

PEOPLE R READY

by

TOM BARNA

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PEOPLE R READY**Copyright© 2023 Tom Barna****CAST OF CHARACTERS**

ALEX: Male, School junior. Savannah's 'boyfriend.'

KEITH: Male. School junior. Wheelchair-bound.

SAVANNAH: Female. School junior.

WINSTON: Male. Jamaican, School senior. Accent.

TOMMY: Male. Student from the Republic of Ghana. British accent.

SKYLAR: Student from Poland. Accent.

TONI: Female. Student from France. Accent.

GABRIELLE, BETTY, ANGEL: Ensemble. All ages, all orientations, multi-ethnic.

STUDENTS (optional): Additional students may be added to the production and join the Ensemble during songs.

MARIA: Female. School freshman.

JAMEIS: Male. School senior.

PETER: Male, late-40s. Drama professor.

EMILY: Female, early-40s. French professor.

COMPANY: Entire cast.

ACTS AND MUSICAL NUMBERS**OVERTURE****ACT I, Scene 1**

- (SONG 17. PEOPLE R READY CHORUS ONLY (ACAPPELLA)
(Company)

ACT I, Scene 2

- (SONG 3. EYE CANDY)
(Winston led. Gabrielle, Betty, Angel sings and dance.)

- (SONG: 4. LIVE IN THE MOMENT)
(Toni led. Gabrielle, Betty, Angel sings and dance.)

ACT I, Scene 3

- (SONG: 5. STAY BY YOUR SIDE)
(Alex sings.)
- (SONG: 6. MUSIC IN THE CLOUDS)
(Toni led, Keith and Gabrielle, Betty, Angel sing and dance.)

ACT I, Scene 4

- (SONG: 7. NO ONE UNDERSTANDS)
(Savannah sings.)
- (SONG: 8. I WANT YOUR HEART TONIGHT)
(Alex led and Gabrielle, Betty, Angel, sing and dance.)

ACT I, Scene 5

- (SONG: 9. ALL THE GIRLS)
(Jameis sings and dances.)

INTERMISSION

ACTS AND MUSICAL NUMBERS (continued)

ACT II, Scene 1

- (SONG: 17. PEOPLE R READY (A cappella))
(Toni sings a cappella and dances.)
- (SONG: 7. NO ONE UNDERSTANDS (A cappella))
(Alex and Savannah sing a cappella.)

ACT II, Scene 2

- (SONG: 12. I'VE GOT YOUR BACK)
(Toni and Keith sing.)

ACT II, Scene 3

- (SONG: 13. YOU (A LOVE CANTATA))
(Toni and Ensemble sing and dance.)
- (SONG: 14. HEART, SOUL, AND MIND)
(Winston sings and dances.)

ACT II, Scene 4

- (SONG: 15. SOMEPLACE TO STAY)
(Savannah, Alex, and male Students sing and dance.)
- (SONG: 17. PEOPLE R READY - REPRISE)
(Company sing and dance.)

PEOPLE R READY

OVERTURE

ACT I

Scene 1

SETTING:

2022. On main campus, open promenade. First day of classes. Students from various clubs have set up tables to recruit new students. Prominent tables are set up for the Drama Department and International Students Club. A food truck is at the far end of the Promenade, stage right. Mid-morning. A bench is downstage left.

AT RISE:

Company 'frozen' on stage. Preparing to sing opening song, acapella.

STAGE DARK

MUSIC CUE: (SONG: 17. PEOPLE R READY)

COMPANY

(Sing Acapella)

PEOPLE ARE READY TO LIGHT THE NIGHT,
PEOPLE ARE READY TO LIGHT THE NIGHT
PEOPLE ARE READY TO HAVE FUN AGAIN,
PEOPLE ARE READY RIGHT NOW.

PEOPLE ARE READY TO LIGHT THE NIGHT,
PEOPLE ARE READY TO LIGHT THE NIGHT
PEOPLE ARE READY TO HAVE FUN AGAIN,
PEOPLE ARE READY RIGHT NOW.

LIGHTS FULL UP

(Company clapping joyfully in unison.)

PEOPLE ARE READY TO LIGHT THE NIGHT,
PEOPLE ARE READY TO LIGHT THE NIGHT
PEOPLE ARE READY TO HAVE FUN AGAIN,
PEOPLE ARE READY RIGHT NOW.

COMPANY

PEOPLE ARE READY TO LIGHT THE NIGHT,

PEOPLE ARE READY TO LIGHT THE NIGHT
PEOPLE ARE READY TO HAVE FUN AGAIN,
PEOPLE ARE READY RIGHT NOW.

MUSIC CUE: SONG ENDS

(Cast joyfully claps, cheers and greet one another.)

END OF ACT I, SCENE 1

ACT I

Scene 2

SETTING: On the Promenade. Same as Scene 1. Mid-morning.

AT RISE: Savannah, Winston, Alex, and Keith congregate in front of the Drama Department table while talking amongst themselves. Tommy, Skylar, and Toni stand at the International Students table to study the brochures laid upon it. Gabrielle and Maria work at the food truck; Betty works at the International table; Skylar works at the Drama Department table. Jameis, flirting stage left. The remainder of the company mills about upstage.

(Excited to see Savannah, Alex attempts to hug her, but she pulls away and moves towards the International table.)

ALEX: Seriously? Not even a hug?

(Alex steps back away from the table in frustration as Winston approaches him.)

WINSTON: What's going on, mon? (Points to Savannah.) Ya two havin' issues, again?

ALEX: She's been ignoring my texts and now she's giving me the cold shoulder. I don't get it.

WINSTON: Okay, so wat ya do to piss her off this time?

ALEX: (Mimicking Winston's accent.) I didn't do anything.

WINSTON: Maybe dats da problem, mon. She wants ya to do somethin'...if ya know what I mean.

ALEX: No, trust me, that's not the problem. (Beat.) I'm beginning to suspect...she likes someone else... I mean it's been almost a year since we've been able to spend time together. Maybe she's found another guy.

WINSTON: Yeah mon, dat sux. So, who is da pig?

ALEX: (Looks about.) I haven't a clue.

WINSTON: Ya cannot blame dis utter guy. She is definitely eye candy, if ya know wat I mean.

ALEX: No, I don't know what you mean. And I don't think I want to...

WINSTON: Eye candy speaks to da beauty all around us, sometimes it tis in a sunrise. Sometimes tis the coral in the seas but in dis case dat beauty is ya girl. Pleasing to the eye, yearning to da heart.

ALEX: I don't know about all that...but to be honest I thought she and I had a really serious thing going...

(Asking for a pause, Winston holds up his hand to Alex. Winston invites students to join him in song and dance.)

MUSIC CUE: (SONG: 3. EYE CANDY)

(Winston plays to Alex's frustration as Winston lead, Gabrielle, Betty, and Angel in song and dance.)

WINSTON & GABRIELLE, BETTY, ANGEL

TAKE THE TIME TO LOOK EVERYWHERE AROUND US.
TAKE THE TIME TO LOOK EVERYWHERE AROUND US.
TAKE THE TIME TO LOOK EVERYWHERE AROUND US.

WINSTON

LOOKING AT THE SUNRISE
PAINTED IN THE SKY
MY OWN KALEIDOSCOPE
MY OH MY

WATCHING THE CLOUDS
IMAGES IN MY MIND
LAYING IN THE GRASS
LUCKY AM I

CORAL BLUE IS THE OCEAN
GREEN IS THE SEA
RIVERS TRAVERSE
THE PRAIRIE

GABRIELLE, BETTY, ANGEL

EYE CANDY
EYE, EYE, EYE
EYE CANDY
EYE, EYE, EYE

WINSTON

SUNSHINE ON THE GARDEN
FLOWERS PRAISE THE SKY

BEE'S MAKE THE HONEY
MAMA MAKES THE PIE

MID AFTERNOON
WHITE ON BLACK
LIGHTING IN THE HEAVENS
RUNNING DOWN MY BACK

GAZING AT THE SUNSET
SKY'S ON FIRE
SUCH A SPECIAL MOMENT
TAKE THE TIME TO ADMIRE

GABRIELLE, BETTY, ANGEL

EYE CANDY
EYE, EYE, EYE
EYE CANDY
EYE, EYE, EYE

WINSTON & GABRIELLE, BETTY, ANGEL

TAKE THE TIME TO LOOK EVERYWHERE AROUND US.
TAKE THE TIME TO LOOK EVERYWHERE AROUND US.
TAKE THE TIME TO LOOK EVERYWHERE AROUND US.

WINSTON & GABRIELLE, BETTY, ANGEL

EYE CANDY
EYE, EYE, EYE
EYE CANDY
EYE, EYE, EYE

WINSTON

EYE CANDY, THAT'S WHAT I SEE
EYE CANDY, FREE FOR YOU AND ME

EYE, EYE, EYE
EYE, EYE, EYE

MUSIC CUE: SONG ENDS

(Students return to milling about the Promenade. Skylar, Betty and Gabrielle return to their tables and food truck. Winston turns his attention to Alex.)

WINSTON: So ya see, mon, if ya don't protect what ya got, someones else gonna snatch her up.

ALEX: If I didn't know you better Winston, I'd think you might have a thing for her yourself?

WINSTON: (Laughs.) Oh no, mon. I got eyes for a notter, but ya can be sure udder guys are liking what dey see in ya girl. Fix wats broken and get ya ass back in da game.

ALEX: Yeah, I just got to figure out what's broken.

(Alex and Winston rejoin Keith at the Drama Department table.)

KEITH: (To Alex.) They're doing a musical to kick off the season...

ALEX: So...they always do a musical for the fall semester.

(Alex eyes Savannah at the International Table and waves to her, but she looks away.)

But you know what? I think you should audition. I've heard you at karaoke and you're not bad. Tell you what if you do it, I will, too.

WINSTON: Me, too.

(Alex continues trying to catch Savanna's eye but gives up.)

KEITH: Could be a bit tricky. How does a guy in a wheelchair dance?

WINSTON: Very carefully.

(Alex, Keith, and Winston laugh.)

ALEX: Come on dude, I've seen you do wheelies in that thing. Let the choreographer figure out your dance steps, but you got to go for it.

KEITH: You think I can do it.

ALEX: Besides, lots of girls try out for these things.

KEITH: I am pretty nimble in this thing. You're right, I should give it a try.

ALEX: (Looks down at the papers on the table.) What's the play?

(Skylar hands a flyer to Keith. Keith studies the flyer before taking center stage. Alex and Winston follow him.)

KEITH: (Reading from the flyer.) Looks like a kind of West Side Story... with zombies?

ALEX: Okay, so we'll all have to sing and dance. Sounds fun.

WINSTON: And zombies, mon. I love dem zombies. Sign me up.

(Winston struts about the stage as a zombie as Alex and Keith laugh.)

ALEX: Do you think they'd let the three of us audition together? That would be cool.

WINSTON: We should invite Savannah to join us.

KEITH: Yeah, we should. She's got a great voice.

ALEX: You'll have to ask her. She's not exactly talking to me.

(Alex watches Savannah leave, stage left.)

KEITH: You two fighting, again?

(Alex shrugs.)

Okay, I'll ask her later. But let's do this. And I love the idea of auditioning together.

WINSTON: And zombies.

(Keith, Alex, and Winston laugh before turning back to the table to talk amongst themselves before disappearing into the crowd of students. At the International Students Club table, Tommy, Skylar, and Toni take center stage as they study a handout given to each of them by Betty.)

TOMMY: They have a lot of activities this year...(Sarcastically.)for the foreign students.

TONI: Exactly, very...foreign.

SKYLAR: Ha, that is kind of funny...very foreign.

TONI: I do not know about you, but I am tired of only doing foreign student activities. I want to get out and about and really experience the American culture and make some new friends. How many new friends have you made this year? I mean truly new friends.

TOMMY: If we are counting, (Pointing to Toni and Skylar.) just you and you.

SKYLAR: She said, 'new friends,' Tommy. And for the record, I do not like you. (Laughs.) (To Toni.) The only friends I made were with that Zoom thing and only with people I know back home. Does that count?

TONI: (Reading from the handout.) Look at this list...Foreign Student Potluck, Foreign Student Craft Fair, Foreign Student Movie Night. Nothing on this list says, 'hey come make new friends who are not from (Points to herself and the guys.) France or Ghana or wherever.' Boys, we need to be bold and try something new.

(Toni pulls Skylar and Tommy back on to the Promenade and eyes all the tables set up to recruit new students.)

Mon Dieu, look at all these clubs begging for new students...like us. We came here to try new things, n'est-ce pas?

TOMMY: What are you suggesting we do, Toni?

TONI: (Points out the many tables.) Take your pick. Maybe something with...sports?

TOMMY: Joining the football team to make friends sounds a little dangerous.

SKYLAR: Stop being so wimpy, Tommy.

(Toni drags Tommy and Skylar to the Drama Club table.)

TONI: Maybe this is something we can do...the drama department. We could be in a play together.

TOMMY: I do not know, Toni. My life has plenty of drama already.

TONI: Oh honey, you have no idea what real drama is... (Laughs.) Come on guys, We can either do the same thing we did last year or do something fun and...live in the moment.

(Toni signals Gabrielle, Betty, and Angel to join her centerstage. Skylar and Tommy move far stage left, near the bench.)

MUSIC CUE: (SONG: 4. LIVE IN THE MOMENT)

(Toni, Gabrielle, Angel sing and dance. Toni is singing to Tommy and Skylar.)

TONI

LIFE IS PASSING BY, LIVING FOR THE FUTURE
YESTERDAY IS A GUST OF WIND
IN SUCH A HURRY, MORE THAN YOU CAN DO
ALWAYS THROUGH YOUR FINGERS.

LIVE IN THE MOMENT, HAPPY TO BE ALIVE
BETTER TAKE THE TIME TO DRAW THE LINE

GABRIELLE, BETTY, ANGEL

YOU'VE GOT TO

TONI & GABRIELLE, BETTY

LIVE IN THE MOMENT, OPEN UP YOUR EYES
YOU BETTER GIVE SOME BACK, BEFORE YOU DIE

TONI

TAKE CARE OF LITTLE THINGS, THESE ARE THE MOMENTS
BIG THINGS TAKE CARE OF THEMSELVES.

FEELING WHEN YOU'RE KISSING,
THANK YOU FOR YOUR KINDESS
KISSING AWAY THE TEARS OF A CHILD

GABRIELLE

(raps)

DOING WHAT'S EXPECTED, NOT ALWAYS WHAT YOU WANT.
GRATEFUL IS THE FEELING, GLORY GOES TO GOD.
HOLDING THE HAND OF SOMEONE IN NEED, THAT REMINDS US

GABRIELLE, BETTY, ANGEL

YOU'VE GOT TO...
LIVE IN THE MOMENT, HAPPY TO BE ALIVE
BETTER TAKE THE TIME TO DRAW THE LINE

YOU'VE GOT TO...
LIVE IN THE MOMENT, OPEN UP YOUR EYES
YOU BETTER GIVE SOME BACK, BEFORE YOU DIE

GABRIELLE, BETTY & TONI, ANGEL

YOU'VE GOT TO...
LIVE IN THE MOMENT, HAPPY TO BE ALIVE
BETTER TAKE THE TIME TO DRAW THE LINE

YOU'VE GOT TO...
LIVE IN THE MOMENT, OPEN UP YOUR EYES
YOU BETTER GIVE SOME BACK, BEFORE YOU DIE

YOU'VE GOT TO...
LIVE IN THE MOMENT, HAPPY TO BE ALIVE
BETTER TAKE THE TIME TO DRAW THE LINE
YOU'VE GOT TO...
LIVE IN THE MOMENT, OPEN UP YOUR EYES
YOU BETTER GIVE SOME BACK, BEFORE YOU DIE

MUSIC CUE: SONG ENDS

(Singing and dancing ends as Toni, Skylar and Tommy shift their attention again to the Drama Club table. Betty, Gabrielle, and Angel return to their tables.)

TONI: What do you say, my dear friends? Shall we be in a musical and meet new friends?

TOMMY: I hope this doesn't mean we're going to miss the International Food Fest.

SKYLAR: Can you stop thinking only about yourself and your stomach for one moment? Toni is right, we need to try something different, and I need (Stares at Tommy.) a couple of new friends.

TONI: Then it is decided. (Beat.) All we need now is a song, some funky dance steps and... Zut! I know just the song, and we begin rehearsing together today.

TOMMY: May I suggest rehearsals need to include a bottle of Jack Daniels? (Laughs nervously.)

(Toni, Skylar, and Tommy exit stage left together as Toni talks to herself. Alex, Winston, and Keith head to the food truck. Savannah is already at the food truck. The majority of the Students begin to exit stage right and left, leaving only a few students to man the organizational tables. The remainder of the company exits stage right and left.)

END OF ACT I, Scene 2

ACT I
Scene 3

SETTING: On the Promenade. Same as Scene 1. Later that day.

AT RISE: The Promenade has few students walking about or 'manning' the tables. Some students wait in line at the food truck. Alex, Savannah, Winston, and Keith are next in line. Gabriel and Maria work at the food truck. Bench and trash can are down stage left.)

ALEX: (To Savannah.) May I buy you lunch, m'lady?

SAVANNAH: You can, but I'm quite capable of paying my own way, thank you.

ALEX: Whatever...

(With that, Winston grabs Keith's wheelchair and steers him in the opposite direction away from the food truck.)

KEITH: Hey, I wanted to get something to eat...

WINSTON: Let's go to da cafeteria instead. It's way too hot here, if ya know what I mean. Lunch be on me.

KEITH: Lunch is free, it's part of our...

WINSTON: Yeah, I'll explain it to ya later, mon. We need to leave dos two (Pointing to Alex and Savannah.) alone.

KEITH: Ohhhhhhh.
(Winston and Keith exit stage left.)

ALEX: (At the food truck window.) We'll have two specials. One spicy and one mild.

SAVANNAH: Maybe I want a spicy, too?

ALEX: That would be a first.

SAVANNAH: Maybe I've changed.

ALEX: So maybe the spicy one I ordered...is for you?

SAVANNAH: Is it?

ALEX: Do you want spicy or not?

SAVANNAH: No.

ALEX: (To the food truck window.) Yes, make that one mild and one spicy. And two grape sodas.

SAVANNAH: Maybe I want a water.

ALEX: For chrissakes, do you want a water or just being difficult?

SAVANNAH: No.

ALEX: No, what?

SAVANNAH: I don't want water...

ALEX: Are you sure?

SAVANNAH: I'd like a soda. And like I said, I'm happy to pay my own way.

ALEX: (To the food truck window.) Yes, two grape sodas. (To Savannah.) You can pay next time.

SAVANNAH: Fine.

ALEX: Fine.

(Alex receives the two lunches, hands one to Savannah. He receives the two sodas and again hands one to Savannah. Alex pays at the food truck window.)

ALEX: (To the food truck window.) Thank you.

(Without waiting, Savannah heads off to sit on the bench, placing her lunch and soda in her backpack as Alex runs to catch up only to see Savannah not eating her lunch. He places his lunch under the bench. He sits down next to her. She moves to the far end of the bench.)

(To Savannah.) So, we gonna talk about this or what?

SAVANNAH: About what? (Beat.) Oh...thank you for buying my lunch...

ALEX: You know that's not what I meant...and you're welcome. (Beat.) What did I do or not do to earn the cold shoulder?

SAVANNAH: I really hadn't noticed.

ALEX: Oh, please. Other than ignoring my texts, you haven't said boo to me all morning. (Beat.) I'm excited as hell to see you and be near you, especially after...

SAVANNAH: Months of supposed 'isolation.' More so for me than for you as it turns out.

ALEX: What's that supposed to mean?

(Savannah first, followed by Alex, stands up and walk about the stage.)

SAVANNAH: I've been told you were a frequent guest of a certain Maria Martinez during the pandemic. How nice for the two of you.

ALEX: She's my next-door neighbor for chrissakes.

SAVANNAH: Like I said, how nice for you.

ALEX: Seriously? This is why you're mad at me? Maria is a nice girl, but that's it. Our families have been friends for years, and the old folks created one of those social bubbles. So yeah, we spent some time together, mostly discussing how she should approach her first year at Dakota. It was completely innocent. I have no interest in her beyond that. I'm in love with one girl and one girl only... And I'm pretty sure I mentioned Maria to you...

SAVANNAH: Well, you didn't. And since we're being honest, I spent some time in a social bubble of my own.

ALEX: Yeah, with whom?

SAVANNAH: Jameis...if you need to know.

ALEX: Jameis? You hate that guy. Get real.

SAVANNAH: You can learn a lot about people when trapped in a social bubble. Turns out, he's quite the romantic.

ALEX: He is not. And he lives out of town anyway. How can you be in his social bubble?

SAVANNAH: That's for me to know.

ALEX: (Beat.) It's not like we haven't spent almost every single day on the phone and not once did you ever mention Maria as being some sort of issue.

SAVANNAH: Probably because I just found out.

ALEX: So, what are you saying, it's over between us?

SAVANNAH: (Long beat.) I need to get going.

ALEX: You didn't answer my question.

(Savannah grabs her backpack from the bench and prepares to exit.)

SAVANNAH: I'm late for a meeting with Professor Bradley. Supposedly I need his approval to take his senior level Theatre History class this semester. And then we have rehearsals for our audition.

ALEX: So, will I see you later? At rehearsals?

SAVANNAH: With Keith and Winston?

ALEX: And me.

SAVANNAH: I don't know.

ALEX: But you just said...never mind. (Beat.) I'll be in the library if you want to talk to me...

SAVANNAH: (Flashing the 'okay' sign.) Got it.

(Savannah exits stage left. Alex grabs his soda from beneath the bench, sips it before throwing it and his uneaten lunch into the trash.)

MUSIC CUE: (SONG: 5. STAY BY YOUR SIDE)

(Alex sings to an absent Savannah.)

ALEX

I CAN ONLY GIVE YOU PROMISE
AND STAY BY YOUR SIDE
I CAN ONLY SAY I LOVE YA
ALWAYS STAY BY YOUR SIDE

YOU KEEP ME WAITING, EACH NIGHT GETS LONGER
I WANT TO BE WAKING UP, LOVING YOU
LIFE IS JUST A DREAM, BEING GOOD TO ME
LET ME TAKE YOUR HAND, COME AND FOLLOW ME.
THINKING OF YOU, I'M DREAMING OF YOU
YOU'RE SO GOOD TO ME

ALEX

I CAN ONLY GIVE YOU PROMISE
AND STAY BY YOUR SIDE
I CAN ONLY SAY I LOVE YA
ALWAYS STAY BY YOUR SIDE

YOU CAN BREAK MY HEART, IF YOU WANT TO
MY HEART WILL SURELY BREAK, ANYWHERE WITHOUT YOU

YOU CAN ONLY SHOW HOW WE REALLY ARE
I'LL GO ALONG WITH YOUR PLANS
AND I'LL BE ALONE WITHOUT YOU BABE

THINKING OF YOU, I'M DREAMING OF YOU
YOU'RE SO GOOD FOR ME

I CAN ONLY GIVE YOU PROMISE
AND STAY BY YOUR SIDE
I CAN ONLY SAY I LOVE YA
ALWAYS STAY BY YOUR SIDE

MUSIC CUE: SONG ENDS

(Song ends. Alex slowly exits stage left, passing Tommy, Skylar and Toni who enter stage left.)

TOMMY: I am telling you, there has to be an easier way to make new friends.

TONI: I promise it will be a lot of fun.

SKYLAR: Not if you cannot sing or dance or juggle.

TONI: I do not think there is juggling. But...I am not sure...

SKYLAR: You are missing my point.

TOMMY: (To Toni.) You certainly have a nice voice. Whereas I do not.

TONI: Oh honey, all French girls can sing. That's not really a big deal.

TOMMY: I am not a French girl.

SKYLAR: I think you would make a wonderful French girl. (Laughs.) (To Toni.) Making friends at the expense of embarrassing ourselves does not seem to me like such a great idea.

TOMMY: He is right. We need a different plan, one that does not involve singing and dancing.
(Keith enters stage right.)

KEITH: Hi, guys. I saw you hanging around the Drama Club table earlier.

TONI: Oh yes, we are auditioning for the musical. I already have a song...

TOMMY: (Interrupting.) We are thinking about it...and I am not sure we would be very good.

TONI: Who is to say if we are good or not. So yes, we are going to audition, together.

KEITH: Awesome! So am I. I'm not sure we've been formally introduced, but my name...

TONI: Bonjour, my American cowboy. My name is Toni.

KEITH: And...my name is Keith and I'm not really a cowboy. (To Tommy and Skylar.) How about you guys?

TOMMY: I am Tommy. I am from Hamile, Ghana. It is a small village on the border of Burkina Faso.

KEITH: Never heard of it, but cool. But...that's in Africa, right?

TOMMY: Yes. (Beat.) And I already know your next question (Tommy rubs the skin on his arms.). My parents were British missionaries in Ghana and ended up staying their whole lives. And thus, I was born in a small village in Africa.

KEITH: That's what I figured. Just never heard of that village place...

(Tommy laughs.)

(To Skylar.) And how about you?

SKYLAR: I am Skylar.

KEITH: (Beat.) Interesting accent. I'm guessing you're not from Minnesota.

SKYLAR: (Laughs.) Of course not.

KEITH: (Beat.) Okay, I give up.

TONI: He is another foreign student and obviously being a bit weird for some reason. And how about you, Keith? Where are you from?

KEITH: I'm sort of a local boy...from Redwood Falls, not too far from here actually.

TOMMY: Never heard of it, but cool.

(Beat. Tommy and Keith laugh.)

TONI: Are you really going to audition?

(Keith twirls in his wheelchair.)

KEITH: Absolutely. Just have to figure out my moves. (Rocks back and forth in his wheelchair.) (Beat.) So, I haven't seen you guys around before. Is this your first year on campus?

TONI: Oh, non. We have been here for over a year.

SKYLAR: Mostly restricted to the dormitory and treated politely like political prisoners.

TOMMY: (To Skylar.) What did I tell you about complaining? It's not very American...

KEITH: No, that's perfectly American. Anyway, I'm sorry we didn't know about you guys... I didn't even know they had a dorm on campus for foreign students.

SKYLAR:(Looks to Toni.) It gets even worse. In the lobby, the cable television only has two channels.

KEITH: That does suck.

SKYLAR: It was either the cartoon channel or watching television shows like Bridgerton, twice.

TOMMY: And (Looks to Toni.) Elmo In Paris and...

SKYLAR: No, it was Emily in Paris.

TOMMY: Yes, Emily.

KEITH: The pandemic sucked the big one for you guys.

TOMMY: Well...at least they fed us.

TONI: It was hardly French cuisine...if you know what I mean.

TOMMY: I liked Taco Tuesdays.

KEITH: You guys should have used Grubhub or Door Dash?

TONI: Unfortunately, after paying for the dining plan, we were a little short on money.

TOMMY: Except for few rowdy students from Greece who lived in our dorm it was kind of quiet on campus. We didn't meet anyone.

SKYLAR: But...there was that nice delivery boy from the cafeteria.

KEITH: I didn't even know we had students from Greece. But, that's all-ancient history, because here I am. Your first new friend. And I'll introduce you to everyone I know. And if you're serious about that musical thing, we can audition together. I think my friends have already started rehearsing...or maybe not. I think they're still looking for a song.

TONI: I have a song!

(Toni pulls out a CD from her backpack and gives it to Keith.)

It is the first song on the side A. It's called People R Ready.

KEITH: Well okay then, I'll give it to them. Thanks.

SKYLAR: Like I said Keith, do not be misled by the lovely Toni, we are still *only* thinking about it, and...

TONI: ...we start rehearsing, immediately! We would not want to embarrass ourselves.

KEITH: I know how you feel.

SKYLAR: So, you agree Keith, we would probably embarrass ourselves at these auditions.

KEITH: No, no, no. I was speaking about myself. You know, the wheelchair and all.

TONI: I think you are very pretty in your wheelchair.

(Keith and Toni lock eyes in a long stare.)

KEITH: That's kind of weird. But thank you, anyway.

TOMMY: Not to rain on everyone's *love* parade, but I am suddenly very hungry, and the cafeteria closes in thirty minutes. I understand they are rolling out a whole new menu...

SKYLAR: Me, too. Let's go.

TONI: (To Tommy and Skylar.) Yes, you guys should go now...I will stay here with Keith...to decide how best to prepare for our audition.

(Toni gives Tommy and Skylar a head nod to leave.)

SKYLAR: Yes, of course. Very nice meeting you, Keith.

TOMMY: Yes, very nice.

(Tommy and Skylar exit stage right. Toni moves center stage, Keith joins her.)

KEITH: (Beat.) Have you ever auditioned for a musical before? I have not.

TONI: No, I have never been on a stage before, but I am told I sing quite well.

KEITH: I'm sure you do.

(Keith gives Toni a long gaze.)

TONI: But I am wondering...

KEITH: Yes?

TONI: Do you think you can dance?

KEITH: I don't know. Never really tried.

(Toni and Keith are very playful with one another.)

TONI: Then perhaps we should try, now.

KEITH: What, dance? Here? I don't know...

TONI: Why not?

KEITH: (Long beat.) Well, okay. But be gentle with me. (Nervous laugh.)

TONI: Always. I promise...

(Gabrielle, Betty, and Angel slowly move center stage, joining Toni.)

MUSIC CUE: (SONG: 6. MUSIC IN THE CLOUDS)

(Toni led, Keith and GABRIELLE, BETTY, ANGEL sing and dance.)

TONI

NOW IS THE TIME TO PARTY
ALL NIGHT LONG

GABRIELLE, BETTY, ANGEL

WE WANT TO PARTY

TONI

YOU AND I, WE TALKED ABOUT IT
ROUND AND ROUND

GABRIELLE, BETTY, ANGEL

ROUND AND ROUND

TONI

WE MADE A TIGHT CONNECTION,
HERE WE GO AGAIN
TOLD ME TO COME IN

LOOKING AT YOU
TOO HOT
BURNIN' UP, EVERYTIME I SEE YA
TAKIN' IT UP, WAKING IT UP,
SHAKIN' IT UP, LOOK OUT

GABRIELLE, BETTY, ANGEL

I CAN FEEL THE MUSIC

TONI

A TICKI-TICKI TOC TOC,
TIME TO GET STARTED,
WALKING THROUGH THE DOOR

GABRIELLE, BETTY, ANGEL

WALKING THROUGH THE DOOR

TONI

EVERYBODY KNOWS YA,
WHO'S ALL HERE,
I'M GONNA SHOW YA.

THIS IS THE MUSIC IN THE CLOUDS,
YOU ARE THE ONE

GABRIELLE, BETTY, ANGEL

MAKING LOVE TONIGHT,
FEELS SO RIGHT

TONI

THIS IS THE MUSIC IN THE CLOUDS,
YOU ARE THE ONE

GABRIELLE, BETTY, ANGEL

MAKING LOVE TONIGHT,
FEELS SO RIGHT

(GABRIELLE and ANGEL point out to members of the audience.)

GABRIELLE

CHA CHA CHARMING CHELSEA CHOOSES,
TO BE BY BILL AND BARRY

ANGEL

BUT BETTY BOUNCES BACKWARD,
FALLS FACE TO FACE WITH FREDDIE

GABRIELLE

PRECOCIOUS PATTIE POUNCE'S
ON PETE'S PRECOCUPATION

ANGEL

WHILE RHONDA'S RACY RHYTHM
REACHES RICKS ROTATION

GABRIELLE and ANGEL

CAN CONNIE KEEP CONTROL
OF KEVIN'S KISSES

KEITH

WANNA BE, IN YOUR ARMS,
I WANT TO DANCE WITH YOU
JUST BECAUSE WE ARE TOGETHER
CAN YOU HEAR IT

GABRIELLE and ANGEL

MUSIC IN THE CLOUDS

KEITH

CAN YOU FEEL IT

GABRIELLE and ANGEL

MUSIC IN THE CLOUDS
COME ON
PUT SOME ON THE PLATE

KEITH & TONI

THIS IS THE MUSIC IN THE CLOUDS
YOU ARE THE ONE

GABRIELLE

MAKING LOVE TONIGHT
FEELS SO RIGHT

KEITH & TONI

THIS IS THE MUSIC IN THE CLOUDS
YOU ARE THE ONE

GABRIELLE

MAKING LOVE TONIGHT
FEEL SO RIGHT
COME ON
PUT SOME ON THE PLATE

PUT SOME ON THE PLATE

MUSIC CUE: SONG ENDS

(Singing and dancing ends. The Students disperse and move back along the Promenade in small groups. Toni bends down and gently takes Keith's face in her hands and softly kisses Keith on the lips.)

KEITH: That was nice. Do it again.

TONI: Perhaps we should find a place a bit more...private.

KEITH: I'm all yours, lead the way.

(Toni and Keith slowly exit towards stage left...holding hands. Savannah enters from stage right wanders about deep in thought.)

END OF ACT I, Scene 3

ACT I
Scene 4

SETTING: On the Promenade. Same as Scene 2. Very late afternoon.

AT RISE: Except for Savannah, the cast is miming upstage, reading books, phones, etc.)

(Savannah, Gabrielle, and Betty enter stage right.)

SAVANNAH: (In frustration.) If I love Alex...and I do love Alex, then what the hell am I doing?

GABRIELLE: He is very cute.

BETTY: I know he definitely has a thing for you.

SAVANNAH: Yeah, but there's that Maria girl. She's become a bit of a complication.

BETTY: Trust me, she's not his type.

GABRIELLE: It's not like today is the first time the two of you have spoken to one another. What's really going on, Savannah?

SAVANNAH: True. True. There were opportunities for him to visit me as the pandemic was winding down, but it just didn't seem like he was making much of an effort to do so. Always had an excuse. And like I said, there's that whole Maria thing.

BETTY: Zooming you almost every day seems to me like a pretty good effort. I wish someone had zoomed me once in a while.

GABRIELLE: You can't let that go, can you? You know I had computer issues.

BETTY: You can also Zoom on the phone.

GABRIELLE: We can talk about it later...again; we're supposed to be here for Savannah and not...

SAVANNAH: It's okay. And you're right, we talked a lot. But when I heard about Maria...

BETTY: Good god, screw that Maria chick. Do you still love him or not?

GABRIELLE: Of course, she does.

SAVANNAH: I think I do.

BETTY: Then what are you doing, girl. Guys like him are hard to find and more importantly, hard to keep. I've seen how he looks at you, the boy wears his emotion on his sleeve. My advice is...don't screw it up.

(All laugh.)

SAVANNAH: I just need to be sure.

GABRIELLE: Since we all know how he feels, I suppose the real question is how do you really, really, really feel about him? You need figure this out girl and get back to us...if you need a swift kick in the butt or something.

(All laugh. Gabrielle and Betty begin to exit stage left.)

GABRIELLE: Let's meet up later at rehearsals. I hear Keith has recruited a few more students to join us. Should be fun.

(Gabrielle and Betty exit together. Savannah walks about the stage in deep thought. She becomes slightly verklempt before taking center stage.)

MUSIC CUE: (SONG: 7. NO ONE UNDERSTANDS)

(Savannah sings and walks about.)

SAVANNAH

DON'T KNOW HOW TO DESCRIBE IT,
LIKE FALLING INTO A LAKE
UNABLE TO SWIM,
YOU REALIZE THE MISTAKE

SAVANNAH

FALLING FROM THE SKY,

DRIFTING THROUGH THE CLOUDS
WITH NO PARACHUTE,
WATCHING THE GROUND

(Unbeknownst to Savannah, Alex enters stage left. He hides out of sight, watching and listening to Savannah.)

LIKE TURNING YOUR CAR
ON AN ICY ROAD
SOON YOU REALIZE
YOU HAVE NO CONTROL

NO ONE UNDERSTANDS
TILL THEY ARE IN YOUR SHOES
NO ONE UNDERSTANDS
WHAT YOU'RE GOING THROUGH

SLIDING DOWN A ROPE,
STARTING TO SLIDE FASTER
TIGHTENING YOUR GRIP
TURNS INTO DISASTER.

FEAR IS THE ENEMY
INSIDE MY HEAD
IF I CAN SHUT IT OUT
AND HEAR LOVE INSTEAD

FIND THE FIRE
TO MELT MY FEAR
IF I CAN'T
I WILL NEVER...
TIME FOR ME TO MAKE THE CHANGE

NO ONE UNDERSTANDS
TILL THEY ARE IN YOUR SHOES
NO ONE UNDERSTANDS
WHAT YOU'RE GOING THROUGH

MUSIC CUE: SONG ENDS

(As the song ends, Savannah disappears into the crowd before exiting stage right. Alex appears from his hiding place and walks slowly and solemnly before running in to Winston who enters stage right. Both slowly walk to center stage.)

WINSTON: Do ya like dat song the French girl gave us to sing for da auditions?

ALEX: People R Ready? Yeah, it seems apropos for the times. Her two guy friends aren't really that good at singing, are they? (Laughs.)

WINSTON: And dey can't dance. (Laughs.) Dey bode make me look really good, mon.

ALEX: Oh, give me a break, you are good, Winston. Keith says the one guy is from Africa. Any idea where that other one is from?

WINSTON: No idea, mon. Dey bode are kinda funny. I like dem.

ALEX: Yeah, me too. Looks like Keith and the French girl are hitting it off. Lucky him.

WINSTON: I don't tink Keith has ever Frenched before.

ALEX: (Laughs.) Yeah, the boy hasn't had many girlfriends. I think he got lucky in this case.

(Both laugh.)

WINSTON: So, have ya fixed ya problem wit Savannah?

ALEX: It's hard to fix what's not really broken. Other than to say, she has it in her head that I've been hanging out with this other girl...

WINSTON: Oh yes, I heard you are now liking that Maria girl.

ALEX: What? No! Who is saying that?

WINSTON: Everybody knows dat. It tis not a secret. From what I hear, ya are madly in love wit her.

(Pause before both laughs.)

She is a cute girl.

ALEX: Trust me, not interested.

WINSTON: But ya lady is not so convinced, I tink. Ya has a big problem, mon. And moping around ain't gonna fix it. Ya needs to go find her and tell her what she needs to hear.

ALEX: I'm not sure I know what that is...

WINSTON: Are you asking me for private lessons, Alex. I could show you a few tings.

ALEX: (Laughs.) Screw you. I know plenty. I just got to... You know Winston, I think she really does love me. (Beat.) This is all so confusing.

WINSTON: Ya figure it out. Da two of you are making all of us uncomfortable at rehearsals. So, fix it, mon.

ALEX: Okay, okay. You're probably right. I need to...fix it.

WINSTON: Gotta go buddy. I got a girl of my own...she needs my pleasing.

ALEX: Seriously? When did this happen?

WINSTON: Goodbye. See ya at rehearsals.

(Winston exits stage right.)

ALEX: He's right...

(Alex walks about the stage before ending at center stage. He looks off into the direction of stage right. Betty, Angel, and Gabrielle slowly join Alex center stage.)

SONG CUE: (SONG: 8. I WANT YOUR HEART TONIGHT)

(Alex leads and GABRIELLE, BETTY, ANGEL sing and dance; Alex sings to an absent Savannah.)

ALEX

WHY SHOULD WE BE LONELY?
WE CAN HAVE A LOVE AGAIN
BUT BABY, IF YOU SAY YOU'LL TRY

DON'T HAVE TO SAY YOU LOVE ME,
DON'T HAVE TO SAY YOU'RE SORRY
PLEASE DON'T SAY GOODBYE,
I'M IN LOVE WITH YOU

GABRIELLE, BETTY, ANGEL

LOVE, LET'S TRY IT ONE MORE TIME
LOVE I WANT YOUR HEART TONIGHT

ALEX

BABY, PLEASE,
I DON'T WANNA SAY GOODBYE
LADY, IF YOU SAY YOU WILL TRY
PLEASE DON'T LEAVE ME

GABRIELLE, BETTY, ANGEL

I DON'T WANT TO BE ALONE

ALEX

BABY, IF YOU SAY TRY...

YOU DON'T HAVE TO BE ALONE
SEARCHING FOR THE ANSWER
HOLD ME IN YOUR ARMS,

TELL ME EVERYDAY

HOW MUCH YOUR LOVE ME EACH AND EVERYWAY
PLEASE DON'T SAY GOODBYE,
I'M IN LOVE WITH YOU

GABRIELLE, BETTY, ANGEL

LOVE, LET'S TRY IT ONE MORE TIME
LOVE I WANT YOUR HEART TONIGHT

(Unbeknownst to Alex, Savannah enters stage right and watches from behind several students.)

ALEX

BABY, PLEASE,
I DON'T WANNA SAY GOODBYE
LADY, IF YOU SAY YOU WILL TRY
PLEASE DON'T LEAVE ME
I DON'T WANT TO BE ALONE
BABY, IF YOU SAY YOU WILL TRY

GABRIELLE

RIGHT NOW, YOU DANCING TO THE STRAW ROCKETS RADIO,
TO THE LEFT, THANK YOU,
TO THE RIGHT, LET'S GO.

BETTY

I LIKE YOUR SMILE AND YOUR CUTE BODY SHAPE
GABRIELLE, BETTY, ANGEL

EVERYTHING ABOUT YOU, NEVER EVER DOUBT YOU

ANGEL

TAKE CARE OF ME AND YOU PUSH ME TO MY DREAMS

GABRIELLE, BETTY, ANGEL

EVERYTHING ABOUT YOU, NEVER EVER DOUBT YOU

GABRIELLE

GIVE ME THE KEYS TO LIFE,
I CAN NEVER DENY MY PARTNER,
MY SHIELD AND MY ARMOR.
EVERYTHING WE DO, EVERYTHING WE LOVE
COMES FROM YOUR MAMA.

ALEX AND GABRIELLE, BETTY, ANGEL

LOVE, LET'S TRY IT ONE MORE TIME
LOVE I WANT YOUR HEART TONIGHT

ALEX

BABY, PLEASE,
I DON'T WANNA SAY GOODBYE

WINSTON AND GABRIELLE, BETTY, ANGEL

LADY, IF YOU SAY YOU WILL TRY
PLEASE DON'T LEAVE ME
I DON'T WANT TO BE ALONE

(Betty, Angel, Gabrielle, move to the Promenade to greet friends entering stage right and left. Alex is alone, center stage.)

WINSTON

LADY, IF YOU SAY YOU WILL TRY
PLEASE DON'T LEAVE ME
I DON'T WANT SAY GOODBYE

MUSIC CUE: SONG ENDS

END OF ACT I, Scene 4

ACT I
Scene 5

SETTING: On the Promenade. Same as Scene 2. Very late afternoon.

AT RISE: The Promenade is empty with the exception of a few students waiting in line at the food truck. Once they've received their food, they sit down among the benches and grassy knolls.

(Savannah enters stage right and sits down on the bench and reads her phone texts. Jameis enters stage left and approaches Savannah.)

JAMEIS: May I join you?

SAVANNAH: Not now, Jameis. I'm kind of busy.

JAMEIS: Yeah, it looks like it. (Beat.) So, a little birdy tells me you and I are suddenly a hot item.

(Jameis sits down on the bench.)

Those are the kind of rumors I like.

SAVANNAH: Clearly not true. And you *know* I'm sort of seeing someone else.

JAMEIS: I'm also hearing the two of you split up. It's all the talk amongst those in the know. A bit sordid I hear. Girl gets boy, boy finds another girl, girl left at the altar, that sort of thing. (Beat.) Sounds like a perfect time for the two of us to get to know each other better.

SAVANNAH: There is no *us*.

(Several students walk by, notice Savannah and Jameis on the bench, and whisper amongst themselves before exiting stage left. Jameis takes notice of all the attention. Students on the Promenade slowly exit stage right and left.)

JAMEIS: From the looks of it, pretty soon, you and I will be the next big thing on campus.

SAVANNAH: Jameis, please...

(Jameis stands up, pulls a piece of paper from his notebook, and writes down his phone number and presents it to Savannah.)

JAMEIS: Maybe you should give me a chance...I mean now that you are available. Here's my phone number.

(Savannah takes the paper without looking at it and puts it in her backpack without saying anything. After a long pause, Jameis runs off to find some friends on the Promenade exiting stage left. Savannah gets up from the bench and exits into the crowd of students.)

(Emily and Peter, carrying small bag lunches, enter stage left and find a comfortable spot in the grass near center stage. After sitting down, Emily pulls out a plastic container packed in ice.)

PETER: Sushi, I'm guessing.

EMILY: Yes. I would be happy to share with you.

PETER: No, thank you. I'm not very good with chopsticks.

EMILY: (Giggles.) You can eat with your hand...

(With a smile, Peter waves off the offer and unwraps a sandwich cut in two.)

PETER: How about you, would you like half of my cheese sandwich.

EMILY: Sure.

(Peter offers half a sandwich to Emily. She slowly picks at it before eating it.)
Would you like to join me as a chaperone at the New Student dance on Friday?

PETER: Why on earth do we have chaperones for college students?

EMILY: (Beat.) Maybe I am using the wrong word...perhaps not chaperones, but hosts. Yes, we need more hosts for the dance.

PETER: What would I be doing? As a host...

EMILY: You would assist me at the welcome table. It is not so much work. Mostly this and that.

PETER: Sounds exciting, but I think I'll pass. Thank you for asking.

EMILY: You are most welcome. (Beat.) I hear you are considering group auditions for the fall musical. I like the idea.

PETER: Yeah, several students have approached me with the idea as a way to deal with all this post pandemic uncertainty.

EMILY: I vote yes. (Beat.) Would you like to go with me to the Adele concert. I already have two tickets.

PETER: I'm not really a big Adele fan. She's great and all that, just not a big fan.

EMILY: I have heard that Annie Lennox is coming in December. I might be able to find some tickets if you're interested.

PETER: Emily, you are the sweetest girl I know, and I appreciate your wonderful attempts to get me out of my apartment, but I'm just not...

(Keith enters from stage right and approaches Emily and Peter.)

KEITH: Excuse me, Professor Tanaka could...oh I'm sorry, you're having lunch. I can come back later.

PETER: No, no. I'm done. The floor is yours.

(Peter gets up.)

EMILY: Will I see you later?

PETER: Yes, of course.

(Peter exits stage left.)

EMILY: How can I assist you, Keith?

(Emily looks back to watch Peter leave. She waves before finishing her lunch.)

KEITH: With your approval, I would like to switch classes from the nine-a.m. intermediate level English class and to the two-p.m. class instead.

(Emily gets up from the lawn, collects her trash and places it into a nearby garbage can. Other students begin removing all the remaining tables and booths from the Promenade and exit stage right and left.)

EMILY: Of course, just complete the necessary paperwork and I will approve it. Anything else?

KEITH: No, that was it. You're the best. Thank you, Professor Tanaka.

EMILY: My pleasure.

(Keith leaves and joins some of the Students gathered on the Promenade. Emily slowly exits stage left, smiling, and bowing her head to students and peers she passes along the way. Savannah enters stage right and looks about for an absent Alex. Jameis and a few students enter stage left, laughing and talking. Jameis sees Savannah and sends her a text. Savannah glances at her phone and ignores it as Jameis approaches her.)

JAMEIS: Did you get my text?

SAVANNAH: Didn't we just have this conversation, Jameis?

JAMEIS: Can't say I'm not persistent.

SAVANNAH: And a jerk!

(Students notice the argument between Savannah and Jameis.)

JAMEIS: Shhh, no need to make a scene.

(Savannah turns and hurriedly exits stage right. Jameis shrugs to the nearby whispering students.)

JAMEIS: She's a bit of a drama queen. (Laughs.) Nothing to see here...move along. Move along! (Jameis mopes about the Promenade.)

MUSIC CUE: (SONG: 9. ALL THE GIRLS)

(Jameis sings and dances. Throughout the song Jameis sings directly to the female students in the crowd.)

JAMEIS

ALL THE GIRLS THAT I SEE
GOD MADE THEM SO LOVELY
EACH ONE SO DIFFERENT
ONE FOR YOU AND ONE FOR ME
ALL THE GIRLS THAT I SEE

EVERY COUNTRY, CITY AND TOWN
BEAUTIFUL WOMEN EVERYWHERE
WE LOVE THEM DEARLY

THEY GIVES US BEAUTY IN OUR DAY
EVERYDAY

AFRICAN GIRL-RHYTHM OF THE UNIVERSE
AFRICAN GIRL-ODO NA BRE KUMI

ASIAN GIRL-RESPECTED AND BEAUTIFUL
ASIAN GIRL-MAHAL KITA, MAHAL KITA

BRAZILIAN GIRL-EYES BLUE AS THE CORAL SEA
BRAZILIAN GIRL-EO CHE AMO, EO CHE AMO

AMERICAN GIRL-STEALS MY HEART AWAY
AMERICAN GIRL-I LOVE YOU

(Unbeknownst to Jameis, Maria enters stage left hides in the crowd of students while dancing to the music.)

JAMEIS

AFRICAN GIRL-RHYTHM OF THE UNIVERSE
AFRICAN GIRL-ODO NA BRE KUMI

ASIAN GIRL-RESPECTED AND BEAUTIFUL
ASIAN GIRL-MAHAL KITA, MAHAL KITA

BRAZILIAN GIRL-EYES BLUE AS THE CORAL SEA
BRAZILIAN GIRL-EO CHE AMO, EO CHE AMO

(Jameis sees Maria and sings to her directly.)

AMERICAN GIRL-STEALS MY HEART AWAY
AMERICAN GIRL-I LOVE YOU

AMERICAN GIRL-STEALS MY HEART AWAY
AMERICAN GIRL-I LOVE YOU

MUSIC CUE: SONG ENDS.

(As song ends in decrescendo, Jameis signals Maria to join him center stage.)

JAMEIS: (To Maria.) Well, hello there. What's your name?

MARIA: Maria.

JAMEIS: Hello Maria. (Beat.) No wait, you're not that Maria, are you? The one chasing after Savannah's boyfriend.

MARIA: (Laughs.) He's just a family friend. Kind of like a big brother.

JAMEIS: That's good news to my ears. My name is Jameis...

MARIA: (Seductively.) Yes, I know.

JAMEIS: Well then Maria, can I buy you a soda.

MARIA: Yes, please. My lips are parched.

JAMEIS: Oh my. We can't have that...

(Hand in hand, Maria and Jameis disappear into the crowd of students.)

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