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## **Family Plays**

# REUNION

MEMORIES OF HIGH SCHOOL

Comedy/Drama  
by

**JEROME MCDONOUGH**



# REUNION

## MEMORIES OF HIGH SCHOOL

Jerome McDonough, the “Father of Young Adult Drama” (*English Journal*), puts his drama in new wrappings—a gift for the teen actor and his/her mentors. Students, teachers and parents can come together in a unique way which will increase interaction and understanding between the youthful and the more mature. This is a funny play which will bring the audience to tears—tears of recollection and love.

**Comedy/Drama. By Jerome McDonough.** *Cast: 13m., 12w., extras.* Students and adults make up the cast in this unusual play, *Reunion*. It isn't about a high school reunion—it is about *all* high school reunions, of all the high school classes. This approach allows a wide diversity of ages for the Reunionite adults, or the ex-students gathering for several class reunions. As they reminisce, the students they used to be appear and act out the reminiscence. *Reunion* is funny and touching, and it will bring a better understanding among teenagers, their teachers and their parents. The play shows adults returning to school for a reunion. As they reminisce, their teenage counterparts act out the reminiscence, so adults and students have the same names. High school at the level of “going to school” is not vastly different today than it was in the '50s. We still fall in love, have blind dates, go to games, feel stupid or embarrassed, etc. Thus, the play sidesteps history, not only history in its concrete facts, but history in its day-to-day fads and fashions and in its year-to-year global concerns. Life for teenagers of all eras involves the concept of living today as it comes and believing in a better tomorrow—except when everything is a disaster and the world is crashing around them. *Area staging: the acting area has Reunionites at tables on the floor and young people on the stage. Spots follow the action. Costume: modern clothes. Approximate running time: 60 to 90 minutes. Code: RB9.*

## Family Plays

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Reunion

# **REUNION**

Memories of High School

by  
**JEROME McDONOUGH**

A Play  
for Student and Teacher Performers  
And/Or  
Teenage and Adult Performers  
Maybe Even  
All Teenage Performers

**Family Plays**

311 Washington St., Woodstock, IL 60098

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JEROME MCDONOUGH

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## Dedication

With boundless love to the REUNION family—its Original Cast.  
I'll remember you forever.

Betty Alderete, Gary Baker and Beth Baker (Husband and Wife),  
Brenda Belcher, Brandy Bledsoe, Carol Cowen, Wanda Dement,  
Brandi Diaz, Brandy Dietz, Tyson Dunn, Andrew Fewell, Bobby  
Flanagan, Jason Frausto, Sherry Frazier, Dani Giddings, Tabatha Giles,  
David Gonnering, Sean Graham, Cynthia Ham, Becky Harrison, Bob  
Harsch, John Helms, Ricky Hobbs, Krystal Houchin, Tom Johnson,  
Melanie Jones, Harold Knight, Mary Larkan, Megan Larsen, Steve  
Lott, April McCarty, Murray Myatt, Gerald Nipp, Casey Nixon, Steven  
Olguin, LaKeshia Perkins, David Ramos, Chasity Russell, Alexis and  
Jessica Scott (Daughter and Mother), Chris Sheffield, Jake Simmons,  
Leah Smith, Beth Sorensen, Ronetta Urton, Tammie Villareal, Shay  
White, and Kristina and Patricia Wilson (Daughter and Mother)

&

To the faculty, administration, staff, and students of Caprock High  
School, Amarillo, Texas. Special thanks to the Student Council for Set  
Decoration and Graphics, the Longhorn Spirits for banners, Marine  
Corps Junior ROTC for security and hospitality, and the Spanish Club  
for Reunionite table decorations. God bless you all for helping  
REUNION happen and for supporting it so unselfishly.

## The REUNION Premise

By Jerome McDonough

REUNION isn't about A high school reunion. If it is to have its greatest and longest-lasting appeal, it must be about ALL high school reunions, of all the classes of all the years. Participant age-span troubles, accurate music and culture and sub-culture ideologies, period costuming, and all the other strictures of specific years evaporate with this concept. This approach also allows a wide diversity of ages for the Reunionite adults. Ages in the original cast spanned the mid-20's through at least age 50. Once the play began, however, the age range faded to insignificance. The audience suspended disbelief and accepted all of these actors and actresses as coming from the same era. I believe that your audience will respond similarly.

Before you say that it won't work, think a moment. True, some of us sat in our classrooms and heard of the murder of our handsome young president. Others watched the Challenger tragedy live on our classroom television sets. Still others were frightened by the immediacy of the Gulf War or Grenada or the seemingly endless Viet Nam conflict. But aside from such historical realities, high school at the level of "going to school" is not too different today than it was in the '50's (probably no matter the century). We still fall in love, have blind dates, go to games, feel stupid, and on and on.

So we sidestep history, not only history in its concrete facts, but history in its day-to-day fads and fashions and in its year-to-year global concerns. Life for teenagers of all eras involves the concept of living today as it comes and believing in a better tomorrow—except when everything is a disaster and the world is crashing around them—again in all eras.

Remember?

(If you really can't remember, take a peek at Thornton Wilder's *Our Town*, period pieces such as *Cheaper by the Dozen* and *Life With Father*, virtually all of Shakespeare's comedies, and every television situation comedy since that form took over from radio situation comedies. Also scope out a dozen or so Mickey Rooney/Judy Garland *Andy Hardy* movies and Broadway hits in the nature of *Bye, Bye, Birdie*, and *Grease*. Universal teens are indeed universal.



## A NOTE FROM THE PUBLISHER

Jerome McDonough, the “Father of Young Adult Drama” (*English Journal*), puts his drama in new wrappings—a gift for the teen actor and his/her mentors. Students, teachers, and parents can come together in a unique way which will increase interaction and understanding between the youthful and the more mature. This is a funny play which will bring the audience to tears—tears of recollection and love.

### ADULT/TEEN DIFFERENTIATION

The play shows adults returning to school for a reunion. As they reminisce, their teenage counterparts (as they were as students) act out the reminiscence, so adults and students have the same names. To indicate which one is speaking, the term “[adult]” follows the adult’s name; e.g., “Brad [*adult*].” Without “adult”, e.g. “Brad” by itself, the speaker is a student (the adult as he/she was when in school).

## REUNION

### Cast of Characters

#### CHARACTER NAME—(PRIMARY TEEN ACTIVITY)/ADULT STATUS

Other than Wallace, all character names are shared by one adult and one student.

**Francis**—(*marching band drummer*)/English and Theatre teacher; writer; married to Sharanne.  
**Sharanne**—(*honors female*)/Church musician; vocal accompanist; community college adjunct music faculty; married to Francis.

**Brad**—(*all-sports*)/Pro football quarterback very briefly; elbow crushed in training, arm permanently disabled. Works at sporting goods store; divorced.

**Beckynn**—(*snob female*)/Social climber; married to Cubb.

**Mel**—(*choir male*)/High school choir director; married to Cenise.

**Marisa** “Spike”—(*volleyball*)/College volleyball coach; single.

**Wallace**—(*ROTC*)/War casualty, but only Joyce knows. No adult equivalent cast member. (Was never romantically linked with Joyce, but she wished for it.)

**Joyce**—(*Student Council female*)/Unmarried Certified Public Accountant.

**Cubb**—(*Student Council male*)/City councilman; married to Beckynn.

**Jerri**—(*violinist; boy crazy*)/Interior designer; married to Lowell.

**Desir e**—(*choir female*)/Aspiring opera/classical singer; divorced from Allan.

**Chad**—(*at-risk male*)/Police officer; married to Tamara.

**Allan**—(*honors male*)/Nuclear engineer, PhD.; divorced from Desir e.

**Valerie**—(*ROTC female*)/Career military woman; married, separated.

**Pinky**—(*spirit mascot*)/Disabled by multiple sclerosis—uses two canes. Insurance agent; married to Babs.

**Babs**—(*At-risk female*)/Mall beauty salon owner; married to Pinky.

**Lowell**—(*building trades male*)/Building contractor; married to Jerri.

**Cenise**—(*health-care student*)/Nurse practitioner; married to Mel.

**Todd**—(*snob male*)/Local store manager in his father’s chain of fifty-five men’s clothing stores; Pretends to have a future in the company. Married to chain’s regional manager’s daughter.

**Tamara**—(*cheerleader*)/Boutique owner; married to Chad.

**Jan “Bugs”**—(*nerd female—zoology*)/Research assistant, University of Mexico Anthropology Department; married to colleague.

**Phillip “Tubey”**—(*nerd male—chemistry*)/Chief chemist of a secret government project. Single.

**Sid**—(*a good friend*)/Manager, Municipal Water Authority; married to Jill.

**Jill**—(*a good friend*)/Kindergarten teacher; married to Sid.

**School Spirit**—Narrator/Stage Manager and voice of the spirit of the school. (*Maybe student or teacher, with some leaning toward the former.*) (*Replace the word “school” in the dialog with the name of the producing school’s mascot or team or school name.*)

#### Time

*Today and All Time*

#### Scene

*All High Schools*

## PRODUCTION NOTES

### *Properties*

Notebook and pen—Joyce  
 2 canes—Pinky  
 Whistle—Coach  
 Athletic cup—Brad, Coach  
 Athletic cup—Coach, Pinky  
 Box of Kleenex—Beckynn  
 Marble—Todd (adult)  
 Cafeteria tray with plastic dishes—Joyce  
 “Pass” (cardboard)—Brad  
 Two one-dollar bills—Phillip  
 Note on paper—Jerri  
 Huge hypodermic needle—Nurse (Try your Ag Department for this)  
 Yearbooks—Joyce (adult)  
 Camera—Allan  
 4 Telephones  
 Earring—Desireé  
 12" ruler—Assistant Principal  
 Police badge—Assistant Principal  
 Small bell—School Spirit  
 Sidewalk slammers, Stink bomb, Smoke bomb—Todd, Brad, Pinky  
 Lengthy strip of paper—Cubb  
 A small plastic cup—Cubb (PLEASE! No actual mice)

### *Costumes*

Nothing could be simpler. The REUNIONITES wear outfits which would be suitable for the evening portion of the class reunion—dressy dresses, suits or coats and ties—something which says to each character, “Here is how I would dress for this occasion.” Wallace wears a Class A Marine uniform.

Teen clothing is even easier. Teens wear generic “teen” clothes which at this date (and most others) include jeans, tennis shoes, and a casual top. Costume elements which scream “1998” (or other year of production) should be avoided. Other costumes are suggested in the stage directions.

### *Music and Sound Effects*

These are noted in the stage directions.

### *The Set*

Follow spots will isolate adults at the offstage tables and/or performers onstage as needed. At least three isolated pools of light on the apron—Down Left, Down Center, and Down Right—will let onstage scenes change locations. A general light for the pit may stay on at a limited setting, if desired. Other than the pit, Reunionites might be seated at far Left and Right or on side stages. The student activity will take place on the main stage areas.

Adult roles in the memory scenes—Coach, School Nurse, Dad, etc.—are played by teens in more or less respectful parody by accessorizing their basic outfits. A less desirable casting would call on non-REUNIONITE adults.

Offstage tables are decorated for the Reunion. Each table is illuminated by candles so that the audience will always be conscious that the REUNIONITES are present. A, B, C, and D “Tables” are based as much as possible on interactions throughout the play. Each production company can reach a consensus in table seating. There is no perfect arrangement, however, and much cross-table interacting is inevitable.

A flying drape or traveler upstage is called for in the opening teenage scene, but in schools without a fly system, freestanding flats or screens can be removed by stage hands for a similar visual effect.

### *Cheat Sheets*

*REUNION*, you may have noticed, is not linear. Things take place in a seeming random order for several sections. This makes it very hard to remember “what’s next?”

Each number from 1 to 36, at various spots in the left margin of the script, indicates the beginning of a new scene. Now, are you ready to hear about a stage felony? Well, here it is:

I provided the cast with cheat sheets. These were taped down about every other student for the teen chorus upstage. Likewise, two lists were provided for each of the four REUNIONITE tables. The lists were unobtrusive, the audience never caught on and, most pertinently, no scenes were skipped or performed out of order.

Here are the scene numbers and names for your very own cheat sheets:

*REUNION—scene by scene*

## ACT I

1. School Spirit Opening
2. School Spirit—Remember
3. Freshman Foibles
4. Freshman Honors
5. Gallery—Head Coach
6. Wallace #1—Francis *[adult]*
7. “The Note”
8. Gallery—English teacher
9. Mascot Marauders
10. Nurse’s Office
11. Homework
12. Cafeteria History
13. Gallery—HomeEc.
14. Photos
15. Gallery—Government
16. Wallace #2—Jerri *[adult]*
17. Phone hunk watching
18. Mel/Marisa phone fight
19. Phone call w/extensions
20. Beckynn/Mom phone
21. School Song
22. Class Recognition

## ACT II

23. Parent’s Phrase Book
24. Wallace #3—Desireé *[adult]*
25. Gallery—Theatre Teacher
26. First Date, part 1
27. Make-Out Spots
28. First Date, part 2
29. The Dating Game
30. Wallace #4—Sid *[adult]* or Jill *[adult]*
31. Notes
32. Graduation Pranksters
33. Joyce—Monument
34. Last Dance
35. School Spirit sign-off

Curtain Call

36. Afterglow

# REUNION

*[A variety of types of MUSIC have been playing as the audience was gathering. This MUSIC fades out as the HOUSE LIGHTS are lowered, leaving the theatre in darkness and silence. A FOLLOW SPOT finds a solo figure, SCHOOL SPIRIT, at far Down Right or, preferably, on an off-Right sidestage.]*

1) SCHOOL SPIRIT. I am... well, I'll call myself \_\_\_\_\_ *[the producing school or mascot name; e.g., "Eagle"]* Spirit. Welcome to the reunion. You provide the years you spent in these halls and we will try to nudge your memories with scenes from not just one year in one high school but from ALL the years at all the high schools everywhere.

*[SCHOOL SPIRIT waves his/her arm and the FOLLOW SPOT fades and bright STAGE LIGHTS come up on the main acting area. A standard set of wing and drop curtains is in place, masking the wings and the flyspace.*

*The twenty-three REUNIONITES (the adult performers) enter the stage from the audience by whatever routes there are. MUSIC comes up, the sound level staying just below the constant joyous ad-libbed greetings and recognitions of the REUNIONITES]*

*[An optional section which includes more personal information about the adults may be inserted here or as the opening of Act II, if desired. The section will be found starting on page 37.]*

JOYCE *[adult]*. Everybody? *[Crowd hum stops and MUSIC fades out as she speaks]* The tables are set up so you can move there when you like.

*[Not all at once, but in fairly short intervals, couples, groups of friends, and loners make their way to four tables on the audience floor. As the REUNIONITES were descending to their tables, the bright STAGE LIGHTS faded slowly to a blue wash. A "flying" dark curtain far upstage rises during School Spirit's next speech, revealing twenty-four young people seated on the stage. They stay in those positions until they are cued into action. FOLLOW SPOT finds SCHOOL SPIRIT in his/her familiar space]*

2) SCHOOL SPIRIT. We were here years ago, but we still are. A school is the people who made it what it was and what it is. So, for tonight, find your school life again.

*[FOLLOW SPOT out on School Spirit. Adult performances will take place on the auditorium floor, teens on the stage, generally. Adult speakers will rise and stand for the scenes they are playing to assist visibility and clarity. As each Reunionite section ends, actors sit down]*

**SCHOOL SPIRIT. "THE FRESHMAN FOIBLES"**

**BRAD** *[adult]*. Remember the first day in football, Pinky?

**PINKY** *[adult]*. I'm afraid I do.

*[A "Coach" (hat and whistle) comes on, followed by several boys (BRAD, PINKY, etc., as desired)].*

**COACH**. *[May be played by PHILLIP or other student]*. All right. We're about ready to suit up. Are there any questions?

**BRAD**. Yeah, coach. *[Holding up an athletic supporter]* What am I supposed to do with this slingshot?

**COACH**. Uh. *[Ignoring that]* There's a little more equipment to pass out. *[To Pinky]* Here's your cup.

**PINKY**. No, thanks, Coach. I'm not thirsty. *[Coach throws up his hands and returns to the arc, followed by his players. UNIVERSAL DEVICE: At the conclusion of each student scene, the performers return to the seated row. This rule makes it unnecessary to list every exit in the script]*

**BABS** *[Adult]*. *[To woman at her table]* Beckynn helped make ninth grade perfect for me.

**BECKYNN**. *[Onstage]* Here's a package of Kleenex for you, Babs.

**BABS**. Why, Beckynn? I haven't been sneezing.

**BECKYNN**. I still thought you needed them. *{Pause. Then BABS looks down at her chest and reacts, insulted}*

**BABS** *[adult]*. *[Optional]* Fortunately, I caught up. And pulled ahead, huh Beckynn?

**TODD** *[adult]*. Hey, Phillip, I brought you a fresh marble. *[PHILLIP enters from one wing, pushing a marble across the stage with his nose]*

**TODD**. *[Stepping on]* That'll teach you not to step on the school seal, Tubey.

**PHILLIP** *[TUBEY]* *[adult]*. That may have been the best day of my freshman year. Pretty grim couple of semesters.

JOYCE *[adult]*. My year wasn't much better. I remember—in the cafeteria...

*[JOYCE enters from one side with a cafeteria tray which holds a couple of plastic cafeteria dishes. About the time she reaches center stage, she trips slightly and spills the dishes on the floor. They land noisily. ALL CAST MEMBERS shout:]*

ALL. FRESHMAN! *[JOYCE gathers the dishes quickly and runs off]*  
JOYCE. *[adult]*. Typical day.

4. LOWELL *[adult]*. You gotta admit, Mel, we had respect before the year was over.

MEL *[adult]*. I don't remember that at all, Lowell. Did you forget the "Freshman honors"?

*[Three freshmen—PHILLIP, LOWELL, and MEL—line up across the apron. Upperclassman 1, ALLAN, is the narrator. Upperclassman 2, BRAD, does Honor Number 1. Upperclassman 3, SID, will illustrate "Honors" 2 and 3. BRAD stands near Phillip]*

ALLAN. Honor Number One. The personal financial rip-off.

BRAD. *[To Freshman Phillip]* Hey, kid. Where's your permanent bathroom pass?

PHILLIP. I don't have one.

BRAD. YOU DON'T!? Have you heard what they do to... But, listen, I can sell you one for two dollars. They're usually five.

PHILLIP. *[Paying, getting "pass"]* Gosh, thanks.

BRAD. Nice doing business. Tell your friends. *[BRAD exits]*

ALLAN. Honor Number Two. The Nuggie.

*[SID grabs Lowell's head and rubs his knuckles vigorously against his scalp. (Physical "honors" are "faked." In this case, the rubbing is not hard. In every case, the freshman responds as if the real "honor" had been bestowed.)]*

ALLAN. Last and highest Honor of all—Honor Number Three: the wet willie. The Honor will be demonstrated here in the higher degree of



difficulty double willie. [*SID wets both of his index fingers in his mouth and sticks the dripping digits into Mel's ears. (Cannot be faked entirely, but Brad wets fingers as little as possible)*]

LOWELL [*adult*]. That wasn't respect we got, was it?

MEL [*adult*]. It was pity, Lowell.

5. SCHOOL SPIRIT. We switch now to our scenes called "SCHOOL DAYS." We begin with the first entry in our TEACHER GALLERY: The head coach.

*[All cast BOYS rush to Down Center, sit, and face Upstage, for the pep talk]*

CUBB [*adult*]. Coach Tenant. A great coach, but he gave you detentions if you woke him up in class.

TAMARA [*adult*]. His pep talks were a legend, though.

COACH [*CHAD or other student, blows whistle then speaks*]. Now, men, tonight you can't be a bunch of high school boys. [*PLAYERS respond aggressively*] You have to be predators—lions, cougars, ferocious animals that pounce on their prey and rip the very life from it. Smash and grind anyone who stands in our way into the earth. And don't stop thrashing our enemies until they lie, bleeding, in pathetic piles of humanity, all over the field. Let us pause, now, as we pray. [*ALTERNATE LINE: Get out there now and nobody get hurt.*]

6. WALLACE #1. [*FRANCIS is walking, as if to the bathroom. FOLLOW SPOT finds him as WALLACE, in Marine uniform, approaches him, seemingly from nowhere*]

FRANCIS [*adult*]. Wallace Pride! It's great to see you.

WALLACE. The same to you, Francis. Everything going good?

FRANCIS [*adult*]. Not a complaint. You're still military, huh?

WALLACE. Well, yes.

FRANCIS [*adult*]. They been treatin' you good?

WALLACE. Not a complaint.

FRANCIS [*adult*]. Come on to our table. We've got an empty spot.

WALLACE. Maybelater. It's good to see you, Francis. I really wanted to.

FRANCIS [*adult*]. I have to make a nature call. But you go on in. Everybody's looking for you.

*[FRANCIS walks away. WALLACE steps out of sight, perhaps to stage wings or behind an entryway door]*

7. JERRI *[adult]*. Cenise, I just had the most awful flashback. Remember the day of “the note”?

CENISE *[adult]*. In the worst possible place—Miss Pigwinkle's class.

*[A classroom setting. STUDENTS sit on the floor in rows, facing the audience. The “TEACHER” walks about the space, monitoring the testing. She stops and grabs a piece of paper from Jerri's desk]*

TEACHER *[JOYCE or other student]*. What have we here? A note?

JERRI. Miss Pigwinkle, please. Let me have it back.

TEACHER. No, no. Since it was written in class, it should be shared with the class.

JERRI. NO! Please, please, please.

TEACHER. *[Reading as JERRI tries to sink into the floor]* “Dear Cenise.” *[Turning to another girl]* Intended for you, I believe. *[Back to the note]* “Doesn't Chad look gorgeous today? *[BUDDIES nudge and punch the boy who must be Chad]* Every time I look into his eyes, I lose all feeling in my body. I mean, how fabulous can one guy look? Now all I need to do is let him know I'm alive. Jerri.” *[Returning the note]* Well, Jerri, I'd say he knows you're alive now. *[JERRI is puddle-like]* Back to your tests, everyone. It's almost time for the bell.

*[After several counts, KIDS imitate the sound of a school bell ringing. STUDENTS rush out and JERRI tries to slink out of the room, but she is stopped near the door by CHAD. CENISE waits]*

CHAD. Jerri.

JERRI. Oh no.

CHAD. Listen. About my eyes. Did you mean it?

JERRI. Yes, but I'm so embarrassed that I don't know if...

CHAD. I feel kind of the same way about yours.

JERRI. *[Shocked, frightened, excited, humiliated, etc.]* You...you do?

CHAD. Could we meet after school, maybe?

JERRI. After school? Sure. Where?

CHAD. On the front steps.

JERRI. Where is that?

CHAD. Out front.

JERRI. Oh. I knew that. And what time after school?

CHAD. After...school. *[Exiting]* See you then.

JERRI. *[To CENISE, who has been standing nearby, watching]* He must think I'm an idiot.

CENISE. So why's he meeting you?

JERRI. It's a sympathy meeting.

CENISE. You like him and he likes you.

JERRI. Then HE's an idiot.

CENISE. You wanted him to notice you and now he has. Everything's great.

JERRI. I'm glad Miss Pigwinkle picked up today's note and not yesterday's.

CENISE. *[As the girls start to exit]* The one where you said you bet he'd kiss like a vacuum cleaner?

JERRI. That's the one. *[They exit]*

CENISE *[adult]*. That never came to anything, did it? How come?

JERRI *[adult]*. He made some moves that showed me I didn't like him as much as I thought, and a LOT less than he thought.

CENISE *[adult]*. What a sleeze.

JERRI *[adult]*. Oh, they all were if you gave them the chance. A teenage boy has—I heard somebody call it testosterone poisoning.

CENISE *[adult]*. It clears up in the early twenties.

JERRI *[adult]*. Sometimes.

## 8. SCHOOL SPIRIT. Our Teacher Gallery: Part II—The “Literature is my life” English Teacher

*[A CLASS forms, in lines facing upstage. The warm ENGLISH TEACHER is obviously loved]*

ENGLISH TEACHER *[DESIRÉE or other student]*. We stand at the door of nothing less than a shrine. This semester's curriculum is virtually entirely poetry and I always hope that the next Edgar Lee Masters or Elizabeth Barrett Browning or Walt Whitman might arise from among my

students. Our studies will not be limited to the masters because we will take out many moments to express ourselves in verse. Your journals are a perfect place to try your wings. Yes, your wings, for the poet flies so high above the world that even the complex is expressed in the simplest poetic terms. Poetry reduces life to its core being.

So we begin. *[A distraction]* Yes, Darren...?...No, we will not study limericks... Yes, I know the one that starts, "There once was a hermit named Dave" and I know that there are many books celebrating that form. But, Darren, YOU will not be celebrated until you drop this stupid subject.

9. CUBB *[adult]*. Once we moved on up in years, we finally got our respect.

TODD *[adult]*. The Mascot Marauders.

BRAD *[adult]*. Luckily, we were too stupid to realize how dangerous it was.

*[CUBB, TODD, and BRAD came downstage, obviously plotting something]*

CUBB. OK, guys, our reputation is at stake and we've got to come through. *[Highly enthusiastic]* Who stole Beaumont High's bobcat?

TODD and BRAD. WE DID!

CUBB. And who got the Marler High mustang?

TODD and BRAD. WE DID!

CUBB. And who made off with Bridge Tech's buffalo?

TODD and BRAD. WE DID!

BRAD. I didn't know anything could smell that bad.

TODD. Did you notice they waited three days to come get it? They didn't want it either.

CUBB. But here's our biggest challenge yet. This week we play the Roswell High Rattlers. AND WHO'S GONNA STEAL THEIR MAS-COT? *[There's a long pause, then...]* What's the matter, no guts?

TODD. None that I'd care to have bitten.

BRAD. How about we kidnap their coach instead?

CUBB. No way. If you think that buffalo smelled bad...

*[LIGHTS out on GUYS as they move back upstage]*

TODD *[adult]*. What did we finally use that week?

CUBB *[adult]*. I think we got a bull snake and tied a baby rattle on it.

BRAD *[adult]*. And nobody knew the difference—except the whole school—ours AND theirs.

10. JILL *[adult]*. It seemed like I spent high school in the nurse's office.

LOWELL *[adult]*. I did, too, until she cured me.

*[A NURSE (CENISE or other student) sits at a small table on stage.*

*JILL is across from her]*

JILL. Tell me the worst, Ms. Warbler.

NURSE. Jill, you do not have rickets, beri-beri, or the bubonic plague.

JILL. What do I have?

NURSE. An overdose of world history. Go back to class now.

JILL. Thank you, Ms. Warbler.

NURSE. Next. *[A frequent visitor—LOWELL—walks in]* Ah, Lowell. You're an hour later than usual today. So what is it this time?

LOWELL. Ms. Warbler, I think I have Alzheimer's disease.

NURSE. Alzheimer's disease?

LOWELL. I can't remember anything.

NURSE. I don't believe you have Alzheimer's disease, but you do have a related ailment.

LOWELL. What?

NURSE. You have "Lowell is too lazy to do his homework or study for his tests" disease.

LOWELL. Can you treat that?

NURSE. Maybe. *[She pulls out a HUGE hypodermic needle]* But it will require MUCH more blood analysis.

LOWELL. *[His eyes the size of saucers]* Ms. Warbler! You're a miracle worker. I can remember again! *[LOWELL runs from the area]*

NURSE. *[Putting hypo away, addressing the audience]* It's amazing how much healing you can do in one day at school.

LOWELL *[adult]*. Seeing a woman dressed in white still makes my heart stop.

11. CHAD *[adult]*. The thing I never understood was homework.

MEL *[adult]*. How could you, Chad? You never even looked at it.

CHAD *[adult]*. I DID look at it, Mel. Sometime my junior year, I think it was.

*[A classroom]*

TEACHER. Chad, where is your homework?

CHAD. My cat ate it.

TEACHER. Not your dog?

CHAD. Then the dog ate the cat.

TEACHER. Ate the cat.

CHAD. I think it's going to be a long time before my homework shows up again. Will you still want it then?

TEACHER. No. *[Turning to next student]* Mel, where is your homework?

MEL. My homework was right here in my folder, Miss Pigwinkle, but now it's gone. Do you know what I think? I think we are not alone.

TEACHER. You suspect homework-seeking aliens?

MEL. See? You thought of it, too. *[The class exits]*

CHAD *[adult]*. You weren't exactly bringing down the homework house, either.

MEL *[adult]*. No. But my excuses were imaginative. I had an English teacher who gave me extra points for creativity.

12. DESIREÉ *[adult]*. Does just being on this campus give anybody else heartburn?

JOYCE *[adult]*. Heartburn?

DESIREÉ *[adult]*. It's probably the memory of the cafeteria food.

CENISE *[adult]*. I think bad food is part of the school's charter. We even did a skit about it.

DESIREÉ *[adult]*. THAT's why it's on my mind.

CENISE. And now, a look at cafeteria food down through history.

*[The TEEN ensemble splits and sits on the floor a table width across from each other, downstage to upstage. They mime eating cafeteria food of the named era]*

CENISE. High school cafeteria—prehistory. *[All STUDENTS stop and make a very negative grunt]*

STUDENTS. Ugg!!!!!!!

CENISE. In ancient Rome. *[All STUDENTS stop, face the audience, and swing their arms around to the Roman “thumbs down” condemnation gesture]*

CENISE. In colonial America.

STUDENTS. *[In chorus]* Give me liberty, *[pause]* but don't give me lunch.

CENISE. During the Civil War.

SID. *[Rises and says:]* Frankly, Scarlett, this food's not worth a...

ALL STUDENTS. *[VERY LOUDLY]* SSSSHHHH!!!!!!

SID. ...dam.

CENISE. In the '50's.

STUDENTS. Uncool.

CENISE. In the '60's.

STUDENTS. *[With a peace sign]* Bummer.

CENISE. In the 70's.

STUDENTS. This food won't keep us—Stayin' Alive, Stayin' Alive...

CENISE. In the '80's.

STUDENTS. Bogus, dudes.

CENISE. And the 90's.

STUDENTS. \*Gross!

*[ALL run off, about to lose their food. (\*Update when needed)]*

CENISE. Cafeteria food—consistent throughout the ages. Isn't it time—to stop the killing?

13. SCHOOL SPIRIT. Teacher Gallery Honoree #3—The perky “Home Ec” teacher.

*[Sixteen STUDENTS form a class, facing upstage. They are depressed, just being there]*