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DRAMA QUEENS GONE WILD

Drama Queens Gone Wild!

A two-act royalty play

by
Craig Sodaro



Meriwether Publishing Ltd.

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CAST OF CHARACTERS

Principal Putz: forties, head of the Shakespeare Academy of the Arts Charter High School

Andrea Arthur: forties, Kaylee's mother

Max Maxwell: thirties, an agent

Lucy Deere: twenties, assistant drama coach

Rocco Nice: forties, Sydney's father

Ms. Clinger: thirties, the school secretary

Buzz Clark: thirties, the school resource officer

Leon De Palma: thirties, the drama director

Magda Fienne: thirties, the costume designer

Delivery Person

Sylvia Divine: forties, a Broadway producer

Drama Students

Kaylee Arthur: A senior

Liz Finley: A senior

Becky Howe: A senior

Muffin Montez: A senior

Freddie

Velma

Dusty: An underclassman

Angel

Jared: A senior

David: A senior

Sydney Nice: A senior

Clancy Davis: A senior tech student

Spitz: Clancy's best friend, a tech student

PRODUCTION NOTES

Synopsis

Little does high school drama director Leon De Palma realize what a canned ham he's opening when he holds auditions for his own adaptation of *Little Women for a New Generation*. The most talented actresses at the Shakespeare Academy for the Arts Charter High School find themselves vying for a lead spot in the March family. The drama queens include Kaylee Arthur, a senior who's had every lead that Becky Howe, another senior, hasn't had. New student Sydney Nice looks like a dark horse if she can nose past Liz Finley and Muffin Montez, both stuck in supporting roles and desperate for a lead.

Of course, what's a drama queen without fans, and Kaylee's is her mom, Andrea. Is it just a coincidence that Andrea is donating a new marquee to the drama department at Shakespeare High? Becky brings along her agent, Max Maxwell, who is promising her a commercial — and he delivers, though not the commercial Becky is dreaming about. Sydney has her dad, Rocco, as backup. He claims he's an interior decorator. So why does everybody duck when he reaches into his interior pocket?

It's not long after the cast list is posted that trouble begins to bubble to the surface. Dusty, an underclassman who snagged the plum role of Jo, and her friends are late to the first rehearsal because somebody let the air out of two of her tires while they were at Taco Bell. One of the boys points the finger at Becky, who would kill for Dusty's role. Or at least let the air out of her tires. Then Kaylee is accused of hanging anti-principal signs up around the parking lot late one night and the security camera caught her distinctive beret and cape. She's hauled off by the principal and Officer Buzz, the school resource officer, but she swears she's innocent.

Not only does Leon become a bundle of tangled nerves, but as each scene ends he's the victim of a physical mishap. He ends up looking like he's been hit by an express bus. The cast gamely struggles through rehearsals that find the March family falling on hard times and being forced to run a tattoo parlor in order to make ends meet.

Disasters never stop, though. Muffin is dropped from the play because she's ineligible. According to her teacher, she never turned in her term paper on *Moby Dick*, but Muffin swears she put it in his mailbox. A few of the cast are beginning to realize that someone is trying to scuttle *Little Women* before the curtain even rises. As further proof, a "secret admirer" sends flowers to all the leading ladies and only too late do they discover that the flowers are mixed with poison ivy.

Good news, though! Max is bringing Broadway theatre producer Sylvia Divine to the premier. If she likes the show she may well mount this new adaptation. However, opening night finds the cast at each other's throats, the lights going haywire, the sound system making weird noises, and Leon on crutches and wearing a sling. By then, though, a pair of tech students, who have imagined themselves junior Lotharios, have gathered enough evidence to unmask the character who has been torpedoing the show. Once the drama queens find out who it is and why, they realize their own foolishness and, as the curtain is about to go up, vow to work for each other instead of against each other.

Set

The play takes place on the stage of the Shakespeare Academy for the Arts Charter High School. When we first see the stage, props, various set pieces, a rack of costumes, a ghost light, a ladder, and other bits of theatrical items can be found in some confusion. A semi-circle of folding chairs is seen in Act I, Scene 2, set Upstage Center. Most of them should be removed in subsequent scenes. As the play progresses, the stage should become neater and whatever set pieces were scattered on the stage in Scene 2 should gradually be put together to represent the March house for the production of *Little Women for a New Generation*. The set pieces can be painted in wild colors with clashing designs. The house may have windows and a door, but nothing needs to open. A few pieces of furniture can be used to finish off the effect. By the last scene of the play, the *Little Women* set should be complete and all extra props, costumes, and so on are removed.

The set for *Little Women* in the last scene can be as imaginative or as sparse as the director desires. Swatches of fabric here and there with a few colorful boxes would work as a very simple set. It could have cubist artwork, be painted in bright colors, with colorful, oddly mismatched furniture. Since none of the play actually ever happens, it would be best to keep any set elements for *Little Women* Upstage so as not to interfere with the action Downstage.

Two directors chairs are needed in Act I, Scene 2 placed Downstage left, facing Center stage. One chair is marked Assistant Director and the other is marked Director.

Props

Andrea — Teddy bear

Rocco — Nail clipper, candy mint in wrapper, checkbook, breath spray, pliers, car keys

Max — cell phone

Lucy — clipboard and pen, poster board with cast list*, easel, glass of water

Ms. Clinger — scripts, package (box wrapped in brown paper)

Leon — handkerchief, flashlight, bandages, cane, crutches, bottle of water

Buzz — whistle, nightstick, shield

Jared — preset briefcase containing large rubber snake

Magda — papers of costume designs, measuring tape, gray hat with fuchsia band

Principal Putz — poster reading “Nutz to Putz”

Delivery Person — four bouquets of flowers with plenty of greens, three flower bouquets

Liz — pocket mirror

Kaylee, Dusty, Liz — share lotion

Becky — bathrobe with “Becky the Bruiser” on back

Velma — plastic bag full of ice, fake ice works well

Clancy — pizza box, faucet handle

Spitz — huge gloves

*Cast List:

Jo — Dusty

Meg — Kaylee

Amy — Muffin

Beth — Velma

Mrs. March — Sydney

Hannah, the maid — Liz

Aunt March — Becky

John — Clyde

Laurie — Jared

(Add other characters and names as desired.)

Costume Notes

Everyday dress for all characters until Act II, Scene 3.

Adult characters should dress appropriately for their jobs or positions. Ms. Clinger wears rather dowdy clothes — perhaps a skirt, blouse, cardigan sweater, and “sensible” shoes. Lucy dresses with youth and enthusiasm while Principal Putz dresses in an older, far more professional style. Buzz should wear a uniform of some type — even as simple as a dark blue shirt with dark blue pants and a badge pinned to his chest. Logos pinned or sewn to his sleeves will help complete the effect. Leon might wear a turtleneck with a scarf. In the last scene, Leon wears a top hat, dark glasses, and a glove on one hand. Rocco wears a dark colored suit with a white shirt and dark tie. Sylvia dresses

dramatically — lots of flowing fabric and jewelry.

The students likewise dress as befits their characters. The drama queens — Kaylee, Liz, Muffin, Becky, and Sydney — tend to look flashier than the other girls with brighter colors, more accessories, and so on. Muffin, for example, wears high platform shoes in Act I, Scene 1. Kaylee wears a cape and beret in that same scene. Jared and David dress in popular styles, while Clancy wears somewhat generic clothes. Spitz dresses like a skater — jeans, T-shirt, and so on.

Several distinctive costumes are needed for the last scene, when *Little Women* is about to be presented:

David — clown nose, checkered sport coat with lots of patches, big bow tie, floppy hat

Jared — ultra-stylish clothes: jeans, shirt, vest, and dark glasses

Becky — old bathrobe, floppy slippers, curlers in her hair

Dusty — gray shirt and pants with fuchsia splotches on them. A sweat suit works well, too.

Kaylee — a yellow dress with shiny black boots

Muffin — a turquoise mini-skirt with red fishnet stockings

Velma — a denim jumper or skirt with a flannel shirt

Other actors can dress as desired, but costumes should be as silly and outlandish as possible.

Note: The above are only suggestions. If desired, colors can be changed as can other details. Merely adjust Magda's lines in Act I, Scene 4 to accommodate the changes.

Sound Effects

Siren, as indicated in script

Synopsis of Scenes

Act I

Scene 1 — In front of the curtain of the stage at Shakespeare Academy for the Arts Charter High School

Scene 2 — The stage, an hour later

Scene 3 — In front of the curtain, the following noon

Scene 4 — The stage, several days later after school

Act II

Scene 1 — The stage, several days later

Scene 2 — In front of the curtain, two weeks later

Scene 3 — The stage, the following evening

Act I
Scene 1

(The auditorium at the Shakespeare Academy of the Arts Charter High School immediately after school. The scene is played in front of the curtains. At rise, KAYLEE and LIZ enter from the back of the auditorium and walk towards the stage. KAYLEE wears a beret and a distinctive cape.)

PRINCIPAL: *(Over P.A.)* Remember, students, today there will be tryouts for the drama department's production of Mr. De Palma's latest opus, *Little Women for a New Generation*, beginning immediately on-stage in the auditorium. For students at the Shakespeare Academy for the Arts, this will be a wonderful opportunity to stretch your dramatic wings and soar! Soar, my dear students! Soar! *(At this point, KAYLEE and LIZ should be climbing the steps.)*

KAYLEE: Mr. De Palma wrote the script himself!

LIZ: And I thought he was just a director.

KAYLEE: Just a director? Directing is what everybody wants to do!

LIZ: Not me. I just want to get a part.

KAYLEE: Of course you'll get a part. We're seniors. We've paid our dues! Mr. De Palma owes me the part of Jo.

LIZ: Gosh, Kaylee, why do you want to play a boy?

ANDREA: *(Runs On-stage from left carrying a worn, old teddy bear.)*
Oh, thank goodness, Kaylee! I found you! Tryouts haven't started yet, have they, sweetie?

KAYLEE: No, Oh, Mom! You remembered Teddy! *(KAYLEE lovingly takes the bear.)*

ANDREA: I couldn't believe you went off this morning without him! Your good luck Teddy!

LIZ: *(Sarcastically)* Gosh, Kaylee, what were you thinking?

KAYLEE: Like you don't have a lucky charm on you somewhere?

LIZ: I'll never tell.

KAYLEE: You don't have to. You've worn those socks to every tryout since fifth grade!

ANDREA: Well, good luck, both of you!

KAYLEE: Don't say that, Mom!

ANDREA: Oh, I forgot! Break a leg. Break both legs. And if you don't get a good part, I'll break somebody's legs!

LIZ: Well, one good thing ... no sign of Becky. She probably knows this show is out of her league.

ANDREA: Oh, dear. I just saw Becky and Muffin out there, and she's got some man with her who looks like he used to host

1 a game show.

2 LIZ: Bob Barker's (*Or some other famous host*) here?

3 ANDREA: Not that game show. Another one where you don't
4 win so much money. Anyway, I've got to go see Principal
5 Putz. Ta ta! (*She slips behind the curtains as BECKY, MAX, and*
6 *MUFFIN enter. MUFFIN is putting on a lot of makeup and wears*
7 *platform shoes that make her very unsteady.*)

8 KAYLEE: (*Overly friendly*) Hi, Becky! Did you bring your tutor?

9 BECKY: Kaylee, I'd like you to meet Max. Max Maxwell. (*MAX*
10 *walks around KAYLEE appraisingly.*)

11 LIZ: Mr. Maxwell, I must say you've really been helping Becky
12 with her projection. You can hear her now in the third row
13 and just a month ago you had to be on-stage to catch any
14 of her lines. Not that she had many.

15 BECKY: For your information, Liz, Max is my agent.

16 MAX: (*To KAYLEE*) You got an agent, kid?

17 BECKY: (*With a quick laugh*) Kaylee isn't exactly ready for the big
18 time.

19 MAX: Here's my card, kid. (*He hands KAYLEE a card. BECKY*
20 *snatches it away.*)

21 BECKY: I'm your client, Max. Your only client here. You're
22 getting me a commercial, right, Max?

23 MAX: You bet, kiddo, or my name ain't Max Maxwell.

24 MUFFIN: Do I look all right, Becky?

25 BECKY: Sure, for somebody who got too close to an exploding
26 propane tank.

27 MUFFIN: That wasn't very nice!

28 BECKY: (*Dramatically*) Drama isn't nice, Muffin. Drama is truth!
29 That's all we're after here — the truth! Come! Let us
30 triumph. (*She ushers MUFFIN and MAX through the curtain*
31 *and Off-stage Center.*)

32 KAYLEE: (*To bear*) Oh, Teddy, let us triumph!

33 BECKY: (*Sticks her head out through the curtains. KAYLEE*
34 *immediately hides bear behind her back.*) Gee, Kaylee, I'm sure
35 glad you brought your security blanket with you! (*She*
36 *snickers, then disappears.*)

37 LIZ: I'll say this ... when nerves were passed out, she got most
38 of 'em.

39 KAYLEE: And an agent. (*CLANCY and SPITZ enter from right.*)

40 KAYLEE: (*Seeing them*) Uh oh!

41 CLANCY: If it isn't the Sarah Bernhardt of Shakespeare High.

42 KAYLEE: (*Weakly*) Hi, Clancy.

43 CLANCY: I guess you're trying out, huh?

44 LIZ: Why else would we be here? Are you two ...

45 SPITZ: Yeah, I guess we're gonna give it a whirl.

1 LIZ: I could just hurl.
2 CLANCY: Awwww, c'mon, Liz. Spitz has got a lot of untapped
3 talent.
4 LIZ: Well, I don't want to be on-stage when it explodes.
5 CLANCY: Say, are you going to the pep rally tonight, Kaylee?
6 KAYLEE: Well, now ...
7 LIZ: She can't.
8 KAYLEE: That's right. I can't.
9 CLANCY: Awwww, why not?
10 KAYLEE: *(To LIZ)* Why not?
11 LIZ: You're ... you're having ... surgery.
12 KAYLEE: I am?
13 LIZ: Yeah ... the doctor's got to cut off that thing growing on
14 your toe that looks like a baked potato.
15 KAYLEE: Ewwww!
16 LIZ: Yeah ... that's why he's cutting it off.
17 CLANCY: Well, if your surgery gets canceled, call my cell. *(He*
18 *passes through curtain at Center.)*
19 SPITZ: *(To LIZ)* Did anybody ever tell you you're babe-a-licious?
20 *(He growls at her, then follows CLANCY Off Center. ROCCO*
21 *enters left and proceeds to clip his fingernails. LIZ and KAYLEE*
22 *don't notice him.)*
23 LIZ: If anybody else said that, I'd be on cloud nine.
24 KAYLEE: I know ... you don't even want to get off the ground
25 with those two. *(FREDDIE, VELMA, DUSTY, and ANGEL*
26 *enter from the back of the auditorium. They talk as they move*
27 *toward the stage.)*
28 FREDDIE: Oh, guys! The Bachelor made his pick last night!
29 VELMA: Who is it?
30 DUSTY: Not the one who looks like a horse!
31 ANGEL: I think she's pretty.
32 DUSTY: Sure, if you're a dentist and you love big teeth.
33 VELMA: What about the blonde?
34 DUSTY: Velma, they're all blonde.
35 VELMA: I mean the blonde, blonde, blonde-blonde.
36 ANGEL: I know that one. She's got those humongous earlobes
37 from wearing those gigantic earrings all the time.
38 VELMA: Yeah. Did he pick her?
39 FREDDIE: No! He ... he ... picked a cocker spaniel.
40 VELMA: I don't remember her.
41 FREDDIE: No, I mean a real cocker spaniel. A dog. He said a pet
42 would be less trouble than a wife.
43 DUSTY: What's the world coming to?
44 ANGEL: *(Pointing to ROCCO)* Guys ... who's that?
45 KAYLEE: You think we ought to tell him we're doing *Little*

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