



**Sample Pages from
Shout! (Full Length Version)**

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SHOUT!

An A Cappella Musical

Two Act Version – Preview Script

Book and Lyrics by Lindsay Price

Music by Kristin Gauthier

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The premier production of *Shout!* took place at Lakewood Ranch High School in Lakewood Ranch, Florida on December 14 & 15, 2007 with the following cast:

Ariane	Kasey Sollenberger
Essa.....	Hannah Sedigh
Kate	Katie Derespino
Shane.....	Amy Pinsonneault
Ms. Lang.....	Faye Hamilton
Dana.....	Rachel Knowles
Michelle	Bridgette Hogarth
Chris	Sean Darcy
Polly	Laura Melo
Dana's Dad	Trent Katzenberger
Amy.....	Tali Cohen
Mel	Rebekah Jenkins
Matt.....	Dustin Olsen
Tassi	Lindsay McKamey
Talli Two.....	Tali Cohen
Jack.....	Nate Weaver
Jack Two	Trent Katzenberger
Brad.....	Lucas Thompson
Benita	Natalie Lopez
Billy	Kiersten Hellier
Barbara	Kristen Myers
Producer/Director.....	Roxane Caravan
Choreographer.....	Patricia Ross
Choral Director	Cynthia Bond
Stage Manager	Chris Ward
Lighting	Cameron Helwege
Sound.....	Alex Comes



CHARACTERS

7M/14W + Vocal Orchestra

ARIANE	A deeply moody teen who walks around with her own personal black cloud.
KATE	Presents as a perfect, happy girl. But even happy people have secrets.
DANA	Desperately wants to get on with life but feels held back.
TASSI	A super-smart sweet girl who knows how to do everything... but date.
JACK	Thinks he's cooler than he is. Girls REALLY confuse him.
ESSA	Ariane's older sister. Left home a year earlier. Exists in the play only as a memory.
MEL	Tassi's best friend. Truly a happy-go-lucky girl.
MICHELLE	Dana's best friend. A little scatterbrained, but good-hearted.
POLLY	Dana's mother. She is extremely overprotective.
TASSI TWO	Tassi's inner voice.
BENITA, BARBARA, BRAD, BILLY (W) A.K.A. THE BUZZY BEES	This barbershop quartet is always thinking: they're very aware of their name, their direction, their sound. The problem is they can't always agree: they fight A LOT.
MATT	Jack's cousin and best friend. Dates Mel.
CHRIS	Dana's best friend. Male. The first to make a joke.
JACK TWO	Jack's inner voice.
SHANE (M OR W)	Ariane's foster mother. Very easy going no matter what Ariane growsl at her.
AMY	Michelle's sister. A LOT scatterbrained!
MR. LANG (M OR W)	The Vice Principal. Stern, but fair.
DANA'S DAD	Divorced after an affair. He's trying to make good with Dana.

The Vocal Orchestra

The Vocal Orchestra is the most important part of the show. They provide support and accompaniment for the solos. They should be onstage for the whole show, upstage on risers, or off to the side. This way the actors and the orchestra can always hear each other clearly. They read off their music just as an orchestra does.

We suggest a minimum of nine singers.

Shane, Amy, Jack Two, Tassi Two, Mr. Lang and Dana's Dad can also come from the Vocal Orchestra.



TIME

The play takes place in December of the present day. Your hometown.

SET

The Set should be generic – cubes for seating and platforms to create different playing areas. Alternatively, use set pieces that can easily be used for more than one location so that scene changes are not necessary. For example, the two cubes that Ariane and Kate sit on outside the VP's office can easily be pushed together to make Ariane's bed in a later scenes. DO NOT use blackouts to facilitate scene changes. The flow of the scenes is more important than a realistic set.

A big backdrop at the back with the word SHOUT scrawled across it takes up the whole upstage wall.

SONGS

Act One

- 1) SHOUT *Company*
- 2) THE BUZZY BEES *Buzzy Bees*
- 3) FRIEND *Essa*
- 4) SEVENTEEN *Ariane, Essa, Vocal Orchestra*
- 5) THE WILLIAM TELL DATE-A-TURE.. *Company*
- 6) I AM WAITING FOR MY LIFE TO BEGIN.....
Dana, Vocal Orchestra
- 7) FRIEND *Essa*
- 8) DON'T SPEAK..... *Ariane, Jack, Tassi, Company*
- 9) CHRISTMAS DANCE..... *Buzzy Bees*
- 10) MY BROTHER ANDY *Kate*
- 11) FRIEND *Essa*
- 12) FINE *Essa, Company*

Act Two

- 13) YOUR HEAD WILL EXPLODE.. *Vocal Orchestra*
- 14) ALONE ON THE DANCE FLOOR..... *Buzzy Bees*
- 15) FRIEND *Essa*
- 16) MY IDEAL..... *Jack Two, Tassi Two,
Vocal Orchestra*
- 17) LIE TO YOUR MOTHER *Chris, Michelle,
Dana, Vocal Orchestra*
- 18) ALONE ON THE DANCE FLOOR REPRISE
Buzzy Bees
- 19) THE BREAK UP SONG *Jack, Tassi,
Vocal Orchestra*
- 20) FRIEND *Kate*
- 21) GOT NOWHERE TO GO *Buzzy Bees*
- 22) MY BROTHER ANDY REPRISE *Kate*
- 23) FRIEND *Vocal Orchestra*
- 24) DECK THE HALLS..... *Buzzy Bees*
- 25) SHOUT..... *Company*



How Do You Perform a Musical Without Instruments?

Shout! is a very unique musical. It has no instrumentation. The music comes from the singers themselves. It is all a cappella.

We wrote *Shout!* this way for a couple of reasons. Firstly, it's never been done before and that's a great challenge! We like being challenged and offering challenges. Secondly, there is a trend of performing musicals to pre-recorded tracks. For some schools it's easier that way; some schools just don't have band programs. We wanted a musical that every school could perform live.

Remember, because *Shout!* is entirely a cappella, it's a real challenge to perform. It's also extremely rewarding. Here are some hints and tips to performing an a cappella musical:

- **Keep The Choreography To A Minimum, Particularly For The Vocal Orchestra**
If you're singing and moving at the same time, you're not as focused on the singing and it's easy to lose support and pitch. If you are singing one of the backup lines, remember that the soloist(s) need you focused and solidly on pitch. They are depending on you.
- **Put The Vocal Orchestra On Stage**
Remember, they are your accompanists. Even if you have extensive sound equipment with body mikes and monitors, the Vocal Orchestra must be able to see and hear the soloists clearly – and the soloists need to hear them. Also, it can be very distracting to have the singers troupe on and off at the beginning and end of each song.
- **Pay Attention To The Transition Moments**
Not all of the music needs to be performed in isolation. Much of it can and should be used to transition between scenes. Use the music to allow the action to flow smoothly as actors and set pieces are moving. Have singers enter or exit singing. Avoid blackouts and use these transition moments effectively.



ACT ONE

The stage is black. A pitch pipe plays in the darkness. A lone voice starts to sing. The lights slowly come up on the entire cast standing motionless.

SONG 1) SHOUT – COMPANY

COMPANY: **SHOUT. WHAT DO YOU SHOUT ABOUT?
SHOUT YOUR JOY? SHOUT YOUR PAIN?
SHOUT. WHAT DO YOU SHOUT ABOUT?
SHOUT YOUR LOSSES? SHOUT YOUR GAINS?
SHOUT? WHY DO YOU SHOUT?
LET ME HEAR YOU SHOUT!
WHY DON'T YOU SHOUT!
WHAT DO YOU SHOUT ABOUT?
SHOUT FOR LOVE? SHOUT FOR FEAR?
SHOUT. WHAT DO YOU SHOUT ABOUT?
SHOUT YOUR PRIDE? SHOUT YOUR TEARS?
SHOUT? WHY DO YOU SHOUT?
LET ME HEAR YOU SHOUT!**

A school bell rings and everyone scatters, chatting happily. ARIANE sits in a chair stage right. She waits outside the Vice Principal's office. She pulls out a notebook and a pen and buries herself in her writing.

KATE enters stage left on the run. She comes face to face with THE BUZZY BEES. They sing their greeting to her.

SONG 2) THE BUZZY BEES – BRAD, BILLY, BENITA, BARBARA

BRAD: **HELLO.**

BILLY: **HELLO.**

BENITA: **HELLO.**

BARBARA: **HELLO!**



ALL FOUR: HEY THERE KATE, WE'RE HAPPY TO SAY
IT'S GOING TO BE A WONDERFUL DAY.
THE SKY IS CLEAR, NO SIGN OF GRAY
IT MAKES US SHOUT HIP HIP HOORAY!

They form a pose and smile.

KATE: You guys sound great.

BRAD: We've been practicing.

BARBARA: Every day.

BENITA: And we've hardly been fighting at all.

BILLY: I'm not fighting, you two are fighting.

BARBARA: Who you two?

BENITA: What are you talking about, I don't fight.

BILLY: Are you kidding?

BRAD: We spent two weeks fighting about our name.

BENITA: And I still think The Four B's is better than The Buzzy Bees.

BARBARA: No, no, no, no. We're not going through this again!

BILLY: It does make more sense. Brad, Barbara, Billy, Benita...

BARBARA: Our name is The Buzzy Bees. Final. Period. End of story.

BRAD: Let's take a vote.

BARBARA: No votes! No more votes!

BILLY: Well as long as we're not fighting.

BENITA: Don't go there!

KATE: (*easing away*) Ok, I'll see you later. I'm late for my meeting with Mr. Lang.

BRAD: Guys! End on a high note.

They sing their name.



SONG 2A) THE BUZZY BEES – BRAD, BENITA, BILLY, BARBARA

BRAD: BUZZY.

BILLY: BUZZY.

BENITA: BUZZY.

BARBARA: BUZZY!

ALL FOUR: THE BUZZY BEES!

They pose, smile and then exit arguing about their name. KATE plops in the seat beside ARIANE.

KATE: Hi! (*ARIANE says nothing*) Is it one o'clock? I'm supposed to meet Mr. Lang at one o'clock but my watch stopped. My watch never stops and I'm never late. I'm always on time.

ARIANE stares at KATE in disbelief.

ARIANE: Do I know you?

KATE: Huh? Oh. (*she looks at ARIANE*) No. I'm Kate. What are you writing?

ARIANE: (*back into her book*) None of your business.

KATE: (*she shrugs and continues on*) Mr. Lang only gives me five minutes a week, which is a ridiculous amount of time to discuss the school's recycling policy. My intro is eight minutes alone. Has he come out yet?

ARIANE: Do you always talk so much?

KATE: Huh?

ARIANE puts her notebook away.

ARIANE: Mr. Lang's still in his office.

KATE: Great. (*she takes a deep breath*) So. What are you here for?

ARIANE: I'm about to get suspended.

KATE sits bolt upright.

KATE: Really???



ARIANE: You've never even borrowed a paperclip, have you.

KATE: I have. Sure I have.

ARIANE: But it was an accident.

KATE: Why would I steal a paper clip? So what did you do?

ARIANE: (*leaning in*) What do you think I did?

KATE: (*almost a whisper*) Did you kill someone?

ARIANE: (*overly loud*) Are you retarded? Do you think I'd be sitting outside the VP's office if I did that?

KATE: I don't know. I don't even borrow paperclips. What did you do?

ARIANE: I was provoked.

KATE: About what?

ARIANE: Teachers shouldn't be allowed to – he shouldn't have (*she doesn't finish*)

KATE: What? Allowed to what? What?

ARIANE: Do you think you could make your eyes a little less like a deer in the headlights?

KATE: Sorry.

ARIANE: You don't talk back to teachers.

KATE: No.

ARIANE: That's why you're talking trash and I'm getting suspended.

KATE: Recycling.

ARIANE: Whatever.

KATE: Do you really get suspended, just for talking back to a teacher?

ARIANE: If you shove them, while you're talking back you do.

KATE: You shoved a teacher? Shoved a teacher?

ARIANE: What century do you live in? Teachers get shot, knifed, all I did –



- KATE:** You put your hands (*she demonstrates, putting her hands out*) and you shoved?
- ARIANE:** I get it, I get it. You've never shoved anyone either.
- KATE:** You shouldn't do that. Physical violence doesn't solve –
- ARIANE:** You wouldn't be about to lecture me would you? I hate being lectured. I'm about to be suspended so I've got nothing to lose.
- KATE:** Sorry. (*pause*) But you still shouldn't shove people. (*pause*) It's not nice.
- ARIANE:** Nice? I have to be nice too? Do I look nice?
- KATE:** People don't always act the way they look.
- ARIANE:** You do.
- KATE:** How do you know?
- ARIANE:** You have Pollyanna stamped on your forehead.
- KATE:** I don't. Do I? (*she automatically rubs her forehead and then smiles*) Ha. What did he do? The teacher.

ARIANE's sister ESSA enters. She strolls in casually, only ARIANE can see her.

ESSA is a memory character. She exists in ARIANE's head for the whole play. Despite that, ESSA and ARIANE's scenes should be played face to face. Avoid making ESSA static, just because she's not 'real.'

ESSA sings as she enters. ARIANE turns to look at her.

SONG 3) FRIEND - ESSA – NON-VERBAL

- ESSA:** LA, LA, LA, LA, LA, LA.
- ARIANE:** He insulted my sister.
- KATE:** I hope you don't get suspended.
- ARIANE:** (*turning back*) Huh?



KATE: I hope you don't get suspended.

ARIANE: What do you care?

KATE: You're funny. A sense of humour is a sign of intelligence. Smart people who do not so smart things should get a second chance.

ARIANE: You don't know anything about me.

KATE: Not yet. It was nice to meet you Ariane. *(looking off)* Oh! Hi Mr. Lang.

ARIANE: How did you know my name?

KATE: *(she stands, and waves to ARIANE)* See you later. *(she exits)*

ARIANE: You don't know me! You don't know anything! *(muttering)* Stupid nut-job.

ARIANE takes a postcard out of her pocket. It is worn, obviously something ARIANE reads over and over again. ESSA moves forward.

ESSA: First Postcard. Doing great. Running late.

ARIANE: Jimmy's the best.

ESSA: I'll prove them wrong. Wait and see.

ARIANE & ESSA: Love you Ari. I'll write more. Soon. Essa.

ESSA: PS. Don't worry. I mean it.

SONG 4) SEVENTEEN - ARIANE, ESSA, VOCAL ORCHESTRA

Vocal Orchestra intro begins under dialogue.

ARIANE: What a stupid thing to say.

ESSA: I mean it. I'm fine.

ARIANE: How do I know? I need to talk to you.

ESSA: You are.

ARIANE: The real you, not the imaginary voice in my head. I'm a mess. I'm shoving teachers.



ESSA: Don't worry.

ARIANE: DON'T WORRY. I MEAN IT.
DON'T WORRY. JUST LEAVE IT.
LEAVE IT WHERE? JUST DON'T CARE?
ALL I DO IS WORRY. STOMACH SCURRY
THOUGHTS A FLURRY LIKE SNOW.
I DON'T KNOW.
SHOULD I FEEL THIS WAY AT SEVENTEEN?
CAUGHT BETWEEN
A SCREAM AND A SCRAWL?

ESSA: DO YOU REMEMBER WHEN WE WERE SMALL,
AND OUR BIGGEST WORRIES WERE SHADOWS ON THE WALL?

ARIANE: SEVENTEEN. ONLY A NUMBER.

ESSA: SEVENTEEN STARS IN THE SKY.

ARIANE: WHY DID YOU HAVE TO LEAVE ME?
ALL MY HOPE HAS GONE DRY.

BOTH: DO YOU REMEMBER WHEN WE WERE SMALL,
AND OUR BIGGEST WORRIES WERE SHADOWS ON THE WALL?

ARIANE: SEVENTEEN. FEEL I COULD RUN NOW.

ESSA: SEVENTEEN. STAY CLOSE TO HOME.

ARIANE: SEVENTEEN LEAVES ME BROKEN,
THERE'S NO JOY IN BEING ALONE.

BOTH: FIVE AND SEVEN
YOU AND ME
FLASHLIGHTS HELD SO TIGHTLY
THERE WAS NOTHING THAT WE COULDN'T BE.
WHERE DID THE LIGHT GO?
WHERE DID WE GO?
DO YOU REMEMBER WHEN WE WERE SMALL,
AND OUR BIGGEST WORRIES WERE SHADOWS ON THE WALL?

ARIANE shoves the postcard back in her pocket. She exits. ESSA follows. TASSI and MEL enter from the other side of the stage.



- MEL:** So he's got this cousin who he hangs out with all the time and he's single and you're my best friend and you're single and...
- TASSI:** And what?
- MEL:** And if you and Jack get together we can hang out! That would be the best.
- TASSI:** I don't know. I'm pretty busy.
- MEL:** Tassi, no one should ever be too busy for a boyfriend. That's not normal. And you're not busy, you're like four years ahead in your homework. That's just wrong.
- TASSI:** I like school.
- MEL:** Please! Don't say that out loud! *(she sighs)* I've hardly seen you in weeks and I don't want to turn around one day to find you unconscious in the library under an avalanche of Algebra books.
- TASSI:** Books rarely avalanche on people.
- MEL:** You're 16. You have to start dating some time.
- TASSI:** I guess.
- MEL:** Don't you want to?
- TASSI:** I do! I do. I... but I don't know to *(she gestures vaguely)* embark.
- MEL:** Huh?
- TASSI:** Start.
- MEL:** There's nothing to it. It's fun. So. Let's talk about Jack.
- TASSI:** You want me to start dating today?
- The focus shifts to the other side of the stage JACK and MATT enter in conversation.*
- MATT:** So you'll go out with her, right? That way we can game and they... can do whatever girls do.
- JACK:** Is she cute?
- MATT:** Sure she's cute.



JACK: Is she hot?

MATT: She's cute.

JACK: Hot cute?

MATT: Dude, how many hot girls have you dated?

JACK: Some.

MATT: How many?

JACK: I don't keep count.

MATT: How many?

JACK: Ok, none. But it's the principle of the thing.

MATT: And how many girls have you dated?

JACK: All right, all right I get your point.

MATT: How many?

JACK: I'm not answering.

MATT: Cause you know I know.

JACK: Fine, fine, I'll go out with Tammy.

MATT: Tassi.

JACK: That's a weird name.

MATT: Dude.

JACK: What?

MATT: Try not to screw this up before you even meet her.

MEL: There's more to life than school. You have to broaden your horizons. You have to start figuring out your options. Prom options. You've only got one more year and if you've got no options, you are screwed.

TASSI: Now you're scaring me.

MEL: Good! You should be scared.

JACK: I'm not going to screw up anything. I can do this in my sleep.



MATT: Good. It's about time.

MEL: Someone's got to light a fire under you.

MATT: You gotta get in the pool.

MEL: You should go on a date!

**SONG 5) THE WILLIAM TELL DATE-A-TURE – COMPANY
(WITH RESPECT TO GIOACCHINO ROSSINI)**

COMPANY: DATE. ON A DATE. ON A DATE.
 YOU REALLY SHOULD GO ON A DATE.
 YOU REALLY SHOULD GO ON A DATE.
 ON A DATE, ON A DATE, ON A DATE, ON A DATE
 ON A DATE, DATE, DATE. ON A DATE, DATE, DATE.
 IT'LL BE JUST GREAT ON A DATE, DATE, DATE!

YOU SHOULD GO ON A DATE, DATE, DATE.
 YOU SHOULD GO ON A DATE, DATE, DATE.
 YOU SHOULD GO ON A DATE, DATE, DATE.
 DATE, GO ON A DATE, DATE, DATE.

IF YOU WAIT YOU WILL BE, WILL BE, WILL BE LATE.
 IF YOU WAIT YOU WILL BE LATE AND YOU WILL NEVER FIND
 YOUR MATE!
 YOU WILL BE LATE, YOU SHOULD GO ON A DATE, DATE, DATE.
 YOU WILL BE LATE, YOU SHOULD GO ON A DATE, DATE, DATE.

YOU SHOULD GO ON A DATE, DATE, DATE.
 YOU SHOULD GO ON A DATE, DATE, DATE.
 YOU SHOULD GO ON A DATE, DATE, DATE.
 DATE, GO ON A DATE, DATE, DATE.

DON'T YOU KNOW THAT IT WILL BE JUST GREAT?
 YOU SHOULD REALLY GO ON A DATE!
 YOU SHOULD KNOW I TELL IT STRAIGHT.
 YOU REALLY SHOULD GO ON A DATE, DATE, DATE!

IF YOU WAIT YOU WILL BE, WILL BE, WILL BE LATE.
 IF YOU WAIT YOU WILL BE LATE AND YOU WILL HAVE AN EMPTY
 PLATE!



YOU SHOULD GO ON A DATE, DATE, DATE.
 YOU SHOULD GO ON A DATE, DATE, DATE.
 YOU SHOULD GO ON A DATE, DATE, DATE.
 DATE, GO ON A DATE, DATE, DATE.

JACK and TASSI get thrown together.

JACK: Hi.

TASSI: Hi.

MEL: Saturday?

JACK & TASSI: Great!

COMPANY: DATE. GO ON A DATE. YOU'VE GOT TO GO ON A DATE.
 GO ON A DATE!

Everyone poses. A school bell rings and everyone exits. DANA, MICHELLE and CHRIS enter. They are walking home from school.

CHRIS: I can't believe your mother won't let you go.

DANA: Unless the concert is happening in my house, not gonna happen.

CHRIS: That sucks.

DANA: Unless there is a cure for cancer at the concert, not gonna happen.

MICHELLE: Why would there be a cure for cancer, at a concert?

DANA: I was trying to be funny.

MICHELLE: Oh. You should work on that.

CHRIS: So why don't you just go to the concert? Go and know you'll get in trouble anyway.

DANA: Because I'm still hearing about when we went for ice cream this summer and I didn't let her know.

MICHELLE: Yeah, there's nothing like eating a double dip and seeing the cops roaring into the parking lot headed right for you.

CHRIS: *(as if talking into a megaphone)* Back away from the double dip. Back away.



DANA: What time is it?

MICHELLE: 4:30.

DANA pulls out her cellphone and holds it out.

MICHELLE: What are you doing?

DANA: I'm due home at 4:30. I'm guessing... 10 seconds.

CHRIS: Come on.

DANA: 9 seconds.

MICHELLE: I'll bet she calls.

CHRIS: I'll bet she doesn't.

DANA: 5 seconds.

MICHELLE: Pizza slice?

CHRIS: Supreme.

DANA: 3, 2, 1 and...

The cellphone rings. POLLY (DANA's mother) enters and stands off to the side.

CHRIS: Spooky.

MICHELLE: *(bopping CHRIS on the shoulder)* I want Hawaiian.

DANA: *(answering the phone)* Hi mom.

POLLY: Dana, where are you?

DANA: Boy, you waited a whole 10 seconds. You really held on there.

POLLY: Don't be smart. Where are you?

DANA: I'm with Michelle and Chris.

She holds out the phone. The other two yell at it.

CHRIS & MICHELLE: Hi Mrs. Calderwood!

DANA: And I'm standing at the corner of Charles and Austin, which means I'm less than five minutes from home.



POLLY: *(as if looking out the window)* Are you walking? I don't see you.

DANA: No, I'm on the phone. If I walk and talk at the same time, I might trip and stub my toe.

POLLY: Hang up and start walking then.

DANA: I'll see you in less than five minutes.

She hangs up. POLLY exits.

SONG 6) I AM WAITING FOR MY LIFE TO BEGIN – DANA, VOCAL ORCHESTRA

Vocal Orchestra intro begins under dialogue.

CHRIS: That sucks.

DANA: Tell me about it.

MICHELLE: See you Monday.

DANA: Yeah, see you.

CHRIS and MICHELLE exit. DANA moves downstage.

DANA: I WANT TO GO
SHE SAYS NO.
I WANT TO FLY
SHE SAYS WHY?
I AM WAITING. I AM WAITING FOR MY LIFE TO BEGIN.

I WANT TO SOAR
I WANT MORE!
TAKE IT SLOW,
SHE SAYS. OH!
I AM WAITING. I AM WAITING FOR MY LIFE TO BEGIN.

GO ANYWHERE, ANY PLACE, I DON'T CARE.
RUN FAR AWAY, ON MY OWN, I WILL STAY.
WANT TO TRY, TOUCH THE SKY, HERE AM I,
I AM WAITING. I AM WAITING. I AM WAITING!

I WANT TO FLY
SHE SAYS WHY?



**I WANT TO GO
SHE SAYS NO.**

**WHEN WILL SHE LET ME GO?
WHEN WILL SHE LET ME GO?
WHEN WILL YOU LET ME GO?
I AM WAITING.
I AM WAITING.
WHEN WILL MY LIFE BEGIN?**

DANA exits. On the other side of the stage, ARIANE enters and sits on a bed. She is in her room. ESSA enters singing.

SONG 6A) FRIEND - ESSA

**ESSA: THERE'S A LIGHT, THERE'S A HAND
HOPE WHEN NO ONE UNDERSTANDS...**

ARIANE pulls out another postcard and stares at it.

ARIANE: Second postcard.

ESSA: Like the picture? Weather's warm. Jimmy's job didn't pan out.

ARIANE: Don't worry.

ESSA: Everything's fine. Lots of options.

ARIANE & ESSA: Soon as we're settled I'll –

ESSA: Send you my address.

ARIANE: Love you Ari.

ESSA: Essa.

ARIANE: *(turning the postcard over)* It's a stupid picture.

ARIANE sighs and pulls out her notebook. She starts writing.



SONG 7) FRIEND - ESSA

ESSA: **THERE'S A LIGHT, THERE'S A HAND,
HOPE WHEN NO ONE UNDERSTANDS.
THERE'S A WAY AND A GUIDE
WHEN YOU'RE TIRED AND YOU'VE TRIED
YOU CAN ALWAYS FIND YOUR WAY BACK HOME.**

ESSA casually wanders upstage. SHANE enters with KATE. SHANE calls out as if she's at the foot of the stairs.

SHANE: Ariane. Ariane!

ARIANE: *(focused on her writing)* What?

SHANE: What are you doing?

ARIANE: Nothing. Uh, homework. I'm doing lots of homework. Very busy!
Too busy to do anything you have in mind.

SHANE: Your friend is here.

ARIANE: Friend?

SHANE: I'll send her up.

ARIANE: I don't have any friends.

SHANE exits and KATE enters ARIANE's bedroom. She waves sheepishly. ARIANE's eyes bug out.

KATE: Hi.

ARIANE: You!

KATE: Me.

ARIANE: What are you doing here?

KATE: I wanted to talk about –

ARIANE: *(interrupting)* How did you know where I live? Did you follow me?

KATE: *(seeing ARIANE's notebook)* Hey you write a lot, don't you?

ARIANE: Are you following me now? Spying on me?



KATE: No! I just thought... yesterday didn't go so well and –

ARIANE: Yesterday didn't go so well? You thought yesterday didn't go so well.

The lights change and MR. LANG enters. This moment takes place in MR. LANG's office.

MR. LANG: Ariane, join us will you?

ARIANE: Why?

KATE: Hi! (*she waves sheepishly at ARIANE*) Remember me?

ARIANE: From five minutes ago? It's a stretch but I think I can manage.

MR. LANG: We have a new situation to discuss.

ARIANE: I don't want to discuss anything. Just tell me how long I'm suspended for and I'll be on my way.

MR. LANG: I'm not going to suspend you.

ARIANE: Why not? I shoved him. I'm sure you're dying to get rid of me.

MR. LANG: I realize this is a difficult time for you.

ARIANE: (*groaning*) Please don't tell me I have to do counselling. I don't want to talk to anyone.

MR. LANG: I understand what you're going through. I know it's been a tough year and –

ARIANE: (*interrupting*) You don't understand anything.

ESSA runs forward causing ARIANE to stand. KATE and MR. LANG freeze.

ARIANE: Essa? Where are you going?

ESSA: (*she's caught. She turns slowly to ARIANE*) You're home early.

ARIANE: What's the bag for?

ESSA: I gotta go. Jimmy asked me to and I can't stay here anymore.

ARIANE: You're leaving?

ESSA: It's not forever.



ARIANE: Let me come with you.

ESSA: No.

ARIANE: Why not? I can't stand it here either.

ESSA: You have to stay.

ARIANE: Why?

MR. LANG: Ariane. Are you listening?

ARIANE turns back to MR. LANG and KATE. ESSA fades upstage.

MR. LANG: We're going to start you in a peer mentor program. Kate here will be your mentor.

ARIANE: What?

MR. LANG: Someone your own age to talk to and perhaps keep the shoving to a minimum.

ARIANE: What?

MR. LANG: Kate is going to be in the same classes as you and be available for you –

ARIANE: *(interrupting)* Anyone but her.

MR. LANG: I think Kate will be a perfect companion.

ARIANE: I do not need a babysitter.

KATE: Peer mentor.

ARIANE: That sounds so much better. Mr. Lang, please. I'll do anything else.

MR. LANG: This is what I've decided.

ARIANE: Can't I get solitary confinement or something? Or lines? Or bathrooms? Seriously, I'll clean bathrooms.

MR. LANG: Ariane.

ARIANE: She's going to drive me crazy!

The lights change and MR. LANG exits.



SONG 8) DON'T SPEAK – ARIANE, JACK, TASSI, KATE AND VOCAL ORCHESTRA.

Vocal Orchestra intro begins under dialogue.

KATE: And then you left yesterday, abruptly, and we didn't get a chance to talk –

ARIANE: (*holding up her hands*) Stop. I don't want to talk. And I don't want to hear you talk. You could talk a hole in my skull!

KATE: But –

ARIANE holds up a hand to stop KATE.

ARIANE: **DON'T SPEAK. DON'T SAY ANYTHING.
DON'T SPEAK. DON'T WANT TO HEAR A SOUND.
YOU THINK YOU CAN TALK RIGHT THROUGH ME.
YOU WON'T THAT I GUARANTEE!**

MATT, MEL, TASSI and JACK enter from the other side of the stage. MATT and MEL are clearly comfortable with each other. TASSI and JACK are side by side but they're both very nervous, and they're certainly not touching.

MATT: I can't wait to see this movie.

MEL: What's it called again?

MATT: *The Final Sundown.* Jack picked it out.

TASSI: Did you?

JACK: What? Ah-whah?

MATT: The movie, Jack.

JACK: Right. It's called *The Final Sundown.*

MEL: We got that.

MATT: Who's up for popcorn?

MEL: I am. (*right at MATT*) I love popcorn.

MATT: (*right at MEL*) One box... for two?

MEL: That's so sweet...



JACK and TASSI both clear their throats.

MATT: I'm on it.

JACK: I'll come with you.

JACK starts to bound offstage but MEL holds him back.

MEL: Actually, why don't I go? That'll give you two time to talk.

JACK and TASSI look like deer caught in the headlights.

TASSI: Talk?

JACK: Talk?

MEL: Yes, talk. All the kids are doing it. We'll be right back.

MEL and MATT exit. JACK and TASSI turn slowly to each other.

JACK: So.

TASSI: So...

JACK: CAN'T SPEAK. CAN'T THINK OF WHAT TO SAY.

TASSI: CAN'T SPEAK. CAN'T SAY A WORD.

JACK: IT'S LIKE A VICE HAS CLOSED MY THROAT.

TASSI: AND ALL I CAN DO IS CROAK.

TASSI/JACK/ARIANE:
SPEAKING IS OVERRATED.
WORDS ARE SO INFLATED.
I WISH I LIVED IN A STATE
WHERE SILENCE WAS EVERYONE'S FATE.

ALL:
DON'T SPEAK. LA, LA, LA, LA LA.
CAN'T SPEAK. LA, LA, LA.
DON'T SPEAK. LA, LA, LA, LA, LA, LA.
CAN'T SPEAK. LA, LA, LA, LA.



DANA and her DAD enter and sit. DAD tries to engage DANA in conversation, but DANA sits there with her arms folded.

The Vocal Orchestra continues underneath.

DAD: How are you?

DANA: Fine.

DAD: Your mom says your grades are good.

DANA: Yep.

DAD: Dana. How long is this going to go on?

DANA: Dunno.

DAD: I'd like you to meet Vera.

DANA: *(sitting up straight)* Are you kidding? You want me to meet her?

DAD: Dana it's been two years. You're going to have to give sometime.

DANA: Why? You ruined everything. You turned mom into a paranoid monster. I have nothing to say to you.

ARIANE: **DON'T SPEAK. DON'T SAY ANYTHING.**

TASSI: **CAN'T SPEAK. CAN'T SAY A WORD.**

DANA: **WON'T SPEAK. I WON'T TALK TO YOU.
AND I DON'T CARE WHAT YOU DO!**

ALL: **SPEAKING IS OVERRATED.
WORDS ARE SO INFLATED.
I WISH I LIVED IN A STATE
WHERE SILENCE WAS EVERYONE'S FATE.**

**DON'T SPEAK. LA, LA, LA, LA LA.
CAN'T SPEAK. LA, LA, LA, LA,
WON'T SPEAK. LA, LA, LA, LA, LA, LA.
LA, LA LA, LA, LA, LA, ETC.**

In this verse there is snapping, clapping and stomping. These are gestures of frustration – the actors should be snapping in each other's faces, stomping as a form



of yelling. Use body actions to convey the words they can't say.

During this verse voices drop off and actors exit in the following manner: JACK and TASSI look like they have something to say to each other, but don't. They turn away and scurry off separately. DANA's DAD tries to put a hand on DANA's shoulder. She wrenches away and exits. DANA's DAD follows. Everyone else on stage makes gestures of frustration and exits. ARIANE groans, puts her head in her hands and exits.

This leaves KATE all alone on stage, happily la-laing, in her own world. She thinks the singing is great! At the end she looks around, realizes that she's alone and she's singing alone. She cuts off the song before the last la – and runs offstage.

THE BUZZY BEES enter from the other side of the stage, singing. They hand out flyers for the next dance as they sing.

SONG 9) CHRISTMAS DANCE – BUZZY BEES

**CHRISTMAS DANCE, CHRISTMAS DANCE,
COME TO THE CHRISTMAS DANCE.
DON'T GO TO FRANCE, OR STAND IN A TRANCE,
COME TO THE CHRISTMAS DANCE.**

**HELP THE LOCAL FOOD BANK, AND THE TOY DRIVE TOO.
DON'T BE A JERK, YES I'M TALKING TO YOU.**

**CHRISTMAS DANCE, CHRISTMAS DANCE,
COME TO THE CHRISTMAS DANCE.
BRING A TOY, BRING A CAN,
BE YOU A WOMAN, CHILD, OR MAN.
AND STAND AT THE CHRISTMAS DANCE.**

During the song DANA enters and plops down at a table. THE BUZZY BEES join her.

ALL FOUR: Hi Dana!

BILLY: (*handing DANA a flyer*) Help the food drive.



BENITA: And the toy drive.

BILLY: Going to the dance?

DANA: Not likely. But I'll bring something for... one of the drives. How come there's two?

ALL FOUR: We couldn't decide.

BRAD: I said, let's take a vote!

BARBARA: And I said, I'm sick of your votes.

BRAD: And I said, do you want to descent into anarchy, is that what you want?

BENITA: And I said –

DANA: (*holding up her hands*) Let me guess. A food bank slash toy drive.

ALL FOUR: Yes!

THE BUZZY BEES give each other high fives as ARIANE stomps on stage with KATE following close behind.

ARIANE: Would you stop following me around?

KATE: I'm not following you. I'm supposed to be with you.

ARIANE: It's embarrassing. I have a reputation.

KATE: I know.

ARIANE stops, causing KATE to almost run into her. ARIANE turns to glare at KATE.

ARIANE: What's that supposed to mean?

KATE keeps her mouth shut tight, and indicates she's not supposed to talk.

ARIANE: (*leaning in, menacing*) What does 'I know' mean?

KATE: It means... I know you have a reputation. People talk... about... you?

ARIANE: (*stepping even closer to KATE*) Who?



KATE: People. That's how you get a reputation isn't it? Are you going to shove me?

ARIANE steps away.

KATE: It's not a bad reputation. There are worse things than being called Gloom and Doom.

ARIANE turns back and steps closer and glares at KATE.

ARIANE: What?

KATE: Gloom and Doom, that's what everyone calls... (*KATE takes a step back*) We're not talking about the same reputation are we?

ARIANE: Who calls me that?

KATE: I don't know. Not me. Some people.

ARIANE: (*glaring around at the other people in the room*) They do not.

KATE: Ok.

ARIANE: (*stepping toward KATE*) Now you're lying.

KATE: (*stepping back*) I'm just trying not to get shoved.

ARIANE: (*stepping back*) Ok. (*she folds her arms across her chest*) Go.

KATE: Go where? Oh, go on? Right. You're a, you're a... you're somewhat of a dark cloud Ariane – (*taking a step back*) Not that I'm saying you don't have stuff to be dark about.

ARIANE: (*taking a step forward*) What do you know about my stuff?

KATE: Nothing.

ARIANE: Let's keep it that way.

ARIANE turns and storms off. KATE takes a deep breath.

KATE: (*to herself*) Ok, round one and no one got a black eye. Success!

KATE scurries off after ARIANE. MICHELLE and CHRIS enter to sit with DANA. They both have Christmas flyers.



CHRIS: Hey Dani.

DANA: (*gloomy*) Hey.

MICHELLE: (*singing, same tune as BUZZY BEE song*) Christmas Dance, Christmas Dance, I love the Christmas Dance!

DANA: Whoopee.

CHRIS: You still thinking about your dad?

DANA: My dad, my mom, my stupid life. You name it.

MICHELLE: I know what would cheer you up. (*she holds up the Dance Flyer*)

DANA: Uh uh. No hope.

MICHELLE: Your mom's gotta let you go. You're in a mood. You've got issues.

DANA: No. Hope.

MICHELLE: What's going to happen to you at a dance?

DANA: Murder. Mayhem. Malaria. Meatloaf. I don't know. She doesn't want me going out 'alone.'

MICHELLE: But you won't be alone. You'll be at a dance.

DANA: That's what I said!

CHRIS: It doesn't matter what you say. You can't fight mom logic.

DANA: Yeah. (*she sighs*) She's changed so much.

MICHELLE & CHRIS: Awwwwwwww.

DANA: What? What's with the awwww?

MICHELLE: You love your mother.

DANA: Shut up. I do not.

CHRIS: It's ok Dani.

DANA: It's not. What if she never lets me go? I'll never be a journalist. I'll never see Paris. I'll never go to a stupid dance or a stupid concert.

CHRIS: I still think you should go to the concert.



DANA: *(shaking her head)* I can't.

MICHELLE: See? You love your mother.

DANA: Shut up!

MICHELLE: It's so cute.

DANA: You just go to your concerts and your dances. I'll be fine.

CHRIS: The dance won't be fun anyway. People dancing who shouldn't be dancing; people who think they're good dancers and they're so not; people who take over the whole dance floor; those girls who stand right in the middle and clasp their hands behind their backs and barely nod their head; guys doing that bacon frying in a pan thing; never attractive. People yelling at the DJ 'cause they're not playing the right music. Girls crying in the corner cause so and so said they'd dance with them and they're dancing with somebody else. Guys crying in the corner 'cause... Well I don't know why, um, 'cause they're forced to be at a dance when they'd rather be watching football and farting. Hookups, breakups, wallflowers, members of the "Slow Songs Make Me Puke Club," it's the same dance after dance after dance. Totally boring.

MICHELLE: You're going though, right?

CHRIS: Wouldn't miss it.

*ARIANE enters with KATE following behind.
MICHELLE, CHRIS and DANA exit.*

ARIANE: Why don't you tell Mr. Lang I'm being difficult? I'm living up to my reputation. Then he can suspend me in peace and quiet.

KATE: You don't really want to get kicked out.

ARIANE: Oh I so do. I really do.

KATE: I don't believe that. Can you not walk so fast?

ARIANE: Didn't I tell you not to talk?

KATE: You keep talking to me!

ARIANE: One simple thing. Why won't you listen!

ARIANE exits. KATE stops, out of breath.



KATE: *(to herself)* I need to exercise more.

KATE sits next to the BUZZY BEES.

BENITA: Still stuck to Gloom and Doom huh?

KATE: I like her.

BILLY: You're the only one.

BENITA: See that's why I'm not a peer mentor. You have to talk to icky people.

BARBARA: She's changed a lot.

BENITA: Didn't her mother go crazy?

BRAD: I thought it was her dad.

BARBARA: No, he's in jail. She lives with foster parents.

BENITA: *(with a shudder)* Gross.

BILLY: And her sister took off last year.

BENITA: With her druggie boyfriend. What a mess.

KATE: So you're saying she might have a good reason, a lot of good reasons, to act a little down?

BENITA: Oh. I guess. But she's always so grouchy. So...

BILLY: Gloomy and doomy.

BENITA: Exactly.

BRAD: She should join the choir. Singing always puts me in a good mood.

BARBARA: That's your answer? Singing? Singing will solve all her problems?

BRAD: They might.

BARBARA: That's the stupidest thing I ever heard. *(she exits)*

BRAD: *(following BARBARA out)* Singing makes the world go 'round you know.

BENITA: You're lucky Kate.

KATE: How so?



BENITA: You don't have problems like Gloomy does. Count your lucky stars.

BILLY and BENITA exit. The lights change into a spot and KATE moves forward. Before BENITA exits, she blows KATE's note on the pitch pipe.

SONG 10) MY BROTHER ANDY - KATE

KATE: **MY BROTHER ANDY**
OLDER WITH SANDY BROWN HAIR.
SMILE FULL OF DIMPLES
QUICK WITH A WINK HE'LL
ALWAYS BE THERE.
THAT'S WHAT HE SAID.

BEFORE HE FELT THE DREAD.
THE DRAGGING DOWN OF LEAD.
THE PULL AND THE TRANCE,
DESPERATION DANCE.
THE NEED TO DROWN
EVERYONE AROUND
TURNED UPSIDE DOWN
THAT'S WHAT HE DID.

MY BROTHER ANDY
OLDER WITH SANDY BROWN HAIR.
"I SWEAR I'LL NEVER MISS,"
HE SAID, "DON'T WORRY, SIS. I
WANT TO SEE YOUR FRED ASTAIRE."
THAT'S WHAT HE SAID.

BEFORE THE NEEDLE WAR
THE PUNCH, THE KICK, THE ROAR.
THE LIES HE TOLD.
THE MONEY HE STOLE.
AND EVERY TIME
THE VERY LAST CRIME
PROMISES GRIMED.
THAT'S WHAT HE DID.

MY BROTHER ANDY
OLDER WITH SANDY BROWN HAIR.
AND I TRY NOT TO CARE.



BUT.
MY HEART IS FULL OF TEARS (*rhymes with cares*)
FOR MY BROTHER ANDY.

Lights come back full as KATE's cellphone rings. She answers it.

KATE: Hello? Hey mom. (*all of a sudden KATE looks very upset*) What? Are you sure? I'll be right home.

KATE runs off. From the other side of the stage TASSI runs on with MEL following.

TASSI: I can't do it, I can't do it!

MEL: Tassi, relax.

TASSI: I'm terrible at dating! I'm not getting it. I can do a lot of things. How come I can't get dating?

MEL: Breathe Tassi! Breathe! What's wrong?

TASSI: (*waving her arms*) Everything. That whole movie meltdown was worse than exponential functions.

MEL: (*holding her temples as if she has a headache*) Tassi. Please don't compare dating to math.

TASSI: And I said the word "facetious" and he cringed. I saw him!

MEL: Maybe pulling out the big words wasn't such a good idea.

TASSI: But that's how I talk. I'm not going to play dumb just to get a guy. (*she draws in a horror filled breath at the realization*) Am I supposed to do that? Turn into a blonde bimbo who giggles behind her hand and twirls her hair and can barely recite the alphabet as she makes goo goo puppy cow eyes at her man? I can't do that, I'll get hives! I'll get shingles! I'll get –

MEL: Breathe Tassi! Breathe!

TASSI bends over putting her head between her knees, trying to catch her breath. JACK and MATT enter. They don't see TASSI and MEL.

JACK: What I'm trying to say is I'm not, um, completely, and then there's, you know?



MATT: Not a clue. A full sentence would really help.

JACK: Dating sucks.

MATT: Come on.

JACK: You said this would be easy.

MATT: It is.

JACK: Aren't all girls basically the same?

MATT: No!

JACK: Well why not? Wouldn't dating be a lot easier if girls were all the same and you could know what they were thinking and wouldn't have to worry if you mixed up kung fu with tai chi and you didn't need a dictionary to figure what they were trying to say? Huh? Wouldn't that be a lot better? Wouldn't it be better if kung fu and tai chi were exactly the same thing?

MATT: Dude.

JACK: I've had the worst headache since Saturday! I don't like headaches Matt. I never got headaches before.

MATT: You gotta give it a chance. Mel hates Super Shooter Crackdown.

MEL helps TASSI up.

MEL: You can't give up Tassi.

MATT: Don't give up.

TASSI: (to MEL) I don't want to give up.

JACK: (to MATT) I just want it to be easier.

TASSI: Like you and Matt.

JACK: And more fun.

MEL: Stick it out till the dance.

MATT: You got stick it out. For me. For gaming.

TASSI & JACK: (sighing) Ok.



*MATT and JACK meet up with MEL and TASSI
centre stage.*

MEL: Hey Matty.

MATT: Hey babe.

*TASSI and JACK wave awkwardly at each other. They
put big tense smiles on their faces.*

TASSI: *(same time as JACK)* Hi!

JACK: *(same time as TASSI)* Hi!

MATT: *(groaning)* Down a notch dude.

MEL: *(waving the flyer)* So we're going to go to the dance, right?

MATT: Sounds good.

TASSI: Great!

JACK: Fantastic!

TASSI: Looking forward to it!

JACK: Me too!

TASSI: We'll have fun!

*JACK and TASSI laugh loudly and awkwardly. MEL
and MATT stare at them.*

MEL: Come on Matt.

MATT: Later Dude.

*MATT swings an arm around MEL's shoulder and
they exit leaving JACK and TASSI alone. They watch
MATT and MEL leave and then slowly turn to each
other.*

TASSI: So. The dance.

JACK: The dance.

TASSI: Great. *(she takes a breath and gives it the old college try)* I think it'll
be great and we'll have a great time. Lots of fun, you know? 'Cause



dances are so much fun! You'll have to beat me with a stick to get me off the dance floor. *(She laughs loud and awkwardly and tries to flip her hair. In doing so she hurts her neck.)* Ow!

JACK: Are you all right?

TASSI: *(holding her neck)* I'm fine.

JACK: Are you sure?

TASSI: Sure. Totally fine. Do I use too many big words?

JACK: *(jumping back – caught off guard)* What?

TASSI: Do you think I'm a show off? With my vocabulary?

JACK: *(a bit of panic)* No. Of course not. Why would you think that?

TASSI: You wouldn't want to date one of those blonde bimbo who giggles behind her hand and twirls her hair and can barely recite the alphabet as she makes goo goo puppy cow eyes at her man?

JACK: *(obviously this is just what he wants)* Um... of course not! I never even think of those kind of... girls.

TASSI: Ok. Great!

JACK: Yeah. Great.

BOTH: See you.

There is a pause and they both scurry off in opposite directions. ESSA enters, singing.

SONG 11) FRIEND - ESSA

ESSA: LA LA LA LA...

ARIANE enters holding a postcard.

ARIANE: Third postcard.

ESSA: In LA now. It's very sunny. Every girl I see is blonde and tan.

ARIANE & ESSA: Jimmy and I broke up.

ARIANE: We didn't see eye to eye. It's fine don't worry.



ESSA: I'm better off without him. As soon as I'm settled you can come out.

ARIANE & ESSA: And we can go to the beach. Essa.

ARIANE: *(she sighs)* You're never settled.

ARIANE puts the postcard in her notebook. ESSA sings.

SONG 11A) FRIEND - ESSA

ESSA: **THERE'S A LIGHT, THERE'S A HAND
HOPE WHEN NO ONE UNDERSTANDS...**

KATE enters. She is a changed girl. Her shoulders are slumped. ARIANE sees her.

ARIANE: Well, well, well, look who's here. Haven't seen you for a couple of days Pollyanna. Back for another kick at the can?

KATE stares for a second at ARIANE and then continues crossing the stage. ARIANE jumps up and stops her.

ARIANE: Hey, hey! You bug me like a leech on a bloody knee and now you ignore me? I know you're up to something.

KATE: Leave me alone. You don't care.

ARIANE: I know, I know, but you look... you look terrible. You look really upset.

KATE: *(mocking)* Even Pollyanna gets upset. Even Pollyanna has problems.

ARIANE: Aw I didn't mean –

KATE: My parents have to go back to Vancouver to identify a body. It's probably my brother.

ARIANE: What?

KATE: I have to go.

ARIANE: Wait. What are you talking about? What happened? Are you ok?

KATE: I'm fine.



She turns away. She and ARIANE freeze. ESSA sings.

SONG 12) FINE – ESSA AND COMPANY

ESSA: FINE IS A WORD, EVERYBODY USES
EVERYBODY SAYS IT. 'I'M FINE.'
FINE IS A WORD, EVERYONE ABUSES
EVERYBODY USES 'I'M FINE.'
HOW WAS YOUR DAY?

VO: FINE.

ESSA: HOW ARE YOU FEELING?

VO: FINE.

ESSA: ANYTHING WRONG?

VO: NO, I'M FINE.

The COMPANY joins in on the song. Those not onstage enter.

COMPANY: FINE IS A WORD THAT COVERS UP BRUISES
EVERYBODY SAYS IT. 'I'M FINE.'
FINE IS A WORD THAT COVERS EXCUSES
EVERYBODY USES 'I'M FINE.'
ARE YOU SURE? FINE.
YOU LOOK ODD. FINE.
WANT TO TALK?
NO, NO I'M FINE.
I'M FINE, I'M FINE, I'M REALLY FINE.

SOLO: TREMENDOUS ÜBER-LICIOUS FINE!

COMPANY: I'M FINE, I'M FINE, I'M REALLY FINE.

SOLO: I'M NOT SO FINE.

COMPANY: GET BACK IN LINE!
EVERYBODY HERE IS JUST FINE.

**WHEN YOU KNOW YOU CAN'T TURN THOUGHTS INTO WORDS
IT'S EASIER TO SAY THAT YOU'RE FINE.**



**YOUR LIFE'S A HURRICANE EVERYTHING IS BLURRED
WHY NOT JUST SAY THAT YOU'RE FINE?**

**I'M FINE, I'M FINE, I'M REALLY FINE.
DOWNRIGHT DYNAMITE FINE!
I'M FINE, I'M FINE, I'M REALLY FINE.**

SOLO: I'M NOT SO FINE.

**COMPANY: SHUT UP YOU SWINE!
EVERYBODY HERE IS JUST FINE.
I'M ABSOLUTELY, POSITIVELY,
NO DOUBT ABOUT IT ALL I CAN BE
I'M A HUNDRED PERCENT SUPER OK,
I'VE GOT EVERYTHING GOING MY WAY
ACES, DANDY, FIRST-CLASS, COOL.
FIRST RATE, FIVE STAR, FANTASTIC TOO.
SPIFFY, SPLENDID, SHIPSHAPE, SUPREME.
STUPENDOUS SPLENDIFEROUS, PEACHY KEEN.
HUNKY-DORY, HUNDREDTH STORY, ON CLOUD NINE,
CAN'T YOU SEE I'M PERFECTLY FINE?
I'M FINE, I'M FINE, I'M REALLY FINE.
SO GREAT, GLORIOUS FINE!
I'M FINE, I'M FINE, I'M REALLY FINE.**

SOLO: I'M NOT SO FINE.

**COMPANY: NO NEED TO WHINE!
EVERYONE IS DIVINE.
EVERYONE HERE IS -**

*Everyone takes a breath in and turns to KATE and
ARIANE.*

KATE: You'll have to go see Mr. Lang. I don't know when I'll be back.

KATE exits. ARIANE is at a loss.

ARIANE: Kate! Kate!

*ARIANE runs offstage. The rest come out of their
freeze to finish the song.*

**COMPANY: ABSOLUTELY,
POSITIVELY,**



**NO DOUBT ABOUT IT
SHOUT OUT LOUD IT
ALL WE CAN BE
FINE!**

Blackout.

End of ACT ONE.

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ACT TWO

Lights up. Everyone is on stage in formal choir poses.

SONG 13) YOUR HEAD WILL EXPLODE – COMPANY

COMPANY: THIS IS WHAT HAPPENS WHEN YOU DON'T SHOUT.
THIS IS WHAT HAPPENS WHEN YOU DON'T LET IT OUT.
THIS IS WHAT HAPPENS WHEN YOU STEW AND POUT.
YOUR HEAD WILL EXPLODE.

KEEPING EMOTION LOCKED INSIDE.
WHAT EXACTLY ARE YOU TRYING TO HIDE?
WAIT TOO LONG AND YOUR BRAIN'LL BE FRIED.
YOUR HEAD WILL EXPLODE.

BITS OF BRAIN, BLOOD AND GORE,
ALL OVER THE LIVING ROOM FLOOR.
WHAT HAPPENED HERE, POLICE WILL SAY
AS THEY TIPTOE THROUGH THE FRAY.

THIS IS WHAT HAPPENS WHEN YOU DON'T SHOUT.
THIS IS WHAT HAPPENS WHEN YOU DON'T LET IT OUT.
THIS IS WHAT HAPPENS WHEN YOU REFUSE TO SPOUT.
YOUR HEAD WILL EXPLODE.
WE REALLY MEAN IT –
YOUR HEAD WILL EXPLODE.

*The lights change. Everyone moves downstage
and starts dancing. This is the Christmas dance.
MICHELLE is on the phone with DANA.*

MICHELLE: Are you sure you don't want us to come over? Are you sure you don't want us to come over? We'll come over. We will. Are you sure? You're really sure? Ok. Ok. See you tomorrow. *(she hangs up the phone)*

CHRIS: She wants us to come over.

MICHELLE: Totally.

CHRIS: Let's go.



They start to exit and are waylaid by THE BUZZY BEES. They sing their hellos.

SONG 14) ALONE ON THE DANCE FLOOR – THE BUZZY BEES

BENITA: HELLO.

BARBARA: HELLO.

BRAD: HELLO.

BILLY: HELLO.

BUZZY BEES: HELLO!

MICHELLE: Are you guys together all the time?

CHRIS: And is it really necessary to sing hello like that?

ALL FOUR: Hi Chris! Hi Michelle!

MICHELLE: You guys are in a good mood.

BENITA: This dance has totally inspired us!

CHRIS: I'm afraid to ask in what way.

BRAD: We've found our hook.

BARBARA: Our edge.

BRAD: The thing that's going to make us pop.

BILLY: I was a bit skeptical.

BENITA: Big surprise.

BILLY: It's within my right to weigh the pros and cons.

BENITA: You're being difficult just for the sake of –

BARBARA: Guys! We're missing an opportunity to share our newfound knowledge with potential customers.

MICHELLE: (to CHRIS) Customers?

CHRIS: I'm so afraid to ask.



- BENITA:** Go ahead Barbara.
- BARBARA:** Ok. The Buzzy Bees don't want to be just any old ordinary Barbershop quartet. The Buzzy Bees want to corner the market with pizzazz and zing.
- BRAD:** It wasn't till we came to the dance that it hit us.
- BILLY:** Even I'm behind it.
- BRAD:** The best idea ever!
- CHRIS:** I'm terrified to ask. But my curiosity is too intense. What's your idea?
- BARBARA:** We're going to take pop songs and sing them in the Barbershop style.
- MICHELLE:** Huh?
- ALL FOUR:** Barbershop pop!

They get into position and launch into song.

SONG 14A) ALONE ON THE DANCE FLOOR – THE BUZZY BEES

- BUZZY BEES:** BABY DON'T YOU SEE ME
 BABY WITH YOUR GOATEE
 WITHOUT YOUR LOVE SO FREE
 BABY DON'T HATE ON ME.
- BABY THEN WE WERE CHILLIN'
 MY HEART IS STILL WILLIN'
 BUT YOURS, IT AIN'T SO THRILLIN'
 MY TEARS ARE SO SPILLIN'
- ON THE DANCE FLOOR
 I'M SO ALONE
 BABY'S CLOSED THE DOOR
 AND IT'S COLD TO THE BONE
 MY BABY'S NOT DANCING WITH ME
- ON THE DANCE FLOOR.
 I'VE BEEN LYIN'
 MY BABY'S CLOSED THE DOOR
 AND I'VE BEEN CRYING



MY BABY'S NOT DANCING WITH ME.
 MY BABY'S NOT DANCING WITH ME.
 MY BABY'S NOT DANCING WITH ME.
 ALONE.

They pose with big smiles. MICHELLE and CHRIS look totally perplexed.

CHRIS: It's different.

MICHELLE: It's unique.

CHRIS: It's something.

MICHELLE: I'm sure no one else has ever thought of it.

THE BUZZY BEES give themselves high-fives.

BRAD: Yeah!

BARBARA: We have to come up with a song list.

BRAD: And then we'll vote!

BILLY: (to BENITA) And you were so down on the idea.

BENITA: Me! What are you talking about?

The next four lines are spoken overtop each other.

BILLY: I thought it was a great idea from the start but you were so negative.

BENITA: You are driving me mental, absolutely mental.

BARBARA: Vote? Isn't there one thing we don't have to take a vote on?

BRAD: The democratic process is essential to the life force of humanity. Anarchy is not an option!

They exit, all talking at the same time. MICHELLE and CHRIS wander off dazed, in the opposite direction.

During the above melee, ARIANE enters. She is in her room, pacing, clearly bothered. The dancers freeze. The lights change.

ESSA enters, singing.



SONG 15A) FRIEND – ESSA

ESSA: **THERE'S A LIGHT, THERE'S A HAND
HOPE WHEN NO ONE UNDERSTANDS...**

The lights change. ARIANE faces ESSA. This is a moment from the past.

ARIANE: Essa?

ESSA: What are you doing up?

ARIANE: Waiting for you.

ESSA: Why? It's two o'clock in the morning.

ARIANE: You said you'd take me to the book signing.

ESSA: Oh yeah. Was that today?

ARIANE: You know it was.

ESSA: So we'll go tomorrow.

ARIANE: She won't be there tomorrow! I told you Rubaszek's my favourite writer, I told you this was the only day she was going to be here, I told you –

ESSA: It's a book signing, Ari. It's not the end of the world. Stop freaking out. Do you think I have nothing better to do than chauffeur you places?

ARIANE: You said you'd take me.

ESSA: So you didn't get an (*mocking*) autograph, so what? I'm going to bed.

ESSA leaves the scene but doesn't exit the stage. The lights change back as a voice is heard from offstage – it is ARIANE's foster mother SHANE.

SHANE: (*offstage*) Ariane. Ariane!

ARIANE: What?

SHANE: (*offstage*) What are you doing?



ARIANE: Nothing. *(She stops suddenly slaps her forehead. She calls out.)* Uh, I'm very busy, I'm doing – I'm cleaning my room. I'm really busy cleaning! I'm too busy to do anything you have planned.

SHANE enters, an amused smile on her face. She is very casual, no matter what.

SHANE: Now that was too much. Homework, maybe. Cleaning your room? Never.

ARIANE: Oh. Sorry.

SHANE: Wasn't there a dance tonight?

ARIANE: I don't dance.

SHANE: Oh. I always had fun at them.

ARIANE: You would. *(she sits and slaps her forehead)* The dance. I'll bet she went to the dance. Would she?

SHANE: Who?

ARIANE: What? No one. Someone. I have something - I'm just thinking about something. Leave me alone.

SHANE: Ok.

ARIANE: *(defensive)* You're not going to ask me what it is?

SHANE: Ariane, I get grief if I ask you what you want for breakfast. If you want to tell me I'll listen. If you want to work it out yourself, that's fine. I'll be downstairs if you want to talk.

She turns to go. ARIANE blurts out.

ARIANE: I think I know someone in trouble. Not big trouble. Not trouble. I don't know what's wrong with her. And she's not my friend. I don't care what she does. But I don't know. She's not – *(she sighs)* I don't give you too much grief over breakfast do I?

SHANE: Not too much. Only if there's no toast. Do you want to talk?

ARIANE: No. Uh, thanks. I'm fine.

SHANE: All right. *(she exits)*



SONG 15B) FRIEND – ESSA

ESSA: LA, LA, LA, LA, LA, LA...

ARIANE: (*interrupting ESSA's singing*) Essa. What should I do? Should I go after Kate?

ESSA: Maybe you should stop asking me, huh? I'm long gone, Ari. I'm just words on a postcard and a voice in your head.

ARIANE: I don't want to stop asking you. I want you here. You're my only friend.

ESSA: Maybe I didn't care about you, Ari.

ARIANE: Don't say that!

ESSA: I didn't say it. You did.

ARIANE and ESSA stare at each other. ARIANE runs offstage.

SONG 15C) FRIEND - ESSA

ESSA: **THERE'S A WAY AND A GUIDE
WHEN YOU'RE TIRED AND YOU'VE TRIED
YOU CAN ALWAYS FIND YOUR WAY BACK HOME.**

ESSA exits.

On the opposite side of the stage MEL, MATT, JACK and TASSI enter. We are back at the dance. The dancers resume dancing. JACK and TASSI are overly cheerful, to the point where it looks painful for them.

TASSI: Wow, this looks great! Doesn't it Jack?

JACK: It sure does.

TASSI: We're going to have a lot of fun! Aren't we Jack?

JACK: We sure are!

MEL and MATT look at each other over this display of happiness.



MATT: Easy there guys. We don't want to use up all our fun in the first five minutes.

MEL: *(to MATT)* Let's go get some punch. Back in a flash.

TASSI: We'll be fine!

JACK: Just fine!

TASSI: No problems here!

JACK: Nothing but fine.

MEL and MATT exit. JACK and TASSI watch them go. They slowly turn back to face each other. They both take a deep breath and give each other a big smile.

JACK: So.

TASSI: So.

JACK: Here we are. At the dance.

TASSI: That's exactly where we are.

JACK: And we're going to have a good time.

TASSI: I am completely prepared to enjoy myself.

JACK: Good. *(pause)* Good.

TASSI: There are a lot of people dancing.

JACK: It's a good place to dance. I don't think they encourage dancing at the laundromat.

TASSI: Or the library.

JACK: Or in history class.

TASSI: Right.

They laugh very slightly at this. Then they sigh. Then there is silence. A boy and girl appear on chairs or cubes so that they are above JACK and TASSI. These are JACK TWO and TASSI TWO. They voice JACK and TASSI's inner-thoughts.



TASSI TWO: I can't believe this is happening to me.

JACK TWO: *(to JACK)* Say something.

TASSI TWO: I should be able to say something.

JACK TWO: I'm tapped. Empty.

TASSI TWO: *(same time as below)* I don't even know if I like him.

JACK TWO: *(same time as above)* I don't even know if I like her.

JACK and TASSI turn to each other.

TASSI: Did you say something?

JACK TWO: Oh crap.

JACK: Nope. Did you?

TASSI: No. I thought I heard...

JACK: I heard you say...

TASSI: I didn't say anything.

JACK: Me either.

JACK TWO & TASSI TWO: *(a sigh of relief)* Phew.

There is a pause.

JACK: So.

TASSI: You have Ms. Keane for Math, right?

JACK: Yeah.

TASSI: I love her.

JACK: *(same time as TASSI above)* I hate her.

TASSI: You hate her?

JACK: She's too hard.

TASSI: *(disappointed)* Oh.

JACK: You like that she's a tough teacher.



TASSI: Of course I don't. (*she giggles poorly, turning into a cough*)

JACK TWO: I'm getting a headache.

TASSI TWO: I don't care if I go to prom. I really don't.

JACK TWO: Little needles are jabbing into my brain.

TASSI TWO: Nothing is worth this!

JACK TWO: Jab, jab, jab, jab!

TASSI TWO: No, Tassi, you can't give up yet. You didn't give up on that Winston Churchill debate did you?

JACK TWO: Come on Jack. For Matt. For gaming.

TASSI TWO: I probably shouldn't compare dating to Winston Churchill.

JACK TWO: Maybe we should dance.

TASSI TWO: I hope he doesn't ask me to dance.

JACK TWO: If we dance, we don't have to talk.

TASSI TWO: I'm a terrible dancer.

JACK TWO: I'm gonna ask her.

TASSI TWO: Please don't ask me.

JACK: So.

TASSI: Yes?

JACK: Do you want to...

TASSI: Dance?

JACK TWO: Yes, she said dance!

TASSI TWO: I can't believe I said dance.

JACK TWO: She must want to dance.

TASSI TWO: The one thing I didn't want to do.

JACK: Do you want to dance?



TASSI: Ok.

JACK: Great. *(pause)* Should we go now?

TASSI: Ok.

JACK TWO: Wait a minute. She's going to see me dance.

TASSI TWO: He's going to see me dance.

JACK: Are you ok?

TASSI: I... ah...

JACK TWO: Abort, abort!

JACK: Listen, I...

TASSI: I...

JACK & TASSI: I have to go to the bathroom!

They turn to run off in opposite directions. JACK and TASSI freeze in position. JACK TWO and TASSI TWO slap their hands on their foreheads. They come down off their cubes to stand beside their counterparts.

JACK TWO: *(to JACK)* Smooth. Very smooth.

TASSI TWO: *(swatting TASSI)* I can't believe you just said bathroom!

JACK TWO: I think if I really liked her this wouldn't be so hard.

TASSI TWO: When I imagine my dream date, this isn't the way things go at all.

SONG 16) MY IDEAL – JACK TWO & TASSI TWO, VOCAL ORCHESTRA

TASSI TWO: THE GUY OF MY DREAMS
IS QUIET, REFINED.
HE HAS A VOCABULARY
COMPARABLE TO MINE.

JACK TWO: THE GIRL OF MY DREAMS
LIKES COWBOY KUNG FU.



SHE LIKES SPORTS AND CARDS
AND SHE'S SUPER HOT TOO.

TASSI TWO: THE GUY OF MY DREAMS
LOVES BECKETT AND GRIMM.
HE'S CHARMING AND WITTY
AND NOTHING LIKE HIM.

JACK TWO: THE GIRL OF MY DREAMS
REALLY WOULDN'T MIND.
IF I'M GAMING ALL DAY
SO WHY WASTE MY TIME?

BOTH: SO IF IT'S CLEAR
I DON'T WANT TO BE HERE
WHY DON'T I...
WHY DON'T I...
WHY DON'T I...
WHY DON'T I...

TASSI TWO: THE GUY OF MY DREAMS
SWEEPS ME OFF MY FEET.
HE WRITES ME POETRY
AND BEHAVES OH SO SWEET.

JACK TWO: THE GIRL OF MY DREAMS
UM, I HAVE NOTHING MORE TO SAY.
SHE LIKES SPORTS, SHE'S HOT.
I HAVE A SHORT LIST, OK?

BOTH: SO IF IT'S CLEAR
I DON'T WANT TO BE HERE
WHY DON'T I...
WHY DON'T I...
WHY DON'T I...
WHY DON'T I...

*JACK and TASSI slowly come out of their freeze. They
are faced away from each other.*

TASSI: This isn't working.

JACK: I have to break up with her.

TASSI: We have to break up.



JACK: I don't want to date her.

TASSI: I want to shout at him.

JACK: I would rather drink cyanide than date her.

TASSI: I would jump from a plane without a parachute.

JACK: Wrestle a starving alligator.

TASSI: Walk across broken glass in bare feet.

JACK: Eat nails!

TASSI: Sing show tunes!

JACK & TASSI: Ok!

They both turn around and face each other. The Vocal Orchestra is silent.

JACK: Hi.

TASSI: Hi.

JACK: So.

TASSI: So.

There is a pause. They both want to speak but don't.

JACK: Should we go find Matt and Mel?

TASSI: Sure.

They exit. JACK TWO and TASSI TWO sing.

BOTH: **SO IF IT'S CLEAR
I DON'T WANT TO BE HERE
WHY DON'T I...
WHY DON'T I...
WHY DON'T I...
WHY DON'T I...
'CAUSE I AM AN IDIOT, THAT'S WHY!**

A school bell rings. Everyone moves or enters, moving from class to class. THE BUZZY BEES meet up and talk silently centre stage. MICHELLE, and CHRIS



enter from one side of the stage and DANA from the other.

MICHELLE & CHRIS: Dana!

They run over to DANA. They clearly have something they want to tell her. DANA holds her hands up.

DANA: I'm so glad to see you. I have something to say.

MICHELLE: We do too, we have –

DANA: Let me go first. I spent a lot of time thinking over the weekend, mulling it over. I am throwing in the towel and giving up the ghost. I have to come to terms with my life. Everything is topsy-turvy right now and can I really blame my mother for acting the way she does? Besides, she can't over protect me my whole life, can she? I'm going to make myself sick if I keep picking at the scab that is my life. It's not worth it.

SONG 17) LIE TO YOUR MOTHER – CHRIS, MICHELLE, DANA, VOCAL ORCHESTRA

Vocal Orchestra intro begins under dialogue

DANA: What did you want to talk to me about?

CHRIS: We want you to lie to your mother.

DANA: What?

VO: WHAA!

MICHELLE: We want you to lie to your mother.

VO: WHAA!

DANA: Have you not been listening to me?

MICHELLE: Not a big lie, a very little lie.

CHRIS: Not even a lie, just a very minor stretching of the truth.

MICHELLE: Then you can go to the concert with us.

DANA: No.

CHRIS: Just hear us out ok?



CHRIS: NO ONE WILL KNOW
IF YOU LIE TO YOUR MOTHER.
JUST TAKE IT SLOW
IF YOU LIE TO YOUR MOTHER.
YOUR NOSE WON'T GROW
IF YOU LIE TO YOUR MOTHER.
ALL YOU HAVE TO DO IS LIE TO YOUR MOTHER.

MICHELLE: IT'S NOT THAT BAD
IF YOU LIE TO YOUR MOTHER.
YOU'LL END UP GLAD
IF YOU LIE TO YOUR MOTHER.
WHO WILL GET MAD
IF YOU LIE TO YOUR MOTHER?
ALL YOU HAVE TO DO IS LIE TO YOUR MOTHER.

DANA: THE FIRST TIME I LIED
I MADE MY MOTHER CRY
I TOLD HER I HADN'T BROKEN A DISH WHEN I DID.
SHE HAD TEARS IN HER EYES,
I FELT TERRIBLE INSIDE
AND I SWORE I'D NEVER DO IT AGAIN!

THE NEXT TIME I FIBBED
I STOLE MONEY FROM A KID
SAID I NEVER SAW IT, WITH A STRAIGHT POKER FACE.
I NEVER GOT CAUGHT
CAN'T REMEMBER WHAT I BOUGHT
AND I SWORE I'D NEVER DO IT AGAIN!

CHRIS: IT'S NOT WRONG
IF YOU LIE TO YOUR MOTHER.
YOU'LL STILL BE STRONG
IF YOU LIE TO YOUR MOTHER.
WE WANT YOU ALONG
IF YOU LIE TO YOUR MOTHER.
ALL YOU HAVE TO DO IS LIE.

DANA: LAST TIME IT WAS 'BOUT THE DIVORCE
SAID I FELT NO REMORSE
SAID I WAS FINE, SAID I'D GET OVER IT.
THE BIGGEST LIE I EVER TOLD
BEING FINE IS FOOL'S GOLD



**AND I SWORE... WHAT AM I TALKING ABOUT!
IT'S MY LIFE TO LIVE!**

ALL: SO YOU'LL LIE TO YOUR MOTHER.

DANA: IT'S MY PREROGATIVE!

ALL: SO YOU'LL LIE TO YOUR MOTHER.

DANA: I'M SURE SHE'LL FORGIVE.

**ALL: SO YOU'LL LIE TO YOUR MOTHER.
ALL I/YOU HAVE TO DO IS LIE...**

DANA: *(on her cellphone)* Hey mom, I'm just with Michelle and I wanted to check something with you. We have this big project coming up and we want to work together on it Saturday night. I wanted to ask permission to stay over. No, we have to do it at her house, her dad's got a colour printer. Of course her parents will be around. Ok? Thanks mom, you're the best.

**VO: IT'S NOT WRONG
IF YOU LIE TO YOUR MOTHER.
YOU'LL STILL BE STRONG
IF YOU LIE TO YOUR MOTHER.
WE WANT YOU ALONG
IF YOU LIE TO YOUR MOTHER.
ALL YOU HAVE TO DO IS LIE TO YOUR MOTHER.**

*MICHELLE, DANA and CHRIS start to exit. They
run into ARIANE who charges on stage.*

ARIANE: You!

DANA: Me? What? I didn't do anything.

ARIANE: You know Kate Crosbie?

DANA: Sure. Everyone does.

ARIANE: Where does she live?

DANA: Huh?

ARIANE: Live. Where does she live?

DANA: I don't know.



- ARIANE:** *(stabbing a finger at CHRIS and MICHELLE)* How 'bout you and you?
- CHRIS:** Uh uh.
- MICHELLE:** *(realizing)* Hey, she's in third period with me and she wasn't there.
- DANA:** *(to ARIANE)* What's wrong with her?
- ARIANE grunts and charges past them, continuing across the stage.*
- DANA:** What was that about?
- MICHELLE, DANA and CHRIS exit. THE BUZZY BEES have set up on the other side of the stage. ARIANE crosses to talk to them, but they won't stop singing.*

SONG 18) ALONE ON THE DANCE FLOOR REPRISE – THE BUZZY BEES

**BABY DON'T YOU SEE ME
BABY WITH YOUR GOATEE
WITHOUT YOUR LOVE SO FREE
BABY DON'T –**

- ARIANE:** *(interrupting)* If you don't stop singing I'm gonna pull all your tongues through your nose!
- This stops THE BUZZY BEES in their tracks. They are shocked into silence.*
- ARIANE:** Kate Crosbie, do you know her? *(silence)* Do you know her?
- BENITA:** Is it alright to talk?
- ARIANE:** *(rolling her eyes)* Yes.
- BENITA:** Sure. Everyone knows her.
- ARIANE:** Where does she live?
- BILLY:** Uh, I don't know.
- BARBARA:** Me neither.
- BENITA:** We always see her at lunch but she wasn't around.



BRAD: Is there something wrong?

ARIANE: I'll tell you what's wrong. Everyone in this school knows her and everyone likes her and no one can tell me where she lives!

BRAD: Why don't you ask at the office?

ARIANE: *(slowly with menace)* Are you telling me I should go to the office and just ask and they'll tell me?

BILLY: You might have to growl a bit.

ARIANE: That's a good idea.

ARIANE stomps off. THE BUZZY BEES look at each other.

BILLY: I was kidding.

BENITA: Do you think it's safe to start singing again?

BRAD: Maybe we should put a little distance between us.

BARBARA: Good idea.

BILLY: I think she really would have pulled my tongue through my nose.

THE BUZZY BEES scurry offstage. MEL and TASSI enter.

MEL: So you're sure?

TASSI: Positive.

MEL: Really sure?

TASSI: Mel. I tried. I gave 100 percent. We're just not meant to be a couple.

MEL: Ok. Ok. You really tried?

TASSI: Yes!

MEL: That's so sad.

TASSI: It's not. Really.

MEL: So you broke it off with him.

TASSI: Not exactly.



JACK and MATT enter from the opposite side of the stage. Neither pair (JACK/MATT and TASSI/MEL) acknowledge the other during this exchange. They talk and sing as if they are alone. They only notice each other when indicated.

MATT: Really? Really, really?

JACK: I think it's a done deal.

MATT: *(shaking his head)* Dude.

JACK: It was never going to work.

MATT: So you broke it off with her.

JACK: Not exactly.

MEL & MATT: What do you mean, 'Not exactly?'

JACK & TASSI: Well...

MEL & MATT: What?

JACK & TASSI: How do I do it?

TASSI: How did you break up with your boyfriends?

MEL: You just...

MATT: I don't know...

MEL & MATT: Do it.

MATT: Say it's not working out.

MEL: You need space.

MATT: It's not you, it's me.

MEL: You need someone better than me.

MATT: You need someone different than me.

MEL: Can we still be friends?

MATT: Or you just stop calling. That works too.

JACK: We're hardly speaking as it is. I'm not sure she'd notice.



MEL: Why didn't you say anything at the dance?

TASSI: I don't know!

SONG 19) THE BREAK UP SONG – JACK, TASSI, VOCAL ORCHESTRA

Vocal Orchestra intro begins under the dialogue.

JACK: I've never done this before.

TASSI: Isn't there some protocol to follow?

JACK: I couldn't do it in front of you guys.

TASSI: I mean...

TASSI: WHAT IF HE CRIES?

JACK: WHAT IF SHE CLINGS TO ME?

TASSI: JUMPS OFF A BUILDING?

JACK: SAYS SHE CAN'T LIVE WITHOUT ME?

TASSI: DECLARES HIS LOVE?

JACK: SAYS I'M THE GUY SHE DREAMS OF?

TASSI: THE GUILT HAS KEPT ME UP ALL NIGHT.

JACK: WHAT IF SHE DIES OF FRIGHT!

BOTH: WON'T TAKE NO
JUST WON'T GO
OH!

The two pose dramatically. MEL and MATT stare at JACK and TASSI.

MEL: Do you really think that's going to happen?

MATT: Dude. It's a bit much.

TASSI: So what do I do?

MATT: Tell her straight out.



MEL: It's one sentence. Seven words. I want to break up with you.

MATT: Like ripping off a band-aid.

MEL: It's better that way.

JACK & TASSI: Ok.

They both breathe deeply and sing.

BOTH: I WANT TO BREAK UP WITH YOU.
MAKE NO MISTAKE, IT'S TRUE.
I WANT TO BREAK UP WITH YOU.
OPEN A DOOR, AND SHOVE YOU THROUGH.

I CAN'T TAKE ONE SECOND MORE
THIS IS LONG OVERDUE.
CAN'T YOU SEE, I WANT TO BREAK UP WITH YOU.
PLEASE LET ME, LET ME BREAK UP WITH YOU.
NO DEBATE, SO I'LL BREAK UP WITH YOU.
JUST CAN'T WAIT, UNTIL I BREAK UP WITH YOU.

NOT MY SOULMATE
DON'T GET IRATE
WHEN I BREAK UP WITH YOU.

There is a pause as MEL and MATT stare at TASSI and JACK.

MEL & MATT: Well...

MEL: That was kind of harsh.

TASSI: But you said –

MEL: I said say seven words; I didn't say take those words and beat him over the head with them. He's a nice guy.

TASSI: I know.

MATT: Mel will never let me hear the end of it if you do it that way.

JACK: So what should I do?

MEL: Simplify.

MATT: Keep it simple.



MEL: And don't overdo it.

JACK & TASSI: Ok.

They both breathe deeply and sing.

BOTH: I REALLY, REALLY, REALLY, REALLY, REALLY, REALLY,
REALLY, REALLY (*they breathe*) REALLY, REALLY,
REALLY, REALLY, REALLY, REALLY, (*they breathe*)
WANT. TO.
BREAK. UP.
WITH. YOU!!

At this moment, JACK and TASSI turn and see each other. They have heard each other and realize what the other is saying.

TASSI: Oh!

JACK: Hi.

MEL and MATT groan.

MEL & MATT: Oh great.

TASSI and JACK realize things might not be so bad after all.

JACK: WAIT A MINUTE. DID I HEAR YOU RIGHT?

TASSI: WAIT A MINUTE. WE'RE BEING TOO POLITE.

JACK: I THINK WE'RE MISSING SOMETHING HERE.

TASSI: YOU WANT TO BREAK UP, IS THAT CLEAR?

BOTH: I DO.
I DO TOO!
I WANT TO BREAK UP WITH YOU!

JACK: THERE'S NO FEAR? IF I WANT TO BREAK UP WITH YOU?

TASSI: HEY IT'S MUTUAL HERE.

JACK: WOW THAT'S GREAT, I MEAN WAIT, WE BOTH AGREE?



BOTH: SPLITSVILLE IS ALL YOU'LL HEAR FROM ME!

WE'LL GO OUR SEPARATE WAYS.
NO LONGER SPEND OUR DAYS.
NO HARD FEELINGS?
NONE AT ALL!
WE'LL STILL SAY HI IN THE HALLS.
WE'LL BE FRIENDS TO THE END, IT'S TRUE
NOW THAT I BREAK UP WITH YOU!
IT'S TRUE; I WANT TO BREAK UP WITH YOU!

*They pose, the happiest they've been the whole play.
MEL and MATT stare in bewilderment.*

MEL: You two are so weird.

MEL stamps off. MATT, JACK and TASSI run after her. The lights change.

KATE enters from the opposite side of the stage, holding an overnight bag and singing. She looks sad. She is at the bus station.

SONG 20) FRIEND - KATE - NON VERBAL

KATE: LA, LA, LA, LA, LA, LA...

ARIANE enters and sees KATE, but KATE doesn't see her. ARIANE starts to approach KATE but hesitates and turns away. ESSA enters to stand beside ARIANE, who pulls out a postcard.

ARIANE & ESSA: Fourth postcard.

ESSA: Leaving LA. Let you know where I'm at when I get there.

ARIANE: Essa.

ARIANE turns to see ESSA. This is now a moment from the past.

ARIANE: Essa?

ESSA: I gotta go, Ari. Jimmy's in the truck.

ARIANE: Promise me you'll call.



- ESSA: It'll be too expensive.
- ARIANE: So email me.
- ESSA: I don't have a laptop.
- ARIANE: So write. You can write a letter can't you? Tell me where you're going and what's it like.
- ESSA: I'll be too busy. We've got big plans and –
- ARIANE: I won't stay unless you promise you'll write.
- ESSA: Fine. I'll write. *(a car horn honks)* I gotta go.
- ARIANE turns away. She stares at the postcard.*
- ARIANE: Well you kept your promise. Sort of. Did you want me to stay because you were thinking of me, or did you want me to stay so I wouldn't be in your hair?
- ESSA: What do you think?
- ARIANE: I don't know.
- ESSA: *(referring to KATE)* Are you going to go talk to her?
- ARIANE: I am.
- ESSA: So what are you doing over here?
- ARIANE: I – I don't know what to say.
- ESSA: That's just an excuse.
- ARIANE: I'm going, I'm going. Stop pushing.
- ESSA: I'm not doing anything. It's your head.
- ARIANE: Yeah, a pretty messed up head. *(she sighs and puts the postcard away)* I don't think I want you in my head anymore Essa.

ESSA doesn't say anything. She and ARIANE stare at each other as the lights fade.

As the lights on ESSA and ARIANE fade, lights crossfade up on the opposite side of the stage to reveal DANA, CHRIS, MICHELLE and AMY (Michelle's



sister) sitting in four chairs to represent a car. It's the middle of the night and they have run out of gas on a deserted road. They look miserable.

THE BUZZY BEES are in a semicircle around the "car" to sing the song of their troubles. They sing as a typical Doo-Wop group.

SONG 21) GOT NOWHERE TO GO – THE BUZZY BEES

BUZZY BEES: **LOOK AT THESE FACES
THEY LOOK DOWN AND OUT.
IF THEY WENT TO A CONCERT
WHAT'S WITH ALL THE POUTS?**

**STUCK IN A CAR,
ON THE SIDE OF THE ROAD.
GOT NOWHERE TO GO.**

**DANA LIED TO HER MOTHER
SAID SHE WAS WORKING LATE
SHE WENT WITH HER FRIENDS
AND NOW THEY MUST WAIT.**

**STUCK IN A CAR,
ON THE SIDE OF THE ROAD.
GOT NOWHERE TO GO.**

**YEAH, THEY RAN OUT OF GAS
IN THE MIDDLE OF NOWHERE
HOW IS IT THEY WERE SO UNAWARE?
YOU KNOW THIS TALE
WILL HAVE A MESSY END
THAT'S WHAT YOU GET FOR LISTENING TO YOUR FRIENDS!**

DANA: I can't believe this is happening to me.

BUZZY BEES: **WHAT WILL HAPPEN?
ONLY TIME WILL TELL
TOO BAD THERE'S NO COIN
FOR THE WISHING WELL**



**STUCK IN A CAR,
BY THE SIDE OF THE ROAD.
GOT NOWHERE TO GO.**

DANA: Do you think you could stop singing now?

BENITA: Oh sure.

BUZZY BEES: **SURE, SHOO-BEE, SHOO-BEE SURE...**

THE BUZZY BEES start to walk away.

DANA: *(calling after them)* You're not even in this story!

BRAD: **BYE BYE!**

BUZZY BEES: **BYE, BYE, BYE, BYE-BYE, BYE-BYE, BYE-BYE...**

THE BUZZY BEES exit. DANA puts her head in her hands.

DANA: This is so not good.

MICHELLE: I can't believe we ran out of gas.

AMY: I know. I run on fumes all the time and I've totally got much further than this.

DANA: This is my worst nightmare.

CHRIS: So we're stuck?

AMY: Yeah.

DANA: On the side of the road. Without gas. In the middle of the night.

AMY: Hey, does anyone have any cash?

DANA: Without cash. I'm afraid to ask. Does anyone have a working cellphone?

AMY: Yeah, I was taking all these pictures at the concert and my phone's fried.

CHRIS: I'm not allowed to have a cellphone.

MICHELLE: Why not?



- CHRIS:** Um, expense, cancer, distracting, aliens; it's Tuesday, take your pick.
- DANA:** Michee where's your phone?
- MICHELLE:** I lost it on the weekend and I have to pay for the next one myself.
- AMY:** *(as if she's never heard)* You lost your phone?
- MICHELLE:** I keep leaving them in my lap. Then I stand up and "Poof!" they're gone.
- DANA:** So. I'm the only one with a working phone. Who do you want me to call, Amy? Do you have something with your insurance? Where they bring a gas can out to you?
- AMY:** *(as if she's never heard of this)* They'll do that? That's cool.
- DANA:** *(hitting MICHELLE)* You said your sister was responsible.
- AMY:** I am responsible. Last time I took the car out I set it on fire. This is much better.
- DANA:** You did what?
- AMY:** Yeah. Mom and Dad were so pissed off, it's a good thing they weren't home tonight.
- DANA, CHRIS and MICHELLE all turn to stare at AMY.*
- CHRIS:** Oh oh...
- DANA:** Amy. Amy, tell me you had permission to take the car to the concert.
- AMY:** Are you kidding? I'm only supposed to drive it in case of emergencies.
- CHRIS:** And the concert was an emergency?
- AMY:** *(dead serious)* Absolutely.
- DANA:** Michelle.
- MICHELLE:** I didn't know!
- DANA:** How could you not know?
- MICHELLE:** I don't know. It's my mom's fault. She didn't ask the right questions.



DANA: You told me Amy was pre-med!

MICHELLE: She was.

AMY: I was. Now I want to be a fashion designer!

DANA: I don't believe this. So now what?

CHRIS: I think... uh... we have to call your mom, Dani.

DANA: MY mom? Why my mom?

CHRIS: Well, Michee's parents are away and so are mine.

DANA: What's with everyone's parents going away?

MICHELLE: I guess they trust us.

CHRIS: Yeah, stupid of them.

DANA: This is not spontaneous ice cream. This is not going to go well.

MICHELLE: Sorry Dana.

DANA: Easy for you to say. I'm not going to see the light of day for the rest of my life!

Lights fade as DANA pulls out her cellphone. Lights up on the other side of the stage where KATE sits. ARIANE takes a deep breath and walks over to her.

DANA, MICHELLE et al exit once the lights are off them.

ARIANE: Hey.

KATE: *(very surprised)* What are you –

ARIANE: *(sitting)* Surprised?

KATE: How did you find me?

ARIANE: I'd like to say razor-sharp intellect... *(she shrugs)* I saw you leave your house and followed you.

KATE: Why?

ARIANE: What's the bag for?



- KATE:** None of your business.
- ARIANE:** How come you're at the bus station?
- KATE:** None of your business.
- ARIANE:** I'm going to take a wild stab and say you want to take the bus somewhere.
- KATE:** Look will you just – *(she sits bolt up)* It's 12:30!
- ARIANE:** So?
- KATE:** You left school property during school hours. You're not supposed to do that!
- ARIANE:** Nice to see you haven't completely changed.
- KATE:** You're supposed to be in English.
- ARIANE:** So are you.
- KATE:** Mr. Lang knows why I'm not at school.
- ARIANE:** But not, I'll bet, why you're at the bus station.
- KATE slumps back in her seat, her burst of energy over.*
- KATE:** It's a free country. I can be wherever I want. *(she sighs, weary)* Go away Ariane.
- There's a pause. ARIANE looks like she's trying to figure out where to go next.*
- ARIANE:** I'm sorry your brother died. *(KATE doesn't say anything)* You said your parents were going back to Vancouver to... *(she doesn't want to finish that thought)* I'm guessing they didn't let you go. And so...
- KATE:** So what?
- ARIANE:** You can't go out there on your own.
- KATE:** Why not?
- ARIANE:** Something will happen to you. You're –



KATE: I'm what? Too Pollyanna? Too naive? You know everything, don't you.

ARIANE: I'm just –

KATE: You are so busy telling everyone around you within shouting distance that they don't know you. Nobody knows you. Maybe you don't know either. Maybe you're so busy shouting and acting tough – yes, acting – maybe YOU'RE the one without a clue and maybe you should just shut up. I have to catch my bus.

She stands. ARIANE leaps up.

ARIANE: Don't go. Really. Kate, I'm asking you as a, as a... friend.

KATE: A what?

ARIANE: Are you going to make me say it twice?

KATE: Yes.

ARIANE: A friend.

KATE stares at ARIANE for a moment. Then she turns away and sits.

KATE: I have to see him.

ARIANE: In the morgue? They'll never let you.

KATE: I'll worry about that when I'm there.

ARIANE: You're serious.

KATE: You think I'm faking?

ARIANE: Don't go.

KATE: Give me one good reason why not. (*ARIANE doesn't say anything*)
Thought you couldn't.

ARIANE: (*blurting out*) I want to be a novelist. That's what I'm working on in my notebook but I'm afraid to show it to anyone. It's about my mom and dad.

KATE: What are you doing?



- ARIANE:** I've never told that to anyone. (*she lets out a big breath*) Now you know something about me. You go. Tell me something about you.
- KATE:** My bus'll be here any minute.
- ARIANE:** My sister left last year. She writes me postcards. I asked her to write me letters and she barely fills up the space. (*she pulls out a postcard and shows KATE*) See? I carry them with me. Now you know two things. Tell me something. About you.
- KATE:** This has nothing to do with being my friend. You pity me.
- ARIANE:** Do you really think I would waste my time pitying you?
- KATE:** (*knowing the truth*) No.
- ARIANE:** So. (*pause*) Talk to me.

KATE turns away. She sings.

SONG 22) MY BROTHER ANDY REPRISE - KATE

**MY BROTHER ANDY
OLDER WITH SANDY BROWN HAIR
SMILE FULL OF DIMPLES
QUICK WITH A WINK HE'LL
ALWAYS BE THERE.
THAT'S WHAT HE SAID.**

**NOW HE'S GONE AND DIED
MY LIFE IS ALL A LIE
EVERYTHING A MESS
FAKING HAPPINESS
THE END OF MY ROPE
I FEEL NO HOPE.**

ARIANE leaps to her feet.

- ARIANE:** You don't mean that! You don't mean that. You can't.
- KATE:** That's how I feel.
- ARIANE:** Kate. You're the only person I've ever met... You don't know... I need you to have hope. I need to believe you have hope. Mountains will



crumble, cities will topple, everything will fall to a million pieces, I'll fall to a million pieces if Kate Crosbie doesn't have hope.

KATE: I can't help you Ariane.

ARIANE: If you stay, I promise I'll never shout at you. I'll let you follow me around all day, every day and I won't say anything. You can talk my ear off, even. I didn't mind it as much as I said. Sometimes I go whole days when I don't talk to anyone or anyone talks to me. (*desperate*) If you stay, I'll show you my novel.

KATE: Now I know you're lying.

ARIANE: (*she brings it out of her bag and holds it out. Her hand shakes.*) There it is. Take it. (*she puts it on the ground*) Take it. (*she steps away*)

SONG 23) FRIEND – VOCAL ORCHESTRA

Vocal Orchestra intro begins under dialogue.

KATE kneels down and picks up the book. ARIANE physically cringes as if she thinks the book will blow up, which causes KATE to give a little laugh. She holds it back out to ARIANE.

KATE: Why don't you show me later?

ARIANE: Later when you get back from Vancouver?

KATE: Later, when we explain to Mr. Lang why you weren't in English.

ARIANE: We should go see Shane, too. You could... come for dinner? If you wanted. It's vegetarian lasagna. Shane's a vegi. Sorry.

VO: **THERE'S A LIGHT, THERE'S A HAND
HOPE WHEN NO ONE UNDERSTANDS**

KATE: (*she pauses before she speaks*) Ok.

ARIANE: Ok.

They exit together.

VO: **THERE'S A WAY AND A GUIDE
WHEN YOU'RE TIRED AND YOU'VE TRIED
YOU CAN ALWAYS FIND YOUR WAY BACK HOME.**



**THERE'S A LIGHT, THERE'S A HAND
HOPE WHEN NO ONE UNDERSTANDS
THERE'S A WAY AND A GUIDE
WHEN YOU'RE TIRED AND YOU'VE TRIED
YOU CAN ALWAYS FIND YOUR WAY BACK HOME.
I WILL ALWAYS LIGHT YOUR WAY BACK HOME.**

The lights change. DANA storms in. She stands with her face grim and her arms folded. POLLY storms in. She stands with her face grim and her arms folded. They stare at each other for a moment.

DANA: I have something to say.

POLLY: Do you?

DANA: Yes. I've been thinking the whole way home.

MOM: Good. You have a lot of explaining to do.

DANA: Me?

POLLY: Dana, I had to come fetch you from the side of the road in the middle of the night. You were not at Michelle's like you said you would be, studying like you said you would be and Michelle's parents were not there, like you said they would be. Yes, you have some explaining to do!

DANA: You brainwashed me and I don't like it!

POLLY: (*confused*) What?

DANA: I was the only person in the car with a working, completely charged cellphone, with your number programmed on speed dial and enough minutes to make an emergency call. And that's not all!

POLLY: Ok...

DANA: I made Amy drive the speed limit! I made sure we parked in a lighted lot with a 24 hour attendant! I checked all the doors to make sure they were locked! (*starting to pace*) And I hated the concert. It was loud. People were so inconsiderate. They were drinking when it was made very clear by large signs all around the venue that drinking was prohibited. Some obnoxious twerp behind me kept going, "Who! Who! Who!" Really loudly in my ear. And I asked him nicely three times not to scream "Who!" in my ear and he completely ignored me!



- POLLY:** *(trying to keep a straight face)* That sounds awful.
- DANA:** And the bathrooms were disgusting. They were revolting. There were things where there shouldn't be things. I don't know how anyone peed in those bathrooms.
- POLLY laughs out loud.*
- DANA:** You're laughing at me.
- POLLY:** No, I'm not.
- DANA:** You're not supposed to laugh at me. My life is a living hell and I've just learned there's nothing I can do about it! I like following the rules! I get cranky when other people don't follow the rules! This is not fair!
- POLLY:** I never knew. Maybe I should have. *(she turns away, clearly thinking)* You're a good daughter, aren't you?
- DANA:** Yes! It's horrible.
- POLLY laughs.*
- DANA:** You're laughing again.
- POLLY:** Sorry. I really am.
- DANA:** So. My punishment. What is it?
- POLLY:** Why are you so eager to know?
- DANA:** My whole evening was so miserable I might as well get it over with.
- POLLY:** Dana, I... I think this time, just this time mind you, we'll let it go.
- DANA:** What?
- POLLY:** And you did make Amy drive the speed limit.
- DANA:** Are you feeling ok?
- POLLY:** Maybe I've punished you enough.

They exit. A school bell rings. THE BUZZY BEES enter singing from the other side of the stage.



SONG 24) DECK THE HALLS – BUZZY BEES

DECK THE HALLS WITH BOUGHS OF HOLLY... (etc.)

By the end of the song KATE has entered and listens to the singing. She applauds.

KATE: Bravo! Bravo!

BRAD: Thanks Kate.

BENITA: Merry Christmas!

KATE: I thought you guys were going in a new direction.

BARBARA: Oh we are.

BRAD: But you can't mess too much with Christmas carols.

BILLY: People get cranky.

BENITA: And throw things.

KATE: That's not very Christmasy.

BILLY: You tell them that and they look for bigger things to throw.

KATE: *(turning to go)* See you later!

BENITA: Hey what happened to you? You haven't been around.

KATE: Oh. I was... sick.

BRAD: That's too bad.

BARBARA: Are you feeling better?

KATE: Yeah. A bit.

BRAD: Merry Christmas!

As the BUZZY BEES and KATE part ways, TASSI and JACK enter. They are talking easily and good-naturedly – the complete opposite of all their previous conversations.

JACK: So how do you know so many words?

TASSI: I just know them!



JACK: It's not normal.

TASSI: Maybe it's not normal to know so few words.

JACK: Hey, I don't do so bad. (*putting on a snooty voice*) I think I have an adequate vocabulary.

TASSI: You looked that up.

JACK: I bet you can't come up with, off the top of your head, five different words for 'ok.'

TASSI: What you mean? Like: acceptable, sufficient, decent, fine, fair and satisfactory?

JACK: That was six.

TASSI: And passable?

JACK: You're a show-off.

TASSI: And so-so? And tolerable?

JACK: Show-off!

MEL and MATT enter during the above, clearly puzzled by their friends getting along.

MEL: Hi... guys.

JACK & TASSI: Hi!

MATT: What's up dude?

JACK: Nothing much.

MEL: Can I talk to you for a second, Tassi?

TASSI: Sure.

MEL: (*grabbing TASSI by the shoulder*) Over here?

TASSI: Ow!

MEL drags TASSI off to the side.

MEL: What is going on?

TASSI: Where?



MEL: With you and Jack!

TASSI: Nothing. I saw him in the hall and we just started talking. It was easy!

MEL: *(bouncing up and down)* So you're dating again?

TASSI: *(with a shudder)* No way! I could never talk to him if we were dating.

MEL: *(with a groan)* I don't understand you at all.

TASSI: Hey, you got your wish. Now we can all hang out.

MATT: *(calling over)* Hey girls, do you want to go bowling tonight?

TASSI: Sure!

TASSI and MEL move back to the guys.

JACK: Ah ha! There's no way your vocabulary will help you bowl.

TASSI: Don't be too sure. I was a champion bowler when I was ten.

JACK: Is there anything you don't do?

TASSI: Um... Skeet shooting. And Origami.

JACK: I can do origami.

TASSI: You cannot.

JACK: I can too. I can make a paper swan faster than you can spell Mississippi.

TASSI: I accept that challenge.

MATT: *(aside to MEL)* What's going on with those two?

MEL: Don't ask.

The four continue talking quietly. MICHELLE, CHRIS and DANA have entered during the above.

MICHELLE: And you didn't get grounded?

DANA: Nope.

CHRIS: Or punished in any way?



DANA: Nope.

CHRIS: I think your mom has finally cracked. She's finally gone coco-loco.

MICHELLE: I think you should go to concerts more often.

DANA: I think I'm going to meet my dad's girlfriend this weekend.

CHRIS & MICHELLE: What?

CHRIS: You've gone coco-loco too!

DANA: If my mom can change, maybe I can too. Maybe. We'll see.

ARIANE enters from the other side of the stage. She calls out to KATE, who has been sitting, writing in a notebook.

ARIANE: Hey! Whatcha doing?

KATE: I'm just about finished. *(she holds up her notebook)* Still want to trade?

ARIANE: Yes. No. You write too fast!

KATE: I had a lot to get off my chest.

ARIANE: Ok, ok.

She slowly pulls out her notebook and takes a deep breath.

KATE: Are you sure? You don't have –

ARIANE: I keep my promises.

She throws her notebook at KATE and grabs KATE's.

KATE: Even if it kills you.

ARIANE: It won't kill me, but I can't guarantee there won't be any cringing. Deal?

KATE: Deal.



SONG 25) SHOUT REPRISE - COMPANY

SHOUT.
 WHAT DO YOU SHOUT ABOUT?
 SHOUT YOUR JOY? SHOUT YOUR PAIN?
 SHOUT.
 WHAT DO YOU SHOUT ABOUT?
 SHOUT YOUR LOSSES. SHOUT YOUR GAINS?
 WHAT DO YOU SHOUT?
 WHY DO YOU SHOUT?
 LET ME HEAR YOU SHOUT!

WHY DON'T YOU SHOUT!
 SHOUT.
 WHAT DO YOU SHOUT ABOUT?
 SHOUT FOR LOVE? SHOUT FOR FEAR?
 SHOUT.
 WHAT DO YOU SHOUT ABOUT?
 SHOUT YOUR PRIDE? SHOUT YOUR TEARS?

SHOUT.
 WHAT DO YOU SHOUT?
 WHY DO YOU SHOUT?
 LET ME HEAR YOU SHOUT!

WHY DON'T YOU
 SHOUT IT OUT! CRY IT OUT!
 SCREAM IT OUT! WHOOP IT OUT!
 ROAR IT OUT! CALL IT OUT!
 CHEER IT OUT! BLAST IT OUT!
 WAIL IT OUT! SOUND IT OUT!
 SHOUT, SHOUT, SHOUT, SHOUT, SHOUT!

SHOUT.
 WHAT DO YOU SHOUT ABOUT?
 SHOUT.
 WHAT DO YOU SHOUT?

Blackout.

— THE END —

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Score Excerpts

PREVIEW ONLY
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Vocal Ranges

Dana

Chris

Michelle

Kate

Ariane

Essa

Tassi

Jack

Tassi 2

Jack 2

Benita

Barbara

Billy

Brad



1. Shout

Lyrics by Lindsay Price
Music by Kristin Gauthier

Solo

Shout What do you shout a - bout? Shout your joy? —

4
S 1 Shout your pain? — Shout What do you shout a - bout?

7
S 1 Shout your loss - es? Shout your gains? — Shout

10
S 1 **Tutti** Why do you shout? Let me hear you shout!

S 2 Why don't you Shout

A Why don't you Shout

14
S 2 What do you shout a - bout? Shout for love? — Shout for fear? —

A What do you shout a - bout? Shout for love? — Shout for fear? —

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1 - Shout

17

S 1
Shout What do you shout ___ a - bout? Shout your ___ pride? ___

S 2
Shout What do you shout ___ a - bout? Shout your ___ pride? ___

A
Shout What do you shout ___ a - bout? Shout your ___ pride? ___

B
Shout What do you shout ___ a - bout? Shout your ___ pride? ___

20

S 1
Shout your ___ tears? ___ Shout Why do you shout? ___

S 2
Shout your ___ tears? ___ Shout Shout Why do you shout? ___

A
Shout your ___ tears? ___ Shout Why do you shout? ___

B
Shout your ___ tears? ___ What do you shout? Shout Why do you shout? ___

23

S 1
Let me hear you shout!

S 2
Let me hear you shout!

A
Let me hear you shout!

B
Let me hear you shout!



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2. The Buzzy Bees

Lyrics by Lindsay Price
Music by Kristin Gauthier

Soprano

Hello! Hello! Hey there Kate We're hap-py to say — It's going to be a

Baritone

Hello! Hello! Hey there Kate We're hap - py to say — It's going to be a

5

S

won-der - ful day — The sky is clear no sign of grey — It makes us shout Hip

B

won - der-ful day — The sky is clear no sign of grey — It makes us shout Hip

9

S

Hip Hoo - ray! — Buzzy! Buzzy! The Buz - zy Bees!

B

Hip Hoo - ray! — Buzzy! Buzzy! The Buz - zy Bees!

Dialogue

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3. Friend

Lyrics by Lindsay Price
Music by Kristin Gauthier

Essa

La la la la la la la la la la la...

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4. Seventeen

Lyrics by Lindsay Price
Music by Kristin Gauthier

Ariane

Don't wor-ry — I mean —

Essa

Soprano

Alto

Baritone

Hmm — Hmm — Hmm —

Hmm — Hmm — Hmm —

Hmm — Hmm — Hmm —

7

Ari.

— it Don't wor-ry — Just leave it Leave it where? Just don't

Essa

S

A

B

Hmm — Hmm —

Hmm — Hmm —

Hmm — Hmm —



4 - Seventeen

11

Ari. care? All I do is wor - ry Sto - mach scour - ry Thoughts a - flur - ry ___ like

Essa

S Hmm _____

A Hmm _____

B Hmm _____

14

Ari. snow I don't know Should I feel ___ this way at se - ven - teen ___

Essa

S Ooh _____

A Ooh _____

B Ooh _____



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4 - Seventeen

17

Ari. Caught be- tween — a scream — and a scrawl —

Essa Do you re-mem -

S Oooh —

A Oooh —

B Oooh —

19

Ari.

Essa - ber — when we were small and our big - gest wor - ries — were

S Hmm Hmm Ooo —

A Hmm Hmm Ooo —

B Hmm Hmm Ooo —



4 - Seventeen

22

Ari. Se- ven - teen _____ on - ly a num - ber.

Essa sha - dows on the wall _____ Se - ven - teen. _

S aaah Ba ba ba

A aaah Ba ba ba

B aaah Ba ba ba

24

Ari. Why did you have to leave _____ me? _____

Essa _____ Stars in the sky.

S Ba ba ba Ba ba ba

A Ba ba ba _____ Ba ba ba

B Ba ba ba Ba ba ba



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5. The William Tell Date-A-Ture

William Tell Overture by Gioachino Rossini
 Arranged by Kristin Gauthier
 Lyrics by Lindsay Price

Soprano 1
 Date On a Date On a date You really should go on a date You really should go on a

Soprano 2
 Date on a date on a

Alto
 Date on a date on a

Baritone
 Date

4
 S 1
 date On a date on a date On a date On a

S 2
 date You real - ly should go on a date You real - ly should go on a

A
 date You real - ly should go on a date You real - ly should go on a

B



5 - The William Tell Date-A-Ture

6

S 1
date On a date date date On a date date date It'll be just great On a date date date!

S 2
date On a date date date On a date date date It'll be just great On a date date date!

A
date On a date date date On a date date date It'll be just great On a date date date!

B
date On a date date date On a date date date It'll be just great On a date date date!

9

S 1
pp
You go date date date You go date date date

S 2
pp
You go date date date You go date date date

A
pp
You go date date date You go date date date

B
pp
You should go on a date date date You should go on a date date date

11

S 1
p
You go date date date *mf* Date date date date!

S 2
p
You go date date date *mf* Date date date date!

A
p
You go date date date *mf* Date date date date!

B
p
You should go on a date date date *mf* Date ____ Go on a date date date!



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6. I'm Waiting For My Life To Begin

Adagio ♩ = 60

Lyrics by Lindsay Price
Music by Kristin Gauthier

Dana:

Soprano: I want to go — she says no —
Doo ————— Doo —————

Alto: Doo ————— Doo —————

Baritone: Doo ————— Doo —————

3
Soprano: I want to fly — she says — why — I am wait - ing —
Doo ————— Ahh —————

Alto: Doo ————— Ahh —————

Baritone: Doo doo doo Ahh —————

5
Soprano: I am wait - ing — for my life — to be - gin —
Ahh ————— Ba da da da da da

Alto: Ahh —————

Baritone: Ahh —————

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6 - I'm Waiting For My Life To Begin

8

S
I want to soar ___ I want more! ___ Take it slow, ___ she says ___ Oh ___

A
Doo ___ Doo ___

B
Doo ___ Doo doo doo

10

S
I ___ am wait - ing ___ I ___ am wait - ing ___ for my life ___ to be -

A
Ooo ___ Doo ___

B
Ooo ___ Doo doo doo Doo ___

13

S
gin Go a-ny-where a-ny-place I don't care ___

A
Ahh ___ Ba ba ba ba ba ba ba doo doo doo doo doo

B
Ahh ___ Ba ba ba ba ba ba ba doo doo doo doo doo doo



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8. Don't Speak

Lyrics by Lindsay Price
Music by Kristin Gauthier

Swing $\text{♪ ♪} = \text{♪ ♪}$
3

Ariane
Tassi
Jack
Kate

Dialogue

Soprano
Alto
Baritone

La la___ la la___ la___ la la___ la la___ la___
La la___ la la___ la___ la la___ la la___ la___
La la___ la la___ la___ la la___ la la___ la___

5 Ariane

Don't speak___ Don't say a-ny-thing___ Don't speak___ Don't want to

S
Hmm___ Hm Hm Hm

A
Hm Hm Hm

B
Hm Hm Hm

8

hear a sound___ You think you can talk right___ through___ me___

S
Hm Hoo hoo___ hoo hoo___

A
Hm Hoo hoo___ hoo hoo___

B
Hm Hoo hoo___ hoo hoo___

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