

**FAME  
THE MUSICAL**

by  
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## La vita di David De Silva

**David De Silva** (1941) è l'ideatore e l'autore del soggetto di *Fame*, il musical che porta in scena le emozioni e le storie di un gruppo di studenti della Performing Arts School di New York, scuola che ha formato artisti del calibro di Al Pacino e Liza Minnelli.

Fu proprio l'ambiente ricco di arte e di umanità della celebre scuola newyorkese che suggerì a De Silva l'idea di seguire il percorso scolastico di alcuni allievi dell'istituto. L'autore fin dall'inizio sognava di realizzare un musical per il teatro, ma per primo fu girato il film diretto da Alan Parker (1980); nel 1982 andò in onda la serie televisiva e solo nel 1988, a Miami, debuttò *Fame the Musical*. Lo spettacolo, in scena a Londra nel 1995, ottenne due nomination ai Laurence Olivier Awards, mentre a Broadway, dal 2003, restò in cartellone per 304 repliche. De Silva immaginò anche un sequel, *Fame Forever: Reunion and Rebirth* (2007), che racconta, vent'anni dopo, il destino dei protagonisti originali del musical e le storie dei figli, i nuovi studenti della scuola d'arte.

## La trama

Dalle audizioni al diploma: *Fame the Musical* ritrae un gruppo di talentuosi e appassionati studenti della Performing Arts School di New York, tra il 1981 e il 1984. Tra loro c'è Serena, giovane e timida attrice appassionata che si innamora del compagno di corso Nick; Schlomo, il violinista, che si invaghisce della bella Carmen, ambiziosa e promettente ballerina, che lascerà la scuola per inseguire il suo sogno a Los Angeles; e naturalmente Tyrone, danzatore sublime ma studente scarso nelle altre materie. Accanto a loro ci sono i professori che li accompagnano in questo percorso di crescita: l'insegnante di danza, Greta Bell, e quella di letteratura Esther Sherman. Passioni, ambizioni e sogni infranti, "*Fame* - dichiarò lo stesso De Silva - racconta dell'amore per l'arte vissuto da alcuni adolescenti e di quanto sia importante nella loro crescita e formazione umana. È sorprendente poter scoprire quale grande influenza positiva possa avere sulla crescita di un adolescente lo studio di una di queste discipline".

## Note di regia

Il musical che portiamo in scena rispetta testo e musiche originali, inseriti in un progetto scenico moderno che utilizza molteplici linguaggi performativi. Una suggestiva parete-fondale, rappresentazione di un'immaginaria New York, ricrea i diversi ambienti grazie ad evoluzioni scenotecniche e all'utilizzo di puntuali oggetti scenici. La particolare struttura scenografica offre molte possibilità: da una parte consente agli interpreti di disporre

di un ampio spazio del palcoscenico per le loro evoluzioni coreografiche, dall'altra, sfruttando i differenti livelli su cui è organizzata, moltiplica le possibilità performative e restituisce forza e impatto visivo alle scene d'insieme. Accanto alle performance live, la proiezione di estratti dal film originale di Alan Parker punteggia la messinscena, mentre l'uso di moderne tecnologie, come l'ologramma, arricchisce lo spettacolo di pathos. Infine, oltre agli interpreti, protagonista del musical è anche la New York degli anni '80. Evocata fin nei particolari dai costumi degli attori e dai murales che coprono le scene, l'atmosfera della vivace metropoli rivive nei suoni e nei rumori tipici: il traffico, le discussioni dei passanti, i concerti improvvisati agli angoli di strada.

Regia di **Christine Appleby**.

## SYNOPSIS OF SCENES

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## CHARACTERS

*(in order of appearance)*

NICK PIAZZA  
SERENA KATZ  
TYRONE JACKSON  
CARMEN DIAZ  
IRIS KELLY  
MISS ESTHER SHERMAN  
SCHLOMO METZENBAUM  
MS. GRETA BELL

## SCENE 1

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

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

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

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

**Carmen.** – I PRAY I MAKE

**Iris.** – I PRAY I MAKE

**Carmen/Tyrone/Iris.** – P.A.

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

**Chorus 1.** – I PRAY I MAKE P.A.

**Chorus 2.** – I PRAY I MAKE P.A.

**Chorus 1.** – I PRAY I MAKE

**Chorus 2.** – I PRAY I MAKE

**Chorus 1.** – I PRAY I MAKE P.A.

**Male Solo.** – MAKE P.A.

*Students open envelopes and read letters.*

**Carmen.** – I made it! I made it!

*The kids run around triumphantly.*

## SCENE 2

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

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

*The students sing.*

THIS AIN'T NO  
MOVIE SHOW  
PLAYIN' IN A THEATRE  
OR A VIDEO  
FANTASY  
I WAS ALWAYS HOT TO SEE  
ON THE TV

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

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

**Miss Sherman.** – Everyone quiet, please! Quiet! (*Silence.*) Thank you. Last

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

**Tyrone.** – I'LL BE GONE

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

**Nick.** – WHERE'S THE JOHN?

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

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

**All.** – CAN'T SLOW UP

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

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

**Serena.** – MAYBE THROW UP!

**All.** – CLASS TO CLASS  
TRY'N TO PASS  
LEARNIN' WHO THE TEACHERS ARE  
WHO GIVE YOU CLASS  
FEELIN' SMALL  
FEELIN' TALL BUT ONLY  
DURING ROLL CALL

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

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

**Miss Sherman.** – Katz, Serena?

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

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

**Schlomo.** – Yeah, Schlomo, here!

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

**Schlomo.** – Great. At least one of us is not me!

**All.** – HERE WE ARE

**Miss Sherman.** – Piazza, Nicholas?

**Nick.** – Present.

**All.** – SO BIZARRE

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

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

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

**All.** – HOW TO BE A STAR!

**Nick.** – Sorry.

*Nick takes note and moves off.*

**All.** – I CAN'T WAIT

**Miss Sherman.** – Jackson, Tyrone?

**All.** – I CAN'T EVEN CONCENTRATE

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

**All.** – I JUST PULSATE!

*Tyrone enters. He crosses to Miss Sherman.*

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

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

**Tyrone.** – Sorry, sweet thing.

**Miss Sherman.** – My name isn’t “sweet thing.” It’s Miss Sherman. If you are not on time - you will not remain at PA. Do you understand me?

**Tyrone.** – Yes.

**Miss Sherman.** – Yes what?

**Tyrone.** – Yes Ma’am.

*All sing.*

I’M ALIVE  
AND I WILL SURVIVE  
SHOW THE WORLD

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

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

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

**All.** – BY DOIN’

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

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

**All.** – DOIN’

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

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

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

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

**Carmen.** – Pink Floyd!!!!

**All.** – BY DOIN’  
DOIN’

*Miss Sherman enters.*

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

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

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

**Students.** – BY DOIN’ HARD WORK!

**Carmen/Serena.** – I’M DOIN’ HARD WORK!  
YEAH! YEAH!

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

**Miss Sherman.** – ACTING IS THE HARDEST PROFESSION IN THE WORLD

**Acting Students.** – HARD WORK  
THE HARDEST PROFESSION IN THE WORLD

**Ms. Bell.** – MUSIC IS THE HARDEST PROFESSION IN THE WORLD  
THE HARDEST PROFESSON IN THE WORLD

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

**Ms. Bell and Music Students.** – MUSIC IS HARD WORK  
IT’S THE HARDEST PROFESSION IN THE WORLD  
MUSIC IS HARD WORK  
IT’S THE HARDEST PROFESSION IN THE WORLD  
I’M ALIVE  
AND I WILL SURVIVE  
SHOW THE WORLD THAT I CAN TAKE IT  
WHEN I HIT THE HEIGHTS

**Student.** – HIT THE HEIGHTS

**Students.** – PUT MY NAME IN LIGHTS

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

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

*Bell rings.*

## SCENE 3 A

*Ms. Bell enters with a stack of papers. The dance students meet her.*

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

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

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

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

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

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

**Ms. Bell.** – And why is that?

**Tyrone.** – Cause I got a generous natural endowment of my own.

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

## SCENE 3 B

*Schlomo and Carmen are onstage.*

**Schlomo.** – If we’re gonna form a band, we gotta get along. (*Ms. Bell enters.*) Excuse me, Miss Bell. We’d like to work together in Freshman Ensemble.

**Ms. Bell.** – Really? What kind of music would you play?

**Schlomo.** – New wave...

**Carmen.** – Classic rock... Funk...

**Schlomo.** – Maybe a little disco.

**Carmen.** – We wanna start a band.

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

*Ms. Bell and music students exit. Nick, Tyrone and Carmen enter.*

**Tyrone.** – Wait, wait, wait! Do you see that girl? Isn't she cute? She's in dance class. You should see her in a leotard what legs! And what thighs! A really cute girl! Before I told her hey, are you listening to me?

**Nick** (*rummaging in his bag*). – Not really. I tuned you out somewhere between her thighs and that cute little beauty spot on her lip, man.

**Tyrone.** – I'm going there and telling her: listen baby... what do you think if we... yes, we... we are born to be with each other.

**Nick** (*without paying attention to Tyrone*). – I cannot find a copy of Stanislavsky's book. And yet I put it in my bag this morning!

**Tyrone.** – The book of Sta... what? Wake up Nick! I'm talking about a girl and you are thinking about a book? Hey, forget about the book. (*Carmen crosses, as Tyrone stops her.*) Yo, my little jalapeña pepper! My name's Tyrone, how 'bout we go dancing Saturday night?

**Carmen.** – How 'bout we don't.

**Tyrone.** – But you and me, we got a lot in common. You're gorgeous, I'm gorgeous. You're sexy...

**Carmen.** – And you aren't!

**Tyrone.** – You're right, I'm sorry, I'm going too fast. Give me another chance. Let's know each other better! What is your zodiac?

**Carmen.** – For you it's virgin!

*Carmen exits.*

**Tyrone** (*to Nick, who has found his book and is reading it*). – Here it is, you see... They do all the same when falling in love. I am an expert about women. Now I will go, charm her and come back. You can stay here with your book. Adios, Nick...

*He exits, Nick shakes his head.*

### SCENE 3 C

*Serena enters. She sees Nick reading his book.*

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

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

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

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

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

**Nick.** – Trust me, you don't.

*He goes back to reading his book.*

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

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

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

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

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

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

**Serena.** – Stan who?

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

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

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

*He sings.*

I WANT TO MAKE MAGIC  
I WANT TO BE BIGGER THEN I AM  
I WANT TO MAKE PEOPLE REALLY CARE  
REALLY GIVE A DAMN

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

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

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

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

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

*The class assembles around Nick.*

#### SCENE 4

*Dance Studio. The dance students warm up before class.  
Ms. Bell enters with Iris.*

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

**Iris.** – Merci, Madame.

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

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

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

**Tyrone.** – Trust me, Carmen, that girl ain’t no skunk.

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

**Tyrone.** – Says who?

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

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

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

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

*The music stops. Ms Bell gives them a dirty look. Class starts over.*

**Ms. Bell.** – Keep the movements fluid. Ready, and... (*Music begins again.*) Imagine crystal clear water flowing gently downstream. (*Ms. Bell ad-libs criticism to students.*) I said water, not molasses. What's wrong with you today? Let's take it from the second phrase. Ready? Begin.

*Schlomo enters with violin and begins playing.*

**Ms. Bell.** – Classical lines, people. Imagine you're dancing for Balanchine. Gently ladies, gently. You're ballerinas, not truck drivers. (*As Ms. Bell ad-libs criticism to class, Tyrone and Carmen go into dirty dancing.*) Carmen, Tyrone. This is adagio, not disco.

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

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

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

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

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

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

**Ms. Bell.** – I'm game if you are.

**Tyrone** (*to the kids*). – Ya'll remember it, right? Here we go. (*Counting off*) Five, six, seven, eight!

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

**Tyrone.** – So...?

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

**Carmen.** – Move over, Alvin Ailey!

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

## SCENE 5

*Schlomo and Carmen play rock and roll.*

*After a moment Ms. Bell walks over.*

**Ms. Bell.** – What is this?

**Schlomo.** – Practice.

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

**Carmen.** – Come on. We're not hurting anything.

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

**Carmen.** – Aw, isn't that cute? Daddy's worried about his pint-sized Paganini.

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

**Carmen.** – And musical chairs runs in mine.

*Carmen plays aloud.*

**Ms. Bell.** – Now, I believe you had a Mozart assignment.

**Carmen.** – We practiced already.

**Ms. Bell.** – Good. Let me hear. (*Counting off.*) One, two, three, four. Good, good. Very good. Almost good enough to begin practicing.

*Ms. Bell exits.*

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

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

*Schlomo heads for the door.*

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

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

**Carmen.** – It will work!

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

**Schlomo/Carmen.** – ...to begin practicing.”

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

## SCENE 6

*Iris and Tyrone are rehearsing “Romeo and Juliet”. Iris hits Tyrone during a pirouette. Tyrone’s inadequate partnering makes Iris explode.*

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

**Tyrone.** – I’m tryin’. Can’t you see, I’m tryin’.

**Iris.** – You don’t support me in the promenade. You drop me out of the arabesque sauté...

**Tyrone.** – I don’t know what you’re talkin’ about! I don’t speak no French!

**Iris.** – These are technical terms. Every dancer knows them.

**Tyrone.** – Not me. Down in my neighborhood, we bust moves to hip-hop. How you gonna say that in French? Besides, it don’t matter how much I practice I still don’t have no future in ballet.

**Iris.** – Maybe you would, if you worked harder.

**Tyrone.** – Hey, I work as hard as anyone. But, be honest, when was the last time you saw a brother dancin’ in the ballet?

**Iris.** – What does the color of your skin have to do with it?

**Tyrone.** – Maybe you haven’t heard. Blacks can’t cut ballet. ‘Cause our bodies are all wrong for classical dance.

**Iris.** – It’s not your body that’s the problem, Mr. Tyrone Jackson. It’s your attitude.

**Tyrone.** – Hey, leave it off, Iris, you and that silver spoon you keep shovin’ down my throat.

*He sings: “Tyrone’s Rap”.*

DON’T NEED NO RICH BITCH  
TELL ME WHICH  
FORK TO USE  
I PAID MY DUES  
IN A RAT TRAP CITY CALLED NEW YORK  
LIVING OFF GREENS BEANS AND PORK  
  
IN A BASEMENT TENEMENT  
NO ONE GOT TO TELL ME WHAT IT MEANT

TO BE BLACK JACK ACE OF SPADES  
ALL THE CAR-WASH WASHERS AND DAY-WORK MAIDS  
CAN'T WASH IT OFF IT NEVER FADES  
IT'S WHO YOU ARE UNTIL YOU'RE DEAD  
NOW AIN'T THAT A KICK UPSIDE THE HEAD?

YES I KNOW ABOUT PRYOR AND POITIER  
CAN'T GET HIGHER THAN SUGAR RAY  
MUHAMMED ALI AND DOCTOR J  
AND NINETY PERCENT OF THE NBA  
REGGIE JACKSON JESSE JACKSON  
MICHAEL AND MAHALIA JACKSON  
AND WHAT'S THAT GOT TO DO WITH ME?  
ON THE STREET THE ONLIEST THING I SEE IS

CRACK DEALERS POCKETBOOK STEALERS  
COKE SNORTERS TIMES SQUARE DAUGHTERS  
EIGHT YEARS OLD WHO DANCE FOR QUARTERS  
FOR TOKES AND TWO-LINE BLOWS  
NEW ADIDAS AND STEREOS  
THAT'S US! THAT'S IT!  
SO DON'T BE GIVIN' ME ALL YOUR SHIT!

*Tyrone starts to exit. Iris decides to come clean.*

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

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

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

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

**Iris.** – Because I was scared.

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

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

**Tyrone** (*with a sexy smile*). – Well... maybe I can help you with that.

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

*They kiss.*

## SCENE 7

*Lunch-room. Iris and Tyrone are smooching. Miss Sherman crosses the stage.*

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

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

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

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

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

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

*Tyrone and Iris move off. Serena and Carmen enter.  
Serena is carrying a tray loaded with food.*

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

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

**Carmen.** – What’s that?

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

**Carmen.** – I’m laughin’ I’m laughin’.

*As they move to table.*

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

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

**Serena.** – Girl, don’t you know drugs are bad?! And I don’t mean good bad, I mean bad, bad.

**Carmen.** – Hey, what’s to worry? I’m young. I’m healthy. I’m gonna live forever. (*Carmen sees Miss Sherman enter. She crosses to her.*) Yo, Miss Sherman. I need to be excused from class on Friday. See, they’re doing a revival of West Side Story. And I am like perfect for the role of Anita.

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

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

**Miss Sherman.** – It means no! No audition. You are in school to learn.

**Carmen.** – Why won’t you help me?

**Miss Sherman.** – Carmen, I’m trying to. The first rule of acting is “know thyself.” And you have no idea who you are. If you don’t learn to deal honestly with your own emotions, you’ll just be another pretty face that nobody cares about.

*She exits.*

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

**Serena.** – Sparkle, girl! Sparkle.

**Carmen.** – One day you’re gonna see my name up in lights. Carmen Diaz.

**Serena.** – Sparkle, girl! Sparkle.

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

**Serena.** – Atlantic City, Radio City.

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

**Serena.** – Shiver, honey. Shiver!

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

*She sings.*

THERE SHE GOES!  
AIN’T SHE THE PICTURE OF A REAL LIVE STAR?  
YOU’LL WANT TO FOLLOW HER WHOEVER YOU ARE  
AND THERE SHE GOES!

SHE’S PASSIN’ YOU  
YOU BETTER HURRY IF YOU WANNA LOOK  
MAYBE YOU’LL GET HER IN YOUR AUTOGRAPH BOOK  
SHE’S PASSIN’ YOU!

REACH OUT TO TOUCH, DON’T BE SHY  
THERE AIN’T NO REASON TO BE SCARED  
NO IT’S TOO MUCH I CAN’T LOOK HER IN THE EYE  
NO I’M NOT PREPARED!

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

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

**All.** – FAME!

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

**All.** – HIGH!

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

**All.** – FAME!

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

**All.** – FAME!

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

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

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

**All.** – FAME!

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

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

**Carmen.** – A VOLAR

**All.** – ESTRELLA EN TODO EL CIELO

**Carmen.** – MIRA!

**All.** – MIRA!  
QUIERO BRILLAR!

*Dance break.*

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

**Boys.** – WO - WO - WO

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

**Boys.** – WO - WO - WO

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

**All.** – THERE SHE GOES!

**Carmen.** – THERE SHE GOES!

**All.** – THERE SHE GOES!

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

**All (except Carmen).** – WISH THEY WERE HER!

**Carmen.** – AND THERE SHE GOES!

**All (except Carmen).** – REMEMBER REMEMBER REMEMBER  
REMEMBER

**All.** – REMEMBER MY NAME!

*Bell rings.*

## SCENE 8

*Nick and Serena rehearse.*

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

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

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

**Serena.** – Classic - schmassic!

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

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

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

**Serena.** – Which one would I play?

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

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

**Nick.** – Like what?

**Serena.** – Like... Abelard and Eloise, or... Troilus and Cressida. Or how

about Cat on a Hot Tin Roof? I would just die to play Maggie the Cat. I have a copy right here in my bag.

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

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

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

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

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

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

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

*Serena sings to Nick.*

WE ALWAYS SEEM TO BE  
SISTER AND BROTHERLY  
IT'S SUCH A LOVELY WAY TO BE  
AND I WANT TO SAY WHAT IT MEANS TO ME

HOW I COULD NEVER BE THE SAME WITHOUT YOU  
AND SOMETHING MORE THAT I KNOW  
THO' I NEVER COULD SHOW  
HOW IT KEPT RIGHT ON GROWING

THE WAY I KNOW I REALLY FEEL ABOUT YOU  
THE WAY I KNOW I'LL ALWAYS FEEL ABOUT YOU  
WHY CAN'T WE WHY CAN'T WE WHY CAN'T WE TRY

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

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

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

*Nick exits. Holding back tears,  
Serena picks up the pieces of the picture as she sings:*

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

LET'S PLAY A LOVE SCENE  
OF OUR OWN

*She runs off.*

## SCENE 9

*Schlomo is playing violin. Carmen enters, not seen by Schlomo.  
She startles him.*

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

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

**Schlomo.** – I'm hardly a genius.

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

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

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

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

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

**Schlomo.** – You really think so?

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

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

**Carmen.** – Hey, I hear what you're sayin'. I could win a Grammy and my Ma would still call me a slut. So you wanna take 'em for a test drive? *(She stuns Schlomo.)* The lyrics.

**Schlomo.** – Oh, yeah!

*He crosses to the piano, and sings.*

BRING ON TOMORROW  
LET IT COME  
LET 'EM KNOW THAT WE'RE THERE  
LET 'EM KNOW WE KNOW WHERE WE'RE COMIN' FROM  
WE CAN MAKE A DIFFERENCE  
IT'S NOT TOO LATE

BRING ON TOMORROW  
I CAN'T WAIT!

*He stops playing.*

**Schlomo.** – It's really good!

**Carmen.** – Thanks.

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

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

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

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

*They search for line.*

**Carmen/Schlomo.** – LIKE

**Schlomo.** – LIKE

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

**Schlomo.** – IT'S YOURS AND MINE.

**Carmen.** – Yeah!

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

**Carmen.** – You're unreal!

**Schlomo.** – You're crazy!

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

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

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

**Schlomo.** – Yeah, catch me later.

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

## SCENE 10

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

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

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

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

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

*The dancing abruptly stops.*

**Tyrone.** – Say what?

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

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

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

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

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

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

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

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

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

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

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

*Tyrone exits. Iris follows him out.*

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

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

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

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

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

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

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

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

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

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

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

**Ms. Bell.** – Tyrone will make it!

*She sings.*

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

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

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

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

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

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

**Miss Sherman.** – Exactly!

**Miss Sherman.** – WHAT DID THEY TELL ME WHEN I WAS A GIRL?  
LEARN!  
DAY AFTER DAY WHEN I WAS A GIRL?  
LEARN!  
THE LAND OF DREAMS WAITS OVER THE MEADOW  
IF YOU CAN FIND YOUR WAY OUT OF THE GHETTO  
LEARN! LEARN!  
PUT YOUR FAITH IN BOOKS  
THAT WILL PROTECT YOU  
PUT YOUR FAITH IN BOOKS  
AND A MIND OF YOUR OWN  
NEITHER CHARM NOR LOOKS  
WILL MAKE THEM RESPECT YOU  
YOU MUST LEARN TO STAND  
YOU MUST LEARN TO STAND ALONE!

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

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

**Ms. Bell.** – THIS ONE CAN DANCE!

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

**Ms. Bell.** – ARTISTS ARE SPECIAL!

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

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

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

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

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

*Tyrone exits.*

**Ms. Bell.** – Tyrone. Wait. Wait!

*She starts to exit following Tyrone.*

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

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

*She exits.*

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

*She exits.*

**Nick.** – Work. Work.

**All.** – WORK!  
WORK!  
WORK!  
HARD WORK!WORK!  
HARD WORK!  
WORK! WORK! WORK!  
HARD WORK! HARD WORK!  
I'M ALIVE

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

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

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

*Bell rings. Students exit.*

## SCENE 11

*Traffic noise and an ambulance in the background.  
A “shady character” is leaning against the proscenium.  
Carmen enters, crosses to him and looks around nervously.  
They talk, she hands him money, he hands her some drugs.  
She then exits as the “shady character” runs off.*

## SCENE 12 A

*Ms. Bell and Miss Sherman are setting the stage  
for the Junior Festival dress rehearsal.  
The students are playing and singing ad-lib.*

**Ms. Bell.** – Now remember, the conductor is the conduit between the orchestra and the singers. So please attempt to keep one eye on me.

**Miss Sherman.** – Okay guys, bring in the curtain. Places please. Ms Bell, we’re at places.

*Serena enters and crosses to Miss Sherman.*

**Serena.** – Have you seen Carmen?

**Miss Sherman.** – Isn’t she in the dressing room?

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

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

*Carmen runs on.*

**Miss Sherman.** – Greta, she’s here. Carmen, where have you been?

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

**Ms. Bell.** – Well breathe on your own time, not mine. Okay, everybody. This is your first time in costumes. Do not eat in them, drink in them, or sleep in them. They are rented. If anything goes wrong keep going. Do not stop. Places everyone.

**Miss Sherman.** – Ms Bell, start the music, maestro.

## SCENE 12 B

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

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

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

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

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

**Serena.** – RIGHT BEFORE YOUR EYES

**Nick/Serena.** – I WANNA MAKE MAGIC

*Schlomo plays a solo with Carmen supporting him.*

*Tyrone and Iris enter and dance a Pas de Deux.*

*Following the dance, Carmen and Schlomo begin the Spanish flamenco section.*

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

**Ms. Bell** (*interrupting him*). – Schlomo!

**Schlomo.** – Olé!

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

**Men.** – THERE SHE GOES!

**Miss Sherman.** – Spot!

**Men.** – AIN'T SHE THE PICTURE OF A REAL LIFE STAR?  
YOU WANT TO FOLLOW HER  
WHOEVER YOU ARE  
THERE SHE GOES!  
SHE'S PASSING YOU  
YOU BETTER HURRY IF YOU WANT A LOOK  
MAYBE YOU'LL GET HER IN YOUR AUTOGRAPH BOOK  
SHE'S PASSING YOU!

**Carmen.** – REACH OUT TO TOUCH  
DON'T BE SHY  
THERE'S NO REASON TO BE SCARED!

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

*Carmen ad-libs complaints about the costumes to Ms. Bell.*

**Ms. Bell.** – We'll talk about it later. (*Carmen continues to complain.*) Get back in line Carmen!

**All.** – MAGIC MAGIC MAGIC MAGIC

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

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

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

**Tyrone.** – Thanks, Ms. Bell.

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

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

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

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

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

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

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

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

### SCENE 13 A

*School Hallway. Carmen and Schlomo enter.*

**Carmen.** – That's my number. They have no right to put those other girls in the same dress. I'm supposed to be the star of that number. This school is too damn confining... like a prison.

**Schlomo.** – Carmen...

**Carmen.** – They don't respect me here. First I'm not being honest, then I'm indicating. Now Sherman got me stuck doing sense memory. When do I get to do some real acting?

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

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

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

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

**Schlomo.** – Well, maybe you do. It's like all this stuff about being famous all the time. Maybe you should take a break from that?

**Carmen.** – Look, Mr. Metzenbaum, Mr. Son of the Famous Violin Virtuoso, some people get handed life on a silver tray. The rest of us have to reach out and grab it. Which is what I'm doin' right now.

**Schlomo.** – What?!

**Carmen.** – I'm dropping out of school. Goodbye prison. It is time now to follow Elliot Green's advice. L.A is waiting for me!

**Schlomo.** – Elliot Green? Who is he?

**Carmen.** – He's my new agent. Elliot Green came to New York to scout talent, and he found me! And I trust him.

**Schlomo.** – But if you have hardly known him?!

**Carmen.** – He's got faith in me. Which is more than I can say for you.

**Schlomo.** – But what about the band? I finished that new song we were working on.

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

**Schlomo.** – Who says? Mr. Showbiz?

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

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

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

**Schlomo.** – Like what? Your favorite white substance?

**Carmen.** – I don't do drugs anymore.

**Schlomo.** – Carmen, don't you get it? I'm crazy about you.

**Carmen.** – Then please, be happy for me, 'cause tomorrow morning, I'll be winging my way to dreamland.

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

**Carmen.** – You know what your problem is? You don't have enough faith in me. You can't even wish me good luck.

**Schlomo.** – You know what Carmen, you and me - we could have really been something.

## SCENE 13 B

*Nick and Serena enter.*

**Nick.** – Hi... I'm really happy for you. (*She looks at him - confused.*) Sherman posted the cast list for the Junior show - looks like you'll be playing Juliet.

**Serena.** – Me? Are you serious? Oh, my God! You are serious! I don't believe it! Juliet! I'm playing Juliet. As in "Romeo and." My parents are gonna plotz! (*Jumping on him, then composing herself.*) Nick... Look, I'm sorry about last year - throwing myself at you like that. I was so immature. But this year, I plan to be much more focused on the work.

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

**Serena.** – You do?

**Nick.** – Yeah, I do.

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

**Nick.** – Sorry, you'll be playing the love scenes with someone else. I've been cast as Mercutio. (*He leaps onto the stairs, grabs the railing with one hand and his wounded gut with the other, overly theatrical.*) "A plague on both your houses! They have made worms' meat of me."

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

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

*He exits up the stairs. Serena calls after him.*

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

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

*He exits ad-libbing in Spanish.*

**Serena.** – He's my Romeo? Oy vey!

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

*Nick has overheard this.*

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

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

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

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

*Iris exits.*

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

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

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

**Nick.** – We are.

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

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

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

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

*He crosses to exit.*

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

**Nick.** – Nothing. Into nothing. I didn't know sex was a required activity.

**Serena.** – You make it sound like detention. It's supposed to be fun.

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

**Serena.** – Just my luck. I fall for a guy with no sex drive. Nick Piazza, you piss me off.

**Nick.** – Serena...

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

**Nick.** – All right.

**Serena.** – Go!

**Nick.** – All right.

*He exits.*

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

*She sings "Think of Meryl Streep".*

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

WHY SHOULD I BE CRAZY SPILLING OUT MY GUTS  
MAKE A BIG EXPLOSION GO COMPLETELY NUTS?  
THESE ARE MY EMOTIONS MINE ALONE TO KEEP  
I KNOW I COULD USE THEM  
THINK OF MERYL STREEP!

INSIDE ME THERE'S A WORLD OF COLOR AND LIGHT  
NOTHING HAS TO BE WRONG NOTHING HAS TO BE RIGHT  
INSIDE ME ARE TREASURES THAT GLOW  
AN ACTRESS'S JOB IS TO KNOW WHAT SHE'S WILLING TO SHOW

AND THEN HIDE ALL THE REST SO NO ONE'S THE WISER  
SAVE UP ALL THE BEST AN EMOTIONAL MISER  
KEEP EV'RY MOMENT UNDER CONTROL  
ALWAYS IN CHARGE PLAYING A ROLE

SMILE AND SHRUG YOUR SHOULDERS  
MAKE BELIEVE IT'S FINE  
COME UP WITH AN ANSWER OR A WITTY LINE  
THOUGH YOUR HEART IS BREAKING NEVER START TO WEEP

SOMEDAY YOU CAN USE IT  
SOMEDAY YOU CAN USE IT  
SOMEDAY YOU CAN USE IT  
THINK OF MERYL STREEP!

## SCENE 14

*Students enter noisily. Miss Sherman enters.*

**Miss Sherman.** – All right, class, let's come to order. (*The students take their seats except Tyrone, who continues yakking.*) Well, Tyrone, since you're already up, let's hear your summary of "Death of a Salesman."

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

**Miss Sherman.** – You've obviously read the play, Tyrone, but your use of the English language is atrocious. Write it out five hundred words, by tomorrow.

*(She looks around the class. She looks back at Tyrone only to find that he has started reading a comic book.)* Tyrone! What was Mr. Miller's point?

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

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

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

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

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

**Miss Sherman**. – Give it up, Tyrone. Your vision is 20 - 20 and you know it. *(After a long pause, she holds out the comic book.)* We're waiting!

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

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

*Tyrone snatches the comic from her hands.*

**Tyrone**. – Yeah, help the poor nigger! Don't give me that tired - ass attitude, like you care.

**Miss Sherman**. – But I do care.

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

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

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

**Miss Sherman**. – How? By cheating?

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

*Miss Sherman slaps Tyrone across the face. Tyrone turns away.  
The students freeze. Miss Sherman rushes off.*

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

**Serena**. – Yeah, doin' what, sucker? Shakin' your ass on a street corner for small change? Hey! Wake up, fool.

**Tyrone**. – I'm up. I'm up, Serena. I'll get my piece of the Big Apple dancin'. Just dancin'.

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

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

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

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

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

**Tyrone.** – Y'all ready to do this? A - five, six, seven, eight!

**Tyrone.** – UPTOWN I DO MY BOOGALOO  
STOPPIN' TRAFFIC ON SEVENTH AVENUE  
NIGHT TIME THE CORNER TO BE ON  
TIMES SQUARE UNDER THE NEON  
FOR MY FINALE I'LL BE DOIN' MY THING  
IN SHUBERT ALLEY THEY'RE GONNA CROWN ME THE KING  
OF ALL NEW YORK  
BECAUSE I'M DANCIN'  
DANCIN'  
DANCIN'  
WOO DANCIN' ON THE SIDEWALK

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

*Miss Sherman reenters.*

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

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

**Miss Sherman.** – I am so sorry for having raised my hand to you but anyway nobody has never insulted me like that before. Can you read at all?

**Tyrone.** – Just some words here and there. But mostly the letters look jumbled.

**Miss Sherman.** – What do you mean by jumbled?

**Tyrone.** – I mean I know the words when I hear them - but not when I see them.

**Miss Sherman.** – Tyrone, when you are dancing do you have trouble with right and left?

**Tyrone.** – How stupid do you think I am?

**Miss Sherman.** – Answer me Tyrone - it's important. (*Tyrone does not answer.*) Dear Lord, all this time. Tyrone, it's very possible you may have a reading disorder. It's called dyslexia.

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

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

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

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

**Tyrone.** – Not me. No way.

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

*Tyrone runs out.*

## SCENE 15

*Serena and Tyrone get into position for "Romeo and Juliet" rehearsal.*

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

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

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

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

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

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

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

**Tyrone.** – But I ain’t looking to be no Laurence Olivier. Serena, level with me. Do you buy me as Romeo?

**Serena.** – I buy you, I buy you! Just please, please stop being such an asshole!

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

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

*Forgetting line.*

**Serena.** – “Lips,” damn it. “Lips!”

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

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

**Tyrone.** – “O, then dear saint, let lips do what hands do.” Miss Sherman, I ain’t gonna cut it. You gotta replace me.

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

**Miss Sherman.** – Be my guest.

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

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

**Nick.** – I want to help.

**Serena.** – Who needs help?

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

*Tyrone takes a seat as Nick gets up.*

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

**Serena.** – Yeah... maybe it would.

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

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

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

*Nick kisses her deeply and Serena responds.*

*They finally break from the kiss, looking slightly punch drunk.*

**Miss Sherman.** – Let’s see a show of hands. How many of you “believe” that kiss? Well, Tyrone, you got your wish this time. (*Then to Serena.*) Juliet, meet your new Romeo.

**Serena.** – Hello Romeo!

## SCENE 16

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

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

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

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

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

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

**Tyrone.** – What was I supposed to say, “Hey, baby, come and get me. I’m illiterate? (*Iris moves away.*) Iris, you don’t know what it’s like. You look at a book and you see words. When I look... I see garbage. I see noise. But thanks to Miss Sherman, that noise is starting to sound like music. (*He reaches into his bag and pulls out a book. He opens it and reads.*) Listen to this...

"To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune..."

(*He looks up proudly.*) William Shakespeare. “Hamlet”.

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

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

## SCENE 17

*Schlomo is rehearsing. Carmen steps out of the shadows.*

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

**Schlomo.** – Carmen! Is that you?

**Carmen.** – Sure is.

**Schlomo.** – Carmen! (*He picks her up and swings her around.*) When did you get back?

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

**Schlomo.** – Our manager set us up with someone else. Of course, she’s not as good as you. But then, there’s only one Carmen Diaz.

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

*Nick and Serena enter in conversation.*

**Nick.** – So what about our final scene? Shall we make it unusual or shall we play it straight?

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

**Schlomo.** – Hey, Nick, Serena, look who’s here.

*He indicates Carmen.*

**Serena.** – Carmen, how are you? Jesus, I almost didn’t recognize you.

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

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

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

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

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

**Carmen.** – Oh, sure. The town’s crawlin’ with ‘em. And you can read the names of the dead ones on the pavement... up and down Hollywood Boulevard. The streets really are paved with gold.

*She starts to sing.*

I GOT A TRIP AND A TAN ON A TICKET THAT MY AGENT SENT ME  
SEXY CLOTHES BRAND NEW CAR  
ON A CREDIT CARD THAT HE LENT ME  
I STAYED FOR A WHILE AT HIS PLACE  
RUNNIN’ WITH THIS CROWD OF HIS  
PARTYIN’ DAY AFTER DAY  
MEETIN’ EVERYBODY IN THE BIZ

OH THEY KNOW HOW TO DO IT IN L.A.  
THEY KNOW HOW TO MAKE IT SEEM BRAND NEW  
THOUGH IT'S TRUE WHAT THEY SAY  
THAT IT'S ONLY A DREAM  
AND A DREAM IS A WISH YOU WISH FOR YOU  
IN L.A. YOUR DREAM MAY COME TRUE

**Nick.** – Sorry, Carmen. I gotta go. We got a recording session.

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

**Nick.** – Bye. If you get a chance, come check us out in 'Romeo and Juliet'.

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

**Nick.** – Hey Schlomo, your recording session...

**Schlomo.** – Just a minute. (*Serena and Nick exit. To Carmen.*) So, if your dream was coming true, why'd you come back?

*Carmen sings.*

AFTER THE BOOZE AND THE COKE  
THE VISIONS OF THE BLUE PACIFIC  
AFTER THE TWO HUNDREDTH TIME  
I TOLD HIM HE WAS "JUST TERRIFIC"  
I WOKE UP ONE LATE AFTERNOON  
AND COULDN'T TELL QUITE WHERE I WAS  
LEFTOVER TASTE IN MY MOUTH  
AND WITH THE MORNIN' AFTER BUZZ

I PACKED MY BAG AND SPLIT  
AND FOUND MYSELF A DANCIN' JOB  
WORKED THE BAR FOR TIPS  
AND STRIPPED FOR EV'RY LONELY SLOB  
COUNTED EVERY SINGLE MINUTE AS THE HOURS WENT BY  
THEN FELL IN BED AND CRIED  
TILL THERE WERE NO MORE TEARS TO CRY  
YOU TRY TO STOP THE THOUGHT FROM COMIN'  
THAT IT NEVER ENDS

YOU THINK ABOUT HOW FAR YOU ARE FROM HOME AND FRIENDS  
YOU GET THROUGH ONE DAY AT A TIME  
YOU FIND A WAY OF STAYIN' NUMB  
DON'T LOOK IN THE MIRROR TO SEE WHAT YOU'VE BECOME

BUT THEY KNOW HOW TO DO IT IN L.A.  
THEY KNOW HOW TO MAKE IT SEEM SO NEW  
IT'S TRUE WHAT THEY SAY  
THAT IT'S ONLY A DREAM  
AND A DREAM IS A WISH YOU WISH FOR YOU

IN L.A.

IN L.A.

IN L.A. THE DREAMS ALL COME TRUE

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

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

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

**Carmen** (*taking the money*). – You got any more?

**Schlomo.** – No.

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

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

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

**Schlomo.** – I love you Carmen. Don't ever forget that.

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

YES THEY KNOW HOW TO DO IT IN L.A.

THEY KNOW THAT SOMEWHERE UP THERE THE SKY IS BLUE  
SO SMILE WHEN THEY SAY "IT'S ONLY A DREAM"  
AND YOU'LL GET WHAT IS COMIN' TO YOU

IN L.A.

IN L.A.

IN L.A. YOUR DREAMS ALL COME TRUE

## SCENE 18

*Tyrone and Iris on stage. Serena and Nick enter.*

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

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

**Nick.** – Are you crazy?

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

**Both.** – ...Class of '84!

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

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

**Serena.** – New scene? Are you crazy?

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

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

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

**Nick.** – Very funny.

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

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

**Serena.** – WHY CAN'T WE

**Nick.** – WHY CAN'T WE

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

*They kiss passionately.*

## SCENE 19

*Schlomo is holding his violin.*

**Schlomo.** – Ladies and gentlemen, the following song is dedicated to Carmen Diaz, a student who should have been graduating with us. She died one month ago today... of a drug overdose. She was my friend, and collaborator, and this is in her memory. (*Eyes up to heaven.*) Carmen, we'll always remember your name!

*During the following diplomas are distributed by the teachers to the students.*

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

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

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

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

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

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

*Tyrone enters.*

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

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

**Tyrone.** – BYE BYE BYE

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

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

*The rest of the students enter.*

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

**Men.** – NO WE CAN'T WAIT

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

**Men.** – NO NOT TOO LATE

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

*The entire cast, except Carmen, take their bows.*

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

**Male Solo. –** HIT THE HEIGHTS

**All. –** PUT MY NAME IN LIGHTS

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

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

*The Taxi enters with Carmen riding on top.*

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

**All (except Carmen). –** FAME!

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

**All (except Carmen). –** HIGH!

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

**All. –** FAME!

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

**All. –** FAME!

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

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

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

**All. –** FAME!

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

**All. –** HIGH!

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

**All. –** FAME!

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Theatrical Season 2009/2010

### FAME THE MUSICAL

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

**All.** – FAME!

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

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

*The cast exits.*

**THE END**



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Surname: \_\_\_\_\_ Name: \_\_\_\_\_ F  M

Address: \_\_\_\_\_ N.: \_\_\_\_\_

Postcode: \_\_\_\_\_ Town: \_\_\_\_\_ Province: \_\_\_\_\_

Telephone: \_\_\_\_\_ Mobile: \_\_\_\_\_

E-mail: \_\_\_\_\_

Date of birth: \_\_\_\_\_

School: \_\_\_\_\_

Address: \_\_\_\_\_ N.: \_\_\_\_\_

Postcode: \_\_\_\_\_ Town: \_\_\_\_\_ Province: \_\_\_\_\_

Telephone: \_\_\_\_\_

English teacher: \_\_\_\_\_

**Il Palchetto Stage s.a.s. ai sensi e in conformità con l'art. 13, D. Lgs 30 giugno 2003 n. 196, informa che i dati raccolti saranno utilizzati per informarla in merito a nuove iniziative.**

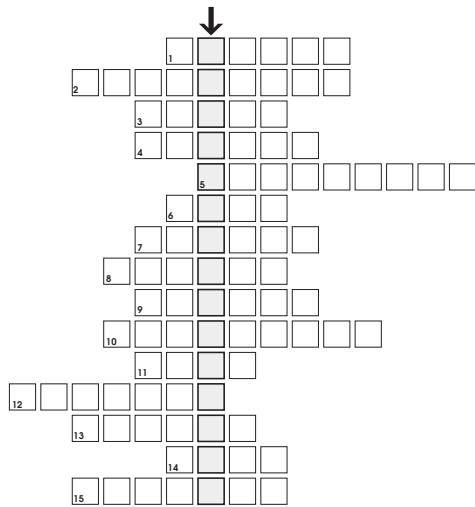
Date \_\_\_\_\_ Signature \_\_\_\_\_

## 1. PUZZLE. -

What does "FAME" mean to an artist?

Find the missing words in the sentences below, referring to the text, and write them in the puzzle.

1. Miss Sherman is a big fan of Schlomo's .....
2. Acting requires talent, determination and a solid .....
3. Miss Sherman is the ..... and english teacher.
4. Schlomo comes from a ..... of perfectionists.
5. Iris has never had a .....
6. Ms. Bell says that dance is the core of .....
7. Participation in the dance program requires specific .....
8. Ms. Bell says that musical ..... runs in Mr. Metzenbaun's family.
9. Schlomo plays ..... and piano.
10. Iris's father is a .....
11. Serena has tried every weight ..... program.
12. Tyrone may have a ..... disorder.
13. Carmen says: "This school is too damn confining like a .....".
14. Nick has been ..... as Mercutio in the junior show.
15. Tyrone's term paper is ..... to Iris's .



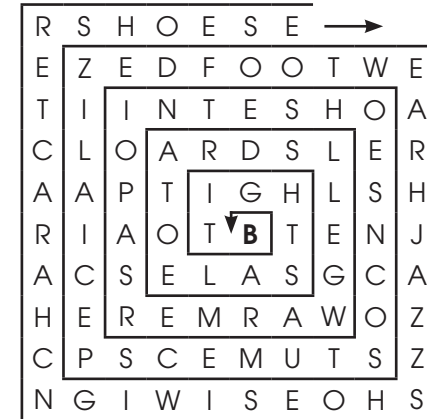
Now read the column under the arrow and you'll find the solution.

**Solution:** .....

## 2. SPIRAL. -

He was famous in the 20<sup>th</sup> century!

In the spiral below there are 9 names of specific attire for stage performers and 10 spare letters. Starting from the letter (B) find and write the names on the broken lines and the spare letters in the circles.



### ADJECTIVES

1. -----
2. -----
3. -----
4. -----
5. -----
6. -----
7. -----
8. -----
9. -----

### SYNONYMS



Now read the letters in the circles and you'll find the name of the most famous choreographer of the 20<sup>th</sup> century.

**Solution:** .....

### 3. LETTERS AND NUMBERS. -

**A good piece of advice... if you want to hit the heights!**

In each sentence in box (A), quoted from the text, there is a missing word. Find it in box (B).

Example: 1 You are the cream of the crop = N

#### Sentences BOX (A)

- 1 You are the cream of the crop.
- 2 You are definitely humming the wrong .....
- 3 Three times the talent and ten times the .....
- 4 I never once seen you .....
- 5 The first ..... of acting is "know thyself".
- 6 They come here expecting to become .....
- 7 It almost drained my .....
- 8 Some people get handed life on a silver .....
- 9 My parents are gonna .....
- 10 If anything goes wrong keep .....
- 11 I'm gonna put my name in .....

#### BOX (B)

- V. FUN
- G. STARS
- E. PLOTZ
- R. RULE
- N. CROP**
- P. LIGHTS
- U. GOING
- E. PIG OUT
- I. EYE BALLS
- V. TRAY
- E. TUNE

Now match the letters in box (B) to the numbers in box (C) and you'll find the solution.

#### BOX (C)

1	2	3	4	5	6	7	8	9	10	11
<b>N</b>										

Solution:

### 4. RIDDLE. -

**Many dancers want to become like him!**

Below there are 13 descriptions of some technical terms in the theatre. Find for each description its corresponding name in box (A) and write it on the broken lines.

#### BOX (A)

- BAND - AUTOGRAPH - PERFORMANCE - TUNE  
 AUDITION - STAGE - CHOREOGRAPHER - REHEARSAL  
 PLAY - PROLOGUE - APPLAUSE - COSTUME - MOVIE

#### DESCRIPTION

1. A famous person's signature.
2. A melody you listen to.
3. A small group of musicians.
4. Who invents steps and movements for dance.
5. To practise a play, dance or music for a performance.
6. Entertaining an audience by dancing or acting.
7. A short performance to demonstrate your ability.
8. To clap your hands to show approval.
9. A speech or section of text that introduces a play.
10. The area where the actors perform.
11. A piece of writing which is performed in a theatre.
12. Clothes worn by an actor while performing.
13. A story you can see on a screen.

#### NAMES

- -----○-----  
 -----○-----  
 -----○-----  
 -----○-----  
 -----○-----  
 -----○-----  
 -----○-----  
 -----○-----  
 -----○-----  
 -----○-----  
 -----○-----  
 -----○-----

Now read the letters appearing in the circles and you'll find the name of a famous dancer.

Solution: .....

5. A SPOT OF RELAXATION. -

Let's help Tyrone to put his name in lights!

