

**FAME Jr.
THE MUSICAL**

Conceived and developed by David De Silva

Book by Jose Fernandez
Lyrics by Jacques Levy
Music by Steve Margoshes

Title song «FAME» written by Dean Pitchford and Michael Gore

Originally produced at the Coconut Grove Playhouse,
Arnold Mittleman, Producing Artistic Director.

FAME Jr.
is presented through special arrangement with Music Theatre International (MTI).
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La vita di David De Silva

David De Silva nasce a New York nel 1941. In gioventù persegue un percorso di studi comune a molti, ottenendo una laurea in storia e preparandosi a diventare professore. Eppure l'amore per i musical di Broadway lo porta a cambiare completamente carriera, facendogli cominciare gli studi per diventare attore. Poi arriva l'idea della vita: **Fame**. Ideato da De Silva come musical per il teatro, il progetto viene trasformato nel film diretto da Alan Parker nel 1980; nel 1982 va in onda la serie televisiva e solo nel 1988, a Miami, debutta **Fame The Musical**. Lo spettacolo, in scena a Londra nel 1995, ottiene due nomination ai Laurence Olivier Awards e arriva a Broadway nel 2003, restando in cartellone per 304 repliche. De Silva ha anche immaginato un sequel, *Fame Forever: Talent Springs Eternal* (2007), che racconta, vent'anni dopo, il destino dei protagonisti originali del musical e le storie dei nuovi studenti della scuola d'arte. Il legame tra autore ed opera è così forte che De Silva è conosciuto anche come "Father Fame".

La trama

Dalle audizioni al diploma: **Fame jr. The Musical** ritrae un gruppo di talentuosi e appassionati studenti della High School of Performing Arts di New York negli anni '80. Tra loro c'è Nick, aspirante attore che è troppo concentrato sugli studi per accogliere le avances di Serena, la compagna di corso innamorata di lui; 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 Tyrone, ballerino di talento ma scarso nelle materie accademiche. Accanto a loro troviamo l'insegnante di danza, Greta Bell, e quella di letteratura Esther Sherman, entrambe desiderose di dare agli studenti la possibilità di realizzarsi, sia come artisti che come persone. *"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

Film di danza recenti come *Step Up*, *Honey*, *High School Musical*, e ovviamente il remake del 2009 dello stesso **Fame**, influenzano quest'inedita produzione diretta dal regista **Daryl Branch** (*The Beatles*, *Guys & Dolls Jr.*, *Hamlet*, *Grease*). Le sensazionali melodie sono rielaborate in chiave moderna senza perdere il vigore e la riconoscibilità dei pezzi originali, e la coreografa Sophie Emma Bastock (*Guys & Dolls Jr.*, *Hamlet*, *Grease*), facendosi ispirare da questi brani, dà una svolta urbana ai numeri di danza

che lasciano gli spettatori senza fiato. Il set rappresenta la celebre High School of Performing Arts dove, in aule ben distinte e caratterizzate da complementi specifici (lavagne, specchi e sbarre per la danza, strumenti musicali, ecc...), si tengono le lezioni dei vari corsi di recitazione, ballo e musica. Nella realtà scolastica irrompe spesso il mondo che gli studenti sognano, quello della Fama, del successo, evocato tramite effetti luce e sofisticate proiezioni di immagini elettrizzanti e multicolori. Così come l'ambientazione, anche il design dei costumi ha una decisa impronta urbana e moderna, con qualche concessione in più al rigore per le insegnanti. Tutti gli studenti hanno un look decisamente informale, ma ognuno di essi ha uno stile proprio e inconfondibile, che lo caratterizza e differenzia dagli altri, stile che evolve parallelamente all'evoluzione dei personaggi nel corso dello spettacolo. Una performance ricca e multisensoriale, in cui la comprensione della trama e l'aspetto didattico mantengono un ruolo centrale e sono garantiti da una recitazione curata e una mirata gestualità.

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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

FIRST YEAR

SCENE 1

Traffic noises are heard including the rumbling of a subway.

Ms. Greta Bell voice over. Thank you for taking part in the audition to enter the High School of Performing Arts. We will communicate the result to you by letter. Good luck!

*Students enter one by one.
They sing "Hard work (part 1)".*

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

*School's main room.
Students enter in the school.*

All. I'm in! I made it! I made it!

Miss Ester Sherman. Boys and girls, welcome to P.A., the High School of 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 Esther Sherman. Everyone quiet, please! Quiet! (*Silence.*) Thank you. That's right, you are the cream of the crop... the best of the best... you made it, but that does not mean it will be easy for you.

The students sing "Hard work (part 2)".

Tyrone. I'LL BE GONE

Miss Esther Sherman. Do not consider taking it easy.

Nick. WHERE'S THE JOHN?

Miss Esther Sherman. You have to be excellent in your subjects. One bad mark and you're out!

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

All. CAN'T SLOW UP

Miss Esther Sherman. If you think that in the next 4 years your life will be as if in a film and that you will spend afternoons having fun and imagining that you are famous... you are definitely wrong.

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 Esther Sherman. Let's call the roll, now. When I call your name, please answer. Diaz, Carmen!

Carmen (*standing*). That's me!

Miss Esther Sherman. Katz, Serena.

Serena (*almost inaudible*). Here.

Miss Esther Sherman. Speak up! You want to become an actress, don't you? Metzenbaum, Schlomo.

Schlomo. Yes, here!

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

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

All. HERE WE ARE

Miss Esther Sherman. Piazza, Nicholas?

Nick. Present.

All. SO BIZARRE

Miss Esther Sherman. By the way, I received a call from your agent about an audition.

All. THIS IS WHERE THEY SHOW YOU

Miss Esther Sherman. Could you please tell him that I am not your personal secretary?

All. HOW TO BE A STAR!

Nick. Yes of course, I am sorry!

Nick takes note and moves off.

All. I CAN'T WAIT

Miss Esther Sherman. Jackson, Tyrone.

All. I CAN'T EVEN CONCENTRATE

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

All. I JUST PULSATE!

Tyrone enters. He crosses to Miss Sherman.

Tyrone. Hi! I'm Tyrone Jackson. Am I in the right place?

Miss Sherman. Yes! The place is right, but the timing is wrong.

Tyrone. Sorry, sweet thing.

Miss Esther Sherman. My name is not Sweet Thing. My name is Miss Sherman. If you are not on time you will not remain at P.A.. Is that clear?

Tyrone. Yes.

Miss Esther Sherman. Yes what?

Tyrone. Yes Madam.

All sing "Hard work (part 3)".

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'

Miss Esther Sherman. Acting not only takes talent and determination. It requires also a solid technique. We will devote the first year to the work of the actor to discover his or her self... who you are.

All. BY DOIN'

Miss Esther Sherman. You must learn to be in touch with your own deepest emotions if you want to touch others.

Miss Esther Sherman exits.

Ms. Greta Bell. You 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. Greta 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. Greta 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 Esther Sherman returns.

Miss Esther Sherman. May I have your attention, please!

The kids turn to face her.

Miss Esther Sherman. Two things make life worth living; love and work. Here in our school 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 Esther Sherman. ACTING IS THE HARDEST PROFESSION IN THE WORLD

Acting Students. HARD WORK
THE HARDEST PROFESSION IN THE WORLD

Ms. Greta 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. Greta 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

School hall.

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

Ms. Greta Bell. Introductory ballet class begins every morning at 8.30 in the large gym. Please remember to be on time and dressed in dance clothes...

Tyrone. I’m comfortable like this.

Ms. Greta Bell (*continues*). ...gym suit, knee-pads, elastic head bands, leg warmers, and obviously proper shoes.

Tyrone (*he does complex movements in Hip-Hop style. He gets an applause from the students at the end*). I don’t need your gym suit, as you can see.

Ms. Greta Bell. This is not the street, it is a school and here we dictate the rules.

She hands a piece of paper to Tyrone and Carmen.

Tyrone. What is this? A shopping list? (*Looking at the piece of paper.*) Ballet? What shall I do with that?

Ms. Greta Bell (*rolls her eyes*). This time I shall pretend not to have heard that.

Tyrone exits grumbling.

SCENE 4

School hall.

Ms. Greta Bell is in the hall. Schlomo and Carmen enter.

Schlomo. If we're going to form a band, we have to get along.

They come close to Ms. Greta Bell.

Schlomo. Excuse me, Miss Bell, we would like to play together in Ensemble class.

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

Schlomo. New wave...

Carmen. Classic rock... Funk...

Schlomo. Maybe a little disco music!

Carmen. We want to start a band.

Ms. Greta Bell. It's going to be a long year!

Ms. Greta Bell exits. Carmen takes a pair of ballet shoes and put them on.

Tyrone. Wait, Nick. Do you see that girl? Isn't she nice? She's in the dance class. Think of her in a leotard. What legs! And what hips! A really nice girl! Before I tell her... hey, are you listening to me?

Nick (*rummaging in his bag*). Not really.

Tyrone. I'm going there to tell her: listen baby... How about we... yes, we... we were 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? Forget about the book.

Carmen crosses, and Tyrone stops her.

Tyrone. Hey, my little jalapeña pepper! My name's Tyrone, how about we go dancing Saturday night?

Carmen. How about we don't.

Tyrone. But you and me, we've got a lot in common. You're fabulous, I'm fabulous. You're sexy...

Carmen. And you are not!

Tyrone. You're right, I'm sorry, I'm going too fast. Give me another chance. Let's get to know each other better!

Carmen exits.

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

Tyrone exits. Nick shakes his head.

SCENE 5

School hall.

Nick sits down reading his book. Serena enters.

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

Nick. Yeah. But do me a favour, don't spread it around.

Serena. Why not? My God, I would kill to have a national commercial on the air.

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

Serena. I wish I had a mom like that, too.

Nick. Trust me, you don't.

He goes back to reading his book.

Serena *(after a beat)*. My name is Serena Katz.

Nick. I know. I saw your audition.

Serena. Do you think... I mean... could I have your autograph?

Nick. Look, I am sorry. But I came here so I could concentrate on my studies.

Serena. But why? You're already a pro. You don't have to study. Everyone knows you.

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

Serena. Who?

Nick. Konstantine Stanislavsky. The actor's way of working on himself... Never heard of him?

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'. 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 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 6

*Music room. Schlomo and Carmen play rock 'n' roll.
After a moment Ms. Greta Bell enters.*

Ms. Greta Bell. What are you doing?

Schlomo. We are practising.

Ms. Greta Bell. Practising for what? To play in the subways? May I remind you that the purpose of Ensemble music is to learn to listen to one another.

Carmen. Hey. We're not doing anything bad.

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

Carmen. Oh, isn't that nice? Daddy's worried about his Paganini.

Ms. Greta Bell. Mr. Metzenbaum, I know you are eager to find your own voice, but you know that musical genius runs in your family.

Carmen. And musical chairs runs in mine.

Carmen plays aloud.

Ms. Greta Bell. Now, I believe you had Mozart to prepare.

Carmen. We've prepared it already.

Ms. Greta Bell. Good! Let me hear. *(Counting off.)* One, two, three, four. Good. Very good... to begin practising.

Ms. Greta Bell exits.

Carmen. All right, back to the good stuff.

Schlomo. No, Ms. Bell's right. What would a kid raised in concert halls know about rock? Perhaps I should devote myself to the violin.

Carmen heads for the door.

Carmen. Do what your dad ordered you, if you want. I am going.

Schlomo follows her with his eyes. He puts his violin on his shoulder again.

SCENE 7

Dance room. One week later.

*The dance students warm up before class. Ms. Greta Bell enters with Iris.
Only Tyrone is not wearing a gym-suit.*

Ms. Greta 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!

Tyrone. One week late. Am I permitted to be late, then. What do you say Ms. Bell?

Ms. Greta Bell. This is an exception. All right, people. Let's form couples for the adagio!

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

Carmen *(mimicking)*. "Merci, Madame!" Who does she think she is?

Tyrone. Trust me, Carmen, that girl has not the ability.

Carmen. Put your eyes back at their place, Tyrone. She is out of your league.

Tyrone. Who says that?

Carmen. The shiny black limousine that dropped her off just in front of the school says that.

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

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

Ms. Greta 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. Greta Bell gives them a dirty look. Class starts over.

Ms. Greta Bell. Keep the movements fluid! Ready, and...

Music begins again.

Ms. Greta Bell. Imagine crystal clear water flowing gently. *(Ms. Greta Bell criticizes the students.)* I said water, not molasses. What's wrong with you today? Let's take it from the second phrase. Ready? Begin.

In the meantime Schlomo plays violin in the music room.

Ms. Greta Bell. Classical lines, people. Gently ladies, gently. You're ballerinas, not truck drivers.

As Ms. Greta Bell ad-libs criticizes the class, Tyrone and Carmen go into crazy dancing.

Ms. Greta Bell. Carmen, Tyrone, this is adagio, not disco.

Tyrone. But it's so boring...

Ms. Greta 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 we do ballet in a different way... switched on... tight... like the traffic in Times Square?

Ms. Greta Bell (*impressed*). It sounds like you have 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 suppose you would want to see it.

Ms. Greta Bell. Why not? Come on... let me see the "Traffic in Time Square"!

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

The dancers do Tyrone's choreography. Schlomo plays lively the rhythm of the choreography. The choreography ends.

Tyrone. So...?

Ms. Greta Bell. So... I think we have got a potential choreographer in our midst.

Carmen. Tyrone... from the street to the stars!

Tyrone and Carmen high five as the bell rings.

SCENE 8

Dance room.

Iris and Tyrone are rehearsing a piece of ballet. Iris hits Tyrone during a pirouette. Tyrone's inadequate partnering makes Iris explode.

Iris. Hey "star", is it possible that you can't do even the basic steps? It's ridiculous.

Tyrone. I am trying. Can't you see, I am trying?

Iris. You don't support me in the promenade. You drop me out of the arabesque sauté...

Tyrone. What are you talking about? I don't speak French!

Iris. These are technical terms. Every dancer knows them!

Tyrone. Not me. Down in my neighborhood, we move to hip-hop. How do you say that in French? Besides, it doesn't matter how much time you train me, I still don't have a 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 dancing in the ballet?

Iris. What does the colour of your skin have to do with it?

Tyrone. Maybe you haven't heard, but blacks can't do ballet.

Iris. It's not your body that's the problem, Mr. Tyrone Jackson. It's your attitude.

Tyrone. Hey, stop it, Iris, you and all those airs you give to yourself in front of me.

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-YEAR-OLDS 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 runs after him.

Iris. Tyrone! Wait. My family is not that rich, on the contrary, they are poor. They barely have enough money to pay for my point shoes.

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

Iris. My father is a chauffeur. He accompanies me because the school is on his way to work. And I don't speak French either.

Tyrone. Then why have you given yourself all those airs?

Iris. Because I was scared.

Tyrone. Scared of 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 a kiss.

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

Iris. Maybe we can help each other.

They kiss.

SCENE 9

Lunch-room.

Iris and Tyrone are smooching. Miss Esther Sherman crosses the room.

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

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

Miss Esther Sherman. Try a handshake. By the way, I am still waiting your report on the tragedy. Five hundred words, on my desk, first thing tomorrow morning.

Miss Esther Sherman exits.

Tyrone. You'll got it, Miss Sherman. (*Turning to Iris.*) Do you know "Romeo and Juliet"?

Iris. Are you kidding? So... the story takes place in Verona... two very rich families...

Tyrone. Rich? ...How boring.

Tyrone and Iris go away.

Serena and Carmen enter. Serena is carrying a tray full of food.

Carmen. Fried chicken, potato salad, candy bars...? Girl, are you going to eat all that?

Serena. I have tried every weight loss program known to man. But I always go back to the "See-food Diet".

Carmen. What's that?

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

Carmen. I'm laughing, I'm laughing.

They move to table.

Serena. What's your secret, Carmen? I never once seen you eat like a pig.

Carmen. That's the beauty of diet pills... a handful for breakfast and you are good to go all day.

Serena. 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 going to live forever. (*Carmen sees Miss Sherman enter. She crosses to her.*) Hi, Miss Sherman. I need to be excused from class on Friday. They are doing a revival of West Side Story. And I am like perfect for the role of Anita.

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

Carmen. What is that supposed to mean?

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

Carmen. Why won't you help me?

Miss Esther Sherman. Carmen, I'm trying to. The first rule of acting is "know yourself." And you have no idea who you are. If you don't learn to be honest 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 going to make it. Because I've got what it takes. From now on I've got only two things to worry about: me and myself!

Serena. Sparkle, girl! Sparkle.

Carmen. One day you're going to see my name up in lights. On Broadway they will say: "There she is! The real Carmen Diaz!"

She sings "There she goes!"

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. 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!

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.

SECOND YEAR

SCENE 10

*Acting room.
One year later.*

Voice over of Miss Esther Sherman. In the second year you will learn how to appreciate the great masterpieces of Greek writers, Molière, Shakespeare, Shaw, as well as contemporary play-writers. You will learn composition. It is the moment when you use what you have to see and to understand what you exactly want.

Nick and Serena rehearse a scene from “The Seagull”.

Nick. “Real talent! I’ve more real talent than all of you put together. You, with your old conventions have taken over the foremost places in art. Go back to your charming theater and play in your miserable, worthless plays!”

Serena. “I’ve never acted in such plays! Leave me! You’re nothing but a Kiev petty bourgeois!” *(Breaking the scene.)* Nick, I don’t like this scene.

Nick. But “The Seagull” is a classic play.

Serena. Too classic!

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 the 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 “Romeo and Juliet”? 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. Yes, last year. You carry my photo around?

Serena. Yes.

Nick reacts.

Serena. No. I, um, meant to leave it at home...

Angrily, Nick tears up the picture and throws it on the floor.

Serena. What are you doing?! Nick, wait! Don’t!

Nick. How are we going to concentrate on the work if you keep behaving like an adolescent?

Serena. What’s wrong with behaving like adolescents, when that’s exactly what we are?

Serena sings to Nick “Let’s play a love scene”.

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

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

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

TO PLAY A LOVE SCENE
WE DON'T NEED THE VIOLINS
TO PLAY A LOVE SCENE
WHERE WE SEE HOW LOVE BEGINS
IF 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 Is obvious we don't have the same point of view.
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

Serena runs off.

SCENE 11

Music room.

Schlomo is playing violin.

Carmen enters, not seen by Schlomo, and she startles him.

Schlomo. Oh. 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.

Schlomo. I was just rehearsing a new piece for the Composition exam. I've been working on it for weeks, but I feel like something is still missing.

Carmen. Maybe this will help you. *(She hands him a piece of paper.)* They're lyrics! I wrote them while listening to the piece you play.

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. Do you really think so?

Carmen. Guaranteed to go platinum like that! *(She snaps her fingers.)* But you are used to hearing people say you are good.

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

Carmen. Hey, I hear what you are saying. I could win a Grammy and my mother would still call me a bad girl. So what do you say? Shall we try...?

Schlomo takes his violin in his hands. Carmen stunts Schlomo.

Carmen. I meant the lyrics.

Schlomo. Oh, that's fine!

He crosses to the piano, and sings: "Bring on tomorrow".

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

He stops playing.

Schlomo. It's really good!

Carmen. Thanks.

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

Carmen. Okay, I see what you mean. Shall we try it again?

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

Carmen. BRING ON TOMORROW LET IT

Pause.

Carmen. 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 fantastic!

Schlomo. You're crazy.

Carmen. Crazy? I've just found gold.

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

Carmen. Oh man, you are too much. (*Realising the time.*) All right. Look, I have to go now. I have got an audition. But I'll see you later!

Schlomo. Yes, see you later.

Carmen. You've got talent Schlomo, you've definitely got it! And I've got you!

SCENE 12

Main room.

Ms. Greta Bell and Miss Esther Sherman are setting the stage for the dress rehearsal of the second year. The students are playing and singing ad-lib.

Ms. Greta Bell. You have arrived at the end of the second year. Put into practise everything that you have learned until now. Now remember, the conductor is the conduit between the orchestra and the singers. So please attempt to keep one eye on me.

Miss Esther Sherman. Okay guys, put on the costumes. Places please. Ms. Bell, we're at our places.

Serena enters and crosses to Miss Esther Sherman.

Serena. Have you seen Carmen?

Miss Esther Sherman. Isn't she in the dressing room?

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

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

Carmen runs on.

Miss Esther Sherman. Greta, she's here.

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

Ms. Greta Bell. Well, breathe in your own time, not on 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 Esther Sherman. Ms. Bell, start the music, maestro.

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 and Serena sing "I want to make magic (reprise)".

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. Greta Bell (*interrupting him*). Schlomo!

Schlomo. Olé.

Schlomo and Carmen begin the Spanish version of "There she goes".

Men. THERE SHE GOES!

Miss Esther 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 suddenly complains about the costumes to Ms. Greta Bell.

Ms. Greta Bell. We'll talk about it later.

Carmen continues to complain.

Ms. Greta Bell. Get back in line Carmen!

All. MAGIC MAGIC MAGIC MAGIC

Ms. Greta Bell. All right everyone, pretty good.

The students cheer.

Ms. Greta Bell. Final dress rehearsal tomorrow! Do not be late.

The students exit in all directions.

SCENE 13

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 confining. It has too many rules, like a prison.

Schlomo. Carmen...

Carmen. They don't respect me here. 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 kind of alien race. Maybe Miss Sherman could help you.

Carmen. Why should she help me. Do you think I've got some kind of problem?

Schlomo. Well, maybe you have. All this stuff about being famous, so pressing. 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 doing right now.

Schlomo. What?!

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

Schlomo. Elliot Green? Who is he?

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

Schlomo. But if you hardly known him?!

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

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

Carmen. I can't miss this opportunity. Besides, the band is going nowhere.

Schlomo. Who says? Mr. Showbiz?

Carmen. He's a professional agent.

Schlomo. A professional? Carmen, I used to see men 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 everything ready for me in Los Angeles.

Schlomo. Like what? Your favorite white substance?

Carmen. I don't do drugs anymore.

Schlomo. Carmen, don't you understand it?... If you're not well, I'm not well too. I care for you, do you understand?

Carmen. If you really care as you say... then please, be happy for me, because tomorrow morning, I'll be flying on my way to dreamland.

Schlomo. Do you know what your problem is? You want everything too fast. Instant fame. But Carmen, that only happens in fairy tales. Stay at the school, stay with me.

Carmen. Do 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 really have been something.

THIRD YEAR

SCENE 14

Voice over Ms. Greta Bell. Welcome to the third year of studies. It is the year when technique has to meet artistic sensitivity. This year we will choose the best students to participate at the Junior Festival. I wish everyone a good year.

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

Ms. Greta Bell. Good. Congratulations. You have 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 Esther Sherman enters.

Ms. Greta Bell. Hello, Esther, what brings you to the dance room?

Miss Esther Sherman. I understand you've decided to feature Iris and Tyrone in the show "Romeo and Juliet" for the Junior Festival.

Ms. Greta Bell. Yes, they deserve it. Iris, watch your arm in the grand jeté.

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

The dancing abruptly stops.

Tyrone. What?

Miss Esther Sherman. I'm sorry, you failed your English exam.

Tyrone. You failed me? But I did all the work. I even handed in my year paper on time.

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

Tyrone. Wait a minute. Are you accusing me of cheating?

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

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

Ms. Greta Bell. Then why not accuse Iris?

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

Tyrone. Nobody helps me. I do my own work, in my own way.

Miss Esther 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 want to be in the festival anyway.

Tyrone exits. Iris follows him out.

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

Miss Esther Sherman. A true artist who can hardly read? Let Tyrone pass his academic subjects then we will talk about his future in the arts.

Ms. Greta Bell. No! We will talk about it now!

They sing "The teacher's argument".

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

Miss Esther 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. Greta Bell. TO FLY BY THE SEAT OF THEIR PANTS!

Miss Esther Sherman. TO DEVELOP THEIR MINDS!

Both. AND BE NURTURED LIKE PLANTS

Miss Esther 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 Esther 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 succeed as a dancer? Wash floors?

Ms. Greta 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. Greta Bell. He will make it! He will!

Miss Esther Sherman. Fine. I wish him good luck. But this is also an academic institution, with academic standards. Students come here expecting to become stars! You teach them to be an artist and who cares if they can't read or write! As long as they can sign their name on a contract.

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

Miss Esther Sherman. Exactly!

Miss Esther 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. Greta Bell. THIS ONE IS DIFFERENT

Miss Esther Sherman. PUT YOUR FAITH IN BOOKS!

Ms. Greta Bell. THIS ONE CAN DANCE!

Miss Esther Sherman. PUT YOUR FAITH IN BOOKS!

Ms. Greta Bell. ARTISTS ARE SPECIAL!

Miss Esther 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 abruptly, heading toward the exit.*

Miss Esther Sherman. Tyrone, perhaps we could compromise. If you repeat the exam successfully, you can dance in the show.

Tyrone. I don't need people doing me favours. I don't need this damned school, and I don't need you.

Tyrone exits.

Ms. Greta Bell. Tyrone, wait. Wait!

She starts to exit following Tyrone.

Miss Esther Sherman. Greta, Tyrone has made his decision. Now, he'll have to accept the consequences.

Ms. Greta Bell. If you really think I'd let Tyrone just walk away after everything I've invested in him then you don't know me very well.

She exits.

Miss Esther 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 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 15

School's hall.

Students are on a break. Tyrone sits on the hallway's floor and looks at the comic book "The Man of Steel". Miss Esther Sherman and Ms Greta Bell pass by and stop near him.

Ms. Greta Bell. You've done well Tyrone. I am really proud of you.

Tyrone. Thank you, Ms. Bell.

Tyrone raises his head.

Miss Esther Sherman. I see that you succeeded in passing the exam! I hope that at least you didn't copy this time.

Tyrone. You couldn't wait to fail me, couldn't you?

Miss Esther Sherman. My purpose is to see you succeed.

Tyrone. Then you have a strange way of doing it.

Ms. Greta Bell exits

Miss Esther Sherman (*looks at the comic book*). Superman belongs on Krypton, not in school!

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

Miss Esther Sherman. Oh, really? In that case, why don't you read what it's written on that page? Out loud.

Tyrone. We are on a break.

Miss Esther Sherman (*after a pause*). Choose, either you read it now to me or tomorrow in class in front of everyone.

Tyrone. You're making me look stupid. But I am not stupid!

Miss Esther Sherman. No, you aren't stupid, but you do need help.

*She snatches the comic book from his hands.
Tyrone gets up and takes the comic book back.*

Tyrone. Don't pretend with me that you care.

Miss Esther Sherman. But I do care.

Tyrone. Look, you've been disrespecting me since day one.

Miss Esther Sherman. I have been challenging you since day one. If you read these sentences to me, I will let you go, I promise.

Tyrone (*to everyone*). Listen all of you! I don't need to read, and you know why? Because I'm a laser! I have got the moves. Yes, I have got the moves, baby. I'm choreographing my own life.

Serena. Yes, doing what, stupid? Shaking your ass on a street corner for coins? Hey! Wake up, fool.

Tyrone. I'm up! I'm up, Serena. I'll get my piece of the Big Apple dancing.
Just dancing.

They sing "Dancin' on the sidewalk".

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

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

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

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

Tyrone. Are you 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 Esther Sherman re-enters.

Miss Esther Sherman. This is all form. You don't deceive me. Can't you read anything?

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

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

Tyrone. How stupid do you think I am?

Miss Esther Sherman. Answer me Tyrone... it's important.

Tyrone does not answer.

Miss Esther Sherman. 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 Esther Sherman. A small problem in the system. But with effort, you can overcome it.

Tyrone. Uh, uh. I am not going to reading classes for dummies.

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

Tyrone. Not me. No way.

Miss Esther Sherman. Tyrone, don't give up. Don't make me give up.

Tyrone runs out.

SCENE 16

*School's hall.
Serena and Nick enter.*

Nick. Hi... I'm really happy for you.

She looks at him, confused.

Nick. Sherman sent the cast list for the Junior show... looks like you'll be playing Juliet in the show.

Serena. Me? Are you serious? Oh, my God! You are serious! I don't believe it! I'm playing Juliet! As in "Romeo and..." My parents are going to faint! *(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 will 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, but you'll be playing the love scenes with someone else. I've been cast as Mercutio. "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. Serena calls after him.

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

Tyrone *(from offstage.)*. Nooooooooo! *(He enters and crosses the room.)* What is this? I'll kill her! I swear, I'll kill her! I was supposed only to dance in the show and not to play. She knows it. Why did she do it? Why?

He exits.

Serena. He's my Romeo? Oooh!

Iris. Hey, better a crazy Romeo, than a gay one. No matter how cute he is.

Nick has overheard this.

Serena. Gay? Not my Nick. Not Nick Piazza?

Iris. Have 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. 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. There's nothing wrong with being gay. It's just... well... it must be sad keeping this secret all by yourself.

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

Nick crosses to exit.

Serena. Well, if you're not gay, why have you never tried to kiss me?

Nick. I didn't know that was a required activity.

Serena. You make it sound like a punishment. 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...

Serena. There. Maybe it would have been better if you were homosexual. At least I would have understood you. Nick Piazza, you make me so angry.

Nick. Serena...

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

Nick. All right.

Serena. Go!

Nick. All right.

Nick exits.

Serena. Oh, I feel like such a fool! How could I be so naïve? I wish I would die! I feel so...

She exits.

SCENE 17

Acting room.

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

Serena. "Good pilgrim, you do wrong your hand 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. Eh! Julie baby! Have you not got saints lips, and holy palmers, too?!

Serena. Wait a minute! What's with the ad-libs?

Tyrone. I'm drawing 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 doing here?

Miss Esther Sherman. I cast you in this role so you could make practice.

Tyrone. Serena, be honest with me. Do you see me as Romeo?

Serena. I see you, I see you! Are you happy? Just please, please stop being such an idiot!

Miss Esther Sherman. Okay, let's try to keep this moving. We open in less than two weeks.

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

Forgetting line.

Serena. “Lips”, damn it. “Lips”!

Tyrone (*mimicking*). “Lips”, damn it. “Lips”!

Serena. “Aye pilgrim, lips that they must use in prayer.”

Tyrone. “O, then dear saint, let lips do what hands do.” No, Miss Sherman, I give up. You have to replace me.

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

Miss Esther Sherman. Be my guest, Nick.

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

Serena (*miffed*). Why, may I ask, are you interrupting?

Nick. I just want to help you.

Serena. Who needs help?

Tyrone. We do! We do!

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. Yes... maybe it would.

Nick (*taking Serena’s hands*). “Oh! 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. It is a long kiss.
They finally break from the kiss, looking slightly drunk.*

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

Serena. Hello Romeo!

FOURTH YEAR

SCENE 18

Music room.

Voice over of Ms. Greta Bell. Fourth and last year. It is time to see the fruits of your work. Use your life experience, your identity, your technique to create, create, create. We teachers will help you, but only if it will be necessary.

Schlomo is rehearsing. Carmen steps out of the shadows.

Carmen. So... I hear you guys are doing great with the band.

Schlomo. Carmen! Is that you?

Carmen. Sure it is.

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

Carmen. A couple a weeks ago. I thought I'd stop by... to 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 obviously, there's only one Carmen Diaz.

Carmen. You may well say that.

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? Wow, I almost didn't recognise you.

Carmen. I'm fine. I have just lost a little weight.

Serena. You need the diet "I see food..."

Carmen/Serena. "I see food and I eat".

They both force a laugh, which peters out.

Nick. So, how was Los Angeles? Did you meet any movie stars?

Carmen. Oh, sure. The town is full of stars. They are everywhere. Even the names of the dead ones are written on the pavements... up and down Hollywood Boulevard. The streets really are paved with gold.

Carmen starts to sing "In L.A."

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've got to go. We got a recording session.

Carmen. No problem. It was good seeing you.

Nick. Bye. If you get a chance, come and see us.

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.

Schlomo (to Carmen). So, if your dream was coming true, why did 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, is everything all right?

Carmen. Hey, don't worry. I survived. But if, right now, I had some money...

Schlomo (reaching into his pocket.). No problem. My Dad gave 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? Because 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 19

Street.

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 in the opposite direction.

SCENE 20

School's hall.

Iris enters quickly. Tyrone is behind her.

Iris. Tyrone, it's useless to keep on following me! I've nothing to say to you.

Tyrone. You haven't had anything to say to me all semester. Why's that, Iris?

Iris. Okay, look, I'll make it simple. I don't want to be with a loser.

Tyrone. Oh, I understand. 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.

Tyrone. Iris, you don't know what it's like. You look at a book and you see words. When I look... I see garbage and noise. But thanks to Miss Sherman, that noise is starting to sound like music. *(Tyrone 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 know. I'm not taking a shortcut. For the final exam I chose to do a monologue and I would like you to dance while I play. I wrote everything here. Please, read it. I'm not a loser, Iris.

Iris take the sheet in her hand, look at it surprised and exits with a smile.

SCENE 21

School's hall.

Tyrone and Iris are in the hall.

Tyrone. You were fantastic in the dancing exam.

Iris. I was inspired. Who would have told that you are so good at playing. Nobody expected that from you.

Tyrone. I was inspired too. *(He kisses Iris.)* I can't believe it... the exams are over.

Serena and Nick enter.

Tyrone. Hey Nick! Serena! Don't forget, party at my house. Iris, are you coming too?

Iris. I wouldn't miss it for anything in the world.

Tyrone and Iris exit.

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 that explodes into a million pieces and then floats back down to earth touching every living thing on this gorgeous planet.

Nick. Are you crazy?

Serena. Think about it. It's the end of an era. We are the...

Both. Class of '84!

Serena. The last class to graduate from this dumb, cold, wonderful old building. I wonder what is going to happen to us...

Nick. Serena... I want to try a new scene.

Serena. A 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 someone and forget all about me.

Serena. And you'll probably go off to New Haven and meet someone 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 22

*Last day. The school auditorium.
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 a friend, and collaborator, and this is in her memory. (*Eyes up to heaven.*) Carmen, we'll always remember your name!

During the song 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

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!

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

Carmen appears.

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
...

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

All. FAME

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

All. HIGH

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

All. FAME

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

All. FAME

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

All. REMEMBER
REMEMBER
REMEMBER
REMEMBER
REMEMBER MY NAME!

THE END

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Practical exercises edited by Gianfranca Olivieri
Theatrical Season 2014/2015

Fame Jr. The Musical



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FILL IN THE FORM IN BLOCK LETTERS USING A PEN

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Telephone: Mobile:

E-mail:

Date of birth:

School:

N.: Address:

Postcode: Town: Province:

Telephone:

English teacher:

Date Signature

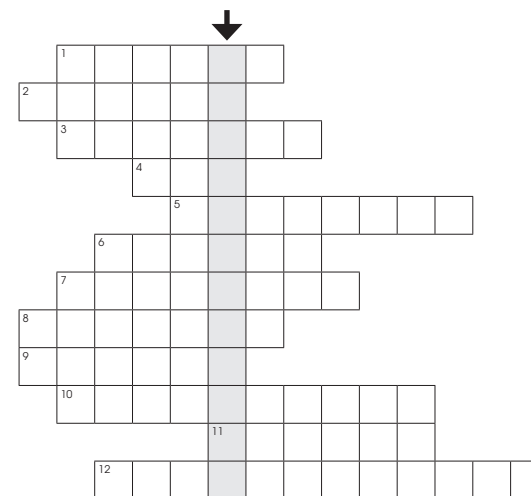
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1. PUZZLE

What is the first rule of acting?

Find the missing words in the 12 sentences below, quoted from the text and then write them in the puzzle.

1. Tyrone says that can't do ballet.
2. The purpose of Ensemble is to to one another.
3. comes from a family of perfectionist.
4. Tyrone made up a whole dance.
5. Tyrone has a reading disorder, called
6. Carmen wants to drop out of
7. Ms. Bell rented the for the dress rehearsal.
8. Tyrone says that he doesn't need people doing him
9. Musical runs in Mr. Metzenbaum family.
10. Serena would kill to have a national on the air.
11. Carmen tells Tyrone that Iris is out of his
12. Elliot Green is a agent.



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

Solution:

2. LETTERS AND NUMBERS

What does Carmen dream?

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

Example: ① Acting requires a solid *technique* = **I**

SENTENCES BOX (A)

- ① Acting requires a solid
- 2 You have to be in your subjects.
- 3 Students come here to become stars.
- 4 If anything goes wrong keep Do not stop.
- 5 Ninety per cent of these kids will never make a in the arts.
- 6 Two things make life living: love and work.
- 7 The actor must to use the magical "if".
- 8 Some people get handed life on a silver
- 9 Maybe you have to learn to be before you can learn to act.
- 10 What's wrong with like adolescents?
- 11 Dance is the of life.

BOX (B)

- E CORE
- A LIVING
- T LEARN
- N WORTH
- I** TECHNIQUE
- M BEHAVING
- A REAL
- S EXPECTING
- T GOING
- N EXCELLENT
- F TRAY

Now match 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
I										

Solution:

3. ANTONYMS

What do artists need to start their career?

In the list below there are 13 adjectives and nouns quoted from the text. Find their corresponding antonyms in box (A), then write the antonyms on the corresponding broken lines.

BOX (A)

ADULT - PERMIT - ORDINARY - SUPPRESSION - INEXPERT

GLOOMY - UNFORTUNATE - MODERN - UNAPPEALLING

USELESSNESS - AMATEURISH - APPARENT - PUNCTUAL

ADJECTIVES AND NOUNS

1. CUTE
2. FABULOUS
3. CLASSIC
4. EXPERT
5. RULE
6. REVIVAL
7. LUCKY
8. IMMATURE
9. LATE
10. GORGEOUS
11. WORTH
12. SECRET
13. PROFESSIONAL

ANTONYMS

- ___ () _ _ _ _ _
- ___ _ _ _ _ () _ _ _ _ _
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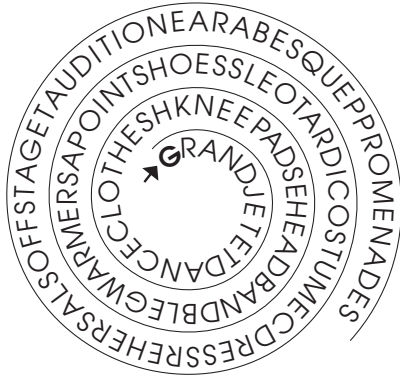
Now read the letters appearing in the circles on the broken line below and you'll find the solution.

Solution:

4. SPIRAL

What must a dance student know?

*In the spiral below there are 13 technical terms, quoted from the text, and 13 spare letters. Starting from the letter **G** find and write the names on the broken lines and the spare letters in the circles.*



TECHNICAL TERMS

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____

SPARE LETTERS

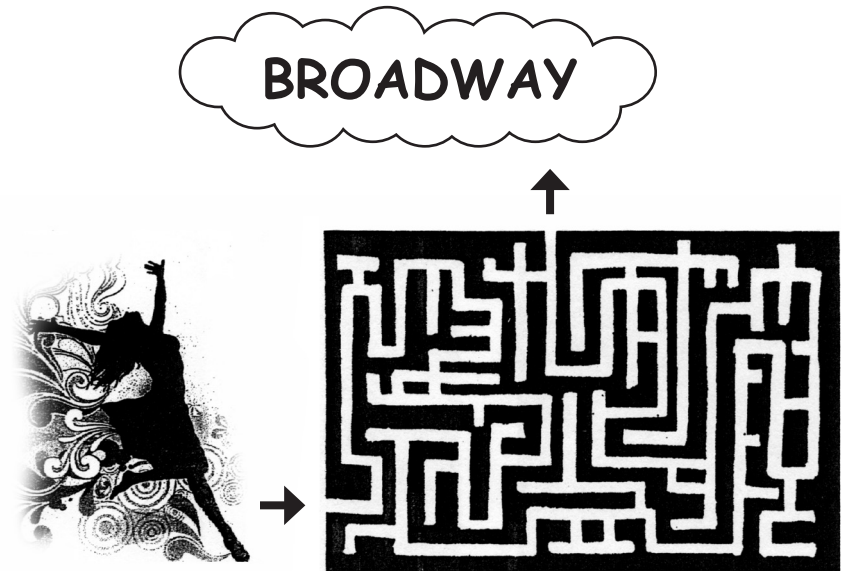


Now read the letters in the circles and you'll find the solution.

Solution:

5. A SPOT OF RELAXATION

Let's help Carmen to become a star!



TEXT ANALYSIS

- **The plot**

1) In which city and in which academic institution does the story take place?

.....

.....

.....

2) Who is the latest arrival in the dance class and how is he/she welcomed by the other students?

.....

.....

.....

3) What do the students devote their time to study in each of the four years?

.....

.....

.....

4) What do the students do on the final day?

.....

.....

.....

- **The characters**

5) Who is the teacher for drama and English?

.....

.....

.....

6) What problem does Tyrone have with his study?

.....

.....

.....

7) Who is initially chosen to play the part of Romeo in Romeo and Juliet (the final show) and who eventually replaces him?

.....

.....

.....

8) Which (former) student leaves the school to follow easy promises?

.....

.....

.....

- **Literary references**

9) When Tyrone says: "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 is quoting from another play written by Shakespeare... which one?

.....

.....

.....

10) The final show is based on "Romeo and Juliet", a play written by Shakespeare. Can you name another well known musical that is based on the same play?

.....

.....

.....