



INTERMEDIATE SCHOOL VERSION

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## ACT ONE

### Scene 1 – Home base

*(INT-The Michaels' living room. The room is dated but well cared for. The sofa has a floral design, and the wallpaper and tall lamp are something you might expect in an elderly aunt's house. Function without fashion. The narrators are in the far-left hand corner of the stage on a slightly raised platform. The set remains in this place for the entire show. Peter and Sandy are sitting on a sofa with a small coffee table in front of the sofa and a TV further back. Sandy is looking through an old photo album of Carrie's childhood photos. Peter is paying scant regard to Sandy's conversation because he is trying to watch sport on cable TV.)*

**SANDY**

Oh Peter – do you remember this holiday? Carrie would have been about four and we stayed down by the lake in early autumn. Look - she had that stuffed purple elephant that she took everywhere with her. I wonder what happened to that toy?

*(Peter ignores Sandy)*

Oh, and look. In this photo you can see the holiday home we stayed in with your sister's family. Wasn't that a great time?

*(Peter feigns interest and hides his frustration that he is being drawn into a conversation when the only thing he wants to do is watch sport).*

**PETER**

Yes, I guess so...

**SANDY**

You guess what Peter?

**PETER**

Yes, that's right...

**SANDY**

You're not even listening to me!

*(Sandy picks up the photo album and pretends to hit Peter over the head with it.)*

**PETER**

What?

*(Sandy get the remote and turns off the TV)*

What are you doing? The scores are tied and there's only two minutes to go!

**SANDY**

It's just a game Peter – I'm talking about our daughter Carrie's life, and you're worried about some silly game.

**PETER**

Some silly game! *(Peter realising that he is making life difficult for himself, suddenly changes his tune)*. Yes, you're right it is just some... silly game. Now what were you saying?

**SANDY**

*(Exasperated)*

Peter – I'm remembering the good times, when Carrie was here and... when we were all ... *(she pulls herself back from saying the word 'happy')*.

**PETER**

Yes, well that's a story in itself, where did it all change?

**SANDY**

The last 'happy' memory was when the girls were helping out at the school camp.

*(The lights fade on Peter and Sandy and music plays to signify a flashback in time)*

***(EXT - Spotlight lights up Carrie and Anna on the right-hand side of the stage. It is night-time and they are at a summer camp. A group of children are seated around the fire. Carrie and Anna are seated together talking to the children about the night sky).***

**CARRIE**

*(Looking up and addressing the group)*

What do you see when you look up on a starry night?

**CAMPER 1**

I can see the moon.

**CAMPER 2**

Yes, and half of it has been chopped off.

**ANNA**

That's an interesting thought. Does anyone know what has happened to the other half of the moon?

**CAMPER 3**

It's still there but no light is reflecting off it.

**CARRIE**

Yes, that's right – it's still there – it's just that we can't see it.

**CAMPER 4**

*(Pointing excitedly at the sky)*

Look there's a shooting star.

**CAMPER 5**

Where? I can't see it.

**CAMPER 6 (A self-professed astronomy expert)**

That's not a shooting star, it's a satellite.

**CAMPER 7**

What's a satellite?

**CARRIE**

*(To child 6)*

Would you like to explain what a satellite is?

**CAMPER 6**

*(With great enthusiasm)*

Oh sure – well the first satellite was called Sputnik 1 and it was launched by the Soviet Union on the 4<sup>th</sup> of October 1957. The project was led by Sergei Korolev... now as an aside did you know that Sputnik literally means co-wayfarer...

*(Carrie turns to Anna with a wry smile)*

**CARRIE**

That should keep them busy for a while!

*(They both get up and walk a small distance from the children)*

What do you see when you look up at the night sky Anna?

**ANNA**

*(Being rather uncooperative)*

Stars?

**CARRIE**

And...

**ANNA**

*(Not knowing what she is 'supposed' to say)*

Clouds?

**CARRIE**

Stars, clouds, anything else?

**ANNA**

*(Getting a bit frustrated)*

Oh, I don't know. What do you see?

**CARRIE**

*(Looks up at the night sky and pauses for a moment)*

When I look at the night sky, I see us.

*(Dance ideas for campers - In the first verse the campers could circle Carrie and Anna to mimic their orbiting of the earth. In the chorus they could divide into groups of uneven numbers and then come together to form an orderly 'even' group. In the second verse the campers could start marching down an imaginary road and scatter in all directions as they dodge imaginary oncoming traffic. The bridge could be a bit of a 'send up' with the campers dramatically emphasising the concepts of beauty through facial symmetry and therefore not taking themselves too seriously).*

TWO ODDS MAKE AN EVEN (Carrie and Anna – camp children come over and join in the chorus))

WE'RE BORN, WE'RE BORN - UNDER A DIFFERENT STAR

WE CIRCLE THIS PLANET - NEVER GETTING FAR

ON THE OUTSIDE LOOKING IN

FOREVER ON THE OUTER THROUGH THE THICK AND THIN

**CHORUS**

TWO ODDS MAKE AN EVEN -IT'S A FUNDAMANTAL TRUTH

LIKE NEWTON'S LAW OF GRAVITY, WE NEED NO MORE PROOF

WE DON'T TRY TO HIDE IT, OR SHOUT IT FROM THE ROOF  
TWO ODDS MAKE AN EVEN - AND THAT'S ME AND YOU

**VERSE 2**

WE'RE MARCHING, WE'RE MARCHING - IN STEP BUT NOT IN TIME  
WE'RE DODGING THE TRAFFIC - FAR FROM THE CENTRE LINE  
WE HOLD A DIFFERENT POINT OF VIEW  
OUTSIDE THE CAGES OF THIS HUMAN ZOO

**CHORUS**

**BRIDGE**

ISOLATED, OSTRACISED  
LABELLED AND DEHUMANISED  
WE LACK THE FACIAL SYMMETRY  
TO TAKE OURSELVES -  
TO TAKE OURSELVES TOO SERIOUSLY

**CHORUS**

*(The lights fade on Carrie and Anna)*

*(INT. Michaels' living room)*

**PETER**

Carrie and Anna were such good friends. After the success of the camp, going to the city to help in the soup kitchen... it seemed like a really good idea. To give a little back to those less fortunate. And add to their community service log for their global citizenship badges.

**SANDY**

Well, I did warn them Peter. My precious book is never wrong.

**PETER**

I'm guessing this would be 'Wisdom and Wonderment for Working Women.'

**SANDY**

Amongst the greatest books ever written – it guides me every day of my life – it’s been recommended by Oprah Winfrey! (*Peter rolls his eyes, he has no time for the book*). (Sandy realises she has gone off the point). Anyway, we were telling these good people (*gesturing to the audience*) about Carrie and Anna’s visit to the soup kitchen. The visit was going so well until those scoundrels from TaleNT (*pronounced Tale N.T.*) got involved.

**PETER**

Ah yes TaleNT, the entertainment business talent agency that had fallen on hard times. Finding new stars was their business, and business had been going downhill for some time. Vera Martelli, with all the charm of a school yard bully, was brought in to turn the business around. Her first target was Digga McDigger, that sometimes loveable rogue who was always on the search for new talent, and his ever-loyal assistant, Cole Cash.

*(The lights fade)*

## Scene 2 – Second Chance

*(INT. Vera Martelli's office - a glitzy corner office with a large desk, modern paintings on the wall and everything precisely laid out. Digga and Cole are on low seats in front of Vera's desk. Vera is sitting on a large and much higher chair, towering down over Digga and Cole).*

**VERA**

*(With some sarcasm and disdain in her voice)*

Gentlemen the entertainment industry is riding the crest of a wave again. TaleNT was the industry leader. All the great stars were signed to us... you two were without equal, almost stars in your own right.

*(Digga and Cole congratulate each other).*

*(Vera's tone and mood changes suddenly and she moves from behind her desk to tower over Digga and Cole in their chairs. They attempt to stand up, but she pushes them back down in their seats.)*

*(In a stern, disapproving voice)*

But look at this place now, the rest of the industry is making record profits while TaleNT is on the brink of bankruptcy. *(Vera turns to Digga and gets very close to his face).* You haven't found a single new star in the last three years. My task is to restore TaleNT to its former success and that begins with making the two of you redundant – IMMEDIATELY! *(Digga and Cole appear genuinely shocked).*

*(Changing her tone, Vera says in a mock sweet voice)*

Here are your redundancy notices. Your payment will be transferred into your bank accounts tonight.

*(Vera tries to hand over the envelopes but neither Digga nor Cole will take them)*

**DIGGA**

But Vera – I mean Mrs Martelli, working for TaleNT is our life. We eat, sleep and breath, this business *(turning to Cole)* – don't we Cole!

**COLE**

Digga's right Mrs Martelli, TaleNT is everything to us. Please Mrs Martelli don't make a decision you'll regret later.

**VERA**

The only decision I regret is not getting rid of you two earlier. Now take your redundancy letters and get out of here. *(Digga and Cole don't move)*

*(Shouting)* I said get out of here – NOW!



*(Digga and Cole walk dejectedly out of the room)*

**DIGGA**

Can you believe that woman? Twenty years we've been with this company. I'm sure I could walk into a new role tomorrow – what with my skills and experience... but Cole... I can't guarantee that I can get a job for both of us.

*(Cole is incredulous at Digga's self-delusion but tries his best to hide it)*

**COLE**

We've certainly both had better days.

**DIGGA**

It's as bad as one of those dreadful 'old style' country songs you play when you're feeling down. What are we going to do Cole?

**COLE**

I'm honestly not sure Digga.

*(Spoken slowly as the idea is brewing)* An old style country song... *(speeding up his speech)* an old style country song – that's it Digga. You're brilliant. We're going to fight for our jobs. Fight for what's right... I feel a country song coming on.

**DIGGA**

But won't she just throw us out again?

**COLE**

Perhaps, but she won't be able to throw out a large group of us. Call the team together Digga – there's strength in numbers! We'll all go in together.

*(The Cowgirls/boys come onto stage and they all march confidently into Vera's Office without knocking)*

Mrs Martelli!

**VERA**

I thought I'd made it very clear that you clowns are redundant. What are all these people doing in my office?

**COWGIRL/BOY 1**

We're here to support Cole

*(Digga points to himself as if to say, "what about me?")*

**COWGIRL/BOY 2**

*(Without any enthusiasm)*

And Digga...

**COWGIRL/BOY 3**

Well mostly Cole to be honest.

**COWGIRL/BOY 4**

Yes, mostly Cole.

**COWGIRL/BOY5**

But if you're feeling really generous then maybe Digga too?

**COWGIRL/BOY 6**

Oh, come on guys!

**COWGIRL/BOY 7**

Digga and Cole are a partnership.

**COWGIRL/BOY 8**

They go together like salt and pepper.

**VERA**

More like B.B.Q. and ice cream. Everything they touch is a disaster.

**DIGGA**

*(Putting his hands up in the air as if to concede the point)*

I admit Cole has made some mistakes, but I always find the heart to forgive him... *(Cole is incredulous but stops himself saying anything)*. Couldn't you do the same for us? Afterall, doesn't everyone deserve a second chance?

**DIGGA**

*(Not waiting for a reply, Digga and Cole put on Stetson style hats that are handed to them by the Cowgirls/boys).*

Ready Cole?

**COLE**

Ready as I'll ever be.

**COLE** (sings)

**SECOND CHANCE – (Cole Cash – Digga in brackets)**

*(Dance ideas for Cowgirls/boys – this song lends itself to some good old fashioned line dancing. The actual choreography could be based on the cowboy hustle – this may need to be simplified depending on the skills and experience of the dancers. A version of the cowboy hustle is available on YouTube by clicking the following link ([Cowboy hustle](#)).*

**Verse 1**

EVERYONE DESERVES A SECOND CHANCE  
TO RIGHT THE WRONGS IN THEIR CIRCUMSTANCE  
TAKES TIME FOR THAT OLD SECOND WIND  
TO REACH THE TOP AND COME AROUND, AROUND AGAIN

**Verse 2**

WE LEARN TO WALK LONG BEFORE WE CAN RUN  
THAT DOESN'T MEAN WE WON'T COME UNDONE  
GIVE US A TIGER THAT YOU NEED TO BE TAMED  
WE'RE LIKE A PHOENIX RISING, RISING FROM THE FLAMES

**Verse 3**

WE ALL DESERVE A CHANCE TO MEND  
WHATEVER'S BROKEN, CRACKED OR BENT  
WE'RE FAR FROM PERFECT, SHOW US SOMEONE WHO IS  
IN THIS CHARLATAN WORLD OF STARS AND SHOW BIZ

**Instrumental**

**Verse 4**

WE'RE CAPED CRUSADERS SCALING THE WALLS  
WE'RE HERE TO HELP YOU IF YOU SHOULD CALL

WELL TAKE A SEAT, I'LL MAKE YOU A CUP OF TEA  
IN RETURN COULD YOU TRY SHOW SOME RECIPROCITY  
(DOH DOH TE DOH TE DOH DOH DOH - OH I GUESS THAT'S THE END THEN... )

*(Cole and Digga look pleadingly at Vera)*

**DIGGA**

What do you say Vera?

**VERA**

*(Mockingly)* Well firstly, that really was one awful song.

If this were just about you *(looking directly at Digga)*, my decision would stand, but Cole I do like how you don't take no for an answer *(creates an obvious dramatic pause)*.

**DIGGA**

*(Whispering to Cole)*

This is looking like a bad episode of American Idol.

**COLE**

*(Whispering back to Digga)*

They're all bad, aren't they?

**VERA**

*(Finally ending her dramatic pause)*

It's against my better judgment but... I'll give you both a second chance.

*(Digga and Cole hug each other and the Cowgirls/boys all do a yehah!)*

**DIGGA**

I don't think your career in Country music is looking any more likely, but together we saved the day. My great idea, and your, how can I say this politely, ... your enthusiastic singing!

*(Cole looks at Digga with indignation)*

**VERA**

I wouldn't go celebrating just yet if I were you. You haven't heard my conditions...

*(Cole and Digga lose their short-lived celebratory mood)*

You have 30 days to find and establish a new online star for TaleNT.

*(Digga and Cole look at each other with shock at the short time frame)*

**DIGGA**

Wow that's going to be tough, but we'll do it.

**VERA**

I haven't finished yet, that's the easy bit...

*(Digga and Cole look at each other in puzzlement, unable to imagine how it could be made any more difficult)*

I will choose the potential star...from someone out in the street now.

***(EXT. The lights come up on a street scene on the opposite side of the stage. A group of vagabonds are gathered near the steps of the soup kitchen that Carrie and Anna volunteer at. In front of the building are two very well-dressed women talking to an equally impressive young man – possibly discussing business matters. Behind this group and concealed from Digga and Cole's view are Carrie and Anna who are sitting on the steps of the soup kitchen taking a morning tea break).***

**VERA**

*(Vera looks out her window across the street and again creates a ridiculously lengthy dramatic pause. Finally, her stare rests outside the soup kitchen and a sinister look comes across her face).*

I choose her.

*(Pointing in the direction of one of the well-dressed women)*

**DIGGA**

Right, we'll get down there and start right away.

**VERA**

With whom?

*(Digga and Cole point to the attractive woman)*

Oh no not her. *(The women and man move on further down the street revealing Carrie and Anna on the steps. They are both dressed for comfort rather than style and have food stains all over both their clothes and food scraps in their hair from working in the soup kitchen).* I chose her! *(gesturing towards Carrie)*

*(Digga and Cole look in horror at each other)*

**DIGGA**

*(Speaking to Cole)* This must be a mistake; she can't honestly expect us to make a star of *(tone of voice turns to distaste)* ... of HER!

**VERA**

Oh, but Digga that's exactly what I expect. You have 30 days. Good luck – *(then under her breath)* goodness knows you are going to need it *(laughing to herself)*.

## Scene 3 – The Deal is Done

**(INT. Michaels' living room. Sandy is knitting a scarf while Peter is watching sport on T.V).**

**SANDY**

Oh Peter, if only Vera hadn't pointed out Carrie to Digga, things would have been so different.

**PETER**

*(Trying to focus on the T.V. and not really listening to Sandy).* Speaking of digging, my team is digging a huge hole here – they're down 15 points and it's not even half time.

**SANDY**

*(Indignantly and with force)* Peter! The game can wait! I wasn't talking about digging – I said "if only Vera hadn't told Digga to approach Carrie, things would have been very different.

**PETER**

Oh right. Yes. But sadly, she did. *(Pause)* Let's take the audience down to the Soup Kitchen and they can see for themselves how Cole and Digga tricked Carrie.

***(EXT. Outside the steps of the soup kitchen).***

*Carrie and Anna are looking at their phones and just getting up from the steps, to go inside and start working again in the soup kitchen. A couple of vagabonds make their way up the steps in front of Carrie and Anna. Digga and Cole assume that Carrie and Anna are also customers of the soup kitchen due largely to their dishevelled appearances)*

**DIGGA**

*(Trying to strike up a conversation with Carrie)*

They sure make good soup here, don't they?

**CARRIE**

Do you come here often?

**DIGGA**

Ah no – never been here before. It's great how the charities help the less fortunate souls like yourselves. *(Looking at Carrie and Anna).*

**ANNA**

Oh, no, we're both volunteers here.

**CARRIE**

We're doing community service for our global citizenship award.

**DIGGA**

Oh, I do apologise, it's just the way you were dressed – and all those soup stains, led me to assume...  
(*he pauses*)

**ANNA**

To assume what? Don't judge a book by its cover.

**COLE**

(*Realising that Digga is making matters worse, Cole changes the subject. He sees that both girls have been posting on their Facebook pages.*)

Facebook eh...how did we ever get by without it?

(*Looking at the girls*)

Are you using Facebook to promote your charity work?

**CARRIE**

We're trying to, but we're not doing too well.

**COLE**

Well today is most certainly your lucky day.

(*The girls look quizzically at each other.*)

I happen to be something of an expert in Social Media marketing – look up my LinkedIn page if you don't believe me – Cole Cash (*he spells it out to them*) C O L E C A S H.

(*Carrie and Anna look up Cole Cash's LinkedIn profile and read the content while Digga and Cole chat*)

**CARRIE**

Well, OK – your LinkedIn (*emphasises the pronunciation as she looks mockingly at Digga*) page checks out, but why would you help us? I don't mean to be rude, but neither of you look like charitable types.

**DIGGA**

Oh, very hurtful, very hurtful indeed. Don't judge a book by its cover! (*Digga is very proud of himself being able to use the girls' words back at them*)



**CARRIE**

Yes of course you're right, we apologise (*turning to Anna*). Don't we Anna?

(*Anna nods reluctantly*)

**COLE**

(*Sensing he has the girls on the back foot, Cole makes a play for reeling Carrie in.*)

Right, let's find a place to sit and I'll get started making your Facebook pages rock!

(*They sit at an old table and chairs near the step. A large group of the soup kitchen's 'clientele' – the vagabonds start gathering a little distance from them. Vera comes down onto the street and pulls up a chair.*)

**DIGGA**

Vera – how nice of you to join us.

**VERA**

(*With a smug smile*)

Oh, I wouldn't miss this for the world.

**COLE**

(*Unrattled by Vera's dig at them*)

Mrs Martelli, may I introduce Carrie and Anna. They are volunteers here at the soup kitchen. They're both working towards their global citizenship awards. I explained how we share their commitment to charity...

(*Vera looks quizzically at Cole*)

TaleNT is providing some social media promotion advice to these 'delightful' young women at no cost. But just before we get started on that Mrs Martelli, I was wondering whether you see what I see?

(*Again, Vera looks at Cole in a puzzled manner*)

**VERA**

(*With sarcasm in her voice*)

Tell me Cole – what should I be seeing?

**COLE**

Well Mrs Martelli, I'm only supposed to be helping with their social media promotion. But in the short time I've known them, I couldn't help but notice...

**VERA**

*(Impatiently)* Notice what?

**DIGGA**

Yes – notice what?

**COLE**

I couldn't help but notice ... that Carrie has a certain gravitas that draws people to her.

**CARRIE**

I do?

**ANNA**

*(Somewhat incredulously)*

She does?

*(The crowd of vagabonds come close to the table)*

**COLE**

Look for yourself – you sit down and crowds form around you. That's gravitas.

**DIGGA**

*(Finally twigging to the set up that Cole is making. Digga addresses the group as though he was revealing the secrets of a magic trick)*

Gravitas you can't teach it and you can't fake it. Every true star has it. It separates the frontman from the backing musicians, the legends from the journeymen, the stars from the chorus line.

*(Turning to face Carrie)*

**COLE**

And Carrie you have it -gravitas – star quality.

**VAGABOND 1 (real name Paul)**

*(Coming over to Carrie)*

Are you a star Carrie?

**CARRIE**

No Paul I'm just plain old Carrie.

**VAGABOND 2 (real name Sarah)**

But didn't he (*gesturing to Digga*) say you had star quality.

**CARRIE**

Only in the way that we all have star quality Sarah.

**VAGABOND 3**

Can I have your autograph?

**CARRIE**

Only if I can have yours too!

**VAGABOND 4**

We're going to miss you, Carrie.

**VAGABOND 5**

And Anna too.

**CARRIE and ANNA (in unison)**

But we're not going anywhere.

**VAGABOND 6**

For a start Carrie you're going to be a star.

**VERA**

I wouldn't be too sure about that!

**VAGABOND 7**

That's what they said (*pointing to Digga and Cole*)

**VAGABOND 8**

You won't have time for the likes of us.

**VAGABOND 9**

Yes, you'll soon forget about us.

**CARRIE**

*(To the vagabonds)*

I'm not going anywhere and even if I did, I'd certainly never leave – let alone forget about you!

**DIGGA**

Yes, yes, I see it now Carrie, it's the same quality I saw in Kate Hudson, Will Smith and Anne Hathaway.

*(Both Carrie and Anna are still completely perplexed).*

**COLE**

Usually, star quality is accompanied by a massive, over inflated ego, appalling manners, selfishness, a sense of entitlement and superiority - as well as some less pleasant attributes *(he chuckles to himself about his little joke)*. But in you Carrie I can only find selflessness and humility *(pouring on the false compliments as successfully as he can)* ...truly a millennial Mother Theresa!

**ANNA**

*(Turning to Carrie)*

Is he serious - a millennial Mother Theresa?

**CARRIE**

*(Incredulously)* Honestly, I can't even begin to imagine what's coming next.

**COLE**

*(Trying to bring the subject back to resolving his issue)*

Perhaps there's a way for everyone to win here Carrie. Just imagine all the good you could do with money from your TaleNT contract. Think of how many soup kitchens you could support. You'd never lose touch with *(he chooses his words carefully)* ... with these 'salt of the earth' people.

**DIGGA**

*(Digga sensing that Cole is making some progress with Carrie, decides to move in for the close. He writes a contract figure on a folded piece of paper and hands it to Carrie).*

That piece of paper represents the mountain of good you can contribute to the world by signing to TaleNT. And that's a minimum for each year that you are with us.

*(Carrie opens the piece of paper and stares wide eyed at it. She passes it to Anna and for a moment they are both speechless)*

**CARRIE**

One million dollars - each and every year?

## DIGGA

That's right Carrie. That's what the contract is worth. But the offer expires in 10 minutes. If you don't take it up, I have a long list of people who will snap it up for one tenth of that amount. I'm not known as the STAR MAKER for nothing.

*(Digga stands up and begins to sing).*

### SCRATCH MY BACK (Digga McDigger)

*(Dance ideas for vagabonds. In the first verse the vagabonds play along with Digga's lyrics and act out being transformed into stars by Digga's magic touch, they imagine themselves as the stars e.g., Kate Hudson, Brad Pitt etc. In the chorus they form a circle and scratch each other's backs (perhaps using back scratchers) to the beat of the song. In the second verse they mime to the lyrics. During the instrumental the back scratching continues but the circle moves closer together and bunches up. During the last chorus the circle moves back out again)*

#### Verse 1

I'M STAR MAKER, MAKER OF THE STARS  
FAME IS THE CURRENCY I'M TALKING OF  
THEY COME IN ROUGHER THAN ROUGH  
I REBUILD AND POLISH THEM UP  
FAME AND CELEBRITY, THEY'D BE NOTHING WITHOUT YOURS TRULY  
KATE HUDSON, WILL SMITH, BRAD PITT, ANNE HATHAWAY, RICHARD GERE, JOHNNY DEPP,  
WELL, YOU MUST HAVE HEARD OF MERYL STREEP – YEAH YEAH. NO?

#### Chorus

I'LL SCRATCH YOUR BACK IF YOU SCRATCH MINE  
SYMBIOSIS OF THE FINEST KIND  
IT'S NOT CHRISTMAS, I'M NO SANTA CLAUS  
BUT IF YOU SCRATCH MY BACK – MAYBE I'LL SCRATCH YOURS

#### Verse 2

THEY SAY MY BEST DAYS ARE IN THE PAST  
BUT FORM IS FLEETING, CLASS IT LASTS  
YOU'LL FLY, I'LL BUILD YOUR FAME

A NEW FACE, BODY AND NAME

FORTUNE, IMMORTALITY

YOU'LL BE NOTHING WITHOUT YOURS TRULY

GOO GOO DOLLS, WHITESTRIPES, KELLY CLARKSON, COLDPLAY, THE KILLERS AND SNOW PATROL

WELL, YOU MUST HAVE HEARD OF BRITNEY SPEARS YEAH, YEAH. NO?

**Chorus**

*(Digga moves closer to Carrie and points to his watch)*

**DIGGA**

Time's slipping away Carrie. Do we feed the poor, or shall I pay that money to some spoilt, entitled brat who'll only waste it on Louis Vuitton accessories and a designer dog?

**CARRIE**

I need more time to think.

**DIGGA**

You'll have as much time to think as you like if you let this opportunity slip by Carrie. But the poor can't eat thoughts, can they? 10 seconds left and then I offer the contract to someone else.

*(Cole and Digga look at each other and start to countdown in unison)*

10,9,8, *(Carrie looks nervously at Anna still unsure what to do)* 7,6,5 *(Digga channels his amateur dramatic side and begins to walk away – he gestures to Carrie with his arms open and his palms up as if to say – well what's it to be? They continue with the countdown)* 4, *(Digga walks further away)* 3

...

**CARRIE**

Stop! Wait! Yes, I'll do it.

**DIGGA**

*(Digga turns around with a huge smile on his face and pulls a contract out of his back pocket for Carrie to sign).*

What an inspiration you'll be to your generation.

**CARRIE**

But shouldn't I read the contract before signing it?

**DIGGA and COLE**

*(Digga and Cole look at each other and resume counting)* 2, 1.

**CARRIE**

Alright, give me the pen – I'll sign it now.

*(Digga passes over a pen and Carrie signs the last page of the contract. Digga takes it immediately and puts it in his back pocket. Cole and Digga high five while Vera tries to hide her disappointment that they have made some progress towards keeping their jobs. Carrie is uneasy about all the congratulating that is going on between Digga and Cole – she wonders why they are celebrating so much)*

**DIGGA**

Great decision Carrie, you won't regret this.

**CARRIE**

I think I already am...

## Scene 4 – The Transformation Begins

*(INT. A large meeting room at TaleNT's offices. The room is filled with generic meeting room furniture - large table and stacker chairs. On the wall are the photos of some of the company's ex-clients including Bruno Mars, Jamie Foxx and Elton John. The only people in the room are Digga and Carrie).*

**DIGGA**

Well Carrie, wasn't yesterday a monumental day for you!

**CARRIE**

And you?

**DIGGA**

All in a day's work for me Carrie. All in a day's work. Now we need to get started on turning you into a star to fund your all-important charity work. The first thing you need is a decent name.

**CARRIE**

I've already got a decent name – Carrie Michaels.

**DIGGA**

Well, that's your problem right there.

**CARRIE**

Where?

**DIGGA**

Carrie Michaels... Carry Michaels what? Carry Michael's bag, Carry Michael's shopping? It really doesn't work. No what we need is a great stage name for you. No self-respecting star uses their birth name.

*(Digga gestures to each photo on the wall as he discusses the name)*

Bruno Mars – Peter Hernandez

Jamie Foxx – Eric Bishop

Sir Elton John – Reginald Dwight

**CARRIE**

How ridiculous.



**DIGGA**

How ridiculously successful Carrie.

Here, I'll show you how it works...

*(The names come onto stage – they wear a cardboard box with a name on. To create a new star name, Digga sorts them into pairs)*

*(To the names)*

Right, everyone. Turn away so we can't see your names. Mix yourselves up and let's see what magic happens.

Carrie, how about you select them?

**CARRIE**

Absolutely not!

**DIGGA**

*(Undeterred)*

Suit yourself. Come forward number 1 and number ... 4.

*(Name 1 comes forward)*

**NAME 1 (Lori)**

*(Says the letters and then the name to the audience)*

L O R I - Lori

**DIGGA**

*(To Carrie)*

That's a promising start Carrie. Lori – isn't that a great first name?

*(Carrie ignores him)*

Name number 4 come forward.

**NAME 4 (Driver)**

D R I V E R - Driver

**DIGGA**

That's got some promise hasn't it, Carrie.

**CARRIE**

Are you serious – Lori Driver?

**DIGGA**

*(Only then realising the mistake)*

Oh, I see what you mean. It was a good start but let's keep searching.

**NAME 2 – (Sarah)**

*(Name 2 steps forward)*

S A R A H - Sarah

**DIGGA**

Nothing wrong with that name Carrie.

Sarah... Sarah... yes, it's growing on me. Let's see what name 3 has for us.

*(Name 3 comes forward)*

**NAME 3 (Nader)**

N A D E R - Nader

**DIGGA**

Sarah Nader... Sarah Nader *(looking disappointed)* Yes even I see the problem with that – although if you were a singer...

**CARRIE**

This isn't working for me. But perhaps we should find a new name for you?

**DIGGA**

Already been done Carrie – did you really think I was christened Digga McDigger?

**CARRIE**

Still no harm in seeing whether we can improve on that, is there?

Name 5 come forward.

**NAME 5 – (Arty)**

A R T Y - Arty

**CARRIE**

Are you happy with that?

**DIGGA**

Well, it certainly describes my creative side. So yes, it's very accurate. Now for the surname...this is where the magic happens.

**CARRIE**

Name 6 come forward.

**NAME 6 (Fischel)**

F I S C H E L - Fischel

**CARRIE**

Arty Fischel – that seems very appropriate!

**DIGGA**

I think I'll stick with Digga McDigger all the same.

(Carrie and Digga sing 'What's in a Name'. The names keep trying out new combinations during the song).

**DIGGA and CARRIE (sing)**

**WHAT'S IN A NAME (Duet- Digga and Carrie) – and the names**

**Digga**

**Carrie**

**CHORUS**

WHAT'S IN A NAME?

IT COULD BE YOUR FIRST GIFT

WHAT'S IN A NAME?

THE ANCHOR OF YOUR BIRTH

A NAME

SOMETHING YOUR PARENTS GIVE FOR YOU TO  
CHERISH

SO THAT'S WHAT'S, IN A NAME

**VERSE 1**

YOU'RE SWEET BUT SO NAIVE

WHO'D BUY A RECORD FROM REGGIE DWIGHT?

YOU'RE SWEET BUT SO NAIVE

THERE'S EVERYTHING

EVERYTHING IN A NAME

**CHORUS**

WHAT'S IN A NAME?

YOUR BRAND IDENTITY

WHAT'S IN A NAME?

CALL IT YOUR CALLING CARD  
SURELY THE MASTERSTROKE OF MARKETING  
SO THAT'S WHAT'S IN A NAME

A NAME?

**Verse 2**

A HUNGER TO SUCCEED  
HAVE YOU A CLUE WHO YOU ARE?  
SUCH A HUNGER TO SUCCEED  
IS THERE ANYTHING, LEFT HERE TO BELIEVE?

**Together**

WHAT'S IN A NAME? WE DON'T DISAGREE  
WHAT'S IN A NAME? WE KNOW IT'S EVERYTHING  
A NAME – WELL IT'S THE BEACON THAT YOUR LIGHT SHINES FROM  
AND SO THAT'S WHAT'S IN A NAME.

**CARRIE**

*(Indignantly)*

No, it's not happening. Even if you found something, I won't give you permission to change my name.

**DIGGA**

You're right, I won't be getting your permission (*pulling out the contract from his back pocket because I've already got it. (He begins to read a section)*). The undersigned, that's you (*looking at Carrie*), authorise TaleNT to change any part of his/her profile that could enhance the chances of success as a star. This includes, but is not limited to name, background information and physical appearance - including cosmetic surgery.

**CARRIE**

Let me see that. (*Digga hands her the contract. She reads it and slumps down in a chair*)

*(The lights fade)*

## Scene 5 – Operation Time

*(INT: Michaels' living room. Peter turns off the T.V dramatically and slumps in his seat. Sandy is still knitting the scarf).*

**SANDY**

*(Getting some pleasure from Peter's team being beaten yet again)*

Should I change the colours of the supporters' scarf I'm knitting for you Peter?

**PETER**

No need I'm a loyal fan. They're just going through a rough patch – they'll return to form soon.

**SANDY**

That rough patch has been going on for some time Peter. How long is their losing streak now?

**PETER**

No need to go on about it, Sandy.

**SANDY**

I was just making an observation about your team's performance – I don't think that's really going on about it, Peter.

**PETER**

*(Realising he is losing the argument; he changes the subject).*

Surely the important thing is what happened to Carrie. Here you are hassling me about my team's performance record when our daughter had no sooner fought for her name, than Digga moved onto his next trick.

**SANDY**

Fair point Peter. Yes of course you are right.

**PETER**

Thank you, Sandy. Let's move on with the story and back to the TaleNT offices.

**SANDY**

Agreed *(pauses to look Peter in the eye)* but your team's performance is still rubbish!

**(INT: TaleNT Meeting room. Digga and Carrie are seated).**

*(Dr Danny and his medical team enter the meeting room. They are all dressed as medical staff. Digga gestures to Dr Danny)*

**DIGGA**

Ah Dr Danny, and team, welcome, come on in... *(looking at Carrie)* Carrie, they've all been burning the midnight oil to determine how to maximise alignment between market demands and functional realities.

**CARRIE**

To what?

**DR DANNY**

Don't mind Digga – he's just talking marketing gobble de gook – I doubt he even understands what he's saying. *(Pausing to change the subject)* Carrie, I'm a cosmetic surgeon. My team are here to assist you in your transformation into a star. Once we're finished, not even your mother will recognise you.

*(Carrie is shocked and starts to become visibly upset. Two medical staff with a large hypodermic needle move close to Carrie and inject a sedative into her arm while one of the team locks the door so that Carrie can't get away).*

*(Dr Danny's team take off their white coats to reveal Guns n Roses and Van Halen Black T shirts. Dr Danny puts on a big hair wig and the team get guitars [can be 'air guitars' and microphones for the song]).*

### **TICKET TO FLY (Dr Danny and team)**

*(Dance ideas for medical staff. In verse 1 the medical staff start with a version of the rock step. A version of the rock step is available on YouTube by clicking the following link [[Rock step](#)]. As the song progresses, they move through a series of cliché heavy metal signature moves such as the windmill, the chop, the stomp, duck walk etc. A version of signature moves is available on YouTube by clicking the following link [[Heavy metal signature moves](#)]. NOTE: stage diving is definitely NOT RECOMMENDED!)*

#### **Verse 1**

THE LIPS WE'LL FILL WITH COLLAGEN

THE EYES THEY'RE SET TOO LOW AND WIDE

THE CHIN WE'LL PUT A DIMPLE IN

AND THE EARS WE'LL DO OUR BEST TO HIDE

**Chorus**

WE'VE GOT OUR WORK CUT OUT NO DOUBT ABOUT IT  
TO GIVE HER A TICKET TO FLY  
OUR BIGGEST CHALLENGE IN OUR DARKEST HOUR  
HOW TO, GIVE HER A TICKET TO FLY

**Verse 2**

THE LEGS WE'LL STRETCH AND QUICKLY MEND  
THE TEETH WE'LL CAP IN PORCELAIN  
THE HAIR WE'LL PACKAGE UP AND SEND  
NO TIME TO WASTE SO LET'S BEGIN

**Chorus**

**Instrumental**

**Chorus**

**DIGGA**

WOW Dr Dan I didn't realise you were such a massive heavy metal fan.

**DR DANNY**

1980's heavy metal – there's nothing better Digga. Guns and Roses, and Van Halen were the  
pinnacle - it's been a downhill ride for music ever since.

**DIGGA**

Having heard Cole's Country singing I'd have to agree Anyway, let's get this show on the road! I need  
a new star and I need one quickly.

**DR DANNY**

Carrie's already sedated so we can get her prepped for theatre quickly – we'll be ready to operate  
within the hour. All I need from you is a signature on the expense budget.

**DIGGA**

How much are we talking?

**DR DANNY**

All inclusive - \$346,000. Can your budget handle that Digga?

**DIGGA**

Oh yeah. One advantage of not having broken a new star recently is that my cosmetic surgery budget is way under-spent.

*(Dr Danny hands the authorisation form to Digga and Digga signs it and hands it back)*

**DR DANNY**

Only Vera's signature to go.

**DIGGA**

Vera has to sign this – when did Vera start authorising my expenses?

**DR DANNY**

As of yesterday, Digga. But if you've got the budget, that shouldn't be a problem. Do you want to get Vera's signature while the team get ready for the operation? We'll prepare Carrie here and then take her into the theatre.

**DIGGA**

Sounds like another great plan Dr Dan

*(A look of self- satisfaction comes over Digga's face at making use of the rhyme. Digga leaves the room and the medical team prepare Carrie for her operation)*

***(INT. The meeting room is used as the operating theatre. In the room there is a hospital bed, medical monitoring equipment and a large reference photo that shows all the areas that require operations. The poster has a checklist of each procedure to be undertaken: shifting the eyes upwards and inwards, nose job, cheek implants, pinning ears back, creating a dimple on the chin, capping the teeth, derma filler in the lips and lengthening the legs).***

*(The medical team is getting Carrie prepared. She is in a medical gown and there are lines drawn/taped all over her face and legs that show where the procedures are to be done. She is heavily sedated but still slightly conscious. The medical staff start to speak to Carrie)*

**MEDICAL STAFF 1**

Good morning, Carrie. Well, it's an exciting day for you.

**MEDICAL STAFF 2**

The schedule of work is extensive, so you'll be in the theatre for about 10 hours.



**MEDICAL STAFF 3**

But there's nothing to worry about, you're in the capable care of Dr Danny Déjà vu.

**MEDICAL STAFF 4**

He used to be the third best cosmetic surgeon in town you know.

**MEDICAL STAFF 5**

*(Reflectively)* That was until the unfortunate incident – but we don't need to revisit that – do we?

**MEDICAL STAFF 6**

Still, he's got his practicing certificate reissued so all's well that end well

*(Dr Danny comes into the room and rushes over to stop the conversation).*

**DR DANNY**

*(Looking at the operation chart at the same time)*

Let's not dwell on the negatives team. Besides, that was a long time ago!

**MEDICAL STAFF (in unison)**

Yes Dr Danny.

**MEDICAL STAFF 8**

*(Making a final check on Carrie)*

She's ready for theatre now.

**DR DANNY**

Excellent, take her through in a couple of minutes once I've scrubbed up. *(As Dr Danny is about to leave the room Digga comes in despondently. Dr Danny is still looking at the operation chart and so hasn't seen Digga's face).*

Well, Digga we're all ready to go...

**DIGGA**

There's a problem. Martelli's declined the operation expenses. She says there isn't the money to spend.

**DR DANNY**

So, she's cancelled the operation?

**DIGGA**

*(Dejectedly)*

Operation cancelled.

*(The lights fade)*

## Scene 6 – A Glimmer of Hope

**(INT. The Michaels' living room. A covered bird cage is now also in the living room and the sounds of a parrot can be heard from inside it).**

*(Sandy sits down next to Peter and starts reading from her book)*

**PETER**

*(With a hint of sarcasm in his voice)*

And what pearls does the 'Wisdom and Wonderment for Working Women' - endorsed by Oprah Winfrey - have to share with us today, Sandy? After your last epiphany resulted in us all having to go to Zero Waste, I can hardly wait for what's in store next.

**SANDY**

Today's challenging thought is "if you love something, let it go. If it comes back, it's yours if it doesn't, it never was."

**PETER**

*(Mischievously)*

So, what changes will you make based on today's inspiration?

**SANDY**

It's just come to me, *(looking over at the parrot cage)*; tonight, while Ringo the parrot is sleeping, I'll open his door and leave it open. When he wakes up in the morning, he can make his decision about whether he stays in the cage, stays in the house, or leaves to live somewhere else.

**PETER**

Parrots are very messy Sandy - I assume you'll be cleaning up after him if Ringo decides to live in the house.

**SANDY**

Not much will change there Peter – just one more member of the family.

**PETER**

*(Quickly changing the subject).*

Anyway – back to the shenanigans at TaleNT... the operation had thankfully been cancelled but Vera's efforts to save TaleNT were getting nowhere.

*(INT. Vera's office. There is a knock on the door).*

**VERA**

Come in.

**COLE**

*(Cole comes in with a beaming smile clutching a magazine about beauty trends)*

Great news Mrs Martelli!

**VERA**

You and Digga have found alternative employment and you'll be leaving today?

**COLE**

Oh, I do love your sense of humour. No, this is something you'll find even more pleasing.

**VERA**

That's hard to imagine.

**COLE**

*(Ignoring Vera's dig)*

I just had a phone call from an old university friend.

**VERA**

That's your news? *(Sarcastically)* Good for you Cole. Now I've got more important things to attend to; like saving this company from financial ruin.

**COLE**

Mrs Martelli, my friend is Aurora Ryver *(pronounced River)*, CEO of Natural Beauty *(Cole shows Vera an article in the magazine featuring her)*. Her organisation is the fastest growing global beauty products company.

**VERA**

*(Sarcastically)*

How wonderful for you that you've got a famous friend. Do you want a pat on the back before you go?

**COLE**

*(Trying desperately to get on Vera's good side)*

Oh Mrs Martelli – I do like it when you're playful – it brings out your softer side.

Aurora is looking for a new face to market her beauty empire. She's coming here this afternoon to review our line-up of models. The contract is worth millions.

**VERA**

Why didn't you say that to begin with?

Get the meeting room set up as a makeshift modelling runway.

**COLE**

Yes Mrs Martelli.

**VERA**

We'll get on with it, Cole. There's not a moment to lose.

**COLE**

Yes Mrs Martelli – but it's important that you understand, Natural Beauty is committed to using only natural models – they won't sign anyone who has had cosmetic surgery.

**VERA**

*(Dismissively)*

A mere technicality Cole, I'll get Dr Danny to cover his tracks. Your friend – what's her name?

**COLE**

Aurora Ryver.

**VERA**

Aurora will never be any the wiser.

**COLE**

I wouldn't underestimate Aurora – she's seen every trick in the book.

**VERA**

Enough! Now leave it to me.

**COLE**

Yes Mrs Martelli.

*(The lights fade, and the curtains close for the end of Act 1 [optional])*