

Excerpt terms and conditions

This excerpt is available to assist you in the play selection process.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest you read the whole play before planning a production or ordering a cast quantity.

The Amazing Lemonade Girl

By

JAMES DEVITA

Inspired by the life of Alexandra Flynn Scott.
Presented with the permission of Alex's Lemonade Stand
Foundation.

Dramatic Publishing Company

Woodstock, Illinois • Australia • New Zealand • South Africa

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY, INC., without whose permission in writing no performance of it may be given. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. Current royalty rates, applications and restrictions may be found at our website: www.dramaticpublishing.com, or we may be contacted by mail at: THE DRAMATIC PUBLISHING COMPANY, INC., 311 Washington St., Woodstock, IL 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including, but not limited to, the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

For performance of any songs, music and recordings mentioned in this play that are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.

©MMXXIII by
JAMES DEVITA

Printed in the United States of America
All Rights Reserved
(THE AMAZING LEMONADE GIRL)

ISBN: 978-1-61959-318-3

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the play *must* include the following acknowledgment in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the Play and/or a production: “*The Amazing Lemonade Girl* by James DeVita. Inspired by the life of Alexandra Flynn Scott. Presented with the permission of Alex’s Lemonade Stand Foundation.” The name of the author *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent (50%) the size of the title type. Biographical information on the author, if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

“Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY, INC., of Woodstock, Illinois.”

In addition, all producers of the play must include the following acknowledgment on the title page of all programs distributed in connection with performances of the play and on all advertising and promotional materials:

“Originally commissioned by the Northwestern Mutual Foundation and
produced at First Stage in Milwaukee.”

All artwork, posters, playbill covers, marketing images, and/or collateral images connected in any way with the play shall be of those used and approved by Alex’s Lemonade Stand Foundation during the premier production at First Stage in Milwaukee. Please contact the marketing director at First Stage for information regarding the use of approved images at (414) 267-2929. Alex’s Lemonade Stand Foundation will receive a prominent entry in all programs with the Foundation’s mission statement, website address and contact information provided:

“Alex’s Lemonade Stand Foundation
333 E. Lancaster Ave., #414, Wynnewood, PA 19096
(610) 649-3034 or toll-free (866) 333-1213
www.alexslimonade.org

Mission statement: To change the lives of children with cancer through funding impactful research, raising awareness, supporting families and empowering everyone to help cure childhood cancer.”

The Amazing Lemonade Girl was originally commissioned by the Northwestern Mutual Foundation and produced at First Stage (Jeff Frank, Artistic Director; Betsy Corry, Managing Director) in Milwaukee premiering on April 22, 2022.

CAST:

ALEX.....Pietja Dusek, Maia Scherman
ENSEMBLE 1Karen Estrada
ENSEMBLE 2 Rick Pendzich
ENSEMBLE 3 Nala Patel, Sanaiah Hibbler
ENSEMBLE 4 Andrew Kindler, Liam Jenings
ENSEMBLE 5 James Carrington

PRODUCTION:

Director Molly Rhode
Scenic and Lighting Design..... Jason Fassel
Costume Design.....Austin Winter
Sound Design.....Josh Schmidt
Stage Manager Daniel J. Hanson
Assistant Stage Manager..... Carrie Johns

The Amazing Lemonade Girl

CHARACTERS

ALEX (w): Child.

ENSEMBLE 1 (w): Adult. Also plays MOM.

ENSEMBLE 2 (m): Adult. Also plays DAD.

ENSEMBLE 3 (w): Child. Also plays THERESA.

ENSEMBLE 4 (m): Child. Also plays BROTHER.

ENSEMBLE 5 (m): Adult. Also plays DOCTORS.

I love flowers.

I think they are beautiful.

My favorite kind of flowers are roses and tulips.

All the flowers make me happy whenever I am sad.

They need lots and lots of water and sun.

They grow from little seeds.

You can make gardens out of them.

There are lots and lots of different kinds of flowers.

—Alex Scott

PRODUCTION NOTES

The way in which Alex tells her story, and how the Ensemble participates, is meant to have an improvisational feel to it, creative and fun whenever possible—representative of Alex’s joyful spirit. The Ensemble is much like an improv troupe whose motto is always “Yes, and ... ” They are game for anything, except later in the play when they begin to step out to express their own thoughts and feelings. As the story progresses, the improv becomes more natural and only needs a slight cue from Alex for the Ensemble to create scenes or memories and/or embellish on them.

When the story is not fun, when sadness naturally occurs in the telling of events, Alex doesn’t deny it, but she also does not let us linger in it for long. Throughout the play, she and the Ensemble act as the embodiment of Alex’s remark about the book that was written about her (*Alex and the Amazing Lemonade Stand*). After Alex saw the first draft of the book, she said, “It’s way too happy.” So the book was revised with this note in mind. After Alex read the next draft, she said, “Now, it’s too sad.” The play was structured with that idea in mind.

Alex does not use a crutch or crutches. Also, her illness should not be played too literally. This is a space of magic. The stage directions in the script of Alex occasionally being tired are a gentle reminder for our young audiences of her illness. Think of these moments as Alex’s fatigue from the energy she has exerted in the telling of her story, from which she quickly rallies.

The Amazing Lemonade Girl

SCENE 1

(An empty space with a magical feel to it.

Somewhere there's a wall. Behind it, perhaps slightly seen, people are laughing and playing.

ALEX enters slowly, searching for the source of the fun. She tries looking over the wall.)

ALEX *(calls out)*. Hello? *(Pause.)* Hello? Anybody?

Could someone help me over?

Hello-o-o!?!? *(Beat.)* I can hear you playing!

Could someone please—?

(Turning, she notices the audience.)

Oh.

I didn't see you there.

I was just ... wow ...

There are a lot of you.

I was just about to, um ...

... hi.

Hi, my name is Alex.

I am eight years old.

And I'm sick.

Just thought I'd get that out there right away.

Oh, yeah—and this? *(She points to her headscarf.)*

For my hair.

It's from the drugs I take.

There's not much there.

(Noticing and surprised at how she is feeling.)

I feel really good right now, though.

I still can't run too fast or anything,

But I get around pretty well.

"Slow and steady," you know.

Anyway ...

There's more to me than just that.

I am Alexandra Scott,

Not this sickness that I've got.

I like soccer, I like French fries,

And my funny dog called Shabby;

I like playing Spider Solitaire,

And I really love my family.

Favorite colors: blue and purple;

Favorite cartoon: *Scooby Doo*;

Favorite animal: a penguin;

And, well, really, I'm just ...

I'm just like you.

SCENE 2

(The ENSEMBLE suddenly appears from behind the wall.)

ENSEMBLE 2. Hey! Hey, we're here!

ENSEMBLE 4. I was first!

ENSEMBLE 3. No, you weren't!

ENSEMBLE 4. Yes, I was!

ENSEMBLE 1. Here we are!

ENSEMBLE 5. Made it!

ALL ENSEMBLE *(ad-libbing)*. Hi. Hi ya. Hello! Nice to meet you. Hey, there. *(Etc.)*

ALEX. Um ... hi.

ENSEMBLE 1. Came as soon as we could.

ENSEMBLE 2. Soon as we heard.

ENSEMBLE 5. We were busy.

ENSEMBLE 3. We were playing.

ENSEMBLE 4. I heard you first!

ENSEMBLE 3. No, you didn't!

ENSEMBLE 4. Yes, I did!

ALEX. Heard me what?

ENSEMBLE 3. Trying to get over.

ENSEMBLE 2. Asking for help.

ENSEMBLE 1. Yes, we all heard you.

ENSEMBLE 3. Trying to sneak over, weren't you?

ALEX. No! I—I'm sorry. Is it private property or something?

ENSEMBLE 1. No, no. It's for everyone.

ALEX. But what is it? What's so fun over there? What's on the other side?

ENSEMBLE 2. Sorry.

ENSEMBLE 3. It's a secret.

ENSEMBLE 5. We can't tell.

ENSEMBLE 1. Not yet.

ENSEMBLE 4. Uh-uh.

ENSEMBLE 3. Nope.

ENSEMBLE 2 (*zipping his lips*). Ziiiiip!

ENSEMBLE 1. But you can come over and play too.

ENSEMBLE 2. Just not yet.

ALEX. Why, because I'm sick?

(*Beat.*)

ENSEMBLE 5. You're sick?

ALEX. Yes.

(Deep curiosity from the ENSEMBLE.)

ALEX *(cont'd)*. Is that why I can't come over and play?

ALL ENSEMBLE *(ad-libbing)*. No, no! Of course not!
That's not it. Not at all. *(Etc.)*

ENSEMBLE 5. It's not that, it's just, um, well, we're just very
curious, because, you see ... we don't have *sick* over there.

ALEX. You don't?

(They shake their heads.)

ALEX *(cont'd)*. Ever?

ALL ENSEMBLE *(ad-libbing)*. No. Nope. *(Etc.)*

(They begin moving in on her, pressing for an answer.)

ENSEMBLE 3. What kind of sick are you?

ENSEMBLE 5. Yeah, and *how* sick?

ENSEMBLE 3. Really sick?

ENSEMBLE 4. Bad sick?

ENSEMBLE 5. What's it like? The flu?

ENSEMBLE 1. Or a cold?

ENSEMBLE 3. Or a fever?

ENSEMBLE 4. Measles?

ENSEMBLE 2. Mumps?

ALEX. I have cancer.

(They move away again. Silence. Then whispering very quietly to one another, fearful to speak of it. "Cancer? What's cancer? That's bad, right? I've heard about it." Etc.)

ALEX (*cont'd*). You don't have to whisper ...

It's OK, you can talk about it ...

EXCUSE ME! I am *right* here. (*She has their attention.*)

It's not something you have to be afraid to say.

(*Slight pause.*)

ENSEMBLE 2. Cancer.

ALEX. Yes. It's a different kind of sick. It's malignant, which is different.

And it's really hard to make it go away.

ENSEMBLE 5. What kind is it?

ALEX. It's called neuroblastoma. There are all kinds of cancers, but that's the one I have.

ALL ENSEMBLE (*struggling to pronounce it*). Neuro-bla ...

ALEX. I know, it's a really huge word:

Neuro-blas-toma.

ALL ENSEMBLE. Neuro-blas-toma.

ENSEMBLE 3 (*still a little fearful*). How did you catch it?

ALEX. Oh, don't worry, you can't catch it, it doesn't work that way.

It's sort of like these baby cells—inside me?

That usually grow up to be good cells?

Well, sometimes they get sick

And turn into bad cells—cancer cells.

And the bad ones make me sick.

I was born with both—good and bad.

(*More curious than concerned now, they press in on her again.*)

ENSEMBLE 3. But the good cells, how did *they* get sick in the first place?

ALEX. No one really knows, not even the doctors.

ENSEMBLE 2. But why did it happen to *you*?

ENSEMBLE 3. Did you do something wrong?

ALEX. No, no, it just happens.

ENSEMBLE 5. When did it start?

ENSEMBLE 1. How did you know?

ENSEMBLE 3. What does it feel like?

ALEX. OK, OK, just wait a second—WHO ARE YOU PEOPLE?!

ENSEMBLE 1. Why, you know us.

ENSEMBLE 5. You know all of us.

ALEX. I don't think so.

ENSEMBLE 2. Yuuup, you do.

ALEX. Nnnnope, I don't.

ENSEMBLE 2. You just met us a minute ago!

ALEX. That's not what I mean.

ENSEMBLE 5 (*to ENSEMBLE 2, concerned*). She's not remembering.

ALEX. Yes, I am!

ENSEMBLE 2. That happens.

ENSEMBLE 3. A lot.

ENSEMBLE 5. But she will. (*To ALEX.*) You will.

ENSEMBLE 2. Don't worry.

ENSEMBLE 1. You'll remember everything.

ENSEMBLE 3. Yup.

ENSEMBLE 5. Once you tell your story.

ENSEMBLE 4. Then you can come over and play.

ENSEMBLE 5. Story first, though. That's the rules.

ALEX. What are you talking about?

(Small pause. The ENSEMBLE is beginning to realize.)

ENSEMBLE 1. I don't think she knows.

ENSEMBLE 2. How could she not know?

ENSEMBLE 5. Don't look at me.

ALEX. Know what?

ENSEMBLE 1. You have to leave your story here.

ENSEMBLE 3. Before you can come over and play.

ENSEMBLE 2. Yeah, you don't bring it with you—you have to leave it here.

ALEX. Why?

ENSEMBLE 5. I don't know, it's just the rules.

ENSEMBLE 1. Didn't anyone tell you?

ALEX. No.

ENSEMBLE 1. No one told you? Who was supposed to tell her?! Whose turn was it?!

(The ENSEMBLE ad-libs arguing among themselves: "I thought you were going to do it. We just met her! Don't blame me! I have no idea! I did it last time! It wasn't my turn." Etc.)

ENSEMBLE 1 *(cont'd)*. OK, OK, everybody stop! Stop! *(To ALEX.)* Listen, we're really not supposed to do this, it's very last minute, but ... we can help you.

ALEX. Help me what?

ENSEMBLE 1. Tell your story.

ENSEMBLE 5 *(with clipboard)*. Excuse me, but I'm reading the rules, and it says here, section four, article seven-b: "Active participation is not advisable. The function of the *Ensemble*—" that'd be *us*—"is to listen, learn and encourage." I'm sorry, it says it right here.

ENSEMBLE 1. This is all in her *imagination*. We can do anything that she wants. (*Takes his clipboard.*) Alex, could you please imagine that there aren't any rules here?

ALEX (*hesitantly*). OK. (*She imagines.*)

ENSEMBLE 1 (*looks at clipboard*). Hm. (*The rules are still there.*) Could you imagine a little harder, please? (*ALEX imagines harder.*) Good! There we go. Gone. (*Hands clipboard back to ENSEMBLE 5.*) No more rules. (*ENSEMBLE 5 looks at the clipboard, amazed.*) All right, Alex, are you ready?

ALEX. Look, I appreciate you wanting to help, but, really, I don't want to do this.

ALL ENSEMBLE (*ad-libbing*). What? Why not? What's wrong? How come? (*Etc.*)

ALEX. Because I *hate* talking about myself.

ENSEMBLE 2. Oh, it's not that bad. I do it all the time.

ENSEMBLE 1. It's not just talking about yourself, it's *your story*. Everyone has one. And your story is a very special one.

(*The rest of the ENSEMBLE agrees.*)

ALEX. But you don't even know me.

ENSEMBLE 5. Exactly!

ENSEMBLE 2. Bingo!

ENSEMBLE 4. That's the whole point!

ENSEMBLE 1. We *want* to know you! That's why we're here. (*Gesturing to the audience.*) That's why all of us are here.

ALEX. My story?

ALL ENSEMBLE. That's it! She's got it now! Please, tell it. Yes, your story. We'll help. Please!?! (*Perhaps they encourage the audience to help convince ALEX.*)

ALEX. I wouldn't even know where to start.

ENSEMBLE 5. I have always found the beginning to be a very good place to start.

ALEX (*reticent*). I don't know.

ENSEMBLE 3 (*trying to tempt her, gesturing to the wall*). It's really *fun* over there.

ENSEMBLE 2. C'mon, tell us how you started!

ENSEMBLE 1. Yes! How did you *begin*?

(*All ad-lib trying to encourage her.*)

ALEX. Well, I don't know.

I guess, to begin with ... I was born.

SCENE 3

ALEX (*cont'd*). OK, I'm going to need some help here, you said you'd help.

(*The ENSEMBLE agrees.*)

ALEX (*cont'd*). All right. (*Searching for someone.*) I need someone to play the—

ALL ENSEMBLE. I'll do it! I'll do it!

ALEX. One at a time, please.

ENSEMBLE 4 (*trying to be heard*). I was in drama club!

ENSEMBLE 2. I should let you know that I've done quite a bit of community theatre.

ENSEMBLE 3 (*handing ALEX a resume/headshot*). I am an "*ensemble player*," which means I can play *all kinds* of parts. Doesn't matter the age. I can be a little kid. I can be a grown-up. I played a tree once, a weeping willow—very dramatic part. I have a wide emotional range. And I'm especially skilled at improvisation.