YEARBOOK REFLECTIONS

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Dear Friend,

On April 20, 1999, my community was rocked by the shootings at Columbine High School. Only a few short miles from where I work and live, I was in my children's elementary school doing my weekly volunteer stint when the shooting broke out. The real-life drama of Columbine High School had begun and would soon grip me and the entire nation.

Because I work a great deal with students and I live close to Columbine, I felt a strange bond to the school. I wanted to do something to help, yet I wasn't sure what to do. I did know that I was unhappy with the media coverage questioning the morality of youths today. Because of these two outcasts, editorials were creating a bleak outlook for the future. Are too many kids slipping through the cracks? Has the disintegration of the family unit gone too far? Is there too much violence on television and in video games? Like you, I don't have the answers to any of these questions. I do know, however, that I am surrounded by many wonderful teens: they are dedicated workers in our office, they are loyal neighbors and they are trustworthy babysitters for my children. In my mind, these are the youth of today. And they are why I have written *Yearbook*.

A school's yearbook shows the brighter side, the positive side. It shows the side we want to remember. A yearbook shows the entire school community as a cohesive unit, from the principal to the students to the cafeteria staff.

In writing this play, I had a huge struggle. I realize that life is not always perfect for kids...it never has been and it never will be. Some are picked on. Some drop out. Some fail. So is it fair for this play to show only the positive side of school life? Yes, I resolved, because for the huge majority of children, life is a positive adventure. Sure, it's a roller coaster with ups and downs, but it's a ride filled with excitement, learning and maturing.

I hope your production of *Yearbook Reflections* is a wonderful experience for your school. I want both your cast and your audience to come away from the show with a bright, hopeful view of the future. Most important, the play needs to be relevant to your school. Therefore, feel free to delete certain scenes or add your own scenes. All I ask is that the scenes you add show the unity within your own school.

Wishing you success in all your endeavors,

Steven Fendrich
Playwright
SEQUENCE OF MUSICAL NUMBERS

ACT ONE

MC 1  Yearbook—Prologue ......................... Company
MC 2  Raising Money .............................. Sean, Lisa, Sandra, Students
MC 3  Romeo and Juliet ......................... Eric, Susan, Kevin, Beth, Jack, Lisa
MC 4  Lucky ........................................ Debbie, Anna, Melissa
MC 5  What a Game! .............................. Tim, Students
MC 5a Yearbook—Reprise ...................... Students

ACT TWO

MC 6  Entr’Acte ...................................... Instrumental
MC 7  Jock Block ................................. Cathy, Rosalie, Eddie, Jock Chorus
MC 8  Being Weird ............................... Halibut Club Members
MC 8a Being Weird—Reprise .................. Joan, Mike, David, Rachel, Chess Club Members
MC 9  A-B-C-D-F ................................. Rick
MC 10 Columbine ................................. Susan, Company
MC 10a Yearbook—Finale ..................... Company
SETTING

TIME: A day in late May this year.

PLACE: A bare stage.

SET DESIGN: The play is performed on a bare stage, representing the school gymnasium. There might be a few assorted boxes that can be easily moved, or perhaps a few chairs, benches or stools—whatever is simple and desired. If you like, a prop box could be UP LEFT. DOWNSTAGE LEFT is a large "picture frame," big enough for a person to stand in. (Consult PRODUCTION NOTES.) DOWNSTAGE RIGHT is a podium with a large sign below that reads "Favorite Quote."

SYNOPSIS OF SCENES

PROLOGUE

ACT ONE
   Scene One: "A First Peek"
   Scene Two: "Drama Club"
   Scene Three: "The Lucky Locker"
   Scene Four: "Basketball Champ"
   Scene Five: "Trikes For Tikes"

ACT TWO
   Scene One: "Jock Block"
   Scene Two: "Just for the 'Halibut'"
   Scene Three: "Chess Club"
   Scene Four: "Failing"
   Scene Five: "The Columbine"

EPILOGUE

NOTE: Permission is granted to omit individual scenes or to add your own scenes that depict unity within your school.
CAST OF CHARACTERS
(In Order of Appearance)

JACK ........................................ Typical student at Springfield High
LAUREN ........................................ Another; in National Honor Society
BRIAN ........................................ Another, yearbook photographer
ANNA ........................................ Student
ERIC ........................................ Jack’s friend
SUSAN ........................................ Yearbook editor and photographer
AMY ........................................ National Honor Society member
BETH ........................................ Yearbook photographer
SEAN ........................................ Kevin’s friend and drama club member
LISA ........................................ Drama club member
MRS. THOMPSON ................................ Drama club sponsor
SANDRA ........................................ Another drama club member
KEVIN ........................................ Drama club star
DEBBIE ........................................ Student
MELISSA ........................................ Another
BEN ........................................ Debbie likes him
TIM ........................................ Basketball star
MR. SINGER .................................... Tim’s father
SASHA ........................................ Trikes for Tikes competitor
TERESA ........................................ Another; soccer player
GARY ........................................ Another; class president
MARSHA ........................................ Yearbook staff member
CATHY ........................................ Another, new to school
ROSALEIE .................................... Resident on “Jock Block”
EDDIE ........................................ Another
HALIBUT MEMBER ONE .................. Member of eccentric group
HALIBUT MEMBER TWO .............. Another
HALIBUT MEMBER THREE ............. Another
MIKE ...................................... Chess club member
BOB ........................................ Yearbook photographer
JOAN ....................................... Another chess club member
RACHEL ................................... Another
DAVID ...................................... Another
RICK ....................................... Struggling student
MRS. MILLER .............................. Caring teacher
MRS. PRYOR ............................... Leslie's mother
EXTRA STUDENTS ...................... As/if desired
YEARBOOK REFLECTIONS

PROLOGUE

AT RISE: The stage is empty except for a large picture frame DOWN LEFT, a podium DOWN RIGHT and blocks or chairs. The ENTIRE COMPANY is ONSTAGE. MUSIC CUE 1: “Yearbook (Prologue).”

COMPANY: (Sings.) It’s one year in review.
There are a million different feelings
That we’ll know before it’s through.
It’s one year, nothing more.
It was a time for gaining knowledge
And a time for keeping score.

For the games we played,
And the way we cheered them on.
For the friends we made,
And the time that’s almost gone.
For the hopes we shared,
And the dreams we made come true.
For the meeting of the minds,
For someone like me and you. (MUSIC CONTINUES UNDER.
One by one, some of the CAST members step into the “frame”
to introduce him or herself to the audience, then return
UPSTAGE. A SPOTLIGHT on the frame would be nice, though
it is not necessary. [NOTE: The CAST remains ONSTAGE
throughout the entire play, creating a panorama of faces
UPSTAGE. While they do not have to freeze, they also should
not attract any attention to themselves. Students step
forward as needed for particular scenes then move back into
“the crowd.”])

JACK: (Speaks. Confident. Proud. He introduces himself as if he
is reading the facts listed under his picture.) Jack Cherney.
Football. All-state baseball. (Smiles at audience.) Not a bad
year.

LAUREN: (Speaks. Also confident.) Lauren Frasier. National
Honor Society. Principal’s Award recipient.

BRIAN: (Speaks. His eyes are closed.) Brian—darn it! I always
close my eyes in pictures!

ANNA: (To BRIAN. Speaks. Easy going.) Oh, Brian, you look fine.
(To AUDIENCE.) Oh, I’m sorry... Anna Newsome. Speech team.
Girls’ basketball team.
COMPANY: (Sings.) It's one year, so much time.
   It seemed like it would last forever,
   'Til the final bell would chime.
   It's one year, what's it mean?
   With every day a new adventure,
   Every day an old routine.

   And they came and went,
   And each one another page.
   And the days were spent,
   And they helped us come of age.
   And they each one had
   Endless possibility.
   Not a single day went by
   That didn't change you and me.

   Anticipation of the pictures that we took,
   Anticipation of that first excited look.
   And then reflections on the goofy smile, the candid shot,
   The baseball field, the parking lot,
   The principal and every friend you've got...
   In the yearbook.

ERIC: (Speaks.) Eric Granby. Spanish Club. Second Lieutenant. ROTC.

SUSAN: (Speaks.) Susan McCormick. DECA. Yearbook editor.

AMY: (Speaks. Points to her nose, irritated.) How come I'm always
   the one with the speck on my picture? (Looks up.) Oh! Amy

BETH: (Speaks.) Beth Winters. Vice President, 4H Club.
   Yearbook photographer.

COMPANY: (Sings with echo.)
   It's one year (It's one year) nearly done (nearly done).
   Is it a journey that we're ending
   Or another just begun?
   It's one year (It's one year) gone so fast (gone so fast).
   We couldn't wait till it was over.
   Now we wish that it would last.

   (Sings in unison.) And we say good-bye
   To the Ivy covered walls
   And the sounds of youth
   As it echoes through the halls.
And we leave behind
All the teachers that we knew
To another eager class
That's not quite like me and you.

Anticipation of the pictures that we took,
Anticipation of that first excited look.
And then reflections on the senior prom and Halloween,
The marching band, Homecoming Queen,
The drama club and day you turned eighteen...
In the yearbook.

STUDENT ONE: (Speaks.) Orchestra!

STUDENT TWO: (Speaks.) Jazz choir!

STUDENT THREE: (Speaks.) Homecoming bonfire!

STUDENT FOUR: (Speaks.) School dances!

STUDENT FIVE: (Speaks.) Art!

STUDENT SIX: (Speaks.) Sports!

STUDENT SEVEN: (Speaks.) Pep rallies!

STUDENT EIGHT: (Speaks.) Book reports!

STUDENT NINE: (Speaks.) Computer lab!

STUDENT TEN: (Speaks.) Woodshop!

STUDENT ELEVEN: (Speaks.) One on one on the blacktop!

STUDENTS 1-5: (Speak.) Best friends!

STUDENTS 6-11: (Speak.) Teachers too!

COMPANY A: (Speaks.) Fun!

COMPANY B: (Speaks.) Growing!

ENTIRE COMPANY: (Sings.) Learning something new!
In the yearbook!
Yearbook!
Yearbook! (MUSIC OUT. BLACKOUT. During blackout, SUSAN and BETH EXIT RIGHT.)
ACT ONE
Scene One
“A First Peek”

LIGHTS UP: The stage is FULLY LIT. JACK and ERIC step forward onto the apron as the others sit on the floor or on chairs and blocks placed UPSTAGE. SUSAN and BETH ENTER STAGE RIGHT, each carrying a box of books.

JACK: Hi, Susan. Hi, Beth. What are you two doing with those boxes?

SUSAN: We’re waiting for a couple of gentlemen to give us a hand.

ERIC: All right... if you insist. (He and JACK applaud.)

BETH: Yeah, yeah, yeah. That reliable old joke. Look, these boxes are getting heavy.

JACK: Why don’t you just take out some of the books?

SUSAN: (Gives up.) Never mind. Personally, I’d just like to know where the rest of the yearbook staff is when you need them.

ERIC: (Gallant.) I suppose we could take a little time to help. (Takes the box from SUSAN.) So, yearbook staff?

BETH: (Puts down box in front of JACK.) That’s right. Here they are. The yearbook we’ve all been waiting for. (Pointedly.) And there are dozens more out in the hall.

JACK: Okay, I suppose a certain amount of exercise is healthy. (Picks up box.) Where do you want these anyhow?

SUSAN: (Points OFF LEFT.) In the closet over there. We have to wait until next week to pass them out.

JACK: Okay. (EXITS STAGE LEFT and RE-ENTERS almost immediately with a single copy of the yearbook.)

SUSAN: Hey, no peeking! Everyone gets their copy at the same time.

JACK: (Ignoring SUSAN and looking at the front cover of the book.) The Springdale High School Bruins. Nice cover. Hmmm. What’s this flower on the front?

BETH: You’re just going to have to read through the yearbook
to find out. But you have to wait until you get the book with everyone else... next week! So give me back the book!

**ERIC:** *(Takes the book from JACK and leafs through it.)* I just want to see if my picture is in here. Hey, look, here's Jack!

**SUSAN:** Well, of course. Quarterback of the football team! How could we leave him out? You're in there too.

**JACK:** *(Looks with ERIC through the book.)* This is great! It's almost like reliving the whole year all over again.

**BETH:** That's what a yearbook is supposed to be all about. I wore out three pair of shoes taking pictures this year.

**ERIC:** I can believe it. School elections, sports, teachers. Hey... here's a picture of me at registration.

**SUSAN:** Where? I don't see you.

**ERIC:** Right there. *(Points.)* The third one in line.

**BETH:** All I can see is an arm and an ear.

**ERIC:** I know. But it's MY arm and MY ear.

**JACK:** Eric, I really must admit... that is one of the best pictures I've ever seen of you.

**ERIC:** And look here. The favorite quotes of the seniors. Let's see... *(As he browses, one at a time, THREE STUDENTS CROSS DOWN RIGHT and step to podium.)* Here's some.

**FIRST STUDENT:** *(Quotes.)* “Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.” Martin Luther King, Jr. *(Returns UPSTAGE.)*

**SECOND STUDENT:** *(Quotes.)* “When we do the best we can, we never know what miracle is wrought in our life, or in the life of another.” Helen Keller. *(Returns UPSTAGE.)*

**THIRD STUDENT:** *(Quotes.)* “Our greatest weakness lies in giving up. The most certain way to succeed is to always try just one more time.” Thomas Edison. *(Returns UPSTAGE.)*

**JACK:** Any more?

**BETH:** Hold on, you guys. You're not even supposed to be looking at it!
ERIC: (Playfully.) Oh, please? Pretty please?

JACK: (They’re toying with the girls.) With sugar on top?

SUSAN: Okay. Okay. Beth, what do you say we make these two guys a deal?

BETH: What kind of deal? (SUSAN WHISPERS in BETH’S ear.) Hmm. Sounds good to me.

ERIC: Okay, lay it on us.

SUSAN: If you help us with the rest of the boxes, we’ll let you have a sneak preview—but only for one hour. Then you have to give it back and keep your lips sealed. Deal?

ERIC: I think we can agree with that.

JACK: It’s a deal. (Opens book again.) Hey, look at this shot of Sandra Simpson and Sean Thompson in the play! Who can forget that one? (SUSAN, BETH, JACK and ERIC join the UPSTAGE group. SANDRA, LISA, MRS. THOMPSON and EXTRA STUDENTS step forward as SEAN proceeds to podium to begin Scene Two. [NOTE: The scene breaks are designated for rehearsal purposes only. The action should be continuous.]

End of Scene One

Scene Two

“Drama Club”

SEAN: “Uncertainty and mystery are energies of life. Don’t let them scare you unduly, for they keep boredom at bay and spark creativity.” R.I. Fitzhenry. (FREEZES.)

LISA: The acoustics in here are terrible.

SANDRA: Why do we have to have our Drama Club meeting in the gym, Mrs. Thompson?

MRS. THOMPSON: The stage crew is building the set in the auditorium, Sandra.

LISA: Why so soon? We haven’t even started rehearsals yet.

MRS. THOMPSON: Because, Lisa, I was only able to get two people on stage crew. It takes longer that way.

SANDRA: What we need is more enthusiasm.

For preview only
STUDENTS: Yeah!

LISA: More dedication.

STUDENTS: Yeah!

MRS. THOMPSON: More money!

STUDENTS: (Moan.) Ooooooooh!

MRS. THOMPSON: Sometimes I wonder where our next bucket of paint will come from.

SANDRA: Maybe we can get it at the box office.

MRS. THOMPSON: I didn't know there was any paint at the box office. (Beat.) I know what you mean, Sandra. It's just a tough way to go about it. We can always try another fund raiser. (STUDENTS moan again.) Come on. They aren't that bad.

SEAN: Let's see. The car wash grossed eighty dollars in one day.

SANDRA: But we still had to pay Mr. Simmons thirty dollars for scratching his car.

STUDENT ONE: And the soccer team has the territory on coupon books.

LISA: And the marching band has a monopoly on the candy market. (MUSIC CUE 2: “Raising Money.” STUDENTS react, ad lib.)

ALL STUDENTS: (Sing.) Why am I always raising money?
   There's never enough, enough o' the stuff.
   Why am I always raising cash?
   We're stuck in a rut, the budget's been cut.
   Why does all of this responsibility
   Always seem to fall on me?

MRS. THOMPSON: (Speaks.)
   Come on, you guys, it's not that bad. (STUDENTS react and complain ad lib.)

SEAN: (Sings.) Tryin' to peddle magazines,
   Schleppin' door to door.
   Seems like twenty other teens
   Have beat me to the score.

SANDRA: (Sings.) Tryin' to beg my mom to make
   One more chocolate cake
For the zillionth bake sale
And my zillionth belly ache.

ALL STUDENTS: (Sing.) Why am I always raising money?
   We're comin' up short, it's in the report.
   Why am I always raising dough?
   Now this is no joke, the school's always broke.
   Why does all of this fiscal anxiety
   Always seem to fall on me?

MRS. THOMPSON: (Speaks.)
   Listen, none of this stuff is free, you know. (STUDENTS all
   react and complain ad lib.)

SEAN: (Sings.) Spendin' all my weekend days
   Scrubbin' SUV's,
   Station wagons, mini-vans
   And hubcaps on my knees.

LISA: (Sings.) Always buggin' family
   For one more way to pay.
   They can smell a raffle ticket
   From a mile away.

STUDENT ONE: (Sings.)
   The marching band needs sousaphones
   And airfare to some football bowl.

STUDENT TWO: (Sings.)
   The AV people have to buy a bigger screen.

STUDENT THREE: (Sings.) Biology needs microscopes.

STUDENT FOUR: (Sings.) The track team has no vaulting pole.

STUDENTS 1-4: (Sing.)
   Computer lab is stuck back in the Pleistocene.

SEAN: (Sings.) And Special Ed needs wheelchairs.

LISA: (Sings.) New stop signs for safety patrol.

SANDRA: (Sings.)
   Last week the school paper broke their FAX machine.

ALL STUDENTS: (Sing.) See what I mean?
   That's why I'm always raising money.
   It just isn't fair, when coffers are bare.
   That's why I'm always chasing coin
When every red cent is already spent.
All this financial impossibility!
Someone dropped the ball on—
Why'd they call on—
Why's it always seem to fall on me?

**MRS. THOMPSON:** *(At end of song.)* Okay. I get the point. So, maybe this will be the play that brings in the crowds. *(KEVIN ENTERS RIGHT as SEAN steps down from podium to join him. [NOTE: As STUDENTS ENTER the various scenes, it is at the director's discretion whether they ENTER simply by stepping forward or if they first should quietly EXIT from UPSTAGE to make a true entrance.]) And here he is, last year's star. If only they gave Tony Awards for performing Aristophanes in high school. *(She and STUDENTS applaud.)*

**KEVIN:** *(Acknowledges applause.)* Thank you. Thank you. Thank you, very much.

**SEAN:** *(To KEVIN.)* Boy, Kevin, you really are a star. *(KEVIN shrugs modestly.)*

**SANDRA:** *(To MRS. THOMPSON.)* Kevin was great last year. I just wonder if the rest of the school doesn't share your enthusiasm for Greek theatre.

**MRS. THOMPSON:** You may be right. But "Romeo and Juliet" will be a box office hit.

**LISA:** I certainly hope so.

**MRS. THOMPSON:** Sean, it's great to see you back.

**SEAN:** You were right when you warned me... once I got my first taste of applause, I'd be hooked.

**SANDRA:** Join the club! That's why we're all here. And you were really good last year.

**SUSAN:** *(ENTERS with camera.)* Is this where you're having the Drama Club meeting? *(STUDENTS nod.)* Gee, I thought there would be more people here.

**SANDRA:** So did we, but we didn't get much publicity out. And we had to change from the auditorium at the last minute. I'm afraid there won't be many others turning out.

**SUSAN:** *(To MRS. THOMPSON.)* Well, I'm Susan McCormick and
I'm the yearbook editor. Would it be okay if I took some pictures for the yearbook? I'll stay out of the way.

**MRS. THOMPSON:** Did everyone hear? Someone from the yearbook is here to take pictures. Any objections if Susan takes some shots during tryouts?

**STUDENTS:** *(Ad lib.)* Fine with me.
Does anyone have a brush or comb?
How do I look?

**MRS. THOMPSON:** *(To SUSAN.)* I realize this isn't the stage, but it's the best I can do today.

**SUSAN:** *(To MRS. THOMPSON.)* Well, I can get a few shots anyway. *(Snaps a picture or two of the STUDENTS. She'll continue to take a picture or two throughout the following dialogue.)*

**MRS. THOMPSON:** *(Passes out scripts.)* Okay, everyone. I realize this isn't the ideal place for dramatic readings, but I think we should begin tryouts today. We can finish casting the play in drama class.

**KEVIN:** *(Refuses a script.)* I'm afraid I'll have to stick with just being in the audience this time around.

**LISA:** What?! Are you sure?

**KEVIN:** If I pile more memorization on top of my chemistry class, I'll explode!

**MRS. THOMPSON:** Okay, Kevin. I respect your priorities. But I expect to see you in the spring musical.

**KEVIN:** Absolutely! I wouldn't miss it!

**MRS. THOMPSON:** Okay, everyone, let's start on page 12. Sandra, you play the part of Juliet. Sean, now that you're addicted to applause, you can read Romeo.

**SEAN:** *(Leafs through script, skims scene.)* Oh, my. I think I'm like Kevin. I have too much going this semester.

**SANDRA:** Don't worry, Sean. It's just a reading. I just need somebody to read my lines off of.

**SEAN:** Well, all right. *(Reading from the script, SEAN gives a mighty and talented effort.)*
"I know not how to tell thee who I am;"
My name, dear saint, is hateful to myself, 
Because it is an enemy to thee; 
Had I it written, I would tear the word.”

SANDRA: *(Also reading. She’s a good actress.)*
“My ears have not yet drunk a hundred words 
Of thy tongue’s uttering, yet I know the sound; 
Art thou not Romeo, and a Montague?”

SEAN: “Neither, fair maid, if either thee dislike.”

SANDRA: *(Abruptly.)* Excuse me, Mrs. Thompson, but I’m having trouble with this. *(OTHERS react.)*

MRS. THOMPSON: You sound fine, Sandra.

SUSAN: Everything looked fine to me... not that I’m a thespian.

SANDRA: But I don’t feel any emotion. According to Stanislavski, I’m going to have to recall an experience of great love before I can continue. But I’ve never really been in love before.

SUSAN: Stan who?

STUDENT: *(To SUSAN.)* Stanislavski. A renowned Russian director.

MRS. THOMPSON: Sometimes acting demands that we stretch ourselves. But maybe we can help you imagine what great love is like.

SEAN: Great love? I’m not so sure I want to go through with this!

KEVIN: C’mon, Sean. You’re doing great. She’s the one who needs help.

MRS. THOMPSON: *(Paces.)* The basic plot is quite simple. Romeo and Juliet’s families are feuding.

KEVIN: Like the Hatfields and McCoys. *(Everyone laughs.)*

MRS. THOMPSON: *(Continues.)* And when Romeo and Juliet fall in love they are, of course, faced with the fact that their love must be great enough to overcome the hostility of their respective families. *(Melodramatic.)* So, everyone, what is Juliet feeling deep down in the pit of her stomach?

LISA: The ultimate in passion!

STUDENT: Sustained rapture!
SUSAN: Overwhelming fire!

SANDRA: Fire! Yes, fire! Thanks, everyone. (She looks at SEAN lovingly and sighs.) I'm ready for our scene now, Romeo.

SEAN: I'm Sean.

SANDRA: Oh, no... you're Romeo and I love you. Speak to me, Romeo.

KEVIN: Go ahead, Sean. She's just getting in the mood.

SEAN: (Taken somewhat aback.) Well... all right... but this is going to take some getting used to.

MRS. THOMPSON: Okay, the stage is yours. (MUSIC CUE 3: "Romeo and Juliet." SANDRA and SEAN continue their scene. MRS. THOMPSON stays in a SOFT FREEZE UPSTAGE.)

SEAN: (Speaks.)
"With love's light wings did I o'er-perch these walls.
For stony limits cannot hold love out;
And what love can do, that dares love attempt;
Therefore thy kinsmen are no stop to me and...and..."
(SUSAN snaps a picture as SEAN and SANDRA FREEZE. After a beat, they continue their scene in a SOFT FREEZE PANTOMIME as KEVIN, LISA, ERIC, SUSAN, JACK and BETH step DOWNSTAGE.)

KEVIN: (Sings.) Romeo and Juliet,
What a perfect pair.

LISA: (Sings.) Like models from some magazine,
We just can't help but stare.

KEVIN/LISA: (Sing.) Their life is just like a fairy tale,
Like actors up on the screen.

KEVIN: (Sings.) To be the star of the football team

LISA: (Sings.) And his homecoming queen.

ERIC: (Sings.) Romeo and Juliet, sweethearts from first grade.

SUSAN: (Sings.) We watch them walking down the hall,
Our dreams there on parade.

ERIC: (Sings.) All fathers want sons to be like him.

SUSAN: (Sings.) All mothers think she's a doll.
ERIC/SUSAN: (Sing.) And we're all jealous of both of them,
   And how they have it all. (MRS. THOMPSON UNFREEZES and
   joins STUDENTS.)

ALL: (Sing.) Romeo, Romeo and Juliet.
   Romeo, Romeo and Juliet.
   When he's at her window, pledging his love,
   We know they're meant to be together in heaven above.
   We all know the ending, yet, we pray it changes somehow.
   We all want to make it last forever,
   So they never have to take that final bow.

JACK: (Sings.) Romeo and Juliet, life's just like the play.

BETH: (Sings.) And sometimes it's already cast.
   We live it day to day.

JACK: (Sings.) It comes to life right there on the stage.

BETH: (Sings.) The present just like the past.

JACK/BETH: (Sing.) And we all hope that they never change.

ALL: (Sing.) We want their love to last
   And last... and last.
   Romeo, Romeo and Juliet.
   Romeo, Romeo and Juliet.
   Romeo, Romeo and Juliet.
   Romeo, Romeo and Juliet.

ERIC: (At end of song.) And that was the hit of the year.

SUSAN: The three sellouts of "Romeo and Juliet"?

JACK: No, the fact that Sandra and Sean were the Homecoming
   King and Queen. (Turns page.) And look! Here they are. A true
   Romeo and Juliet.

BETH: Such royalty! Did you go to that dance, Jack?

JACK: Well, of course. (Points to yearbook.) But I have the story
   about that couple.

SUSAN: (Looks to see.) Who?

JACK: (Points again.) Them. (DEBBIE ENTERS and proceeds to
   podium. SUSAN, BETH, JACK and ERIC return UPSTAGE.)

   End of Scene Two

End of Script Sample
PRODUCTION NOTES

PROPERTIES

ONSTAGE: Assorted boxes, chairs, stools or blocks, optional prop box, human-sized picture frame, podium with large “favorite quote” sign.

ACT ONE

BROUGHT ON, Scene One: Boxes (SUSAN and BETH.); yearbook (JACK.).

BROUGHT ON, Scene Two: Camera (SUSAN.); scripts (MRS. THOMPSON.); yearbook (JACK and ERIC.).

BROUGHT ON, Scene Four: Yearbook (SUSAN.); basketball (tossed out to TIM.).

BROUGHT ON, Scene Five: Yearbook (SUSAN.); tricycles (SASHA, TERESA, GARY.); trophy (LAUREN.); twisted tricycle handles (GARY.); envelope with check (AMY.).

ACT TWO

BROUGHT ON, Scene One: Yearbook (BETH.), camera (MARSHA.); varsity letter jackets—optional (ROSALIE, EDDIE, STUDENTS.).

BROUGHT ON, Scene Three: Boxes (JACK, BETH, ERIC, SUSAN.); blocks (MIKE, JOAN, RACHEL, DAVID.); camera (BOB.).

BROUGHT ON, Scene Four: Boxes (JACK, BETH, ERIC, SUSAN.)

BROUGHT ON, Scene Five: Boxes (JACK, BETH, ERIC, SUSAN.), photo album, notebook, two stools or blocks (ONSTAGE.)

BROUGHT ON, Scene Six: Yearbook (SUSAN.).

EPILOGUE

BROUGHT ON: Yearbooks (STUDENTS.).

SPECIAL EFFECTS

ACT TWO, Scene One: Eerie sounds, lighting, possibly fog for dream sequence.

MISCELLANEOUS

THE FRAME: This is supposed to create the feeling of a yearbook picture, so build a frame to highlight a person's face. When
person is in the frame, use a spot to light the yearbook "picture."

PACING: Avoid choppiness. One scene should blend seamlessly into the other.

FLEXIBLE CASTING: As you can see, ensemble size can range anywhere from ten to fifty and can have almost any balance of male and female actors. In most of the scenes, male roles can easily become female, and vice versa. Feel free to mix and match.

CHARACTERIZATION: The people in this play are to be depicted as real people. With the more eccentric characters such as the members of the Halibuts, do not overact. Often characters such as this are made to be almost cartoonish. Avoid doing so.

LANGUAGE: Geeks? Nerds? Dweebs? Update the vernacular to keep the play current. Feel free to insert words teens at your school use. But keep it clean and wholesome—that's the point of the show.

CUSTOMIZE THE PLAY: To personalize your own yearbook, feel free to write and add additional scenes that show unity in your school. Or leave out scenes that don't relate to your school at all. Feel free also to change the names of activities to best fit your school. The main goal is for your audience to relate to the play.

A COLUMBINE: At the very end of the play, a columbine projected onto a screen would be very effective.

APPENDIX

More Inspirational Quotes

The following are more inspirational quotes that can be used throughout the play, substituted for others or used in your own scenes. You might also choose to print them in your program.

“There are two ways of spreading light: to be the candle or the mirror reflecting it.”

—EDITH WHARTON

“Reflect on your present blessings, of which every man has many; not on your past misfortunes, of which all men have some.”

—CHARLES DICKENS
"The final forming of a person's character lies in their own hands."
—ANNE FRANK

"It isn't the common man at all who is important; it's the uncommon man."
—LADY NANCY ASTOR

"No matter how little you have, you can always give some of it away."
—CATHERINE MARSHALL

"All my life through, the new sights of nature made me rejoice like a child."
—MARIE CURIE

"To look backward for a while is to refresh the eye, to restore it, and to render it more fit for its prime function of looking forward."
—MARGARET FAIRLESS BARBER

"Neither a lofty degree of intelligence nor imagination nor both together go to the making of genius. Love, love, love, that is the soul of genius."
—MOZART

"Of all the music that reached farthest into heaven, it is the beating of a loving heart."
—HENRY WARD BEECHER

"Wherever there is a human being, there is an opportunity for kindness."
—SENECA

"Of any stopping place in life, it is good to ask whether it will be a good place from which to go on as well as a good place to remain."
—MARY CATHERINE BATESON

"All labor that uplifts humanity has dignity and importance and should be undertaken with painstaking excellence."
—MARTIN LUTHER KING, JR.
“Only those who dare to fail greatly can ever achieve greatly.”
—ROBERT F. KENNEDY

“The best and most beautiful things in the world cannot be seen or even touched. They must be felt with the heart.”
—HELEN KELLER

“Keep your eyes on the stars, and your feet on the ground.”
—THEODORE ROOSEVELT

“If you have built castles in the air, your work need not be lost; there is where they should be. Now put foundations under them.”
—HENRY DAVID THOREAU

“No man is a failure who enjoys life.”
—WILLIAM FEATHER

“But every now and again take a good look at something not made with hands—a mountain, a star, the turn of a stream. There will come to you wisdom and patience and solace and, above all, the assurance that you are not alone in the world.”
—SIDNEY LOVETT

“A teacher affects eternity; he can never tell where his influence stops.”
—HENRY BROOKS ADAMS

“We must accept life for what it actually is—a challenge to our quality without which we should never know of what stuff we are made, or grow to our full stature.”
—IDA R. WYLIE
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