

CONNECTIONS A MUSICAL CONCERT FOR OUR TIME

A collection of songs from some of the greatest Broadway musicals

Featuring an original narrative

By

Jamie Gorski

CAST (IN ORDER OF APPEARANCE):

Sarah: an emotionally unstable introvert, sings *Whispering*

Walter: an awkward but nice boy, non-singing role (or first solo of *You will be Found*)

Adult in park: mean

Vanessa: perfectionist, strong, deep thinker, sings *Never Enough*

Vanessa's mom: workaholic, career-oriented, lacks empathy

Mrs. Campbell: Vanessa's drama teacher, kind, supportive

Delila: Fun, extrovert, awkward, lively, sings *What I've Been Looking For*

Corbin: Awkward, kind, tries-too-hard, sings *What I've Been Looking For*

Dylan: Hipster, loves singing and guitar, sings *Falling Slowly*

Mona: Also hipster like, loves all things retro, sings *Falling Slowly*

Aimee: Quiet, nervous, high anxiety, sings *Life I Never Led*

Carl: athletic, emotional, gay, sings *Try*

Chad: Gamer, intense, extrovert, sings *I'm Not Wearing Underwear Today*

Rachel: rebel, somewhat emo, sings *Seventeen*

Shane: Also a rebel, and somewhat emo, sings *Seventeen*

Rachel's mom: typical mother, but has no control over her daughter, non-singing role

Maddy: British, sings *On My Own*

News Anchor: Typical reporter. Seen or not seen as technology allows.

Miles: Geeky kid, wants to be a superhero to inspire others and give hope. Sings *Rise Above*

Amber: also a geeky kid. Miles' girlfriend. Sings *Rise Above*

Extra students if desired for the 3 ensemble numbers.

ACT I

Scene 1 -- Flash forward (DAY TIME)

(We open to an image of a computer. We then view a montage of center shots of high school kids doing different things along their rooms. Some are on their phones, some are playing video games, some are watching TV, some are doing pushups/situps, some are just staring into space, some are sleeping. We then transition to a public park. We see SARAH walking by herself along a walkway. SARAH has a mask on, and she appears lonely, and unsure of herself. It's almost as if she does not know why she is walking in this park. We transition to another part of the public park where we see WALTER, a young man who is a bit awkward but a nice fellow, set up a Yoga mat. WALTER starts to prepare himself to do Yoga. It is clear that he has not done Yoga that much as he stumbles through basic techniques, such as downward dog, cat &

cow, etc... SARAH continues to walk alone on the walkway where she sees WALTER. She stops and watches him for a moment with great interest. WALTER is her boyfriend. WALTER, feeling like someone is watching him, looks up and sees SARAH. He stands up and really notices SARAH now. The chemistry between them is obvious, even though they are at least 50 feet away from each other. WALTER slowly lowers his mask, and then SARAH does the same. Then, as if out of nowhere, an adult from off camera/stage, yells to them:)

ADULT

Put your masks back on!

TRANSITION -- WE SHOW A TITLE ON SCREEN THAT SAYS "6 MONTHS EARLIER"

We transition back to the computer showing the montage again of high school kids in their rooms. With each Zoom shot, we see a frustrated kid get up and put their mask on and leave their room with great haste. We transition to a large alley/corner of a city/urban setting. All the cast runs into the space and stops -- socially distant from each other. They stare at each other for a beat. Then they all look around, noticing they are socially distant, with masks on, and gloves. They start the opening number of "It's a Hard Knock Life." The number is performed in this outdoor urban setting with camera shots of kids singing through their masks. The song is meant to represent the difficulties of being a kid in this very restricted world right now, as well as feeling neglected from all adults)

It's a Hard Knock Life

It's a hard-knock life for us

It's a hard-knock life for us

'Stead of treated

We get tricked

'Stead of kisses

We get kicked

It's the hard-knock life

Don't if feel like the wind is always howl'n?

Don't it seem like there's never any light!

Once a day, don't you wanna throw the towel in?

It's easier than puttin' up a fight

No one's there when your dreams at night get creepy

No one cares if you grow or if you shrink

Empty belly life

Rotten smelly life

Full of sorrow life
No tomorrow life
Santa Claus we never see
Santa Claus, what's that?
Who's he?
No one cares for you a smidge
When you're a foster kid
It's the hard-knock life
Make my bathroom shine
But don't touch my medicine cabinet
It's a hard-knock life for us
It's a hard-knock life for us
'Stead of treated
We get tricked
'Stead of kisses
We get kicked
It's the hard-knock life for us
It's the hard-knock life for us
No one cares for you a smidge
When you're a foster kid
It's the hard-knock life
It's the hard-knock life

Songwriters: Charles Strouse / Mark James / Martin Charnin / Sean Carter

SCENE 2 -- VANESSA'S STORY - DAY

(We open with VANESSA walking from her house to the mailbox. She opens the mailbox and sees a big envelope from a performing arts school. Her face shows great excitement as she opens the envelope. She is beyond joyful as it is clearly apparent she has been accepted to the school. She continues to flip through the pages with great excitement. Suddenly, her face changes from excited to shocked and worried. The camera reveals the page that shows the cost of tuition. Worry begins to fill her face and body. She slowly walks into her home. We transition to the living room where her MOM is working away on her laptop.)

VANESSA

(slowly sits down on a chair near mom) Hey. Guess what! I did it!

MOM
Did what?

VANESSA
I got in!

MOM
Where?

(VANESSA gives MOM the envelope. MOM, mildly frustrated having to stop working, takes the envelope and looks it over.)

MOM
How much does it cost?

VANESSA
(Beat.) Uhm....go to page five.
(MOM turns to page five and reviews it.)

MOM
I'm sorry dear.

VANESSA
Really?

MOM
It's too much. I'm sorry.

VANESSA
But what about the talk I had with dad?

MOM
We both want you to go, but I can't put all this on your dad.

VANESSA
Why?

MOM
(agitated) Because I can't, alright?! *(Goes back to typing.)*

VANESSA
(Beat.) What if I got a scholarship? How much would I need for you to work with dad on this?

MOM

(Stops typing. Frustrated and thinks. She picks up the tuition paper and looks at it again.) Half.

VANESSA

Half?!

MOM

That's the deal. Half.

VANESSA

I don't know if I can do that.

MOM

Well you're going to have to figure it out. I'm sorry, I have to get back to work. Call your drama teacher and see if there's any scholarships she knows about.

(VANESSA leaves the living room and goes back outside her house. She sits on her front steps and contemplates what to do. She picks up her laptop and goes live on Zoom with her drama teacher, MRS CAMPBELL.)

MRS. CAMPBELL

Vanessa! How are you?

VANESSA

So...I got in!

MRS CAMPBELL

Shut up! You got in?!!! Congratulations!!

VANESSA

Yeah...It's really great. Unfortunately it's really expensive. *(Beat.)* Uhm, I'm wondering if you know of any arts scholarships that are available for me to apply for.

MRS CAMPBELL

I know some. How much money are we looking for?

VANESSA

(Hesitates) It's in the five figures.

MRS CAMPBELL

Wow. *(Pause.)* I really don't know of any arts scholarships out there that award that amount of money. Getting full rides or partial full rides for a performing arts degree is incredibly rare. You have to be beyond good for a school to even consider it.

VANESSA

What do you mean?

MRS CAMPBELL

Well it's not something that a school will advertise for their program. It's more of a, "You are so good we have to make sure you come to our school," sort of scholarship. It's not something you apply for...it's simply given.

VANESSA

I see. I guess I was good enough to get in, but not good enough to get money.

MRS CAMPBELL

Well, you don't know that. You could always ask--

VANESSA

(interrupts) --no it's fine. Thank you for your time. I'll...figure it out.

MRS. CAMPBELL

(Beat.) Okay. Just know I'm always here if you need anything.

VANESSA

Thanks. I appreciate it.

(VANESSA closes the laptop and sits there upset for a moment. We transition to her bedroom. VANESSA goes and lays on her bed. She lays on her side, and is practically in tears. She closes her eyes. We then transition to a stage. VANESSA is standing in the middle of the stage all alone. She is wearing a beautiful, timeless gown. She notices there is no one in the audience. As she looks around, she realizes what she is here to do. The music for "Never Enough," starts and VANESSA sings center stage.)

NEVER ENOUGH

I'm trying to hold my breath

Let it stay this way

Can't let this moment end

You set off a dream in me

Getting louder now

Can you hear it echoing?

Take my hand

Will you share this with me?

'Cause darling, without you

All the shine of a thousand spotlights

All the stars we steal from the night sky

Will never be enough

Never be enough

Towers of gold are still too little

These hands could hold the world but it'll

Never be enough

Never be enough

For me

Never, never

Never, never

Never, for me

For me

Never enough

Never enough

Never enough

For me

For me

For me

All the shine of a thousand spotlights

All the stars we steal from the night sky

Will never be enough

Never be enough

Towers of gold are still too little

These hands could hold the world but it'll

Never be enough

Never be enough

For me
Never, never
Never, never
Never, for me
For me
Never enough
Never, never
Never enough
Never, never
Never enough
For me
For me
For me
For me

Songwriters: Justin Paul / Benj Pasek

(We transition back to VANESSA'S room. VANESSA opens her eyes. She smiles and has found a new confidence in her. She speaks to herself quietly but assertively).

VANESSA
I'll figure it out.

(VANESSA grabs her laptop and opens it back up. She goes to Zoom and calls up her best friend, DELILA.)

SCENE 3 -- DELILA AND CORBIN'S STORY -- DAY

(DELILA answers the zoom call, and is happy to see VANESSA.)

DELILA
'Sup!

VANESSA
What are you doing?

DELILA
Nada. What's going on?

VANESSA
Well....I got in!

DELILA
(beat.) Shut up!

VANESSA
Yeah!

DELILA
AAAAAAhhhhhh!!!! That's awesome! *(fake-sings this all the way through)* My girl's gonna be on Broadway!! She's gonna win a Tony! Then date a guy named Tony! And Tony's Italian! And I lo-oo--oove Italian food!

VANESSA
(laughs). I wish it were that easy. Mom says it's too expensive.

DELILA
Well, you'll figure it out! You always do.

VANESSA
I hope so, I think I have some ideas.

(doorbell rings in DELILA'S house.)

DELILA
Oo! I gotta go. DoorDash is here.

VANESSA
(flirty) You think it's gonna be that boy again!

DELILA
Shut up! *(beat.)* I hope so. Okay, gotta go by! Luv ya!

(They both get off Zoom. DELILA starts to head towards her front door and preps herself briefly before opening it. When she opens the door, there stands CORBIN, an awkward, but cute boy who seems equally happy to see DELILA. He has a bag of food in his hands.)

CORBIN
(awkward.) Hi!

DELILA
(awkward, but big smiles.) Hi!

CORBIN

Uhm...Chicken burrito with cilantro rice, lettuce, tomato, extra sour cream, and chips with queso.

DELILA

Perfect!

(CORBIN hands her the bag.)

CORBIN

I...uh....told them to top off the queso for you.

DELILA

(touched.) You did?!

CORBIN

Yeah, I just said, *(impersonates a romantic)* "Just....top it off."

DELILA

Wow!

CORBIN

Yeah!

(longer pause, as they look at each other. The romantic energy is tense.)

CORBIN

Okay, by!

DELILA

By! Thank you!

CORBIN

Anytime!....well, I need to be "dashing off...to....other...doors." *(ashamed of himself.)*

DELILA

You...dash away!

CORBIN

Thank you! I'll...see you in school

(CORBIN leaves. DELILA goes into her living room and sits on the couch. She puts her food in front of her. In a short but fun sequence, we see DELILA scarf down all her food. As she finishes her last bite, the "food coma" sets in and she collapses on her couch asleep. When she

wakes up, she's on the stage. On the other side of the stage is CORBIN. They look at each other, and then they sing "What I've Been Looking For.")

WHAT I'VE BEEN LOOKING FOR

It's hard to believe

That I couldn't see

You were always there beside me

Thought I was alone

With no one to hold

But you were always right beside me

And this feelings like no other

I want you to know

I've never had someone

That knows me like you do

The way you do

I've never had someone

As good for me as you

No one like you

So lonely before I finally found

What I've been looking for

So good to be seen

So good to be heard

Don't have to say a word

For so long I was lost

So good to be found

I'm loving having you around

This feeling's like no other

I want you to know

I've never had someone

That knows me like you do

The way you do

I've never had someone
As good for me as you
No one like you
So lonely before, I finally found
What I've been looking for
Doo doo doo
Doo doo doo doo
Doo doo, woah oh oh oh
Doo doo doo doo
Doo doo doo doo
Doo doo, woah oh oh oh

Songwriters: Dodd Andrew Creighton / Watts Adam M

What I've Been Looking For lyrics © Walt Disney Music Co. Ltd., Walt Disney Music Company

SCENE 4 -- MONA AND DYLAN'S STORY

(DELILA wakes up from her food coma and realizes that she is late to zoom with her lab partner, DYLAN, for Chemistry. She gets on zoom and DYLAN shows up.)

DYLAN

Everything good? Didn't know if I messed up the meeting time.

DELILA

No, it's fine. Let's just get started. Do you have the slides done?

DYLAN

Uhm...not yet.

DELILA

(annoyed) The presentation is in two days.

DYLAN

I know, we'll get it done.

DELILA

Well I'm only doing what we agreed upon.

DYLAN

That's cool. *(He gets a text. It's from MONA. The text says, "You still working?" He quickly texts: "Yeah. D is stressin'.")*

DELILA

Dylan! We got other things. What are you doing?

DYLAN

(not paying attention to the zoom meeting, but instead on his phone continues the text. MONA responds: "Don't stress her. She's my friend." Dylan realizes that he should probably change tactics. Speaks to DELILA)

DYLAN

Hey, let me get my slides done first. It'll only take me an hour, then I'll meet you at Starbucks and we can hash out the other stuff. I'll even get your drink.

DELILA

(confused) Uhm...okay. But don't be late!

DYLAN

Well, you were kind of late today.

DELILA

Yeah, well, I had to have lunch and DoorDash was late.

DYLAN

Was it Corbin? I'll tell him to do better next time--

DELILA

(interrupts, speaks fast) --No! No, it's fine. Corbin did a great job! He's a man of the people, I gotta go by!

(She gets off zoom. Dylan goes over to his lounge chair and picks up a guitar. He begins to strum on it and then gets another text from MONA.)

MONA *(text)*

I hope you're being nice to her.

(DYLAN decides to risk it and facetime's MONA. She picks up and the scene continues via facetime.)

MONA

Hey.

DYLAN

Hey.

MONA

So, you being nice to my friend?

DYLAN

(beat.) Oh. Yeah. We're meeting later at Starbucks to finish. I'm buying her a drink to make up for my procrastinating.

MONA

You like her?

DYLAN

What?! No! No, I'm just...trying to smooth things over so we can get through this project.

MONA

I hate group projects.

DYLAN

Me too.

MONA

You never get the partner you want.

DYLAN

(beat. breathes.) Well, what if we had gotten partnered together?

MONA

(sarcastically) Then I would have to do all the work!

DYLAN

Hey, that's not fair. *(He smiles.)* I would entertain you along the way.

MONA

How's that?

DYLAN

I mean, I play guitar. I like to sing.

MONA

Really? It's rare to hear about a guy who likes to sing.

DYLAN

Well it's my thing. I'm one of those guys that likes to go to karaoke bars and sing White Snake.

MONA

Old school.

DYLAN

It was the best music.

MONA

I'm not saying you're wrong. I like karaoke too.

DYLAN

Maybe we could go to one...uhm...together...if you want.

MONA

(pause.) I don't know. We only just started talking. And I don't think my dad would let me.

DYLAN

Ah, that sucks.

MONA

(beat.) But, when he does think it's okay, I'd do it. I'd go with you.

DYLAN

Really?

MONA

(beat.) Yes--that can be our first date.

(Both DYLAN and MONA pause in shock of where their relationship is going.)

MONA

Well, you need to get to your chem slides.

DYLAN

Yeah, you're right. *(beat.)* Talk later?

MONA

Yes, but after you make things cool with my friend and do your work.

DYLAN

Gotcha. *(beat. smiles)*. See ya.

MONA

By!

(DYLAN puts his phone down and starts strumming on his guitar. It soothes him to such a state that he falls asleep in his chair. DYLAN wakes up and he and MONA are on the stage. They look older -- like, in their 20's. The stage both feels like a bar as well as a performance space. They look at each other passionately and begin to sing, "Falling Slowly.")

FALLING SLOWLY

I don't know you

But I want you

All the more for that

Words fall through me

And always fool me

And I can't react

And games that never amount

To more than they're meant

Will play themselves out

Take this sinking boat and point it home

We've still got time

Raise your hopeful voice, you have a choice

You'll make it now

Falling slowly, eyes that know me

And I can't go back

And moods that take me and erase me

And I'm painted black

You have suffered enough

And warred with yourself

It's time that you won

Take this sinking boat and point it home

We've still got time

Raise your hopeful voice, you have a choice

You've made it now
Take this sinking boat and point it home
We've still got time
Raise your hopeful voice, you have a choice
You've made it now
Falling slowly, sing your melody
I'll sing it loud
I paid the cost too late
Now you're gone

Songwriters: Hansard Glen James / Irglova Marketa

Falling Slowly lyrics © Wb Music Corp., The Swell Season Publishing, The Swell Season Pub Designee

SCENE 5 -- AIMEE'S STORY

(Once the song is over, DYLAN wakes back up. He is in his room. He goes downstairs, where his sister, AIMEE, is sitting on the couch reading a book. DYLAN gets a snack from the pantry..)

DYLAN
What book is it?

AIMEE
Book 6

DYLAN
Book 6?! You're already at book 6? Weren't you at book 2 yesterday?

AIMEE
Yeah.

DYLAN
So guess what: I might have a date soon!

AIMEE
That's awesome! Who is she?

DYLAN
She: is Mona and She: is amazing!

AIMEE

Where you guys gonna go?

DYLAN

Karaoke

AIMEE

Lame.

DYLAN

Hardly.

AIMEE

Well, I'm happy for you.

DYLAN

Weekend's coming up. Carl and I are going to double feature night. It's awesome, he's getting the tickets and everything. What are you doing?

AIMEE

You know the answer to that already.

DYLAN

Come on! Go do...stupid things....Don't stay in here all weekend.

AIMEE

Leave it alone! You and Carl can go do your stupid things. I can barely get out the door, let alone do stupid things.

DYLAN

That's not an excuse.

AIMEE

Yes it is.

DYLAN

No it isn't.

AIMEE

Yes it is! Why do you keep bringing this up? This is a broken-record-argument!

DYLAN

You are literally a perfect human. Beautiful. Smart. Hilarious. You could swing circles around me in so many things! And you are going to waste it away in here?

AIMEE
Shut up.

DYLAN
But you want friends, right?!

(AIMEE looks at DYLAN, upset, sad, and embarrassed. She starts to have a small anxiety attack.)

DYLAN
(beat.) Sorry. I didn't mean--

AIMEE
--no, it's true.

DYLAN
Really. I'm sorry.

AIMEE
It's fine. *(She begins to calm down.)* Can I go back to my book, now?

DYLAN
Yeah. I'm gonna go take a nap. *(starts to leave, then turns towards her. Pause.)* So why are you so afraid?

AIMEE
(pause.) I don't know.

DYLAN
Listen, I know your mind can get the best of you...right now--most days. Whenever you feel ready, please let me know and I'll help.

AIMEE
Right.

(DYLAN exits. AIMEE, frustrated with herself, begins to bury herself back in her book. She is having a hard time concentrating. She stops reading and leans back in her chair. She is clearly in her head as we drift inside. We find AIMEE on the stage as she sings, "The Life I Never Led.")

THE LIFE I NEVER LED

I've never talked back,
I've never slept late,
I've never sat down
when told to stand straight
I've never let go
and gone with the flow,
and don't even know, really, why.
I've never asked questions,
or taken a dare.
I've never worn clothes
that might make people stare.
I've never rebelled,
or stood up and yelled,
or even just held my head high.

And all of the feelings unspoken,
all of the truths unsaid,
they're all I have left
of the life I never led.

I've never gone surfing,
or ran with a crowd.
Or danced on a table,
or laughed much too loud.
I've never quite dared
to leave myself bared -
I've just been too scared I might fall,
I've never seen Paris,
swum naked,
been kissed.
I've never quite realised
just how much I've missed
And what did I get
for hedging each bet?
Another regret, and that's all.
And all of the wishes unasked for,
All of needs unfed -
They're all that remain
of the life I never led.

And now...
now that you've given me one
little taste of it -
And now...
now that I know what I know -
Well how...
how can I go on ignoring the waste of it?

After all of the years
that I've clung to my fears.
Won't you help me let go?
Help me let go!

I want to be brave,
I want to be strong.
I want to believe
I'm where I belong.
To stand up and say
"I'm seizing the day"
To not just obey, but to choose.
And I may not surf,
I may not see France.
but I want to know
I still have the chance.
And maybe I'll make
a painful mistake.
It's mine though, to take or refuse.
And all of the doors yet to open,
all of the rooms ahead -
They're beaoning bright,
scary and new -
But I'm standing tall,
and I'm walking through.
What's gone may be gone,
but I won't go on
playing dead!
It's time to start living
the life I never led.

Songwriters: Alan Irwin Menken / Glenn Evan Slater

The Life I Never Led lyrics © Universal Music Corp., Menken Music, Punchbuggy Music

SCENE 6 - CARL'S STORY

(AIMEE wakes up from her dream. She thinks for a moment, then slowly gets off the sofa. She takes a deep breath and begins to go to the front door. She feels a sense of confidence. She opens the door and steps outside. She walks down the sidewalk a little bit. All of a sudden, AIMEE is startled as she hears her name being called.)

CARL

Aimee!

(CARL has been jogging. He is approaching AIMEE & DYLAN'S house.)

AIMEE

Carl! You scared me.

CARL

Why? I always run by your house. Like, everyday.

AIMEE

I don't get outside much.

CARL

Is Dylan home?

AIMEE

He's taking a nap.

CARL

Maybe I'll go in and surprise him!

AIMEE

Uhm, no. You're all sweaty and gross. Guess what, he has some sort of date coming up soon.

CARL

(Surprised. Beat.) Really?! But, I thought we were going to the movies together.

AIMEE

Oh he mentioned that. I think he was talking about in the future or something.

CARL

Oh, okay. That's cool. *(You can see the worry in his eyes.)* But, he did say to you that we were still going to the movies.

AIMEE

Yes. *(awkward pause.)* So, I'm going to go back inside.

CARL

Tell Dylan to call me when he gets up okay?

AIMEE

Sure.

(AIMEE exits. CARL begins to job again and runs to a park. It is the same park we see at the beginning of the story. CARL sits on a bench and takes out his phone. He begins to flip through all these photos of him and DYLAN together. We can see the frustration and sadness in his eyes as it is clear that CARL has feelings for DYLAN. All of a sudden he gets a text from DYLAN. The text says: "Yo! Just got up! Why didn't you come in? I can't wait to tell you about Mona! Lookin' forward to movies this weekend!" The pain of this text is very evident in DYLAN'S face. We go inside DYLAN'S head as he is now alone on the stage, and sings the song, Try.)

Try

If I walk, would you run?

If I stop, would you come?

If I say you're the one, would you believe me?

If I ask you to stay, would you show me the way?

Tell me what to say, so you don't leave me

The world is catching up to you

While you're running away to chase your dream

It's time for us to make a move

'Cause we are asking one another to change

And maybe I'm not ready

But I'll try for your love

I can hide up above

I will try for your love

We've been hiding enough

If I sing you a song, would you sing along?

Or wait till I'm gone, oh, how we push and pull

If I give you my heart, would you just play the part?

Or tell me it's the start of something beautiful

Am I catching up to you
While you're running away, to chase your dreams?
It's time for us to face the truth
'Cause we are coming to each other to change
And maybe I'm not ready
But I'll try for your love
I can hide up above
I will try for your love
We've been hiding enough
I will try for your love
I can hide up above
If I walk, would you run?
If I stop, would you come?
If I say you're the one, would you believe me?

Songwriters: Alon Levitan

Try Lyrics © Universal Music Corp., Rose Mountain Songs, Clearscore Music Ltd

SCENE 7 -- THE CHANGE

(CARL snaps out of his daydream as he gets a call from his mom. He answers it. It is a one-way-call as we do not hear mom's voice on the other end.)

CARL

Hey mom.....What?.....Come home?.....Why?.....I don't understand.....Yeah I can go to the store for you, what do you need?.....toilet paper.....What?.....That's a lot of toilet paper.....paper towels.....latex gloves.....painter's masks?.....Mom what is this all about?.....Okay! Sorry, I'll go.

(CARL gets off the bench and runs back home. As he is running, we see a montage of kids getting notifications on their phones, smart devices, on their TVs, and more. As the montage continues, the kids look more and more worried, and more and more scared. CARL runs faster and faster and

then we cut to several shots of kids looking out their windows. Their hands are pressed to the glass. We see at least half a dozen of these shots before we transition to the stage. The full company sings "Will I," as the camera fades to black.)

Will I

Will I lose my dignity?

Will someone care?

Will I wake tomorrow

From this nightmare?

Will I lose my dignity?

Will someone care?

Will I wake tomorrow

From this nightmare?

Will I lose my dignity?

Will someone care?

Will I wake tomorrow

From this nightmare?

Will I lose my dignity?

Will someone care?

Will I wake tomorrow

From this nightmare?

END OF ACT I

ACT II

SCENE 1 -- CHAD'S STORY

(We see a title that says "6 Months Later." We see CHAD in his room playing video games. He is covered in Cheeto dust and is surrounded by empty Mountain Dew bottles. While he is playing his video games, he is also on the phone with his friend, CARL. We don't see CARL, but hear his voice on speaker phone. They are arguing over what is going on in the game.)

CHAD

Stop doing that!

CARL

I'm not doing anything, you're slackin'!

CHAD

No I'm not. I told you to use the auto-phaze cannon to take out the A-1 hover tanks

CARL

My amo is low.

CHAD

What is wrong with you! If we don't pull this off, the entire galactic alliance will be compromised!

CARL

Should we restart at the last checkpoint?

CHAD

What?! No! That's for wimps. I'll tell you what we need, is Dylan! Why didn't you tell him we were co-oping today?

CARL

We aren't really talking right now.

CHAD

That sucks. I thought you two were inseparable?

CARL

Let's just keep to the mission.

CHAD

This sucks, why don't you come over!

CARL

You know my mom won't let me.

CHAD

Come on! Nothing is going to happen. You're not going to die.

CARL

Sorry, I'm stuck.

CHAD

It was better when we could all hang. But I don't miss school.

CARL

I kinda do. I don't miss the school stuff, but I miss seeing everybody.

CHAD

Do you know how many more hours I've been able to put into my gaming?? I don't ever want this to change. This is way better.

CARL

Well I gotta go.

CHAD

Why? We're almost at the next checkpoint.

CARL

Dude, it's 4th period.

CHAD

Fine. We can finish later. I'm gonna do another game anyway.

CARL

Don't you ever go to school?

CHAD

It's optional my friend.

CARL

See ya.

(CARL hangs up. CHAD opens another bag of Doritos. And smiles. He delights in his situation.)

CHAD

(speaking to himself.) I don't know why he keeps on going. It's all a joke anyway. *(sighs with glee.)* I don't ever want this to change. This. Is. Perfect. I've never felt more free.

(We go inside CHAD'S mind and we see him on the stage, as he sings "I'm Not Wearing Underwear Today.")

I'm Not Wearing Underwear Today

I'm not wearing underwear today.
No, I'm not wearing underwear today.
Not that you prob'ly care
Much about my underwear
Still, nonetheless, I gotta say --

That I'm not wearing underwear today!

SCENE 2 -- RACHEL & SHANE'S STORY

(After the song, CHAD gets a text from SHANE. The text says, "It's over with R. Mom's crazy." We switch over to SHANE who is in his room texting RACHEL. He appears very upset, worried, and more. We then switch to RACHEL'S house. RACHEL is in her bathroom throwing up. It is clear she is hungover. We hear RACHEL'S MOM yelling from off camera.)

RACHEL MOM

You're done with him, do you understand me!?! I don't ever want you to spend time with him again! How much did you drink?

RACHEL

It's not his fault! I did this! He was the one who helped me home.

RACHEL MOM

You weren't even supposed to leave in the first place! What if you get the virus?

RACHEL

I just...wanted to see someone! I'm going crazy!

RACHEL MOM

We're all going crazy! You think I'm happy with this situation?! I miss my friends too. I can't believe you did this! (she exits.)

(RACHEL rests her head on the toilet seat. She is clearly exhausted, frustrated, and sad. As she is resting, the camera transitions back to the stage. On stage we see RACHEL and SHANE. They start singing "Seventeen.")

Fine, we're damaged
Really damaged
But that does not make us wise
We're not special, we're not different
We don't choose who lives or dies
Let's be normal, see bad movies
Sneak a beer and watch tv
We'll bake brownies or go bowling
Don't you want a life with me?
Can we be seventeen?
That's all I want to do
If you could let me in
I could be good with you
People hurt us

Or they vanish
And you're right that really blows
But we let go, take a deep breath
Then go buy some summer clothes
We'll go camping, play some poker
And we'll eat some chilli fries
Maybe prom night
Maybe dancing
Don't stop looking in my eyes (your eyes)
Can't we be seventeen
Is that so hard to do?
If you could let me in
I could be good with you
Let us be seventeen
If we still got the right
So what's it gonna be
I wanna be with you (Wanna be with you)
I wanna be with you tonight
Yeah we're damaged,
Badly damaged
But your love's too good to lose
Hold me tighter
Even closer
I'll stay if I'm what you choose
Can we be seventeen?
If I am what you choose
If we still have the right
Because you're the one I choose
You're the one I choose
You're the one I choose.

SCENE 3 -- MADDY'S STORY

(We transition back to RACHEL. She slowly gets up and heads back outside to get some fresh air. She walks to her mailbox and opens it. Inside is a letter from MADDY. RACHEL is filled with excitement as she goes inside to open the letter. Transition to RACHEL'S room. She is opening the letter and starts to read it. We hear MADDY in a VO at the beginning.)

MADDY (V.O.)

Hi Rachel! Sorry it took me longer this time to write. With midterms filling my day, I find it difficult to make time to do anything I want. I don't know about you, but I have enjoyed this old-fashioned penpalling. Writing letters is a lost artform. There just seems to be something much more personal to the words in which we write. You always write so beautifully. I imagine

your teacher always gives you high marks for your compositions. I hope you are doing well!
Sadly, I have some news.

(Transition to MADDY'S room in London. She is sitting by her window writing the very letter that RACHEL is reading. It is clear that MADDY has been crying. The VO of MADDY continues as we watch her write the letter.)

MADDY (V.O.) CONT.

Robert and I are through. You were right. His behavior the last couple weeks was suspicious. I was just recently at his flat, when I couldn't help but look at his phone. The messages were obvious. He had been with that other girl for quite awhile. I feel so stupid. Why did I trust him? You know what is even more absurd--I still care about him. I am ashamed of myself, and I keep thinking that I just want to go away, so I don't have to think of him anymore.

(Transition to the stage. MADDY is alone on the stage as she sings "On My Own.")

ON MY OWN

On my own

Pretending he's beside me

All alone

I walk with him till morning

Without him

I feel his arms around me

And when I lose my way I close my eyes

And he has found me

In the rain the pavement shines like silver

All the lights are misty in the river

In the darkness, the trees are full of starlight

And all I see is him and me forever and forever

And I know it's only in my mind

That I'm talking to myself and not to him

And although I know that he is blind

Still I say, there's a way for us

I love him

But when the night is over
He is gone
The river's just a river
Without him
The world around me changes
The trees are bare and everywhere
The streets are full of strangers
I love him
But every day I'm learning
All my life
I've only been pretending
Without me
His world will go on turning
A world that's full of happiness
That I have never known
I love him
I love him
I love him
But only on my own

SCENE FOUR -- MILES & AMBER'S STORY

(Transition back to MADDY in her room. After finishing the letter, she decides to sit on her bed and turn on the TV. As she starts watching, she becomes fascinated with a news story coming from the USA. We do not see the TV screen, but merely watch MADDY'S reaction. The news anchor's voice is heard as a VO).

NEWS ANCHOR

The young man's love for the famous web slinger went too far as he was found in full costume, standing on the ledge of the Trust Building which is 10 stories up. When the PD asked him about his dangerous act, his only response was to give the people of his community, "hope" -- that no matter how hard things are right now, there are heroes everywhere trying to help. A positive and kind message, that could have ended horribly if he had taken one step further.

(Transition to MILES sitting in his room. He is holding the mask of Spider-Man. He looks over to the side of his bed, where he sees an arrest report for trespassing on private property. AMBER facetime's MILES).

AMBER

(sarcastically) You're an idiot.

MILES

Isn't that why you like me?

AMBER

Well that, and your butt.

MILES

Now, now. You can't say that to a superhero.

AMBER

So, you think you went too far on this one?

MILES

I did get arrested.

AMBER

Seriously. What if you had fallen?

MILES

I was fine. I was a lot further away from the ledge than they said I was.

AMBER

I still don't understand why you do this.

MILES

Because everything sucks. Everyone is stir crazy not being able to leave the house, hang out with friends. Also, I think it's ridiculous that people are complaining and upset as if no one is helping to fix the problem, and they don't see these nurses and doctors working their asses off trying to fix this.

AMBER

You worried about your sister?

MILES

Hell yes! And my mom! She's there almost every day dealing with the worst of them, and she could easily end up getting sick too.

AMBER

Then you probably shouldn't stress her out by standing on ledges.

MILES

I don't know. Mom just puts herself out there for people, and Sarah, she's been in the hospital for 3 weeks, and I...I just wanna help.

AMBER

Superheroes on ledges isn't helping. It just confuses people.

MILES

Well it should help.

AMBER

Oh, I gotta go. Dad's calling. I'll talk to you later. No more Spider-man for now. Don't forget, you're great as you are! Your youtube vids are amazing. People are constantly inspired by them. I know I am.

MILES

I guess. I'll talk to you later.

(They hang up. MILES rests on his bed. He begins to daydream. Transition to stage. We see MILES dressed as Spider-man. He removes the mask, and begins to sing "Rise Above." Eventually, AMBER joins him.)

RISE ABOVE

When the ones who run the firehouse are the ones who start the fire
And the lawyers make the laws
And every preacher is a liar
And the ones that damn the innocent
While they own the nightly news
And front page
An old man said to me
Its not who but what you love
And knowledge isn't wisdom with our control
But still to be the changes that you want to see
They come slow
I know

And you said rise above
Open your eyes up
And you said rise above
But I can't

I can't

For every heart that bleeds
Will color your world red
And the sorrow in the night
Will be the blue you cannot shed
But your strength will be a vision
Beyond visibility
And the gift you have within
Will give you new eyes to see

And you can rise above
Swing through the skies above
And you shall rise above
Yourself

Know that I'll be watching
Know that I'll waiting
Standing on the precipice
I can't soar away from this

And you can rise above
(Free your soul)
Open your eyes up
(Rise above yourself and take control)
And you can rise above
(You need to love)
Yourself
(To release yourself and rise above it all)

And you can rise above
(I will be there)
Open your eyes up
(You were never alone)
And you can rise above
(Inside your dreams)
Yourself
(I've been watching and waiting)

And you can rise above
Open your eyes to love
And you can rise above
Yourself

And every heart that bleeds
Will color your world red
And the sorrow in the night
Will be the blue you cannot shed
And your strength will be a vision
Beyond visibility
And the gift you have before you
Will give you new eyes to see.

SCENE 5 -- SARAH'S STORY

(Transition back to MILES' bedroom. His phone rings again and it's MILES MOM. He sighs because he knows he's in big trouble. He answers the phone.)

MILES

Mom please, I know I'm screwed. I'm sorry.

MILES MOM

Miles, it's your sister.

MILES

(pause) What is it?

(Transition to a hospital room. SARAH is lying on a hospital bed. She is covered in wires and machines. She looks exhausted. We overhear a doctor talking in a V.O. to another DOCTOR (2). Sarah listens.)

DOCTOR

Probably going to move her to the jury-rigged ICU tomorrow if I'm not seeing a change. Her levels are inconsistent but look to be getting worse. Hard to say where we go from here.

DOCTOR 2

We don't have many her age.

DOCTOR

We're starting to see more. The kids are restless and are starting to risk it more.

DOCTOR 2

How many beds are we up to?

DOCTOR

As of last night, 204. ICU is full. We're going to have to reconfigure the step-down wing.

DOCTOR 2
Four died last week.

DOCTOR
Four kids.

DOCTOR 2
I'll see you. I'm off to an m&m for one.

DOCTOR
What happened.

DOCTOR 2
Still don't know. Never seen anything like it. Perfectly healthy 17-year-old. Virus hits....cardiacarest.

DOCTOR
They're not following any health guidelines. This one over here was at a party. No effort made to be safe whatsoever. I called her parents to let them know that, for now, it's an indefinite stay.

(They exit. SARAH realizes the depth of her situation. She continues labored breathing.)

SARAH
(to herself) What if I don't see him again? What if this is it?

(as we drift into her head. We appear back on the stage. She is in her hospital gown. She sings "Whispering.")

Whispering
Here the ghosts in the moonlight
Sorrow doing a new dance
Through their bone, through their skin

Listening
To the souls in the fool's night
Fumbling mutely with their rude hands
And there's heartache without end

See the father bent in grief
The mother dressed in mourning

Sister crumbles, and the neighbors grumble
The preacher issues warnings

History
Little miss didn't do right
Went and ruined all the true plans
Such a shame. Such a sin.

Mystery
Home alone on a school night
Harvest moon over the blue land
Summer longing on the wind

Had a sweetheart on his knees
So faithful and adoring
And he touched me. And I let him love me.
So let that be my story

Listening
For the hope, for the new life
Something beautiful, a new chance
Hear its whispering
There again

SCENE 6 -- FINALE

(Transition back to SARAH. She is back in her hospital bed. She slowly sits up and looks around. No one else is in the room. There is a change in her as if she has discovered a bit of courage inside her. She removes all the medical wires from her arms and uses all her strength to get out of bed. While her breathing is still labored, she keeps going. We see SARAH walking down a couple of hospital hallways. She exits the building. She begins to walk along the sidewalk towards a park. She doesn't know why she is going to the park, but she feels like she should be there. Transition back to the first scene of the play. SARAH'S boyfriend, WALTER, is looking at her. They both have their masks off. Again, the chemistry is obvious, as they know that they are there for each other no matter what. We see the ADULT again ride by yelling about the masks. The ADULT, more focused on yelling at the kids, doesn't notice the trash can they are driving towards. They crash into the trash can with their bike. It is meant to be a more comical moment. The song, "You will be Found," begins. WALTER can have the first solo, or it can be sung by another character if WALTER remains a non-singing role. During the beginnings of the song, the whole cast emerges from different parts of the park to form a unified ensemble. All of them remove their masks to sing. While they remain socially distant, they sing unified and strong. If this isn't possible, a

montage of all the cast in their respective bedrooms can also work. They sing the final song.)

YOU WILL BE FOUND

Have you ever felt like nobody was there?
Have you ever felt forgotten in the middle of nowhere?
Have you ever felt like you could disappear?
Like you could fall, and no one would hear?

Well, let that lonely feeling wash away
Maybe there's a reason to believe you'll be okay
'Cause when you don't feel strong enough to stand

You can reach, reach out your hand
And oh, someone will come running
And I know, they'll take you home
Even when the dark comes crashing through

When you need a friend to carry you
And when you're broken on the ground

You will be found

So let the sun come streaming in
'Cause you'll reach up and you'll rise again

Lift your head and look around

You will be found

There's a place where we don't have to feel unknown

(Oh my god, everybody needs to see this)

And every time that you call out

You're a little less alone

(I can't stop watching this video, seventeen years old)

If you only say the word
(Take five minutes, this will make your day)
From across the silence your voice is heard
Share it with the people you love
(Repost, the world needs to hear this)
(A beautiful tribute, favourite!)
(I know someone who really needed to hear this today)
(So thank you Evan Hansen for doing what you're doing)
(I never met you Connor, but coming on here, reading everyone's posts)
(It's so easy to feel alone, but Evan is exactly right—we're not alone, none of us)
(We're not alone, none of us! None of us!)
(None of us are alone) (Like, forward)
Even when the dark comes crashing through
When you need a friend to carry you
When you're broken on the ground
You will be found
So let the sun come streaming in
'Cause you'll reach up and you'll rise again
If you only look around
You will be found (You will be found)
You will be found (You will be found)
You will be found
Out of the shadows
The morning is breaking
And all is new, all is new
It's filling up the empty
And suddenly I see that
All is new, all is new
You are not alone

You are not alone

You are not alone

You are not alone

You are not alone (You are not alone)

You are not alone (You are not alone)

You are not

You are not alone (You are not alone)

Even when the dark comes crashin' through

When you need someone to carry you

When you're broken on the ground

You will be found!

So when the sun comes streaming in

'Cause you'll reach up and you'll rise again

If you only look around

You will be found

You will be found

You will be found

You will be found!

You will be found

(After the song, they look around at each other with a new-found glimmer of hope. They then all put their masks back on, and leave.)

FADE TO BLACK.

END OF PLAY.

