

TOTALLY AWESOME 80s

**Book by Flip Kobler and Cindy Marcus
Music and Lyrics by Bill Francoeur**

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 **Pioneer**
DRAMA SERVICE

TOTALLY AWESOME 80s

Book by FLIP KOBLER AND CINDY MARCUS

Music and lyrics by BILL FRANCOEUR

CAST OF CHARACTERS

	<u># of lines</u>
<u>Hobos</u>	
ALLIE.....	146
good but edgy artsy girl from the wrong side of the tracks; she makes her own kooky clothes	
GEO	124
repressed brainiac	
DEMPSEY	202
Allie's wise-cracking best friend with a secret crush on Allie he can never express	
BRENDA	104
good girl who's always overlooked; no one remembers her 16 th birthday	
<u>Jocks</u>	
TYSON.....	31
wrestling team star who hates to be touched; has anger management issues	
ORCHID	20
okay, not a jock but Tyson's right-hand girl	
PETUNIA	18
Tyson's assistant who handles his ever-growing list of enemies	
<u>Poshes</u>	
ANDREW.....	102
good rich guy who wants to follow his heart, but peer pressure makes it hard	
BLANE	56
slimy rich guy who loves his place at the top of the food chain	
FERRIS	31
Blane's buddy who loves to stir up trouble	
MADISON	93
leader of the rich girls who will lose her snobbery when she loses her heart	
SLOAN.....	24
Madison's yes girl	
TIFFANY	55
rich girl critic who has to blast everybody and everything	
<u>Convicts</u>	
COREY	50
bad guy underachiever with attitude	
JOJO	33
Corey's fan from detention	
KAT	29
another fan	

Adults

MRS. KEATING	hip teacher who inspires all the students	22
PRINCIPAL ROONEY	overworked gal trying to do the right thing	19
MRS. DOOLEY.....	Brenda's loving but poor mom just trying to make ends meet	24

Other Students

MALLARD	economics club member; party crasher	6
MASTERSON.....	reporter for the school newspaper	7
HUGHES.....	paranoid student	5
CHORUS.....	as extra students, hobos, jocks, poshes or convicts and as needed to fill out group scenes	

SETTING

Time: Over the course of two weeks in the 1980s.

Place: A high school and the homes of various students.

We don't see this musical with a lot of sets, though it's the kind of show to use platforms. The high school quad is the primary setting for this show. It's a large open space where students gather during free periods. Creating levels with platforms could be very effective. There could be low-rise walls, stairs, ramps and various railings. There may be picnic tables and benches where students can sit.

Props are brought on or wagons are rolled in to represent other locations. A freestanding chalkboard and some desks and chairs make up the classrooms. A dining room table and a couple of chairs make up Brenda's house. No set pieces are specifically required for Andrew's house, but a few pieces as simple as a couch, a folding table with refreshments and maybe some large stereo speakers would help define the scene as a house party.

SYNOPSIS OF SCENES

PROLOGUE

ACT ONE

Scene One: The quad one Wednesday during the school year.

Scene Two: Mrs. Keating's classroom that morning.

Scene Three: The quad later that day.

Scene Four: A hallway, played before the curtain.

Scene Five: Study hall classroom after school that day.

Scene Six: A hallway, played before the curtain.

Scene Seven: Brenda's house, Wednesday evening.

Scene Eight: The quad before school the next day.

Scene Nine: Andrew's house that night.

ACT TWO

Scene One: The quad.

Scene Two: Principal's office, played before the curtain, Friday morning.

Scene Three: The quad before school the following Thursday.

Scene Four: A hallway, played before the curtain, that morning.

Scene Five: The quad at lunchtime Thursday.

Scene Six: The quad after school Thursday.

Scene Seven: Brenda's house immediately after.

Scene Eight: A hallway, played before the curtain.

Scene Nine: Behind the school late that afternoon.

Scene Ten: Mrs. Keating's classroom Friday morning.

Scene Eleven: The quad.

Scene Twelve: Brenda's house Friday evening.

SEQUENCE OF MUSICAL NUMBERS

MC 1	Totally Awesome 80s.....	Ensemble
MC 1a	Scene Change	Instrumental
MC 2	It's a Beautiful World	Mrs. Keating, Students (except Jocks and Corey)
MC 3	Pass the Word.....	Allie, Dempsey, Brenda, Students (except Poshes)
MC 4	Won't You Be My Bodyguard?	Geo, Corey, Brenda, Kat, JoJo
MC 5	Hope You Got That Straight!	Madison, Dempsey
MC 5a	Scene Change	Instrumental
MC 5b	Party Music	Instrumental
MC 6	Showdown.....	All students
MC 6a	Entr'acte.....	Instrumental
MC 7	Rock This School	All students
MC 8	How Can Love Be?	Madison, Dempsey, Chorus
MC 8a	Scene Change	Instrumental
MC 8b	The Confrontation	Instrumental
MC 9	Plastic Heroes.....	Madison, Allie, Geo, Kat, Jojo, Plastic Chorus
MC 10	This Brain.....	Allie, Dempsey, Geo, Chorus
MC 11	Anthem.....	All students (except Jocks, Ferris and Blane)
MC 11a	How Can Love Be? – Reprise.....	Madison, Dempsey
MC 12	We're Gonna Party.....	Ensemble
MC 12a	Curtain Call	Ensemble

TOTALLY AWESOME 80s

PROLOGUE

1 AT RISE: MUSIC CUE 1: “Totally Awesome 80s.” The entire ENSEMBLE
ENTERS. They should be dressed as older, adult versions of their
characters, wearing conservative attire such as suits, skirts and
dresses. Underneath the adult clothing, ALL wear bright, youthful 80s
5 costumes. See PRODUCTION NOTES.

ENSEMBLE: (*With reverence, sings.*) Ah. Ah. Ah. Ooo.

GIRL ONE: (*Sings.*) So many distant mem’ries.

BOY ONE: (*Sings.*) Remember when, we ruled supreme?

GIRL TWO: (*Looking through a yearbook, sings.*)

10 So many faded pictures.

BOY TWO: (*Sings.*) So many dreams.

GIRL ONE/TWO: (*Sing.*) We had the best of good times.

BOY ONE/TWO: (*Sing.*) We partied hard as I recall.

GIRL ONE/TWO: (*Sing.*) True love and lots of friendships.

15 **ALL FOUR:** (*Sing.*) We had it all.

ENSEMBLE: (*Sings.*) If only we could relive the moment,
Unlock that distant door.

We would go back, return to the past,

Chillin’ out, like before,

20 Wiggin’ out, we would roar,

Maniacs livin’ life to the max once more!

The sweet, bombdiggy, totally awesome 80s!

The radical, most excellent, totally awesome 80s!

Ride along take a journey to another time,

25 When we were young and in our prime.

Motor back to the past. Do you remember when?

We were posh.

We were posers.

We were hobos and geeks.

30 We were bullies who could never turn the other cheek.

We had great big hair!

We were bad to the bone!

We long to live it again!

The sweet, bombdiggy, totally awesome 80s!

35 The radical, most excellent, totally awesome 80s!

Come with us, gonna take you to a gnarly place,

Where life was all up in our face.

Motor back to the past. Do you remember when?

- 1 **GUYS:** (*To GIRLS, sing.*)
You were Some Kind of Wonderful, Pretty in Pink.
- GIRLS:** (*To GUYS, sing.*)
You were members of The Breakfast Club, I think.
- 5 **ALL:** (*Sing.*) And those Sixteen Candles on my 16th birthday,
We long to live it again! (*ENSEMBLE sheds their conservative clothing to reveal their teenage costumes of the 1980s.*)
- ENSEMBLE ONE:** (*Sings.*)
The sweet, bombdiggity, totally awesome 80s!
- 10 **ENSEMBLE TWO:** (*Sings.*) Come on along and live it again!
- ENSEMBLE ONE:** (*Sings.*)
The radical, most excellent, totally awesome 80s!
- ENSEMBLE TWO:** (*Sings.*) Come on along and live it again!
- ENSEMBLE ONE:** (*Sings.*)
- 15 The sweet, bombdiggity, totally awesome 80s!
- ENSEMBLE TWO:** (*Sings.*) Come on along and live it again!
- ENSEMBLE ONE:** (*Sings.*)
The radical, most excellent, totally awesome 80s!
- ENSEMBLE TWO:** (*Sings.*) Come on along and live it again!
- 20 **ALL:** (*Sing.*) Come on along and live it again! (*MUSIC OUT. BLACKOUT.*)
- END OF PROLOGUE

ACT ONE

Scene One

LIGHTS UP: On the quad one Wednesday during the school year. ALLIE and DEMPSEY sit CENTER. ALLIE sketches on a drawing pad. BRENDA paces nearby, laying out plans. STUDENTS mill about separated into their own groups. POSHES, including ANDREW, are UP LEFT. OTHER

25 STUDENTS that may be onstage at this point include MASTERSON, MALLARD, HUGHES and CHORUS. JOCKS and CONVICTS may also be onstage as themselves or doubling as OTHER STUDENTS. See PRODUCTION NOTES.

BRENDA: Okay, you guys, so the big celebration is next week. Ahhh!
30 I'm so excited.

DEMPSEY: Really? I couldn't tell.

BRENDA: We're going to do this just like we planned. We'll meet at my house at eight, order pizza from Giamatti's.

DEMPSEY: Are you gonna—?

35 **BRENDA:** One with anchovies, because we all love you.

DEMPSEY: Thank you. And what's not to love? (*Nudges ALLIE.*) Huh? Huh?

1 **BRENDA:** My mom got a new stereo system so we can dance all night.
DEMPSEY: I'll bring my entire record collection.
BRENDA: No. Get this. My mom got a CD player. Ahhh!
DEMPSEY: Oh, come on! Compact discs are just a fad. Vinyl will live
5 forever.
BRENDA: You guys, it's gonna be so great.
DEMPSEY: Allie, what are you drawing?
ALLIE: Huh? Nothing. It's not very good.
DEMPSEY: (*Totally in love with her.*) You're a great artist. I love, love,
10 love, the way you draw. (*Grabs the drawing pad.*) Let me see. (*Looks at it.*) Hey, isn't that the new guy in school? What's his name?
ALLIE: (*Dreamily looks at ANDREW, who's standing among the POSHES.*) Andrew.
BRENDA: (*Looks at the drawing.*) Allie, this is a great drawing. He's a
15 total Clydesdale.
DEMPSEY: (*Flips through several pages in the pad.*) Yeah, this is—
Wait. How many pictures of him did you draw? Geez! What are you drawing him for? (*ALLIE sighs.*) You don't like him, do you?
BRENDA: What's not to like?
20 **DEMPSEY:** (*Jealous.*) Everything.
ALLIE: I think he's sweet.
DEMPSEY: He's rich.
ALLIE: And kind.
DEMPSEY: He's majorly rich.
25 **ALLIE:** And funny.
DEMPSEY: He hangs with the posh kids. He's, like, posh squared.
He's totally out of our league.
BRENDA: Dempsey.
DEMPSEY: You know what they call us? Hobos. The rich and popular
30 hate us. They're shallow and cruel and smell like Hai Karate. I hate Hai Karate.
ALLIE: They're not all like that. (*GEO ENTERS UP LEFT crossing through POSH territory. BLANE doesn't like that.*)
BLANE: Hey, hobo! You lost or what?
35 **GEO:** Sorry! Really sorry!
FERRIS: (*Shoves him.*) Stick to your kind, man.
DEMPSEY: (*Dryly, to ALLIE.*) I see your point.
GEO: (*Crosses CENTER.*) Hey, guys, sorry I'm late. My dad's working
40 a graveyard, and I had to get my sister to school, and my Pinto had a flat. And, of course, I forgot my lunch.

- 1 **DEMPSEY:** *(Pulls out his wallet.)* I can cover lunch.
GEO: I can't take your money.
BRENDA: *(To OTHERS.)* Then cough up. *(They ALL dig into their backpacks.)* I got an apple.
- 5 **ALLIE:** Bag of Doritos.
DEMPSEY: Half a tuna sandwich.
GEO: You guys don't have to do this.
BRENDA: Of course we do.
ALLIE: For sure.
- 10 **DEMPSEY:** Hey, man! What have we always said?
HOBOS: One for all and all for one. *(They laugh. SOUND EFFECT: SCHOOL BELL. The CROWD starts to break up and EXIT.)*
BRENDA: See you guys at lunch. *(MUSIC CUE 1a: "Scene Change." LIGHTS FADE to BLACK.)*

End of Scene One

ACT ONE

Scene Two

- 15 LIGHTS UP: Mrs. Keating's classroom that morning. There are several chairs and a freestanding blackboard at the front of the classroom. "Mrs. Keating Social Science" is written in large letters across the blackboard. ALLIE, GEO, BLANE and FERRIS are already in their seats. ALLIE sits in the front of the class and is deeply focused, working on a
- 20 sketch in her drawing pad. MADISON, SLOAN and TIFFANY stand in the back of the classroom. MADISON flips through several pages of a credit card bill. OTHER STUDENTS in the class may include MASTERSON, HUGHES, MALLARD, KAT, JOJO (if doubling, see PRODUCTION NOTES) and CHORUS. (ANDREW will enter later in the scene.) After a moment,
- 25 **DEMPSEY ENTERS** with BRENDA.
DEMPSEY: *(Sees ALLIE and huffs. To BRENDA.)* Andrew? Why would she even like that guy? *(BRENDA shrugs and takes her seat. DEMPSEY flops into a chair.)*
- MADISON:** This is totally bogus!
- 30 **SLOAN:** For sure.
MADISON: Did you see this credit card bill?
TIFFANY: Only, like, all ten times you shoved it in my grill.
MADISON: Four hundred bucks! My dad will be wiggin' big time when he sees this. How did you guys let me spend four hundred bucks?
- 35 **TIFFANY:** Veg out a little! Just show your dad your trunkular collection of purses and accessories and remind him that you got each one on sale.

- 1 **MADISON:** He won't understand.
TIFFANY: Then he is messed up.
MADISON: What am I gonna do?
TIFFANY: Sounds like you're going to moan about it forever.
- 5 **SLOAN:** Tiff, remember when you asked me to tell you when you're being rude and insensitive?
TIFFANY: Yeah? So?
SLOAN: This is one of those times.
TIFFANY: You're kidding.
- 10 **MADISON:** I am in so much trouble. My dad is going to ground me.
TIFFANY: Oh, yawn.
MADISON: 'Til I'm 30.
TIFFANY: Big whoop.
MADISON: He'll cut up my credit cards!
- 15 **TIFFANY:** No way! If so, your dad's wiggin'! (*DEMPSEY laughs.*) Excuse you. Are you lost?
DEMPSEY: I'm just sitting here.
TIFFANY: Need a map back to Loserville?
SLOAN: Tiffany.
- 20 **TIFFANY:** Oh, what? That's insensitive, too? I was offering him a map.
MADISON: Tiffany, bag it, okay. (*To DEMPSEY.*) Sorry, she's a little hungry.
DEMPSEY: Well, they say you are what you eat. (*To TIFFANY.*) I like jerky, too. (*MADISON laughs. TIFFANY gasps and starts to respond.*)
- 25 **MRS. KEATING:** (*ENTERS.*) All right, everybody, grab a seat. Preferably your own. (*ALL who are still standing take a seat.*)
FERRIS: I'm sorry, Mrs. Keating, I seem to have forgotten my history book.
MRS. KEATING: Ferris, I'm disappointed.
- 30 **BLANE:** Are you sure you didn't leave it in your other BMW? (*STUDENTS laugh.*)
MRS. KEATING: Don't worry. We're not using the book anyway.
ANDREW: (*Rushes IN.*) Sorry, I'm late.
MRS. KEATING: Andrew. I'm not sure how things worked at your old
- 35 school, but here we need to be in class before the bell rings.
ANDREW: Sorry. My dad called. He forgot about the time difference from Paris and—
MRS. KEATING: It's a tough life. Sit. (*ANDREW sits, high-fiving the other POSHES.*) Today, we are going to talk about the world and
- 40 your place in it. History, politics, the environment, science, all begin

1 with a vision. (*MUSIC CUE 2: "It's a Beautiful World." Speaks.*) I read
that one day everybody will have their own computer. (*STUDENTS*
laugh at that stupid idea. Adlibs: "That's bogus." "Get real." "Totally
5 (*Sings.*) The earth and all of its hist'ry should astound you.
So many marvelous myst'ries all around you.
Open your eyes to a beautiful world.
The future's filled with inventions yet to discover.
So many wonderful secrets to uncover.
10 (*Speaks.*) What's the key, class?

STUDENTS: (*Sing.*) Open your eyes to a beautiful world.

MRS. KEATING: (*Sings.*) Never forget it's a beautiful world.

There's so much knowledge before you.
Follow your heart. Let your mind lead the way.

15 A single dream can move mountains.
When you're discouraged, stand up,
Find the courage and seize the day!

GUYS: (*Rap. NOTE: May sing together or separately. See SCORE to split*
into GUYS 1/GUYS 2.) Computer technology, science and math,

20 Gonna lead us all down the discovery path.
Gadgets, gidgets, little bitty widgets.
High tech games makin' everybody fidget.
First there was hi-fi. Now they're talkin' wi-fi?
Analog to digital? How original!
25 Lookin' to the future, we heard another fact.
3D movies will make a big comeback!

MRS. KEATING: (*Sings.*)

You have so much inspiration locked inside you.
Just use your imagination. Let it guide you.

30 **ALL:** (*Sing.*) Open your minds to a beautiful world.
Never forget it's a beautiful world.

MRS. KEATING: (*Speaks.*) That's right. (*She continues the lesson while*
the focus shifts to ALLIE, BRENDA, GEO and DEMPSEY.)

ALLIE: (*Sings.*) A perfect world not divided.

35 **BRENDA:** (*Sings.*) A perfect world with no haves and have-nots.

GEO: (*Sings.*) A perfect world, I've decided, would have no bullies.

DEMPSEY: (*Lovesick over ALLIE, sings.*)

That girl has me hopelessly tied up in knots! (*The following TWO*
STANZAS are sung as a DUET.)

40 **GUYS:** (*Rap. NOTE: May sing together or separately. See SCORE to split*
into GUYS 1/GUYS 2.) Computer technology, science and math,
Gonna lead us all down the discovery path.
Gadgets, gidgets, little bitty widgets.

1 High tech games makin' everybody fidget.
First there was hi-fi. Now they're talkin' wi-fi?
Analog to digital? How original!
Lookin' to the future, we heard another fact.
5 3D movies will make a big comeback!

MRS. KEATING/GIRLS: *(Sing.)* It's a beautiful world!

A most beautiful world!

It's a beautiful world!

10 A most beautiful world! *(General classroom commotion as the song plays out. MUSIC OUT.)*

MRS. KEATING: All right, class dismissed. Go out and get some sunshine. Make a friend. Change the world. *(As the STUDENTS EXITS.)* Allie, can I see you? *(ALLIE approaches, and MRS. KEATING hands her an envelope.)* Here, this is for you.

15 **ALLIE:** What is it?

MRS. KEATING: A letter of recommendation. I know you'll be a great artist one day, but take this in case you want to go to college.

ALLIE: Mrs. K, we can't afford—

20 **MRS. KEATING:** I know. But there are lots of ways around. This letter should help.

ALLIE: But I don't graduate until—

MRS. KEATING: I know. But I won't be here then.

ALLIE: Where are you going?

25 **MRS. KEATING:** I've been— *(Bursts into sobs. She pulls out a wad of tissues and blubbers into them. ALLIE is stunned.)*

ALLIE: What is it? What's wrong?

MRS. KEATING: *(Snuffles incoherently.)* I just got a ntcibfrrmmmsklllbrrrrd.

ALLIE: *(Guessing.)* Knuckles on a flaming sword?

30 **MRS. KEATING:** *(More snuffles.)* No, I smmmmgdppuuupdids.

ALLIE: I'm sorry, I— You're slamming pumpkins? Scolding chipmunks? I don't understand.

MRS. KEATING: I've been fired.

35 **ALLIE:** What? Fired? Why? You're the best teacher in the whole school! The best teacher ever!

MRS. KEATING: This job is my whole life. All I've ever done. All I've ever wanted to do.

ALLIE: We can't let this happen!

40 **MRS. KEATING:** *(Pulls herself together.)* Allie, it's done. Principal Rooney gave me notice. Next Friday is my last day. I just wanted you to have this.

1 **ALLIE:** This is so unfair! What are you going to do?

MRS. KEATING: I'll find something. I'll be just fine. (*Hugs ALLIE.*) Go on now. See you tomorrow. (*ALLIE starts to leave as MRS. KEATING explodes into a fresh bout of tears. LIGHTS FADE to BLACK.*)

End of Scene Two

ACT ONE

Scene Three

5 **LIGHTS UP:** Back in the quad later that day. **DEMPSEY** and **BRENDA** are **ONSTAGE**. **BRENDA** has her backpack. **OTHER STUDENTS** milling about may include **HUGHES**, **MASTERTSON**, **MALLARD** and **CHORUS**. **COREY**, **KAT** and **JOJO** may also double as **OTHER STUDENTS** in this scene (See **PRODUCTION NOTES**.). **POSHES** are not a part of the
10 crowd until they **ENTER** after the song. **ALLIE**, carrying her drawing pad, **ENTERS** with **PRINCIPAL ROONEY**.

ALLIE: But, Principal Rooney, Mrs. Keating is a great teacher.

PRINCIPAL ROONEY: I agree, but her methods are outside the district guidelines.

15 **ALLIE:** Because she makes us think for ourselves.

PRINCIPAL ROONEY: That's part of it. The school board is worried about some of her more controversial ideas.

ALLIE: Like questioning authority?

PRINCIPAL ROONEY: Honestly, yes.

20 **ALLIE:** So you're just going to fire her.

PRINCIPAL ROONEY: We're not firing her. We're asking her to resign and have given her a week to decide.

ALLIE: Oh, like that's so much better.

PRINCIPAL ROONEY: Allie, it's not up to me. I'm just the principal. I
25 work for the school board. I'm sorry. (*EXITS. ALLIE watches her go, then crosses to DEMPSEY and BRENDA.*)

ALLIE: This is so mega-ly unfair.

DEMPSEY: What can we do about it?

ALLIE: We could talk to the school board.

30 **DEMPSEY:** As if! You think they'd listen to a few kids?

ALLIE: (*Doubtful.*) Maybe.

DEMPSEY: Get real.

BRENDA: They won't listen to a few of us.

ALLIE: Probably not. Unless there were a whole lot of us. They can't
35 ignore the whole school.

DEMPSEY: What a genius idea! You really are brilliant.

- 1 **ALLIE:** What?
DEMPSEY: Get the whole school to go to the board meeting.
ALLIE: Oh, like that will ever happen.
BRENDA: Doesn't have to. As long as you get enough signatures, the
5 school district bylaws say the board must consider the proposal.
It's non-negotiable.
DEMPSEY: How do you know this?
BRENDA: Doesn't anyone read the student handbook?
ALLIE: This is great.
- 10 **DEMPSEY:** Sure is.
ALLIE: There is no way we are going to let the best teacher get fired.
*(Rips a page out of her drawing pad. MUSIC CUE 3: "Pass the Word."
Speaks to OTHER STUDENTS milling about and ENTERING. [NOTE:
POSHES are not involved in this number and should not enter.]*
15 Everyone? Listen to me! I don't know if you've heard, but the
school is going to be letting Mrs. Keating go. I'm sure most of you
know she's the best teacher in this school, and we just can't let
that happen. *(Holds up the page.)* So please, sign our petition and
don't forget... *(Speaks.)* Pass the word!
- 20 **ALLIE/DEMPSEY/BRENDA:** *(Speak.)* Pass the word!
ALLIE: *(Sings.)* Hey there, won't ya gimme just one minute?
Step on up! Won't ya sign our petition?
Hey now, it doesn't matter how you spin it.
It's our position that she not be let go.
- 25 **DEMPSEY:** *(Sings.)* Hey there, you can help us win the battle.
ALLIE: *(Sings.)* Step on up! Won't ya sign our petition?
BRENDA: *(Sings.)* Hey now, through all the gossip and the tattle...
ALLIE/DEMPSEY/BRENDA: *(Sing.)*
It's our mission that she not be let go. *(STUDENTS sign the petition.)*
- 30 Pass the word! Pass the word! Sign on the dotted line.
Pass the word! Pass the word! We can't let her resign.
Have you heard? Have you heard? We're planning a response.
Pass the word! Pass the word! On paper and with taunts!
- DEMPSEY:** *(On his soapbox, speaks.)* That's right! If the administration
35 doesn't respond to our petition, we'll stage some kind of a... a...
sit up, kneel down, walk in, walk tall...uh, whatever it was they did
in the 1960s. Agreed?
- ALL:** *(Speak.)* Agreed! *(Sing.)* Hey there, everybody join the movement.
Step on up! Won't ya sign our petition?
- 40 **ALLIE/DEMPSEY/BRENDA:** *(Sing.)*
Hey now, every name is an improvement.

- 1 **ALL:** *(Sing.)* It's our position that she not be let go!
Pass the word! Pass the word! Sign on the dotted line.
Pass the word! Pass the word! We won't be undermined.
Have you heard? Have you heard? We're well within our rights!
- 5 Pass the word! Pass the word! We're takin' up the fight! *(DANCE/
INSTRUMENTAL INTERLUDE. STUDENTS grab clipboards with
petitions, which become part of the dance theme. One clipboard
becomes two, which becomes three. STUDENTS sign and pass the
clipboards. During this, ANDREW ENTERS and watches. ALL speak*
10 *in a loud whisper. DANCE continues.)*
Pass the word! Pass the word!
Pass the word! Pass the word!
Pass the word! Pass the word!
Pass the word! Pass the word! *(End of DANCE. Sing.)*
- 15 Pass the word! Pass the word! Sign on the dotted line.
Pass the word! Pass the word! We can't let her resign.
Have you heard? Have you heard? We're takin' it to the board.
Pass the word! Pass the word! We just won't be ignored! *(MUSIC
OUT. STUDENTS separate back into their groups around the quad.)*
- 20 **DEMPSEY:** Hey, let me see that handbook. You got a copy?
BRENDA: *(Rolls her eyes.)* Yeah. Somewhere in here. *(Digs in her
backpack and pulls out the handbook.)*
DEMPSEY: *(Takes it and looks through it.)* Ah man, this is totally wrong.
BRENDA: What?
- 25 **DEMPSEY:** We need 500 signatures. Even if we get everybody from
our side of the tracks to sign, it won't be near enough.
ALLIE: Then, we have to go to the other side of the tracks. *(Grabs a
clipboard with the petition and crosses to ANDREW. DEMPSEY stays
with BRENDA. He's stewing.)* Hi.
- 30 **ANDREW:** Hi.
ALLIE: *(Lost in his eyes.)* Hi. I mean... Hi. Um... Hi. Hi. I was wondering
if I could have your autograph.
ANDREW: What?
DEMPSEY: What?
- 35 **ALLIE:** I meant signature. For my petition?
ANDREW: To save the teacher? That is so flash!
DEMPSEY: What's she talking to him for?
BRENDA: Don't think that's talking. Pretty sure that's flirting.
DEMPSEY: No. No, no, no, no! *(Crosses and puts himself between ALLIE
and ANDREW.)*
- 40 **ANDREW:** I heard somebody was doing this. Didn't know it was you.
ALLIE: It's me.

1 **ANDREW:** I like that kind of passion.
DEMPSEY: She's passionate. Really passionate. About a lot of things.
Full of love, this one. I'm Dempsey.

ANDREW: Andrew. *(Offers a hand, just as DEMPSEY tries some complicated*
5 *high-fivey thing. DEMPSEY just ends up looking stupid. ALLIE shakes*
her head. To cover, DEMPSEY drapes an arm around her.)

DEMPSEY: Hey, yo! So, hey. Okay.
ANDREW: So, you guys all Luke and Laura'd?
DEMPSEY: Well, not officially—

10 **ALLIE:** Me and Dempsey? No.
DEMPSEY: What?
ANDREW: You're not his girl?
ALLIE: We've known each other since kindergarten. No.
ANDREW: In that case, it would be my honor to sign your petition.
15 *(Takes it and signs just as rest of POSHES ENTER.)*

TIFFANY: Did you see her shoes? I mean, gag me with a spoon, it's
like totally K-mart. *(Bumps into ALLIE.)* Dag spanky! Excuse you.
ALLIE: I'm really sorry.
TIFFANY: No lie.

20 **SLOAN:** Tiffany.
TIFFANY: Again? *(To ALLIE.)* So I'm mega-repentant now. Cute outfit.
ALLIE: Thanks. I made it myself.
TIFFANY: For sure! You made this.
ALLIE: Yeah.

25 **TIFFANY:** Wow! I thought it was one of those experiments where they
trained monkeys to sew.
SLOAN: Tiff.
TIFFANY: Oh, what? The truth is insensitive?
ANDREW: *(Coming to ALLIE'S defense.)* I actually really like it.

30 **DEMPSEY:** I like it, too.
TIFFANY: You would.
ANDREW: I think it's kinda cool. It's so New Wave. The girls in Paris
would think it's diesel.
TIFFANY: *(Intrigued.)* Paris? Really?

35 **DEMPSEY:** Come on, Allie.
ALLIE: *(To ANDREW.)* Thanks for the signature. Maybe I'll see you.
ANDREW: Here's hopin'. *(DEMPSEY drags ALLIE back to BRENDA as*
the POSHES surround ANDREW, keeping him from following.)
TIFFANY: So, Andrew, how do you like our school?

1 **ANDREW:** Still finding my way around. All so new, you know.
BLANE: Stoked you're hanging with us, bro. Up here at the top of the food chain.
ANDREW: Yeah. It's glam, man.

5 **TIFFANY:** So, Andrew, my peeps here told me about your parents.
ANDREW: (*Suddenly very nervous.*) They did?
TIFFANY: Cheeuh! Like your dad is ambassador to China or something.
ANDREW: France.
TIFFANY: Like I just said. That is so choice.

10 **ANDREW:** Uh... yeah.
SLOAN: So you're foreign. And mysterious. And rich.
FERRIS: What's your mom do?
ANDREW: Um... she uh... you know, she travels a lot.
FERRIS: Really?

15 **ANDREW:** Yeah. She's got like a big conference tomorrow night.
FERRIS: Get out!
BLANE: Your mom is going to be out of town tomorrow night?
ANDREW: So?
BLANE: You know what that means.

20 **FERRIS:** Serious party.
BLANE: Cheeuh! It's gonna be off the hook, baby.
ANDREW: What? A party? At my house?
FERRIS: You're the one with the parental-free zone!
ANDREW: But on a Thursday night? It's a school night.

25 **BLANE:** And? So?
ANDREW: I'm not sure that's a good idea.
BLANE: Bum me out major, dude.
FERRIS: Yeah, man. I thought you were one of us.
ANDREW: I am. No, I am.

30 **BLANE:** You want to hang with the movers and shakers, you gotta move and shake.
ANDREW: Umm...
TIFFANY: Oh my gawd, like, a party at your house would make you king of the school.

35 **ANDREW:** It would.
SLOAN: Cheeuh!
FERRIS/BLANE/MADISON/TIFFANY/SLOAN: (*Chant.*) Party, party, party.

- 1 **ANDREW:** *(Reluctant.)* Party. Party. Party. *(POSHES drag ANDREW OFFSTAGE, chanting and stoking the fire. DEMPSEY, ALLIE and BRENDA watch them go.)*
- DEMPSEY:** You can't be smoldering for that guy, Allie. He's one of them.
- 5 **ALLIE:** Who?
- DEMPSEY:** The elite. The poshes. They hate us.
- ALLIE:** I don't think he's like that.
- DEMPSEY:** Give it time. It's in their nature. They're too Hatfieldy, and we are just McCoy-ilated.
- 10 **ALLIE:** And does anybody even remember what they were feuding about? It doesn't have to be like this. We shouldn't have to be afraid.
- GEO:** *(Charges IN, terrified.)* Dudes! Dudes! And totally hot dudettes, you gotta help me out. You sincerely gotta bag for me man.
- BRENDA:** What's the deal?
- 15 **GEO:** Okay, I authentically did not do anything this time. The guy just went mega-mental.
- ALLIE:** Who?
- GEO:** Tyson.
- DEMPSEY:** Tyson is after you?
- 20 **GEO:** Yeah, this is most non-triumphant.
- ALLIE:** Where is he?
- TYSON:** *(ENTERS. PETUNIA and ORCHID follow him ON. PETUNIA carries a personal organizer. TYSON shouts from behind the CROWD.)* There! *(Silence hits like a sledge hammer. The CROWD on the quad parts like cowboys in a saloon when the gunfight is about to go down. Now we see TYSON, flanked by ORCHID and PETUNIA. He's a dangerous guy who speaks in monosyllabic grunts.)*
- 25 **DEMPSEY:** Dude, you are so dead.
- GEO:** Doy!
- 30 **TYSON:** Hulk smash! *(Stomps toward GEO, who cowers and whimpers.)*
- ALLIE:** *(Steps between them.)* Wait. Stop. What is going on?
- TYSON:** Hulk smash!
- ORCHID:** Tyson has a moral obligation to beat that little nerd into a pulp.
- 35 **ALLIE:** Why?
- TYSON:** Touched me.
- ORCHID:** The nerd touched Tyson.
- GEO:** I was sitting in the hall, and he was about to step on my Atari. I put up a most non-aggressive hand to stop him.

- 1 **ORCHID:** And touched his boot.
GEO: Barely.
ORCHID: Tyson doesn't like to be touched.
DEMPSEY: He gets touched all the time. He's on the wrestling team.
- 5 **BRENDA:** And look what he does to those guys. Anderson is still in the hospital.
GEO: I am most non-sarcastically sorry. I didn't mean anything.
ORCHID: Yeah, but you touched him.
ALLIE: Only his boot.
- 10 **PETUNIA:** (*Looks over her organizer.*) Which is in clear violation of the Tyson Code of Conduct.
ALLIE: The what?
PETUNIA: The Tyson Code of Conduct. I made up a list of rules and posted it all over the major traffic areas of the school. (*Reads.*)
- 15 Article seven A. "Don't touch Tyson," sub-paragraph one, "under penalty of getting pounded."
TYSON: Make angry.
ORCHID: If he makes an exception, then others might feel free to touch him. Sorry, nothing personal, but he's gotta pound you.
- 20 **BRENDA:** He didn't mean to touch you.
GEO: I didn't. I most non, non-sincerely didn't mean to touch you. I am sorry. So very sorry. Please accept my apology. (*Falls to his knees before TYSON, then impulsively reaches out and grabs TYSON'S hand, begging forgiveness. The CROWD gasps at the hand touch.*)
- 25 *GEO realizes what he's done and—*) Ahhhhhh!
TYSON: Ahhhhhh!
ORCHID: You just upped the pain scale from...
PETUNIA: (*Checks her personal organizer.*) ...discomfort to excruciating.
GEO: I didn't mean it. (*TYSON grabs GEO'S shirt, ready to pound.*)
- 30 **PETUNIA:** Wait! We don't have time for this now.
TYSON: Gotta.
PETUNIA: We have a schedule to keep. You have wrestling practice, then you need to beat up Harry Dean, then the kid that took the last Twinkie at lunch. You're booked.
- 35 **GEO:** Does that mean you're not going to pound me?
ORCHID: No.
PETUNIA: We just have to find the right time. (*Flips through her notes.*) How's next Thursday for you?
GEO: Terrible.

1 **PETUNIA:** Well, it's good for us. A week from tomorrow. Three o'clock high. *(TYSON, PETUNIA and ORCHID EXIT.)*

GEO: *(Quakes in fear.)* What am I gonna do?

5 **BRENDA:** I have an idea. Come on. *(BRENDA and GEO EXIT as the LIGHTS FADE to BLACK and the CURTAIN CLOSES.)*

End of Scene Three

ACT ONE

Scene Four

LIGHTS UP: A school hallway, played in front of the curtain. BRENDA and GEO walk along when they are intercepted by MALLARD and MASTERSON, invading GEO'S space and freaking him out.

10 **MASTERSON:** *(Takes notes in a notepad.)* Geo! Geo. Stuart Masterson here, school newspaper. How does it feel to know you're going to spend a week in the hospital?

GEO: What?

MASTERSON: My sources tell me that Tyson is going to rip you apart.

GEO: Rip me apart?

15 **MASTERSON:** That's a direct quote. You have anything to say?

MALLARD: Geo. Listen, dude, the economics club has a bet going on how long you'll last before Tyson breaks a major bone.

GEO: What?

MALLARD: If you can hold out three minutes, I win big.

20 **GEO:** You're betting on when I break bones?

MALLARD: Maybe just run around a lot at first. Beg. Or squeal like a little girl. That should buy at least a minute. You're solid, dude.

BRENDA: Move aside, you vultures.

GEO: This is very bad.

25 **BRENDA:** Maybe I can help. Follow me. *(Drags him OFF as the LIGHTS FADE to BLACK.)*

End of Scene Four

End of script preview.

PRODUCTION NOTES

PROPERTIES ONSTAGE

Mrs. Keating's classroom: Freestanding blackboard, student desks, chairs

Study hall classroom: Student desks and chairs

Brenda's house: Dining room table, chairs. Cake box is onstage at top of ACT TWO, Scene Twelve

Andrew's house (all optional): couch, folding table with refreshments, large stereo speakers

Behind the school: Trash cans

PROPERTIES BROUGHT ON

Prologue:

Yearbook (GIRL TWO)

ACT ONE

Scene One:

Drawing pad, pencil, backpack with bag of chips (ALLIE)

Wallet, backpack with sandwich (DEMPSEY)

Backpack (GEO, STUDENTS)

Backpack with apple (BRENDA)

Scene Two:

Drawing pad, pencil (ALLIE)

Credit card bill (MADISON)

Textbooks (STUDENTS, except FERRIS)

Envelope, tissues (MRS. KEATING)

Scene Three:

Backpack with school handbook (BRENDA)

Drawing pad (ALLIE)

Clipboards, pens (STUDENTS)

Personal organizer (PETUNIA)

Scene Four:

Pen, notepad (MASTERSON)

Scene Five:

Math book (COREY)

Scene Seven:

Homework (BRENDA)

Bag of party supplies including plates, napkins, cups, and juvenile invitations (MRS. DOOLEY)

Scene Eight:

Credit card bill (MADISON)

Wad of bills (DEMPSEY)

Book (GEO)
Backpack, math book (COREY)

Scene Nine:

Pen, notepad (MASTERSON)
Clipboard with petition (ALLIE)
Personal organizer (PETUNIA)
Rolling carry-on suitcase (PRINCIPAL ROONEY)

ACT TWO

Scene Three:

Joan of Arc book (MADISON)
Test papers (GEO)
Personal organizer (PETUNIA)

Scene Four:

Petition (ALLIE)

Scene Seven:

Big cake box (MRS. DOOLEY)

Scene Nine:

Backpack with math book (GEO)

Scene Ten:

Pink slip (PRINCIPAL ROONEY)

Scene Eleven:

Personal organizer (PETUNIA)

SOUND EFFECTS

School bell, doorbell.

FLEXIBLE CASTING NOTES

The roles of MRS. KEATING, MRS. DOOLEY, MALLARD, MASTERSON and HUGHES may be played as either male or female as needed. Simple name changes and pronoun changes may be required.

PRINCIPAL ROONEY can also be played male with a bit of extra work. This would require switching all references to his dad to become his mom. The part of PRINCIPAL ROONEY would then become ANDREW'S dad. His mom would be out of town a lot because she's a national rep for Mary Kay.

COREY, KAT and JOJO may double as OTHER STUDENTS for all scenes prior to ACT ONE, Scene Five. If doing so, they should be costumed as different characters.

Likewise, TYSON, ORCHID and PETUNIA may double as OTHER STUDENTS for ACT ONE, Scenes One and Two. If doing so, they should be costumed as different characters.

CROWD SCENES

There are several scenes where a crowd of students lounges in the quad. The idea is to create a busy school scene, so whenever possible, chorus members as well as cast members without lines in that scene should be in the background, either as their character or as an extra. Sometimes, however, it does not make sense in terms of plot for certain characters to be onstage. Thus, stage directions list who may be included in each crowd scene in addition to chorus members.

Actors playing adults appear only in a few scenes and should definitely double as STUDENTS wherever possible.

COSTUME SUGGESTIONS

The 80s were full of outlandish and iconic fashion trends. Part of the fun of this show will be recreating the world of 80s teen fashion with lots of bright colors, geometric patterns, animal prints, leg warmers, parachute pants, shoulder pads, puffed sleeves and stonewashed denim. Apart from these looks, the musical specifically calls for the following.

ALLIE wears clothes that she made herself. They should appear handmade and cheap, yet still flattering and trendy.

DEMPSEY wears geekier clothes, including pants that only reach his ankles. After Madison gives him a makeover, he wears more fashionable and trendy styles à la *Miami Vice*. His hair is spiked and he wears sunglasses. This new look should be a little over the top, suggesting he hasn't quite got the hang of it. In ACT TWO, Scene Ten, he returns to his original geeky look.

POSHES should wear clothes that appear to be designer or high-fashion. They show their status with their attire. Think Izod and Ralph Lauren, button-down Oxford shirts and argyle sweaters.

COREY wears thin, Japanese sunglasses and black leather. Think Billy Idol.

TYSON wears a wrestling letter jacket.

MRS. DOOLEY wears a manicurist smock or apron over her normal, middle aged outfit in ACT ONE, Scene Seven.

The ENTIRE ENSEMBLE wears conservative adult clothing over their 80s costumes for the opening number. These costumes should give the impression that these are middle aged adult versions of the teen characters.

GLOSSARY OF 80s TERMS

Every decade has its own language. The 80s especially seemed to explode our vocabulary with new words and new ways to use old words. So for your convenience we're including our own 80s Slang Dictionary. Hat tip to <http://www.inthe80s.com/glossary.shtml> and <http://www.tripletsandus.com/80s/slang.htm> for a lot of this content.

- Ace — the best; awesome; terrific.
- Andrew Dice Clay — popular comedian and actor in the 80s. His stand-up material was often considered either extremely crude or groundbreaking.
- Atari — one of the first video game systems for the home, popular in the late '70s and early 80s.
- A-Team — action-packed television series in the 80s about a team of special forces agents who work for good. The show increased the popularity of famed wrestler, Mr. T, who starred as Bosco B.A. Baracus.
- Bag/Baggin' — to talk down about a person. *Don't be baggin' on me, I've had a rough day.*
- Barf me out — common response from a Valley Girl after you've said something offensive to her or in reference to something she does not particularly like.
- Betamax — early machine for watching videotapes at home. Released by Sony, Betamax was eventually defeated by VHS format.
- Bogus — unfair or unfortunate. *Having one night to do a term paper is so bogus!*
- BoHo — a Bohemian. Reference to anyone with artistic abilities.
- Bombdiggity — used to describe something good. *That outfit is bombdiggity!*
- Book/Book it — to leave a place in a hurry or abruptly. Also known as "jamming" (to jam). *We had to book on over to the south side then book on back in record time.*
- Chachi — character from the television series *Happy Days* and its spinoff, *Joanie Loves Chachi*. The sensitive tough guy.
- Cheeh — an affirmation with varied uses, as in "No duh!" "Yeah!" "Of course!" or "Why not?" "You got an F on the test?" "Cheeh..." "Wanna go to the party tonight?" "Cheeh!"
- Chill — to relax; hang out. *Let's go chill at your place. Dude, just chill.*
- Choice — extremely cool.
- Clydesdale — big, all-American boy. Meant as a word of praise. Usually used by mid-80s preppy girls.
- Dag spanky — wow! May be shortened to just "dag." *Dag! She's ugly!*
- Dexter — smart, preppy, but not overly nerdy.
- Diesel — cool, awesome, radical, basically something very good.
- Dis — short for disrespect. To publically humiliate someone.
- Doy — interjection indicating the listeners must be stupid; similar to "duh!" *You don't know Jenny McCarthy? Doy! Everybody knows who she is.*
- Dweeb — geek, nerd. Someone who is not trendy or popular.
- Eat my shorts — phrase used as a comeback. Heavily in use in the 80s and also used on TV's *The Simpsons*. If someone was to put you down in anyway, you can reply with this phrase.
- For sure — used to stress what you are saying. In a Valley type accent, pronounced "fer shur."
- Fresh — cool, new. *Duran Duran's new album is so fresh!*
- Gag me with a spoon — typical Valley Girl response to something distasteful. Not meant to be taken literally.
- Gal pal — used to describe a girlfriend.
- Get real — disbelief or disdain. This was a commonly used when someone was doing or saying something nowhere near believable, or simply acting uncool.
- Glam — an object or a person who is glamorous. *Dude, that shirt is totally glam!*

- Glammed and scammed — to be fooled. *I didn't know that guy was a poser. He sure had me glammed and scammed.*
- Gnarly — excellent, outstanding. *She does a really gnarly job at computer programming; big or difficult. He wiped out on a gnarly wave.*
- Grill — teeth, smile. *What's so funny? Why you got that big grill?; bombard with questions. What's with the 20 questions? Stop grilling me.*
- Grody — really, really gross. Sometimes used with “to the max,” max being a degree of grossness.
- Hai Karate — an inexpensive aftershave made popular in the 80s primarily due to its clever marketing scheme. Every bottle purchased included an instructional manual for karate moves, supposedly to fend off women who would be suddenly attracted to you once you applied the cologne.
- Harsh — exclamation meaning really tough or unfair. *Dude, your mom grounded you? That's harsh!*
- Have a cow — Being overly excited or to make a big deal out of something. *It's only a speeding ticket. Don't have a cow about it.*
- I'm so sure — Something stupid; disbelief. *“That weirdo tried picking up on me. Like, I am so sure!”*
- Jet — to leave, as in “I'm outta here.” *Dude, this party's lame so I'm gonna jet.*
- J.R. — from the T.V. show *Dallas*. J.R. was a covetous, egocentric and amoral oil baron.
- Kick rocks — go away, get lost. *You're spoiling the party. Go kick rocks.*
- Luke and Laura — fictional couple on the soap opera *General Hospital*. As the signature supercouple of the 80s, Luke and Laura's wedding remains the highest rated hour in American soap opera history with 30 million viewers.
- MacGyver — American action-adventure television series of the 80s. Richard Dean Anderson was the handsome hero.
- Magnum — lead character in the 80s television series *Magnum P.I.* Tom Selleck was a small screen idol of that decade.
- Major — to stress something immensely. *You are a major dweeb!*
- Mall rat — kids who spend a large amount of their time at the mall.
- Most triumphant — exclamation meaning excellent or above average. *I was there when Steve Vai ripped into his most triumphant guitar solo!*
- Motor — used when leaving a social situation in a hurry. *Look at the time, I gotta motor.*
- New Wave — a type of heavily synthesized pop music performed by groups like A Flock of Seagulls, Duran Duran, The Busboys, Thompson Twins and Erasure. A form of disco that had an essence of the future. This spun off into the New Wave fashion trend when fans wore lots of mousse or gel in the hair, makeup on the face, loud colors, etc.
- O-rama — suffix you add to a word to describe the whole spectrum of the meaning. *Look at that guy! Talk about a total dweeb-o-rama!*
- Out the door — used at the end of a phrase for added emphasis. *Gag me out the door!*
- Poofer — girl who would wear her hair as high as possible.
- Poser — someone who pretends to be something they're not.
- Posh — rich kids; school social group with money and status.
- Posse — group or gang of friends.
- Preppy — collegiate type, someone who wore Polo or Izod shirts, deck shoes and a cloth belt. Preppies usually grew up to be yuppies.
- Primo — excellent, first-class.
- Raggin' — to insult someone. *Dude, that poser was totally raggin' on my outfit.*
- Sweet — very good. Sometimes extended to two syllables, as in sch-weet. *Raiders of the Lost Ark was a sweet movie!*
- Shaggy — from the cartoon *Scooby-Doo*. Shaggy is Scooby's best friend and a well-known coward.

Silver spoon — rich kid, as in a kid born with a silver spoon in his mouth.

Solids — a type of handshake involving the hitting of fists.

Spaz/Spazzing — overly excited. An exaggeration of being excited.

To the max — used to add emphasis; to the extreme or maximum level.

Totally — another way to stress what one is saying. *When you act like that, it's totally uncool!*

Tubular — used to describe something that is either cool or overwhelming.

Valley Girl — spoiled girls in California's San Fernando Valley. Valley Girl talk spread across America in the 80s.

Veg — used to describe chilling out or taking it easy.

Wannabe — person who attempts to be or appears to want to be like someone else, such as a pop star or a person in the public eye.

What's crackin'? — What's goin' on? What's happening? Rhetorical greeting.

Where's the beef? — wildly popular advertising campaign by the fast food restaurant Wendy's, featuring a grumpy, hungry old lady. The joke was that at other restaurants, the hamburgers are so small, you can't find the beef.

Wig out — to lose control of yourself or go crazy. *She wigged out when she saw me with my cousin.*

ADDITIONAL 80s NOTES

The 80s was the golden age of teen cinema. Starting with *The Breakfast Club*, John Hughes set a new standard and tone for teen movies. A sub-genre of film was created. This play is a tongue-in-cheek homage to that era. See if you can find the winks and nods to the following films.

- | | |
|----------------------------------|-------------------------------------------------|
| 1. <i>The Breakfast Club</i> | 9. <i>Footloose</i> |
| 2. <i>Can't Buy Me Love</i> | 10. <i>Dead Poets Society</i> |
| 3. <i>Sixteen Candles</i> | 11. <i>Ferris Bueller's Day Off</i> |
| 4. <i>Pretty in Pink</i> | 12. <i>Adventures in Babysitting</i> |
| 5. <i>Some Kind of Wonderful</i> | 13. <i>Bill & Ted's Excellent Adventure</i> |
| 6. <i>My Bodyguard</i> | 14. <i>Fast Times at Ridgemont High</i> |
| 7. <i>3 O'Clock High</i> | |
| 8. <i>Risky Business</i> | |

Just for kicks we had some fun with the names in this play:

- Allie was named for Ally Sheedy, catapulted to fame in *War Games* and also teen star of *Breakfast Club*, *St. Elmo's Fire* and others.
- Dempsey was named after Patrick Dempsey, star of *Can't Buy Me Love*.
- Brenda was named after the Best Friend in *Adventures in Babysitting*, played by Penelope Ann Miller
- Tyson was inspired by Richard Tyson who played bad boy Buddy Revell in *3 O'Clock High*.
- Andrew is an homage to actor Andrew McCarthy, who played the good guy in *Pretty in Pink* and *St. Elmo's Fire*.

- Blane is named after a character in *Some Kind Of Wonderful*.
- Ferris is... Come on, this one is easy. *Ferris Bueller's Day Off*.
- Sloan is the name of Ferris' girlfriend in that movie.
- Mrs. Keating is named after Robin William's character— a great, inspirational teacher—in *Dead Poets Society*.
- Mrs. Dooley is named after actor Paul Dooley, Molly Ringwald's father in *Sixteen Candles*.
- Principal Rooney is named for the principal in *Ferris Bueller's Day Off*.
- Corey is a hat tip to two Coreys, Corey Haim and Corey Feldman, both teen idols of the 80s.
- Kat and JoJo are both character names in the movie *Mystic Pizza*.
- Masterson is named after Mary Stuart Masterson, the actress who played Watts in *Some Kind of Wonderful*.
- Mallard is a deviation of Duckie, Jon Cryer's character from *Pretty in Pink*.

We hope you enjoy this romp down memory lane. Be excellent to each other. And party on, dudes.

We hope you've enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

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