still paging through the comic book.)* – You know Miss Sherman, I didn't really relate to that play. See, it's all about failure, and I'm all about success.

**Miss Sherman** *(taking the comic book away.)* – Superman belongs on Krypton, not in school!

**Tyrone.** – Hey, don't be dissin' the "The Man of Steel." He's a role model I can relate to.

**Miss Sherman.** – Oh, really? In that case, why don't you read it to us? Out loud.

**Tyrone.** – I can't. I left my reading glasses at home.

**Miss Sherman.** – Give it up, Tyrone. Your vision is 20 - 20 and you know it.

*(After a long pause, she holds out the comic book.)* We're waiting!

**Tyrone.** – You're tryin' to make me look stupid. But I ain't stupid!

**Miss Sherman.** – No, you aren't stupid. But you do need help.

*Tyrone snatches the comic from her hands.*

**Tyrone.** – Yeah, help the poor kid! Don't give me that savior attitude, like you care.

**Miss Sherman.** – But I do care.

**Tyrone.** – Look, you been disrespectin' me since day one.

**Miss Sherman.** – I have been challenging you since day one.

**Tyrone.** – You wanna fail me again? Go ahead. I'll pass in summer school, just like I did last time.

**Miss Sherman.** – How? By cheating?

**Tyrone.** – I told you. I don't cheat!

*Miss Sherman slaps Tyrone across the face. Tyrone turns away.*

*The students freeze. Miss Sherman rushes off.*

**Tyrone.** – Yo! Ears up! I don't need to read. Know why? Cause I'm a laser. I got it. Yeah, I got it, baby. I'm choreographin' my own life.

**Mabel.** – Yeah, doin’ what, sucker? Begging on a street corner for small change? Hey! Wake up, fool.

**Tyrone.** – I’m up. I’m up, Mabel. I’ll get my piece of the Big Apple. Let me break it down.

*#14 Dancin’ on the Sidewalk*

**Tyrone.** – EV’RY DAY I’LL WAKE UP IN THE MORNIN’ SPLASH MY FACE  
TO KEEP MYSELF FROM YAWNIN’ GET DRESSED AND GET MY  
BONES TOGETHER OPEN THE WINDOW TO CHECK OUT THE  
WEATHER THEN LIKE I SEEN A GHOST MAN I’LL BE MOVIN’  
MY FEET JUST LIKE THE POSTMAN IN THE COLD OR THE HEAT  
NO TIME TO TALK AND I GO DANCIN’ ON THE SIDEWALK

**Students.** – DANCIN’ ON THE SIDEWALK! DANCIN’ ON THE  
SIDEWALK! DANCIN’ ON THE SIDEWALK!

**Tyrone.** – LUNCHTIME IS MUSIC TO MY EARS  
  
I’M DOWN ON WALL STREET WITH ALL THEM FINANCIERS  
SOUTH STREET SEAPORT I AM THE ACTION THE NUMBER  
ONE TOURIST ATTRACTION HIP-HOP TO THE WEST SIDE  
  
WHERE I DO MYSELF PROUD  
  
THE WEST SIDE IS THE BEST SIDE FOR DRAWIN’ A CROWD THE  
CABBIES SQUAWK  
  
WHEN I AM DANCIN’ ON THE SIDEWALK

**Students.** – DANCIN’ ON THE SIDEWALK! DANCIN’ ON THE  
SIDEWALK!  
  
DANCIN’ ON THE SIDEWALK! DANCIN’ ON THE  
SIDEWALK! DANCIN’ ON THE SIDEWALK!  
DANCIN’ ON THE SIDEWALK!

**Tyrone.** –

UPTOWN I DO MY BOOGALOO

STOPPIN' TRAFFIC ON SEVENTH AVENUE NIGHT TIME THE  
CORNER TO BE ON TIMES SQUARE UNDER THE NEON

FOR MY FINALE I'LL BE DOIN' MY THING

IN SHUBERT ALLEY THEY'RE GONNA CROWN ME THE KING OF  
ALL NEW YORK

BECAUSE I'M DANCIN' DANCIN'

DANCIN'

WOO DANCIN' ON THE SIDEWALK

**Students.** –

DANCIN' ON THE SIDEWALK! DANCIN' ON THE  
SIDEWALK! DANCIN' ON THE SIDEWALK!  
DANCIN' ON THE SIDEWALK! DANCIN' ON THE  
SIDEWALK! DANCIN' ON THE SIDEWALK!  
DANCIN' ON THE SIDEWALK! DANCIN' ON THE  
SIDEWALK! DANCIN' ON THE SIDEWALK!  
DANCIN' ON THE SIDEWALK!

*Miss Sherman reenters.*

**Miss Sherman.** – Everyone, that's all for today. Class dismissed. *(All the students starts to exit, including Tyrone.)*

Tyrone, wait.

*He stops. They are alone in the classroom.*

**Miss Sherman.** – I am so sorry. I swear I have never raised my hand at a student before. Can you read at all?

**Tyrone.** – Just some words here and there. But mostly the letters look jumbled. They just don't make sense.

**Miss Sherman.** – Tyrone, I think you may have a reading disorder. It's called dyslexia.

**Tyrone.** – You mean there's something wrong in my head?

**Miss Sherman.** – A small glitch in the system. But with effort, you can overcome it.

**Tyrone.** – Uh, uh. I ain't goin' to no readin' class for dummies.

**Miss Sherman.** – Then I'll work with you myself. Every day, after school.

**Tyrone.** – Not me. No way.

**Miss Sherman.** – Please, Tyrone, don't give up on yourself. Don't give up on me.

*Tyrone runs out. Crestfallen, Miss Sherman turns centerstage.*

***#15 These Are My Children***

IN TIMES OF TROUBLE

WHEN ALL THE WORLD SEEMS, OH, SO DARK

AND I CAN'T FIND A WAY TO COPE

WHEN DEEP INSIDE ME

I CAN NO LONGER FEEL THE SPARK

WHEN I CAN SEE NO RAY OF HOPE

WHEN I AM LOST

WHAT MAKES IT ALL WORTHWHILE

ONE SIMPLE THOUGHT

TO MAKE ME SMILE

THESE ARE MY CHILDREN

MY SAVING GRACE

I SEE MY CALLING IN EVERY FACE

THESE ARE MY CHILDREN, MY FAMILY TREE

AND I THANK GOD FOR CHOOSING ME,

FOR CHOOSING ME

I WASN'T BLESSED

AS OTHER WOMEN IN THIS LIFE

TO HAVE MY OWN, TO BE MOTHER AND WIFE

BUT I WAS BLESSED

BEYOND WHERE WILDEST DREAMS CAN REACH

FOR I HAVE THE PRIV'LEGE

YES, THE PRIV'LEGE TO TEACH!

THESE ARE MY CHILDREN

MY SAVING GRACE

I SEE MY CALLING

IN EACH AND EVERY FACE

THESE ARE MY CHILDREN

MY FAMILY TREE

AND I THANK GOD

AND I THANK GOD

YES, I THANK GOD  
FOR CHOOSING ME  
FOR CHOOSING ME  
THESE ARE MY CHILDREN.

**ACT 2 - SCENE 17 – ACTING CLASS**

*As Miss Sherman exits, we see Goody enter and cross DCS. She plays a fanfare. At the same time Myers and several other students, including Nick, wheel out several desks. Serena and Joe, in Elizabethan costume, get into position on the stairs for the “Romeo and Juliet” rehearsal. A baroque pavane underscores the scene.*

**Serena.** – “Good pilgrim, you do wrong your hands too much Which mannerly devotion shows in this; For saints have hands that pilgrim’s hands do touch, And palm to palm is holy palmer’s kiss.”

**Joe.** – Yo! Julie baby! Have not saints lips, and holy palmers, too, Mamacita!?

**Serena.** – Wait a minute! What’s with the ad-libs?

**Joe.** – I’m drawin’ from my own experience, okay?

**Serena.** – But Romeo wasn’t born in the Bronx.

**Joe.** – Damn right! (*To Myers.*) So what the hell am I doin’ here?

**Myers.** – I cast you in this role so you could stretch yourself.

**Joe.** – But I ain’t looking to be no Jose Gielgud. Serena, level with me. Do you buy me as Romeo?

**Serena.** – I buy you, I buy you! Just please, please stop being such a pain!

**Myers.** – Okay, folks, let’s try to keep this moving. We open in less than two weeks.

**Joe.** – Okay! (*Resuming his pose.*) “Have not saints...?”

*Forgetting line.*

**Male Student.** – “Lips,” dang it. “Lips!”

**Joe** (*mimicking*). – “Lips,” dang it. “Lips!” “And holy palmers, too!”

**Serena.** – “Ay pilgrim, lips that they must use in prayer.”

**Joe.** – “O, then dear saint, let lips do what hands do.” They wave adios like I’m doing right now, I ain’t gonna cut it. You gotta replace me.

**Nick** (*raising his hand*). – Myers. I think I know what his problem is.

**Miss Sherman.** – Be my guest.

**Nick.** – You’re too busy thinking about yourself. You should be concentrating on the beautiful girl standing right in front of you.

**Serena** (*miffed*). – Excuse me. Why, may I ask, are you butting in?

**Nick.** – I want to help.

**Serena.** – Who needs help?

**Joe.** – We do! We do! Sir Laurence, knock yourself out.

*Joe takes a seat as Nick gets up.*

**Nick.** – I mean, think about it. Romeo and Juliet grew up in the same small town. They may have seen each other every day of their lives. But on this night, this special night... it's as if he's seeing her for the very first time.

*Serena is starting to catch the special meaning in Nick's words.*

Maybe it would make more sense if I showed you.

**Serena.** – Yeah... maybe it would.

**Nick** (*taking her hand.*). – “O! Then dear saint, let lips do what hands do; They pray, grant thou, lest faith turn to despair”

**Serena.** – “Saints do not move, though grant for prayer's sake.”

**Nick.** – “Then move not, while my prayer's effect I take. Thus from my lips, by thine, my sin is purged.”

*The other students nudge each other and whisper. Goody plays a schmaltzy rendition of “Feelings” on his trumpet. The whole class bursts into applause, whistles and catcalls.*

**Myers.** – Let's see a show of hands. How many of you “believe” that?

*(To Serena.)*

Juliet, meet your new Romeo.

**Serena.** – Hello Romeo!

**ACT 2 - SCENE 18 – DANCE CLASS**

*Iris enters quickly and is being pursued by Tyrone.*

**Iris.** – Tyrone, quit following me. I have nothing to say to you.

**Tyrone.** – Right, you haven't had anything to say to me all semester. Why is that, Iris?

**Iris.** – Okay, look, I'll make it simple. I don't want to be with a loser, 'cause what does that make me?

**Tyrone.** – Oh, I get it. I see what this is about.

**Iris.** – You used me, Tyrone. All those book reports I helped you with. Why didn't you tell me you couldn't read?

**Tyrone.** – What was I supposed to say, "Hey, baby, come and get me. I'm illiterate?"

*(Iris moves away.)*

Iris, you don't know what it's like. You look at a book and you see words. When I look... I see garbage. I see noise. But thanks to Miss Sherman, that noise is starting to sound like music.

*(He reaches into his bag and pulls out a book. He opens it and reads.)* Listen to this...

"I celebrate myself, and sing myself, And what I assume, you shall assume, For every atom belonging to me, As good belongs to you..." *(He looks up proudly.)* Walt Whitman. "Leaves of Grass".

**Iris.** – That's great, Tyrone. But it's just one poem.

**Tyrone.** – I’m not takin’ the easy way out. I’m repeating my senior year. I’ll be the first to graduate from the new Lincoln Center school. I am not a loser, Iris.

*Iris and Tyrone dance a pas de deux and exit hand in hand.*

## **ACT 2 - SCENE 19 - ALLEYWAY**

*Scene change to the school alley. In the distance, traffic noises and the rumbling of a subway are heard. As lights come up Carmen is onstage, pacing. Her hair pulled back and wearing no makeup, she appears as if she could be living on the streets. She steps back into the shadows as she hears Schlomo, Lambchops and Goody enter from the school.*

**Schlomo.-** We’re a class act. I say we wear tuxedos.

**Lambchops.-** We’re a rock band, not a symphony orchestra.

**Schlomo.-** No, Lamb. I’m not talkin’ penguin suits. I’m talkin’ real sharp- burgundy velvet, with leopard-skin lapels.

**Goody.-** Oh, I get it- kinda like a teenage Liberace.

*Carmen steps out of the shadows*

**Carmen.** – So... I hear you guys are signing a record deal.

**Schlomo.** – Carmen! Is that you?

**Carmen.** – And that you’re going to Juilliard.

**Schlomo.** – Carmen! When did you get back?

**Carmen.** – Couple a weeks ago. Thought I'd stop by - see if you found a new singer?

**Lambchops.** – Our manager set us up with someone else.

**Schlomo.-** Of course, she's not as good as you. But then, there's only one Carmen Diaz.

**Carmen.** – You got that right. Three times the talent and ten times the fun.

*Joe and Mabel enter in conversation.*

**Joe.** – So what about my warm up? You think I should do it straight, or with a twist?

**Mabel.** – Who are you kidding? A twisted guy like you can't do anything straight.

**Schlomo.** – Hey, Joe, Mabel, look who's here.

*He indicates Carmen.*

**Mabel.** – Carmen? I almost didn't recognize you.

**Joe.-** Tu no estas bien. ¿Que te pasa?

**Carmen.** – Nada. I'm fine. I just lost a little weight.

**Mabel.** – Girl, what you need is the seafood diet.

**Carmen/Mabel.** – I see food and I eat.

*They all force a laugh, which peters out.*

**Lambchops.** – So... how was L.A.? Did you meet any movie stars?

**Carmen.** – Oh, sure. The town's crawlin' with 'em. And you can read the names of the dead ones on the pavement... up and down the Boulevard of broken dreams.

*#17 – Out Here On My Own*

SOMETIMES I WONDER WHERE I'VE BEEN,  
WHO I AM, DO I FIT IN.  
MAKE BELIEVEIN' IS HARD ALONE,  
OUT HERE ON MY OWN.

WE'RE ALWAYS PROVIN' WHO WE ARE,  
ALWAYS REACHIN'  
FOR THAT RISIN' STAR  
TO GUIDE ME FAR  
AND SHINE ME HOME,  
OUT HERE ON MY OWN.

**Goody.-** Lambchops... Tick tock

**Lambchops.** – Sorry, Carmen. I gotta go. We got finals.

**Carmen.** – No problem. Good seein' you guys.

**Joe.** – Adios, Chica. If you get a chance, come check me out at the Comedy Club.

**Mabel.** – You take care, girl. And don't forget to eat.

**Schlomo.** – Go ahead, I’ll catch up with you later.

*(Serena and Nick exit. To Carmen.)*

So, if your dream was coming true, why’d you come back?

*#17 Out Here On My Own cont.*

WHEN I'M DOWN AND FEELIN' BLUE,  
I CLOSE MY EYES SO I CAN BE WITH YOU.

OH, BABY BE STRONG FOR ME;

BABY BELONG TO ME.

HELP ME THROUGH.

HELP ME NEED YOU.

UNTIL THE MORNING SUN APPEARS

MAKING LIGHT

OF ALL MY FEARS,

I DRY THE TEARS

I'VE NEVER SHOWN,

OUT HERE ON MY OWN.

**Schlomo.** – Carmen, are you gonna be okay?

**Carmen.** – Hey, don’t look so worried. I’m a survivor. But right now, I could have some money.

**Schlomo** *(reaching into his pocket).* – No problem. My Dad sent me fifty for my birthday...

**Carmen.** – Thanks, I promise I will pay you back...

**Schlomo.** – Listen Carmen, if you ever need anything, anytime day or night, you call, okay? ‘Cause I’ll always be here for you.

**Carmen.** – Thanks Schlomo, you're the best.

**Schlomo.** – We're a team. Carmen. Don't ever forget that.

*Reluctantly Schlomo exits. Carmen is left alone and sings.*

**#17 – Out Here On My Own cont.**

BUT WHEN I'M DOWN AND FEELIN' BLUE,  
I CLOSE MY EYES SO I CAN BE WITH YOU.

OH, BABY BE STRONG FOR ME;  
BABY, BELONG TO ME.  
HELP ME THROUGH.  
HELP ME NEED YOU.

SOMETIMES I WONDER WHERE I'VE BEEN,  
WHO I AM,  
DO I FIT IN.  
I MAY NOT WIN,  
BUT I CAN'T BE THROWN,  
OUT HERE ON MY OWN,  
OUT HERE ON MY OWN.

*The spot closes to headshot then bumps out. Blackout. Sound of ambulance in the distance.*

**ACT 2 - SCENE 20 – P.A**

*Crossover on upper level with Joe and an ensemble girl. Serena and Nick enter on the level above.*

**Joe.** – Hey Nick! Serena! Don't forget, party at my house. We're all gonna play Twister on my Mom's waterbed.

**Serena.** – The finish line! Tonight I feel the electricity! This wonderful current flowing through every nerve, every cell, every pore in my body. I feel like shooting into space - a supernova!! I'd explode into a million pieces and float back down to earth. Then I'd touch every living thing on this gorgeous planet.

**Nick.** – What is up with you?? Did you hit your head?

**Serena.** – Just think, it's the end of an era. We are the...

**Both....** Class of '84!

**Serena.** – The last class to graduate from this dumb, drafty, wonderful old building. I wonder what's gonna happen to it. I wonder what's gonna happen to us...

**Nick.** – Serena - I want to try a new scene.

**Serena.** – New scene? What's up with you? Did you hit your head?

*#18 – Love Scene Reprise*

**Nick.** –                   YOU WERE THE HONEST FRIEND I WAS THE GREAT  
                                  PRETENDER  
  
                                  I HID MY FEELINGS TO THE END  
  
                                  NOW I WANT TO SAY WHAT IT MEANS TO ME HOW I COULD  
                                  NEVER BE THE SAME WITHOUT YOU

**Nick.** – You'll probably go off to Brooklyn College and meet some guy and forget all about me.

**Serena.** – And you’ll probably go off to New Haven and meet some guy and forget all about me!

**Nick.** – Very funny.

**Serena.** – THE WAY I KNOW I REALLY FEEL ABOUT YOU

**Nick.** – THE WAY I KNOW I’LL ALWAYS FEEL ABOUT YOU

**Serena.** – WHY CAN’T WE

**Nick.** – WHY CAN’T WE

**Both.** – WHY CAN’T WE TRY  
TO PLAY A LOVE SCENE  
WE DON’T NEED THE VIOLINS TO PLAY A LOVE SCENE WHERE  
WE SEE HOW LOVE BEGINS  
FIND A WAY TO START  
AND LEARN TO PLAY THE PART  
A PERFECT SCENE FROM A PLAY UNKNOWN LET’S PLAY  
A...LET’S PLAY A...  
LET’S PLAY A LOVE SCENE OF OUR OWN!

*Blackout*

## ACT 2 - SCENE 21 - GRADUATION

*Schlomo is holding his violin.*

**Schlomo.** – Ladies and gentlemen, the lyrics to our senior song were written by a very talented student- Carmen Diaz. Unfortunately, Carmen isn't here. She won't be graduating with us. We don't know where she is. This is for you Carmen, we'll always remember your name!

### *#19 Bring on Tomorrow Reprise*

**Schlomo.** – WE HAVE ARRIVED  
AT A MOMENT IN OUR LIVES  
WHEN THE FUTURE PASSES INTO OUR HANDS WE CAN FIND  
OUT  
ARE WE REALLY STRONG ENOUGH  
TO FULFILL WHAT THE FUTURE DEMANDS

**Serena.** – WE CAN STAND ON THE EDGE AND LOOK OUT  
INTO SPACE  
AND BE AWED BY THE WONDERS WE SEE

**Nick.** – WE CAN ALL MAKE A PLEDGE THAT THE WHOLE  
HUMAN RACE  
WILL BECOME WHAT WE WANT IT TO BE!

**Nick/Serena/Schlomo.** – BRING ON TOMORROW  
LET IT SHINE  
LIKE THE SUN COMING UP ON A BEAUTIFUL DAY IT'S YOURS  
AND MINE  
WE CAN MAKE A DIFFERENCE IT'S NOT TOO LATE  
BRING ON TOMORROW WE CAN'T WAIT!

**Iris.** – LONG LONG AGO  
IN A WORLD WE NEVER MADE WE WERE CHILDREN  
WHO WERE MAKING BELIEVE

**Iris/Serena.** – CLOSING OUR EYES  
WE WERE TRAVELERS IN AIR  
TO A LAND WE WOULD NOT WANT TO LEAVE

*Tyrone enters.*

**Iris/Tyrone.** – BUT THIS FAIRY TALE LAND  
BUT THIS FAIRY TALE LAND FADES AWAY AS  
WE GROW FADES AWAY AS WE GROW

**Schlomo/Nick.** – AND WE ALL HAVE TO SAY OUR GOODBYES

**Tyrone.** – BYE BYE BYE

**Iris.** – AND WE NOW UNDERSTAND  
THAT THIS WORLD THAT WE KNOW

**Serena/Schlomo.** – CAN BE OURS IF WE OPEN OUR EYES

*The rest of the students enter.*

**All.** – BRING ON TOMORROW LET IT SHINE

LIKE THE SUN COMING UP ON A BEAUTIFUL DAY IT'S YOURS  
AND MINE

WE CAN MAKE A DIFFERENCE IT'S NOT TOO LATE BRING ON  
TOMORROW WE CAN'T WAIT!

BRING ON TOMORROW WE CAN'T WAIT

**Men.** – NO WE CAN'T WAIT

**All.** – BRING ON TOMORROW IT'S NOT TOO  
LATE

**Men.** – NO NOT TOO LATE

**All.** – BRING ON TOMORROW WE CAN'T WAIT  
BRING ON TOMORROW WE CAN'T WAIT!  
BRING ON TOMORROW LET IT SHINE  
LIKE THE SUN COMING UP ON A BEAUTIFUL DAY IT'S YOURS  
AND MINE  
WE CAN MAKE A DIFFERENCE IT'S NOT TOO LATE  
BRING ON TOMORROW WE CAN'T WAIT!  
BRING ON TOMORROW WE CAN'T WAIT!

*Blackout. Exit for Bows, band commences; Bow entrances choreographed separately*

**All.** – I'M ALIVE  
AND I WILL SURVIVE  
SHOW THE WORLD THAT I CAN TAKE IT WHEN I HIT THE  
HEIGHTS

**Male Solo.** – HIT THE HEIGHTS

**All.** – PUT MY NAME IN LIGHTS

**Female Solo.** – YES I'M GONNA PUT MY NAME IN LIGHTS YEAH!

**All.** – SHOW THE WORLD THAT I CAN MAKE IT BY DOIN'  
DOIN'  
BY DOIN' HARD WORK

*The Taxi enters with Carmen riding on top.*

**Carmen.** – BABY LOOK AT ME  
AND TELL ME WHAT YOU SEE  
YOU AIN'T SEEN THE BEST OF ME YET GIVE ME TIME I'LL  
MAKE YOU FORGET THE REST  
I GOT MORE IN ME  
AND YOU CAN SET IT FREE  
I CAN CATCH THE MOON IN MY HAND DON'T YOU KNOW  
WHO I AM?  
REMEMBER MY NAME

**All (except Carmen).** – FAME!

**Carmen.** – I'M GONNA LIVE FOREVER  
I'M GONNA LEARN HOW TO FLY

**All (except Carmen).** – HIGH!

**Carmen.** – I FEEL IT COMIN' TOGETHER PEOPLE WILL SEE ME  
AND CRY

**All.** – FAME!

**Carmen.** – I'M GONNA MAKE IT TO HEAVEN LIGHT UP THE  
SKY LIKE A FLAME

**All.** – FAME!

**Carmen.** – I'M GONNA LIVE FOREVER BABY REMEMBER  
MY NAME FAME

**All.** – REMEMBER REMEMBER  
REMEMBER REMEMBER  
REMEMBER REMEMBER  
REMEMBER REMEMBER

**Carmen.** – BABY HOLD ME TIGHT  
CAUSE YOU CAN MAKE IT RIGHT  
YOU CAN SHOOT ME STRAIGHT TO THE TOP GIVE ME LOVE  
AND TAKE ALL I GOT TO GIVE BABY I'LL BE TOUGH  
TOO MUCH IS NOT ENOUGH  
I CAN RIDE YOUR HEART TIL IT BREAKS OOO I GOT WHAT  
IT TAKES

**All.** – FAME!

**Carmen.** – I'M GONNA LIVE FOREVER  
I'M GONNA LEARN HOW TO FLY

**All.** – HIGH!

**Carmen.** – I FEEL IT COMING TOGETHER PEOPLE WILL SEE  
ME AND CRY

**All.** – FAME!

**Carmen.** – I'M GONNA MAKE IT TO HEAVEN  
LIGHT UP THE SKY LIKE A FLAME

**All.** – FAME!

**Carmen.** – I'M GONNA LIVE FOREVER BABY REMEMBER MY NAME

**All.** – REMEMBER REMEMBER REMEMBER REMEMBER  
REMEMBER MY NAME!

*Curtain*

**THE END**