

Excerpt terms and conditions



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

You may view, print and download any of our excerpts for perusal purposes.

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 reading the whole play before planning a production or ordering a cast quantity.

Dramatic Publishing

The Third Wave Musical



Book and lyrics by Ron Jones

**Music and lyrics by
David W. Denny,
Kathy Peck Denny and
Emily Klion**

The Third Wave Musical

Book and lyrics by Ron Jones. Music and lyrics by David W. Denny, Kathy Peck Denny and Emily Klion. Cast: 6m., 8w., 12 either gender.

The Third Wave Musical tells the true story of a classroom experiment in fascism which takes place in January 1967 at Cubberley High School in Palo Alto, California. It is a time of anti-war protests, racial integration and a cultural revolution. To answer a student's question about how the holocaust could happen, a young teacher, Mr. Jones, decides to give his world history class an exercise in discipline—the experience of being in a totalitarian society. To his surprise, the students like the order and power that comes with discipline. No one could predict the explosive events that would follow. During a five-day period, students give up their freedom for the prospect of being superior to their classmates. Student curiosity and questioning is replaced with conformity and violence. Membership cards, salutes, bodyguards and informants fuel the excitement that becomes known as The Third Wave. Everyone wants to join—to be part of the action. Students welcome the witch-hunts, rallies, and the feeling of being special. Like his followers, Mr. Jones crosses some invisible line—he's no longer a teacher conducting a simulation but a leader of a national movement who enjoys the power, adulation and control. *The Third Wave Musical* explains what can happen when we stop believing in ourselves and fall victim to fear and intimidation, allows us to feel how difficult it is to stand up to injustice and group will, and shows us the price we pay when we lose the democratic process and respect of others to a world of bullies. I know. I am Ron Jones and I was the teacher responsible for The Third Wave. *One interior set. Approximate running time: 1 hour, 35 minutes. Code: T09.*

Cover design: Susan Carle

ISBN 10 1-58342-784-8

ISBN 13 978-1-58342-784-2



9 781583 427842 >

www.dramaticpublishing.com



Dramatic Publishing

311 Washington St.
Woodstock, IL 60098
phone: 800-448-7469
815-338-7170



Printed on recycled paper

© The Dramatic Publishing Company

The Third Wave Musical

Book and lyrics by
RON JONES

Music by
David W. Denny, Kathy Peck Denny
and Emily Klion

Music arrangement and score by
Frederick Harris

Based on a short story by Ron Jones



Dramatic Publishing

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 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: DRAMATIC PUBLISHING COMPANY, 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.

©MMXII

Book and lyrics by

RON JONES

Music by

David W. Denny, Kathy Peck Denny and Emily Klion

Based on a short story by Ron Jones

Printed in the United States of America

All Rights Reserved

(THE THIRD WAVE MUSICAL)

ISBN: 978-1-58342-784-2

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the musical must give credit to the author and composers of the musical in all programs distributed in connection with performances of the musical and in all instances in which the title of the musical appears for purposes of advertising, publicizing or otherwise exploiting the musical and/or a production. The names of the author and composers 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 authors and composers, 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 of Woodstock, Illinois”

The Third Wave Musical conducted a workshop performance at The Marsh Youth Theater, San Francisco, January 29, 2010, and premiered at Mercy High School, also San Francisco, April 10, 2010. The Marsh Youth Theater and Mercy High School collaborated in both productions involving the following artists and student performers.

The Marsh

Executive Director
Stephanie Weisman

Marsh Youth Theater
Emily Klion

Director
Cliff Mayotte

Mercy High School

School Principal
Dr. Dorothy McCrea

Theatre Director
Liz McAninch

Director
Liz McAninch

Music by
David Denny
Kathy Peck Denny
Emily Klion

Music arranged and directed by Frederick Harris

Dramaturgy
David Ford

Sets
Alex Bargas

Choreography
Tricia Lam

Sets
Tim Mahoney

Costumes
Susana Aragón

Lighting
Kedar Lawrence

CAST

Mark Kenward
Camila Betancourt
Teresa Attridge
Abu Bhonapha
Misha Brooks
Michaela Byrne
George Coker
Abraham Davis
Audrey Weisman Dileo
Andy Kwan
Danielle Lucchesi
Emily Claire Mason
Tenaya Nasser
Madeline Oppelt Perez
Deanna Palaganos
Mickesha Pusey
Aaron Rhodes
Homero Rosas
Hailey Joy Scandrette
Emme Jo Smoot
Eileen Monique

Costumes
Liz Chapman
Vickie Cronander

Lighting
Tim Mahoney

CAST

Ian Collier
Shelby Getsla
Sarah Manzano
Caitlin Howard
Jenny Montoya
Natalie Ayala
Lexie Ramos
Ria Plachutin
Jade Ritterbusch
Audrey Dileo
Taje Springfield
Miya Scales
Cherisse Groves
Montaiesha Hayes
Victor Narvaez
Daniel Green
Kamron Shushtar

ABOUT THE MUSICAL

The Third Wave became an international phenomenon. The story first appeared in a *Whole Earth Catalog* magazine article written by Ron Jones. As a psychological study, this article has been reprinted worldwide in academic journals and anthologies. In 1981, the article was adapted into an Emmy Award-winning television drama by Norman Lear and was later novelized in a book that has sold more than three million copies in sixteen languages. In 2008, a German film company premiered *The Wave-Die Welle* at the Sundance Film Festival. *Die Welle* has received international acclaim and has become the topic of cult discussions on YouTube and Internet blog sites. In 2010, the students in the original experiment produced a documentary *The Lesson Plan* funded by Steven Spielberg. It tells “what really happened” in *The Third Wave*, as does this musical.

THE THIRD WAVE

CHARACTERS

MR. JONES A first-year teacher.

STUDENTS:

EVE Entertaining, hopeful, optimistic.

DOUG Big, clumsy basketball player.

ROBERT A loner, extremely shy.

ALENE Bright, articulate.

WENDY Successful but not boastful.

EZC Would like to get Wendy's attention.

DESHAY A transfer student.

NORMAN Wants to protect DeShay and just get along.

MARIA Has a strange passion for tomatoes.

ALICIA Quiet, tends to vanish into thought.

BOMBER Angry and dangerous.

GG Frank, animated and gregarious.

BRENDA Doesn't fit in.

EXTRAS: Other students who join the experiment as it grows in numbers. Red X Members come from this group.

NOTE: See end of play for expanded character descriptions.

TIME: 1967.

PLACE: Cubberley High School , Palo Alto, California.

VOCAL SELECTIONS

ACT ONE

1. "School Is" Students
2. "The Whomp" Mr. Jones and Students
3. "Hello" Mr. Jones, Robert and Students
4. "A Moving Parable" Students
5. "Hola" Students and Red Xers
6. "Fire in the Girls Bathroom" . . . DeShay and Backup
Singers
7. "There Is a Moment" . . . Eve, Wendy and Students

ACT TWO

8. "Extreme" Red Xers
9. "Freedom" Alicia and Alene
10. "Maybe" Mr. Jones and Students
11. "For the First Time" Students
12. "Devil in Heaven (Marching With
the Devil to Heaven)" . . . Mr. Jones and Students
13. "Mr. Jones Blues" Robert
14. "No Conclusions (We Sing for Thee)" . . . Everyone
15. Curtain Call ("School Is"/"There Is a
Moment") Everyone

Note: Throughout script, lyrics shown in italics are meant to be spoken in rhythm.

ACT ONE

SCENE 1 - A high school classroom, 1967

SCENE: *Embraced by a spotlight, a colorfully dressed STUDENT walks across the stage holding a sign over her head. The audience can read the sign: "My Name Is Brenda. Welcome to Our Show!" The STUDENT turns the other side of the sign toward the audience that requests in big letters: "APPLAUD." Before exiting, the STUDENT playfully beckons the audience for a louder response.*

AT RISE: *Lights come up revealing clusters of STUDENTS sitting and standing in a classroom. They energetically introduce themselves to one another and the audience.*

SONG #1: "SCHOOL IS"

STUDENTS.
OH OH

EVE, ALENE, EZC, DOUG.
ALGEBRA, GEOMETRY,
EVERYTHING IS TESTING ME

WENDY, ALENE, EVE, ALICIA.
GOOD GRADES, PRETENSIONS,
HAIR EXTENSIONS FACING ME

ROBERT, EVE, ALENE, ALICIA, WENDY, EZC,
DOUG.
FROG EYES, HISTORY,
THE DONUT SHOP IS HAUNTING ME

STUDENTS.
SCHOOL IS EVERYTHING TO ME!
OH

BOMBER, EZC, NORMAN.
BREAK OUT, SKIP OUT!
A HALLWAY PASS IS FREEING ME

EVE, ALENE, WENDY, GG, MARIA.
EYELINER, LIPSTICK,
THE BATHROOM MIRROR'S PIMPING ME

GIRLS.
SEQUINS, NEW JEANS,
ALL THAT'S "IN" IS COSTING ME

STUDENTS.
SCHOOL IS EVERYTHING TO ME
OH
MY BEST FRIENDS, MY OLD FRIENDS
MY GANG'S RESPECTING ME
MEAN GIRLS, BAD BOYS
EVERYONE IS PLAYING ME

EVE, ROBERT, EZC, WENDY.
POP QUIZ, MIDTERM,
MY GPA IS SCREWIN' ME

DESHAY, NORMAN, GG, MARIA.
USED BOOKS, DIRTY LOOKS,
THE S.A.T. IS CHASING ME

BOYS.
R.O.T.C. A FUTURE ARMY WAITS FOR ME

STUDENTS.
SCHOOL IS EVERYTHING TO ME! OH
ALL YOU PEOPLE LOOK ALIKE!
HEY YOU, DEFINING ME!
TALKING, GAWKING,
EVERYONE'S AFRAID OF ME!

WENDY, ALICIA, ALENE.
BLACK GIRLS, KINKY HAIR
TALKIN' LOUD, SCARIN' ME

DESHAY, MARIA, GG.
WHITE GIRLS, PONYTAILS
TALKIN' FAST, IGNORIN' ME

GIRLS.
CUTE BOYS, TIGHT PANTS, ROUND BUTTS
PLEASIN' ME

STUDENTS.
SCHOOL IS EVERYTHING TO ME! OH

BOYS.

PEP RALLY, BIG GAME
CHEERLEADERS EXCITING ME

GIRLS.

PROM NIGHT, SEXY BOYS
MY BOYFRIEND IS CALLING ME

STUDENTS.

CLASS PRIDE HANGOUTS
TEAM SPIRIT EMBRACING ME
SCHOOL IS EVERYTHING
SCHOOL IS EVERYTHING
SCHOOL IS EVERYTHING TO ME!

(Following each name announcement the STUDENTS freeze.)

EVE. My name is Eve, I like to sing. Maybe someday I'll be in a musical like this.

ALICIA. Alicia. I talk to you in a million ways, but you don't hear me.

ROBERT. I know. My name is Robert.

DESHAY. I'm not even supposed to be at this here school. Callin' me a guest or something. My name is DeShay Hampton—DeShay! Honey! Hampton...

BRENDA. Right on!

(DESHAY throws a questioning look at BRENDA.)

NORMAN *(to DESHAY)*. Yes, sister—Norman Morgan watchin' out for you!

MARIA. Maria.

GG. GG. You know my mother says, “Gee, gee, you come a little early,” so now it’s GG, but my boyfriend, Freddie, he calls me little one, “Gina, my little one,” but not so much longer, you know. He makes me laugh, Freddie, laugh, to be happy, is important, you know. My mother—don’t you think—

WENDY. My mother, all I said is, “I like horses.” Every holiday, birthday, I get horses...plastic horses, for Wendy. I don’t even like horses.

EZC. It’s me, EZC, sitting behind you—Wendy—here, row five seat three.

ALENE. My name is Alene. Like everyone here, I have a secret. A wish. Dreams.

DOUG. Yeah, to play basketball for Mr. Jones. My friends call me “D” for defense. My brother David died last year sniffing hair spray—this school didn’t do anything to remember him, so I’m the last of the “D’s”—Doug.

BOMBER. How sweet this little soap opera of ours!

DOUG. His name is Jerry Romer, but he likes to be referred to as Bomber!

(MR. JONES enters amid the frozen STUDENTS. He walks slowly across the stage.)

MR. JONES. My name is Ron Jones. I teach history here at Cubberley High School in Palo Alto, California. It’s 1967, there’s a war on in Vietnam. It’s the Summer of Love, protest, and racial integration has just come to our school in the form of a sneak-out program. It’s the time to do something right... This is my World History class, we’re about to study the rise of German Fascism, the Holocaust, great stuff. At the end of last week, Eve

...

Connors asked an interesting question: “How could the Germans claim the Holocaust didn’t happen?” It’s a great question. I’ve been thinking about a lesson, a lesson that might help them understand—

(MR. JONES exits. The STUDENTS slowly emerge from their statue poses.)

DESHAY *(to BOMBER)*. What you lookin’ at?

BOMBER. You don’t belong here!

DESHAY. Don’t like findin’ myself here no more than you do.

NORMAN *(to DESHAY)*. Sister—

DOUG. What? She ain’t your sister.

WENDY *(sing-song)*. “Told my mother, I like horses—”

ALENE *(sing-song)*. “Clickity click, clickity click.” Mr. Jones is cute don’t you think?

DESHAY. And my mama said this would be a safe place.

EVE *(sing-song)*. “All we are saying...”

BOMBER *(sing-song)*. “Get me a piece!”

ALENE. I like Bomber’s use of the word “piece.” Do you think Mr. Jones has read Kahlil Gibran? It’s really thoughtful.

MARIA *(sing-song)*. “Tomatoes, boom, boom, boom. I like tomatoes, boom, boom, boom.”

DESHAY. Say, what’s this boom boom stuff all about?

ALENE *(sing-song)*. “Lickety lick, lickety lick—”

DESHAY *(to ALENE)*. And you? Sister tonguin’ it?!

MARIA. We should all eat tomatoes, plant tomatoes. I’m into, like, tomatoes. Red tomatoes. Boom, boom, boom.

BRENDA. Groovy!

GG. How do you know if you’re pregnant?

ENTIRE GROUP. What?! What?!?

GG. Freddie, he's my boyfriend. We're almost, you know, engaged. I've always kept on my panties, never once, not once taken them off—not even for Freddie—

ALENE. Immaculate Conception. Mr. Jones wants me to help him after school!

BRENDA. What? He's too old for you.

EZC. Oh man, wow, this is outta hand, even for me, Mr. EZC.

DESHAY. White girls talkin' personal trash. You're not hearin' it from me.

ALICIA. I talk to you, in my silence...

EVE. "In my silence"—Alicia, you are a chanteuse.

NORMAN. Is that bad, or somethin'?

WENDY. All I get is plastic horses.

EZC. You collect horses, don't you?

ALENE. Love at first "hee-haw."

DESHAY. And they wanted me to go to this here school to get an education?

WENDY. She took me horseback riding, couldn't afford it, bought these funny...cowboy hats. She's all smiling. All I said is, "I like horses." Told my mother I like horses. What else could I say when she asked me what I wanted...told me she was dying. All I said is...

(BOMBER exits, slamming the door with a loud bang. STUDENTS look around, worried.)

EVE. It's Bomber!

EZC. Bummer.

ALENE. Mr. Jones doesn't like him.

DOUG. Hey, you, Robert, how come you never say anything?

NORMAN. Sister Maria—would you mind showin' me just one more time that tomato thing!?

MARIA (*being sexy*). Tomatoes, uh, uh, uh. I like tomatoes. Uh, uh, uh.

NORMAN. I like your tomatoes!

EVE. Now, anyone want to be Chairman Mao in this year's musical, right here in Mr. Jones' history class? Right here in Palo Alto? It's Bomber with his Tech. Prep. promises to blow up the world, versus advanced placement and the college of your choice. It's transfer students, black sneak-outs, from East Palo Alto, called "guests." Let me hear a "guests."

STUDENTS. Guests!

EVE. Versus the Ozzie and Harriet show. All white Palo Alto, called "hosts." Can I hear a "hosts"?

STUDENTS. Hosts!

EVE. James Brown. (*Singing.*) "I feel good, da na da na da na na," versus the Beatles, (*Singing.*) "Da—da da da da da da." The Bible and Malcolm X versus Catcher in the Rye. Tracking, laning, segregation. It's a war! Helicopters, helicopters. Break it down. Come on, I want to hear it. Heli, heli, heli helicopters. Hell no, we won't go! Hell no, we won't go!

(EVE leads a crescendo of "helicopter" and "hell no's" that finally fades.)

EVE. Shh, shh—all right now, curtain up—so who's going to play Chairman Mao? It's going to be a great year!

(A school bell is heard as the lights fade to BLACK-OUT.)

SCENE 2 - Day 1 of the experiment

(To a recorded cacophony of school hallway noise and loudspeaker announcements, BRENDA enters carrying a sign that reads DAY 1. Behind her, MR. JONES can be seen arranging the classroom, taking down a poster of James Brown and putting desks in neat rows. To the audience, BRENDA explains her dilemma.

BRENDA. I just don't fit in. Look at my hair. It's frizzy, not long. I'm too smart just to get along. Don't want to be sexy, another dumb blond. Well, maybe sexy would be okay. I wish I was black like sassy DeShay... Okay, I'm gonna change my name from Brenda to Naughty. Jump outta my skin, not like Wendy, Miss Rodeo, whatever, or Eve, with her sing-a-long. Look at my shoes, ding dong! Keds, all wrong. I should be wearin' boots that talk. What do you think of my socks? And this skirt doin' the roll-up, down. Up. Please????!!... I want to be like Maria and GG, come from someplace, but I'm too tall and I skip without reason! *(Skipping.)* There you saw it! When I get excited, I skip. Can't help it. I'm Jewish. *(Skipping.)* Stop the war!... I should be angry like Bomber. Quiet like Alicia, but I'm neither. I think way too much... You know what? I like school! And want to get along. *(Skipping.)* What did I do wrong?... My name is Brenda. *(Skipping.)* Sorry— *(Sad*

face.) Brenda or (Happy face.) Pookie! (Skipping.)
Maybe I could be Cassandra...

(BRENDA takes her sign and exits. MR. JONES finishes rearranging the classroom. To the sound of a school bell, STUDENTS walk, stumble, rush and stroll into the room like chirping birds. Some notice the room has changed. Others simply spill into the closest seat. MR. JONES turns on a tape recording of a Sousa march. Some comment on the strange sound. Others don't even hear it.)

MR. JONES. Come on in, no, just leave the desks the way they are.

EVE. Sergeant Peppers?

ALENE. Where's the poster of James Brown?

WENDY. The room looks so clean.

MR. JONES. Bomber, have a seat, settle down!

ALENE. Today's rally schedule—

EZC. Can I change my seat, Mr. Jones?

BRENDA. Me too! Take mine!

MR. JONES. No, just sit. Take a seat, everyone.

GG. We should, you know, save a seat for Freddie. He wants to visit, to see what's going on here, to have lunch—

MR. JONES. GG, sit.

(NORMAN saunters into the room and glares at BOMBER before taking a seat in the back of the classroom.)

MR. JONES (*cont'd*). Thank you, Norman, for joining us.

All right, everyone.

ALENE. Is this a test or something you didn't tell us about?

MR. JONES. No, it's not a test.

ALICIA, BRENDA, WENDY (*alarmed*). We have a test today?

MR. JONES. Would everyone just be quiet and sit down? (*He whistles, causing a settling of STUDENTS and their attention.*) Today is going to be a little special. (*He turns off the music and writes on the blackboard "STRENGTH THROUGH DISCIPLINE."*) I want to remind you of last Friday's lesson—the film we saw about Auschwitz. Eve's question!

MARIA. It freaked me out.

WENDY. All those hollow faces, eyes, just the eyes looking at you.

MR. JONES. I thought it was a great question.

EVE. Oh, I remember now! (*Pause.*) Oh yeah, it was the musicians, playing music at the camp, and I—I was thinking—how could the Germans, after the war, say they didn't take part?

ALENE. In the Holocaust!

EVE. Say it didn't exist.

MR. JONES. All right, good. So, today we're going to do a little experiment.

MARIA. I don't want my arm tattooed!

MR. JONES. Wait, hang on, just wait. (*He underlines the motto on the blackboard "STRENGTH THROUGH DISCIPLINE."*) Today's lesson is about discipline. So, for once just do as I say. If you want to be successful as an athlete—Doug, Eve in music, Maria with your