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# **US A Teen History**

Book by

**FLIP KOBLER and CINDY MARCUS**

Lyrics by

**FLIP KOBLER**

Music by

**DENNIS POORE**

**Dramatic Publishing Company**

Woodstock, Illinois • Australia • New Zealand • South Africa

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Lyrics by FLIP KOBLER

Music by DENNIS POORE

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*US A Teen History* made its world premiere as part of the Showdown Theater Camp in Jefferson City, Mo., in the summer of 2014.

Cast:

Alexandria Arand	Delaney Holt
Abigail Doggett	Chalyn Warren
Lauren Ngowi	Emma Brandt
Genaro Ayala-Hoyle	Zach Kever
Kimberly Dominguez	Serena Washington
Jordan Niermeyer	James Buhr
Sarah Bachler	Claire Lewis
Leah Drummund	Daina Zitting
Rani Patel	John Buhr
Kara Beckett	Pete Lundberg
Taryn Fennessey	Maia Cheong
Molly Rhodes	Sophie Marreel
Elinor Beckwith	Jediah Churchill
Skylar Gaw	Aiden McGinty
Zane Shepard	Autumn Cornell
Caitlyn Bittle	Ana Mendez-Hoyle
Savannah Grotjan	Ashton Boessen
Hampton Waggoner	

Production Staff:

Director .....	Cindy Marcus
Co-Director/Musical Director .....	Dennis Poore
Producer .....	Desma Hoyle
Choreographer.....	Brooke Bovee
Lighting Designer .....	Ken Hugo
Media Relations .....	Amy Rogers
Costumers .....	Amie Brigance and Ashlee Hernandez
Sound Designer.....	Mike Bollinger
Props .....	Nikki Schuelen

# US A Teen History

## CHARACTERS

Actors 1-8	Shoshone Elder	Alan
Pilgrims 1-4	Sacagawea	Adults 1-3
Viking	Minstrel Quartet	Abigail
Columbus	Paparazzi	Lucy Brown
Native American	Caroline	Adam Dean
Polynesian	Indiana	John Harrington
Announcer	Mississippi	Teens 1-2
Shirley	Alabama	Alexander Graham Bell
Able Goodbody	Illinois	Operator
Prudence	Maine	Davis Johnson
Purity Chaste	Missouri	Edna Jones
Judge	California	Frank Mitchell
Courtroom Guy	Ohio	Georgia Smith
Bailiff	Puerto Rico	Ida Bore
Warren	St. Thomas	Julie Lewis
Paul Revere	Samoa	Cathy Jones
Squire	Kentucky	Mr. Jones
Protesters 1-3	Mother	Fifi
Teen Protester	Father	Gigi
Tea Partiers 1-3	Sister	Jean-Luc
Dignitaries 1-2	Brother	Statue of Liberty
Drummer Boy	Clem	Wilbur
Lewis	Liza	Orville
Clark	Ruth	Counselor
Pat Forrester	Josiah	Einstein
Shoshones	Liza's Mom	

Modern Teen	Dad	Earth
TOTC Teen	Bud	Ryan
Lilah	Mom	Maverick
Peggy	'50s Girl	Simon
Daisy	'60s Chick	Paula
Doris	Tom	Randy
Betty	May	1990-1999
Daughter	Ash	Madison

## CASTING NOTE

The cast can be assigned as you see fit. The first production had 35 cast members, but this is flexible and can be done with more or less. Actors 1 through 8 may easily have their lines split between 16 actors.

Don't worry about gender. That's part of the fun of this piece, its "story theatre" style allows for gender swapping. Have more girls than guys? Not a problem. Lewis and Clark don't both need to be male. Heck, in our first production the Wright Brothers were more of a brother/sister thing. Have fun with it.

This is also a good show for introducing new talent to the stage. You can give some of the smaller roles to the newer members of your talent pool, and give more of the heavy lifting to the veterans in your midst. This way everybody gets a chance to shine, and to cut their teeth in the acting world.

Roles can be doubled, tripled, googolplex-led to fit your needs. More actors than roles? Split the roles up, divide the lines as you see fit. More roles than actors? Combine and condense. Make it your own.

## ADDITIONAL NOTES

Production notes have been added at the back of the playbook.

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## PRODUCTION NOTES

Here are some hints and suggestions to make this presentation your very own.

First of all, we encourage you to make changes and adaptations as you see fit. After all, who knows your cast, crew and audience better than you? What plays well in Delaware may be different in New Mexico.

That's what makes this show so fun. It is incredibly flexible. It can be done with a cast of 8 or 80. The sets can be as complex or simple as your time and budget will allow. The same holds true for costumes. Even the play itself can be edited, added to, or even changed.

### THE SET

As we mentioned, the set can be as elaborate or simple as your budget and time allows. Our first production was done "black box/story theatre" style. We had a few patriotic flats and several boxes painted either red, white or blue.

We encourage you to use the "story theatre" style. Let the actors become the set. Our kids became the Mayflower, holding hands to form the shape of the ship, a figure head on the bowsprit, a lookout on some boxes and a helmsman in the back. Actors became the furniture, the props, the set pieces.

They became the horses AND the covered wagon. They became television sets and railroad cars. Have fun. Use your imagination.

May we also suggest a timeline? This can be whatever you choose. A huge banner across the back with the start date of 1492 and ending with this year. A moving arrow, or an X, or emoji or whatever, helps to let the audience know where we are in history. This timeline can be done like a speedometer needle, changing as the timeline progresses.

Or even as cards on an easel, like they did in vaudeville. You can use actual dates, like May 1887. Or historic eras like The Civil War and The Great Depression.

Perhaps even students walking across stage with poster board like those girls in between boxing rounds. Anything that will help the audience keep a sense of time. It's up to you.

## COSTUMES

Costumes are up to you, your budget, your time and especially your volunteers. In our first production, we had everybody wear jeans and either red, white or blue T-shirts. This was their generic costume. Then they added whatever they needed to become the characters. A black robe and long white wig became the judge. A pair of chaps and a Stetson became a cowboy. A horned helmet for the viking, a lei for the polynesian. A vest here, a hat there and voila.

Now these can also be part of the set. Are these costumes in trunks onstage? Are they hanging on hat racks, or costume racks that help adorn your set?

In our first production, we wanted the costumes hung across stage. But we went a little nutty and had waaaaaaaaay too many, more than could fit. So our costumes were stored backstage until needed so we didn't bury the cast.

And don't worry about accuracy. This is not a documentary, it's a stylized walk through history. Old Halloween costumes, Dad's old suit and grandma's scarf can be enough.

## AS A MUSICAL

If, for some reason, the songs cannot be performed as written, performing them as spoken word pieces or slam poems could work.

Another suggestion is to do the show in conjunction with the choir department. Let the actors do the book, but the songs can be performed by the chorus. Either on risers on the side of the stage, onstage observing or even as the “story theatre” set pieces. This way the cast doesn’t have to sing, it can cut down rehearsal time and be a co-venture with another department. Again, it’s up to you.

### AS A NONMUSICAL

You can also cut the songs altogether and simply do the book. And the show is still incredibly flexible. Perform the pieces you want. Discard the ones you don’t.

We encourage you to WRITE YOUR OWN PIECES!! We want you to add your own unique stamp on this piece by creating your own content. Perhaps even teaming up with the English or history departments to write new skits, scenes, monologues or poems. How awesome would that be?

Maybe there’s a moment in history you feel didn’t get represented here. Cool! Write a piece about it. Write two. Ten. Whatever you choose.

### WRITING ORIGINAL MATERIAL

Now we’ve been down this path a time or two, so we have some suggestions to help in the writing process. So here’s our two-cents to help you and your students write original material for *US A Teen History*. A list of do’s and don’ts.

DO:

1. Do your homework. This is not meant to be a history class, (obviously Lewis and Clark didn’t think of themselves as Wyld Stallions.) But we want to stay true to the intent of

history. There are several good books on teens in history, and the internet is chock full of goodies.

2. Find a unique way of telling this story. One example is Lewis and Clark as Bill and Ted. Most people have heard of Lewis and Clark, we just wanted to tell their tale in a fun way. Other ways to stay unique break down into three categories.
  - a. Tell us something we didn't know. For instance, I didn't know that Alan Jay was a child when he ran an underground railroad for escaping slaves. Or that the Rovin' Boys even existed. Imagine a generation of kids forced to leave home because their families couldn't afford to feed them. A whole slew of pre-teen hobos, riding the rails, invisible and forgotten. Look for stories that your audience may not have heard about.
  - b. Leave your audience with something to think about. Irony and humor are sometimes more powerful than a heavy handed moral. Hold a mirror up to America rather than get on a soap box to preach what is wrong. For instance in the Happy Times song, we used humor to drive the point home that maybe the good old days weren't always good.
  - c. Suggest a solution. A heavy handed sermon on the ills of the American teen can leave the audience exhausted and uncomfortable. We've discovered they respond better when they feel a solution is at hand. Even if it's a complex problem like racism, or sexism, or any ism that the country still struggles with. Even if the solution is simply, "I choose love over fear." That's a great message to leave your audience.

3. Remember to keep it about teens. Although Lewis and Clark were grown men, we wanted to focus on Sacagawea at 15 and her place in history. Stay true to the teen POV.
4. Take risks. Take a chance. Do something that hasn't been done before, in a way it hasn't been done.
5. Have fun. This show is meant as a celebration of America. Yes we still have a long way to go to become that more perfect union, and shining light on where we need to improve is important, but be careful not to turn this into a depressing downer.

#### DON'T:

1. Rant. This is the biggest issue we run up against. When teens write they tend to want to shout out the injustices of the world. I can't tell you how many times in my writing class I get ranters. If I say, "OK class, let's write about teens in slavery." And I'll get back something like this: "Hey, mister overseer. Why do you have to be so mean? Don't you know slavery is wrong? Don't you care about us?" And then I'll ask them to write something on child labor during the depression, and I'll get: "Hey, mister big business guy. Why do you have to be so mean? Don't you know child labor is wrong? Don't you care about us?" And then we'll move on to civil rights and I'll get back: "Hey, mister white man. Why do you have to be so mean? Don't you know racism is wrong? ... " You get the idea. A rant accomplishes nothing. So be sure to give your audience something to think about, shine a light in a new way, or offer a solution.
2. Use clichés. This is the 21st century. We know that slavery is bad. Gangs are bad. Abuse, drugs, racism and a plethora

of other things are bad. Simply stating that fact is not enough. So again, shine a new light, or offer a solution. Perhaps rather than telling the audience that drugs are bad, show them how easy they are to get and show why kids want to use them in the first place. Rather than simply talk about sexual abuse, tell us a personal story about how that affected a life. What could've happened to somebody in the past if they hadn't been abused. What could they have accomplished.

3. Take the easy path. Again, we all know racism is bad. Perhaps take a more in depth look at the issue. The '60s brought civil rights into the forefront, but we're still dealing with the same issues. Black Lives Matter, reverse racism, affirmative action, the rise of the KKK are all ongoing issues. Show us a point of view on who, how or why these things are still a thing this day and age.
4. Run long. Better to hit your message and move on than risk losing or boring your audience.

Now let's get out there and break some legs.

# US A Teen History

*(The set is a black box. Minimal set pieces will be brought on, costumes donned as needed. Lights up. On the back is a timeline from 1621 to today.)*

## **(#1: “We Were There Too”)**

### CAST.

IN THESE WAVES OF AMBER  
AND THESE MOUNTAINS MAJESTY  
WAS THE WORKIN’ MAN DOIN’ WHAT HE CAN  
THAT BUILT OUR HISTORY  
OH OH OH WE WERE THERE TOO

WE CAME HERE WITH OUR PARENTS  
WE WERE MORE THAN JUST A CHILD  
WE FACED THE FIRE AND WE WALKED THE WIRE  
CARVED A LIFE OUT OF THE WILD  
OH OH OH WE WERE THERE TOO

WE WERE THERE TOO  
WHEN PAUL REVERE RODE THE MIDNIGHT  
CLEAR  
WHEN THE WAGONS ROLLED CROSS THE NEW  
FRONTIER  
AND HAPPINESS WAS OURS TO PURSUE  
WE WERE THERE TOO

IT WAS MORE THAN JUST THE GROWNUPS  
THAT SHAPED OUR DESTINY  
THERE WERE BABES AND TEENS AND IN-  
BETWEENS  
THAT MADE THE FUTURE COME TO BE  
OH OH OH WE WERE THERE TOO

WE WERE THERE TOO  
FROM THE COLONIES TO FIFTY STATES  
FROM THE BILL OF RIGHTS TO WATERGATE  
THERE'S ANOTHER TALE YOU NEVER KNEW  
WE WERE THERE TOO

HAD OUR PLACE IN HISTORY WE CLAIMED OUR  
YESTERDAYS  
WE GAVE OUR LIVES FOR LIBERTY TO DEFEND  
THE USA

WE WERE THERE TOO  
FROM EMANCIPATION TO SUFFRAGETTES  
FROM ROSA PARKS TO THE INTERNET  
HISTORY STARTS EACH DAY ANEW  
WHAT WILL YOU SAY  
WHO WILL YOU BE  
WHAT WILL YOU DO  
WE WERE THERE TOO  
WE WERE THERE TOO  
WE WERE THERE TOO

*(The cast talks directly to the audience.)*

ACTOR 1. Hey, everybody. Today we want to talk to you about America.

ACTOR 2. America the great.

ACTOR 3. America the beautiful.

ACTOR 4. Land of the free.

ACTOR 5. Home of the brave.

ACTOR 6. The great melting pot. USA! USA! USA! USA!

*(ACTOR 7 smacks the back of ACTOR 6's head.)*

ACTOR 6 *(cont'd)*. Ow.

ACTOR 7. See, this is why we don't get taken seriously.



ACTOR 6 (*rubbing his head*). Seriously?

ACTOR 8. Teens are often overlooked, or set aside. Put at the kids table of history.

ACTOR 2. But throughout our past—

ACTOR 1. I was there.

ACTOR 3. I was there

ACTOR 5. I was there.

ACTOR 6. I was there. I mean, you know, not literally. I couldn't have been there, unless I had a time machine. Oh! How cool would that be? I could zip through time, meet cool people. I'd be like Doctor Who. Or Marty McFly. Or—

(*ACTOR 7 whacks his head again.*)

ACTOR 6 (*cont'd*). Ow. Any chance you're going to stop that?

ACTOR 7. Time will tell.

ACTOR 1. But we weren't always called teens. That term didn't even exist until 1938. Before then we were either . . . .

ACTOR 4 (*like a baby*). Momma, baby wants a baba, ga-ga-goo-goo.

ACTOR 1. Or this.

ACTOR 4 (*like an old person*). By cracky, in my day we didn't have diapers or these new fangled inventions like fire. Or the wheel.

ACTOR 1. Kids went from being babies to adults overnight.

ACTOR 2. Not really, but that's how we were seen.

ACTOR 3. But teens have existed throughout history.

ACTOR 1. You might not know our names. But "teenagers" were there—

ACTOR 3. It all started with the Mayflower. Our forefathers crossed the Atlantic to find a brave new world.

*(ACTOR 3 stands by, as do the PILGRIMS, leaning over the edge of a “ship,” very ready to puke.)*

PILGRIM 1. Are we there yet?

PILGRIM 2. I think I’m gonna barf.

PILGRIM 1. Are we there yet?

PILGRIM 3. I think I’m gonna barf.

PILGRIM 1. Are we there yet?

PILGRIM 4. I think I’m gonna barf.

ACTOR 3. They finally hit Plymouth rock.

PILGRIM 1. Ouch.

*(The cast glares at PILGRIM 1. She shrugs, apologetic.)*

PILGRIM 2. This be-ith the land of our dreams.

PILGRIM 3. We be yee first-ith people upon thy new land.

NATIVE AMERICAN *(stepping out and heading over to ACTOR 1)*. Um excuse me—

ACTOR 1. Our new land.

NATIVE AMERICAN. I think my people were here first and—

ACTOR 1. Yes. Us Pilgrims were the very first people to set foot in America.

*(NATIVE AMERICAN is quickly and quietly escorted offstage as she tries to get people’s attention. The scene changes. COLUMBUS, VIKING and POLYNESIAN step up and pose like statues across the stage.)*

COLUMBUS *(stepping forward, all pomp and more pomp, sounding a little like Mario)*. ’Scusa! No, no. This, she’s a notta right. It is I, Christopher Columbus, and I was the first one in America. Everybody, she know this.

VIKING (*stepping forward*). No, no, wait yust a minute, dere'.

Columbus wasn't the first in America. It was us, the Vikings.

The great nomadic warriors following the Norse gods!

COLUMBUS. 'Scusa. Everybody, she knows, "In fourteen hundred and ninety two, Columbus sailed the ocean blue."

VIKING. That's yust a lie. We were here first.

POLYNESIAN (*joining the fray*). No, no, no. Recent studies show that we, the Polynesians, were the first people in North America.

NATIVE AMERICAN (*stepping out again*). Excuse me, but—

*(Everybody ignores NATIVE AMERICAN.)*

POLYNESIAN. We were helping the Chumash and the Mexicans long before the Vikings or Columbus.

VIKING. That's a lie.

POLYNESIAN. You're lying.

COLUMBUS. I know a guy who knows a guy who could whack you.

VIKING. You behave, or I'll hit you over the head with a two by four—

*(An all-out argument erupts. Everyone onstage starts voicing an opinion. The NATIVE AMERICAN just turns and exits.)*

ACTOR 3. If you can hear me, clap once.

*(COLUMBUS, VIKING and POLYNESIAN clap reluctantly.)*

ACTOR 3 (*cont'd*). If you can hear me clap twice.

*(The entire cast does.)*

ACTOR 3 (*cont'd, to the audience*). See, that's the thing about history. What we knew is not what we know, or will know. What we do know is that our forefathers landed on Plymouth rock and—

PILGRIM 4. We claim America!

PILGRIM 3. Tis ours!

PILGRIM 1. We rock-eth!

ACTOR 3. And so the Pilgrims celebrated that they had a place they belonged.

NATIVE AMERICAN (*re-entering*). Ummm, excuse me. Hello? I wonder if I might—anyone? Anyone?

*(The PILGRIMS are too excited to pay attention. The CAST exits, leaving NATIVE AMERICAN alone onstage. She steps forward.)*

## **(#2: “Whisper on the Wind”)**

NATIVE AMERICAN (*cont'd*).

A TREE FALLS IN A FOREST  
 IS IT EVER HEARD  
 OR IS IT JUST THE WAY IT'S ALWAYS BEEN  
 LIKE THOSE THAT CAME BEFORE US  
 WILL YOU EVER HEAR A WORD  
 IS MY VOICE A WHISPER ON THE WIND  
 CAN YOU HEAR MY SPIRIT CALLING  
 IS MY VOICE WHERE CHANGE BEGINS  
 CAN YOU FEEL MY SPIRIT FALLING  
 AM I JUST A WHISPER ON THE WIND

## **The Pilgrims and First Thanksgiving**

*(Actors are in paper pilgrim hats and paper Indian feather headdresses. They are on their knees and acting like*

*little kids. It's all very adorable and reminds us of those kindergarten plays about Thanksgiving.)*

ACTOR 4. A play about the first Thanksgiving—

ACTOR 8 (*screaming from the back of the theatre*). STOP!  
Stop, just stop. (*Coming forward onto stage*.) No, no, no, we are not doing this.

ACTOR 4. Hey man, what's the deal?

ACTOR 8. You seriously want us to do a play about the first Thanksgiving?

ACTOR 4. Yeah, were you here for rehearsals?

ACTOR 8. No. My parents sat through this in kindergarten. And first grade. And second grade. And we all came out in those stupid, idiotic paper hats—

*(The actors self-consciously remove their stupid paper hats.)*

ACTOR 8 (*cont'd*). And what did we learn? Squanto was da bomb. And the Pilgrims were grateful. And you know what? We still had to sit at the kids table!

*(A chorus of "Yeah!" and "Right!" erupts from the cast.)*

ACTOR 8 (*cont'd*). So we are not doing the first Thanksgiving.

ACTOR 4. Aw man, I liked those hats.

*(Actors file offstage, or sit. ACTOR 4 schlumps off as ACTOR 7 steps up to join ACTOR 8.)*

ACTOR 7. OK, so after that the Pilgrims settled the land.

ACTOR 8. They built settlements like Jamestown. Charlestown, New Amsterdam. And Salem.

ACTOR 7. That's when things really got weird for people our age.

*(On the timeline: “1692. WITCH TRIALS.”)*

## **The Salem Witch Trials**

ACTOR 8. Salem, Massachusetts.

ACTOR 7. The witch trials.

ACTOR 8. Which I am sure were almost exactly like the courtroom trials we have today.

*(Music up. Short, 10-15 second high-intensity theme song. Think of the theme to People’s Court. Actors scramble to form a courtroom of sorts.)*

ANNOUNCER. Goooooooooooooood evening, America. And welcome to the Salem Broadcasting Company. Today, another exciting episode of—

CAST. Witch trials!

ANNOUNCER. That’s right. And my co-host tonight, as always, the lovely Shirley Mercy. Hello, Shirley.

SHIRLEY. Thanks, Johnny, and hi, y’all.

ANNOUNCER. Let’s meet today’s litigants.

SHIRLEY. The plaintiff, the honorable reverend Able Goodbody, husband, father and local magistrate. With his lovely wife, Prudence.

*(ABLE GOODBODY steps forward and stands at the plaintiff’s table, PRUDENCE by his side. CAST cheers.)*

SHIRLEY. And the defendant. That fourteen-year-old coven-lovin’ gal, Purity Chaste.

*(PURITY CHASTE steps forward. The crowd boos.)*

PURITY. Hi. I’m not a—

CAST (*chanting*). Witch, witch, witch.

ANNOUNCER. Listen to that crowd.

SHIRLEY. Now ah know that in this country a person is innocent until proven guilty. But let me just say she is guilty, guilty, guilty. She's as guilty as the Iroquois lacrosse boys.

ANNOUNCER. And coming into the courtroom is the judge, Judge Validity Balance.

*(The JUDGE enters, sits behind the judge's bench and bangs the gavel.)*

JUDGE. Order, order in the court. Order in the court.

COURTROOM GUY. I'll have a ham sandwich.

JUDGE ( *banging the gavel*). Baliff, arrest that man.

COURTROOM GUY. On what charge?

JUDGE. Doing old, stale vaudeville jokes and vaudeville won't be invented for another two centuries.

COURTOOM GUY. Awwwwwwww.

*(BAILIFF leads COURTROOM GUY offstage.)*

SHIRLEY. The judge is known for being firm but fair.

*(From offstage we hear COURTROOM GUY scream in pain.)*

JUDGE. I have a strict zero-vaudeville policy. I will now hear opening statements. You. The witch, you can go first.

PURITY. I am not a witch.

CAST (*chanting*). Witch, witch, witch.

JUDGE. Tell us your lies.

PURITY. Well, your honor, I was helping the reverend clean the bibles when I saw him pocket some money out of the poor box.

ABLE. That's a lie!

PURITY. But I saw it!

PRUDENCE. She made him do it.

PURITY. I never did.

ABLE. She bewitched me. But that evil one, that witch made me do it. That's the only reason for my behavior!

PURITY. I'm not a witch.

SHIRLEY. Oh she's a witch.

JUDGE. How old are you, child?

PURITY. Fourteen.

JUDGE. And I am supposed to take your word over that of a magistrate? A man of the cloth? A husband?

PURITY. It's the truth.

JUDGE. Only a witch would call a man of god a liar.

PURITY. But I didn't—

JUDGE. Guilty!

SHIRLEY. Ah knew it.

JUDGE. I condemn you as a witch and sentence you to be hung by the neck until you are dead. *(Bangs the gavel.)*

PURITY. No!

*(The crowd swarms over PURITY, chanting, "Witch," as PURITY continues to cry her innocence. The crowd doesn't listen. Instead, they place her on a box, mime putting a noose over her neck and push her off the box. PURITY screams.*

*The scream is cut short as she falls out of sight, hidden by the mob in front of her. A loud, ominous musical sting is heard. Silence for a beat, then the crowd cheers. The lights begin to fade.)*

ACTOR 4. Over nineteen people were hanged as witches, hundreds more left to rot in prison. They must've been



witches. They had to be. I mean, who can believe anything we say. Right?

*(Lights fade. When they come back up, ACTORS 5, 6 and 8 are standing C. They talk to the audience.)*

ACTOR 5. For the next seventy years a buncha stuff happened.

ACTOR 6. House of Burgesses.

ACTOR 8. French and Indian war.

*(WARREN comes racing across the stage, wearing an Uncle Sam hat. He's pumped.)*

WARREN *(shouting)*. Yeah baby. War. Hoo-ya. *(Exits.)*

ACTOR 5. The treaty of Paris.

ACTOR 6. Boston massacre.

ACTOR 8. You know, nothing much. But then came—

*(CAST enters, racing out.)*

CAST. The American Revolution!

*(PAUL REVERE runs up through the audience on a stick pony, his SQUIRE running behind him, knocking coconuts to make the horsey sound.)*

PAUL REVERE. The British are coming. The British are coming. What ho!

*(PAUL REVERE and his SQUIRE exit.)*