

SOMEONE WHO CARES

An Original Musical

Written by Gregory Dean Crouch
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SOMEONE WHO CARES is the contemporary musical about Mark, a singer-songwriter who after performing for eight years in a Chicago club, feels a void in his life. Having graduated from college with a teaching degree several years back, Mark visits his two best friends who are both inner-city teachers in Detroit.

Thomas, a first grade teacher and choir director, and Charlie, a fifth grade teacher, try to persuade him to join the teaching ranks. Mark is almost convinced and then Thomas is killed by some thugs high on drugs following a program he presented for the parents at his school. Mark becomes bitter and disillusioned, but then falls in love with a beautiful first grade teacher. Tracey, the roommate of Charlie's fiancée, coaxes Mark into taking over where Thomas left off.

This touching story about interracial friendships is a comedy, a tragedy, and a love story, all rolled into one. It will inform you, move you, inspire you, and most of all, entertain you. Hopefully, it will also bring about some very important changes in the way that students are taught and promoted in some of our less successful school systems.

SOMEONE WHO CARES

Song List

- | | | |
|--|--------------------------------|---------|
| 1) <i>Heading Out for the Motor City</i> | MARK | 1-1-1 |
| 2) <i>At the Zoo (Lion, Tiger, Llama, Seal, Hippo, Crocodile, Gorilla, Elephant, Giraffe, Cheetah, Polar Bear, Kangaroo)</i> | KIDS | 1-3-8 |
| 3) <i>Someone Who Cares</i> | THOMAS, MARK | 1-4-15 |
| 4) <i>Kids</i> | MARK, THOMAS, CHARLIE, DEVIN | 1-5-20 |
| 5) <i>Live By the Heart</i> | MARK, THOMAS, CHARLIE, DEVIN | 1-5-24 |
| 6) <i>Basketball Is In My Blood</i> | MARK, THOMAS, CHARLIE, DEVIN | 1-5-27 |
| 7) <i>Everyday Is a Highway</i> | MARK | 1-6-33 |
| 8) <i>Teamwork</i> | MARK, THOMAS, CHARLIE | 1-6-35 |
| 9) <i>When I Look Into Your Eyes</i> | CHARLIE, CHARITY | 1-7-40 |
| 10) <i>I'm a Human, I Care</i> | KIDS | 1-8-41 |
| 11) <i>Moments of Time</i> | MARK | 2-1-1 |
| 12) <i>A Melody of Spring</i> | TRACEY, MARK | 2-3-8 |
| 13) <i>An Angel Who Touched Me</i> | MARK | 2-5-12 |
| 14) <i>Tracey</i> | MARK | 2-5-14 |
| 15) <i>Love Can Be Beautiful</i> | MARK | 2-6-18 |
| 16) <i>When You're In Love</i> | CHARLIE, CHARITY | 2-7-22 |
| 17) <i>Far Too Many Mornings</i> | TRACEY | 2-8-28 |
| 18) <i>What Am I Thinking Of</i> | TRACEY, CHARITY | 2-9-31 |
| 19) <i>A Teacher</i> | CHARLIE | 2-11-39 |
| 20) <i>Round Go the Wheels</i> | MARK, TRACEY, CHARLIE, CHARITY | 2-12-43 |

ACT 1

Scene 1

Small club: As the lights come on, we see MARK REYNOLDS, a singer songwriter, sitting at a piano; talking to the audience.

MARK

I've been performing at this Chicago club every Wednesday through Saturday for almost eight years now. Not seeing my name, Mark Reynolds, on the marquee is going to seem strange, because this has been my home away from home. I'd like to thank everybody here for all the support you have given to me. There comes a time in everyone's life, when they have to pull up anchor and head on out to sea to search for something that they are missing in their life. My time has come. I have some old college buddies who are teachers in Detroit that want me to check out the teaching scene. So I guess I'll head that way and do just that. This song is for them.

MARK

I PLAYED MY SONGS AND I CROSSED EACH SEASON
BY STRUMMING CHORDS AND MAKING RHYMES.
I STAYED TOO LONG, NOW I'VE LOST THE REASON,
BECOMING BORED SO I'M TAKING TIME.
BECOMING BORED SO I'M TAKING TIME.

I SPOKE OF DREAMS IN POEMS AND LYRICS,
IN MELODIES I HATED TO END.
MY JOKES ALL SEEMED SO ESOTERIC,
THEY'RE MEMORIES OF MY FADED FRIENDS.
THEY'RE MEMORIES OF MY FADED FRIENDS.

HEADING OUT FOR THE MOTOR CITY,
I'VE GOT THIS FEELING I CAN'T CONTROL.
SOMETHING NEW IS SURE TO HIT ME.
I CAN FEEL IT WITHIN MY SOUL.
I CAN FEEL IT WITHIN MY SOUL.

GOD'S GOT A PLAN, I CAN SEE HIS VISION,
I'VE GOT TO GIVE THE BEST IN ME.
PLEASE UNDERSTAND THIS LIFE'S DECISION.
I'VE GOT TO LIVE OUT MY DESTINY.

MARK (Continued)

I'VE GOT TO LIVE OUT MY DESTINY.

IT WILL BE HARD, OF COURSE I KNOW IT,
BUT I'M GUIDED BY HIS LOVE.
IT'S IN THE CARDS LIKE I'M A POET,
IT'S BEEN DECIDED FROM UP ABOVE.
IT'S BEEN DECIDED FROM UP ABOVE.

HEADING OUT FOR THE MOTOR CITY,
I'VE GOT THIS FEELING I CAN'T CONTROL.
SOMETHING NEW IS SURE TO HIT ME.
I CAN FEEL IT WITHIN MY SOUL.
I CAN FEEL IT WITHIN MY SOUL.

THE STAGE WAS PLEASANT BUT REPETITIOUS,
HOLLOW IN PARTS BUT STILL ENJOYED.
I'M PLAGUED AT PRESENT WITH SEPARATE WISHES,
I'LL FOLLOW MY HEART TO FILL THE VOID.
I'LL FOLLOW MY HEART TO FILL THE VOID.

HEADING OUT FOR THE MOTOR CITY,
I'VE GOT THIS FEELING I CAN'T CONTROL.
SOMETHING NEW IS SURE TO HIT ME,
I CAN FEEL IT WITHIN MY SOUL.
I CAN FEEL IT WITHIN MY SOUL.
I CAN FEEL IT WITHIN MY SOUL.

(Lights fade out)

ACT 1

Scene 2

THOMAS HART'S living room: THOMAS, MARK'S good friend and former singing pal; and his pregnant wife SANDRA are standing by the door as MARK enters carrying his guitar and a suitcase. A keyboard has been set up in front of the room's couch and easy chair.

THOMAS

Well Sandra, look what the wind just blew in.

MARK

Being slim does have its advantages.

SANDRA

Skinny is more like it. What you need is a good home cooked meal.

THOMAS

(Looking out the door)

Sandra, if you think he looks sorry, take a look at that piece of junk, he calls a van. I can almost see a little paint through the rust.

MARK

Some people happen to appreciate the rustic look. It's the pregnant look that isn't appreciated.

THOMAS

(Assuming a boxer's stance)

You making fun of my wife!

MARK

(Putting his hand on THOMAS' stomach)

No, of you! By the way, which one of you is pregnant?

THOMAS

The dude thinks he's a comedian.

MARK

Well, are you just going to stand there in awe or are you going to let your wife kiss the father to be?

(With that, he embraces SANDRA)

We did decide to name the baby after me, didn't we Sandra?

SANDRA

As a matter of fact.....

THOMAS

(Interrupting)

As a matter of fact, if it's a boy, we *were* going to name him Charles Mark, but I think I've changed my mind.

MARK

You were really going to name him after me. I'm flattered. As for Charlie, if he were here, he'd say, "You better have put my name first!"

THOMAS

Speaking of Charlie, He's expecting us to come over on Thursday, first for a jam session and then to shoot some hoop, if you're game.

SANDRA

He also said that he had this girl he wanted you to meet, but knowing how fussy you are when I try to fix you up.

MARK

Well if Charlie's fixing me up, no offense Sandra, I'm interested.

SANDRA

You're not even going to ask what she looks like?

MARK

I already know she's beautiful.

THOMAS

You've seen her?

MARK

Nope, but I know Charlie's taste in women. He has an eye for beauty. Anyway, he knows I'd kill him if he did me wrong.

SANDRA

Oh, so I don't have an eye for beauty!

MARK

Women don't know what beautiful women look like. Men do! However, women do know how to cook, and didn't you mention something about a home cooked meal?

(SANDRA stares at him with hands on hips, and a half mad smirk on her face)

Well don't just stand there, prove me right!

SANDRA

(Starts walking towards the kitchen door and motions for MARK to follow)
Right this way your highness.....

THOMAS

(Following MARK towards the kitchen)
Wait till you eat some of her cooking, you'll have so much soul, that you'll lose all control!

MARK

You mean I'm going to have lots of gas, after I eat her food?

THOMAS

No! Stupid! Do I have to explain everything to you?

MARK

(As they exit)
Well you are a teacher you know.

(Lights fade out)

ACT 1

Scene 3

School's auditorium: Twelve of THOMAS' choir members are lined up across the stage holding large stuffed animals. They are practicing for a school play and THOMAS is standing in front of them, talking to them as MARK walks in.

MARK

So these are your good singers?

THOMAS

Yeah, it's some of them. Kids, say hello to Mr. Reynolds.

KIDS

Hello, Mr. Reynolds.

MARK

You've got some nice animals. Do they talk?

KIDS

Yes.

THOMAS

See there! These kids are lying! And I've told them about that. Everybody knows that animals can't talk. So excuse me Mr. Reynolds while I get to the bottom of this. Brian, everybody knows that you are with the king of the jungle, right?

BRIAN

No, I'm not.

THOMAS

See what I mean, Mr. Reynolds. He's lyin'.

BRIAN

No, I'm not! He's lion!

(Pointing at the stuffed lion)

I'm Brian!

THOMAS

He's not lyin', he's standing. But someone is lyin' and I think it is you. Now tell me the truth.

BRIAN

Lion told me that he doesn't live in the jungle, he lives on the grasslands. So he can't be the king of the jungle.

THOMAS

He really told you that?

BRIAN

Yes.

THOMAS

And what else did he say!

BRIAN

He said:

(Singing)

I'M ASLEEP WHEN I SNORE,
AND IT SOUNDS LIKE I'M DYIN'
I GET LOUDER WHEN I ROAR,
I AIN'T LYING, I'M A LION
I GET LOUDER WHEN I ROAR,
I AIN'T LYING, I'M A LION.

(Mark and the kids laugh, as Thomas turns to KIM who has a llama)

THOMAS

So Kim, you brought a yak from Asia, right?

KIM

No, Mr. Hart, my animal is a llama from South America.

THOMAS

My mother told me that that animal was a yak. I suppose he told you something different?

KIM

Yes he did! He said,

YOU CAN PUT A PACK ON MY BACK,
USE MY WOOL TO MAKE PAJAMAS.
IT'S A FACT I'M NOT A YAK,
TELL YOUR MAMMA, I'M A LLAMA.
IT'S A FACT I'M NOT A YAK,
TELL YOUR MAMMA, I'M A LLAMA.

(Again the kids laugh, as Thomas addresses the whole group)

THOMAS

Well I see that these kids have a smart answer to everything I ask them, so I'm going to find out if they are ready to do their verses with the music on?

KIDS

Okay.

THOMAS

(Walking towards the boombox)

I'm going get you on this one.

(He turns on the music, and steps back to watch the show. Each student steps forward and sings about his individual animal, and then steps back)

LION

I'M ASLEEP WHEN I SNORE AND IT SOUNDS LIKE I'M DYING,
I GET LOUDER WHEN I ROAR, I AIN'T LYING, I'M A LION.
I GET LOUDER WHEN I ROAR, I AIN'T LYING, I'M A LION.

TIGER

THE BIGGEST CAT WHO HAS STRIPES, I'M FEROCIOUS AS A FIGHTER.
I FIGURE YOU'LL SCREAM YIPES, WHEN I GR-R-R-R-R, I'M A TIGER.
I FIGURE YOU'LL SCREAM YIPES, WHEN I GR-R-R-R-R, I'M A TIGER.

SEAL

IN THE OCEAN WHERE I SWIM, I USE MY FLIPPERS LIKE A WHEEL,
IN THE CIRCUS, I DO TRICKS, AND I SQUEAL, I'M A SEAL.
IN THE CIRCUS, I DO TRICKS, AND I SQUEAL, I'M A SEAL.

LLAMA

YOU CAN PUT A PACK ON MY BACK, USE MY WOOL TO MAKE PAJAMAS
IT'S A FACT, I'M NOT A YAK, TELL YOUR MAMMA, I'M A LLAMA.
IT'S A FACT, I'M NOT A YAK, TELL YOUR MAMMA, I'M A LLAMA.

KIDS

AT THE ZOO, AT THE ZOO, THERE'S SO MUCH FOR US TO SEE,
AT THE ZOO, WHO ME? AT THE ZOO, OU-WEE,
AT THE ZOO, YOU'LL SEE, AND LEARN ABOUT ME.
AT THE ZOO, YOU'LL SEE, AND LEARN ABOUT ME.

HIPPO

TWO BIG EYES YOU CAN SEE, COMING OUT OF THE RIVER.
DON'T GET SCARED LOOK AT ME, BUT PLEASE DON'T YOU SHIVER.
GET A GRIP, THERE'S A LOT TO US, 'CAUSE I'M A HIPPOPOTAMUS.
GET A GRIP, THERE'S A LOT TO US, 'CAUSE I'M A HIPPOPOTAMUS.

CROCODILE

I'VE GOT JAWS THAT ARE STRONG, I AM SILENT BUT I'M VICIOUS,
IF YOU PAUSE VERY LONG, YOU'LL BE VIOLENTLY DELICIOUS.
COME AND SIT AMONG THESE ROCKS AWHILE, 'CAUSE I'M A HUNGRY
CROCODILE.
COME AND SIT AMONG THESE ROCKS AWHILE, 'CAUSE I'M A HUNGRY
CROCODILE.

GORILLA

SOME PEOPLE STOP AND GAPE, BECAUSE I'M BIG AND BURLY.
THEIR IMAGE OF AN APE, MAKES ME KIND OF SURLY.
NOT A BAD SORT FELLOW, I'M JUST A MAD GORILLA.
NOT A BAD SORTA FELLOW, I'M JUST A MAD GORILLA.

ELEPHANT

I AM HUGE AND I WALK WITH MY TRUNK HANGING DOWN.
IT CAN GIVE ME A SHOWER OR PICK PEANUTS OFF THE GROUND.
I'M NOT VERY ELEGANT, I'M JUST AN OLD ELEPHANT.
I'M NOT VERY ELEGANT, I'M JUST AN OLD ELEPHANT.

KIDS

AT THE ZOO, AT THE ZOO, THERE'S SO MUCH FOR US TO SEE,
AT THE ZOO, WHO ME? AT THE ZOO, OU-WEE,
AT THE ZOO, YOU'LL SEE, AND LEARN ABOUT ME.
AT THE ZOO, YOU'LL SEE, AND LEARN ABOUT ME.

CHEETAH

WE'VE GOT SPOTS ON OUR FUR, AND WE STALK THE SAVANNAS.
LOTS OF DOTS, THEN A BLUR, THERE'S NO TALK OF WHO OUTRAN US.
OF ALL MAMMALS, WE'RE THE FLEETEST; YOU CAN'T BEAT US, WE ARE
CHEETAHS.

1-3-10

CHEETAH (CONTINUED)

OF ALL MAMMALS, WE'RE THE FLEETEST; YOU CAN'T BEAT US, WE ARE CHEETAHS.

GIRAFFE

I AM TALL AND I WALK WITH MY HEAD IN THE TREES,
AND I'LL ASK YOU ONCE AND I'LL ASK YOU PLEASE,
DON'T YOU EVER LAUGH AT ME A NICE GIRAFFE.
DON'T YOU EVER LAUGH 'CAUSE I'M A NICE GIRAFFE.

POLAR BEAR

GOT AN ITCH, I'M NOT RUDE. DON'T MIND IF I SCRATCH IT.
IF YOU THROW ME SOME FOOD, I'LL STAND UP AND I'LL CATCH IT.
I HOPE YOU ARE FULLY AWARE, THAT I AM A POLAR BEAR.
I HOPE YOU ARE FULLY AWARE, THAT I AM A POLAR BEAR.

KANGAROO

MY HIND LEGS ARE STRONG, AND JUMPING IS MY TALENT.
MY TAIL IS THICK AND LONG, NOT FOR THUMPING, BUT FOR BALANCE.
I PROBABLY LOOK STRANGE TO YOU, WHEN I'M HOPPING, I'M A
KANGAROO.
I PROBABLY LOOK STRANGE TO YOU, WHEN I'M HOPPING, I'M A
KANGAROO.

KIDS

AT THE ZOO, AT THE ZOO, THERE'S SO MUCH FOR US TO SEE,
AT THE ZOO, WHO ME? AT THE ZOO, OU-WEE,
AT THE ZOO, YOU'LL SEE, AND LEARN ABOUT ME.
AT THE ZOO, YOU'LL SEE, AND LEARN ABOUT ME.

(As the song ends, THOMAS' PRINCIPAL, a high-strung middle aged man, walks into the auditorium)

PRINCIPAL

Mr. Hart, may I see you for a moment?

THOMAS

Sure. Just a second. Mark, would you take my kids to my room? They'll show you the way.

(We see the spotlight on THOMAS and the PRINCIPAL, as they walk to the end of the stage. MARK leads the kids quietly off stage)

PRINCIPAL

Mr. Hart, you handed me a list of seven students that you want to fail. Well, we can't have that.

THOMAS

Why is that?

PRINCIPAL

The area wouldn't like it. They would think that there's no teaching going on here. Besides, think of those poor children's self-image.

THOMAS

That's exactly what I'm doing. If they are passed on next year to second grade, they will be lost. They won't be able to function and every day they will think that they are stupid.

PRINCIPAL

And why are they so far behind, Mr. Hart? Could it be that you didn't teach them?

THOMAS

(Getting ticked)

You know that isn't true. Nobody spends more time teaching than I do. They just weren't ready. Some of them are nine months younger than the others. Two of them came to our school in the last week from other schools where they obviously didn't acquire very many skills. At least three of them have Attention Deficit Disorder with hyperactivity and receive no medication to calm them.

PRINCIPAL

You're no doctor, Mr. Hart.

THOMAS

No, but I know hyper kids when I deal with them every day! It's time that you and this school system acknowledges that there is a major problem here and starts to deal with it!

PRINCIPAL

The school system isn't your concern. These kids are and I'm ordering you to pass those seven kids! Do you understand?

THOMAS

No, I don't understand! I'm not going to pass them and destroy any chances they have of making it!

1-3-12

PRINCIPAL

Maybe I'll have to write an official reprimand to get you to follow my orders!

THOMAS

Maybe I'll have to talk to a few parents as to why this system is wrecking their child's life!

PRINCIPAL

Looks like you are going to leave me no other choice. I'll see you in my office before school Monday morning! Is that clear Mr. Hart?

THOMAS

Yes sir. Quite clear!

PRINCIPAL

Oh and by the way, you may want to bring a union representative with you!

(The principal pivots and walks away, leaving Tom standing there as the lights fade out)

ACT 1

Scene 4

THOMAS' music room: He is sitting at a keyboard while MARK is sitting on a hard back chair behind a music stand with his guitar at his side. Mark has just laid down an acoustic guitar part to a song THOMAS has written. They are shooting the bull before recording the vocals.

THOMAS

You know I really miss those good old days when we used to hang out .

MARK

Yeah, I miss not having our group. Do you regret giving up music to teach first grade?

THOMAS

A little, but I still get to play for the kids. Plus like you saw today, I get to work with a lot of the musically talented kids from every grade level after school.

MARK

How about job satisfaction?

THOMAS

The first grade is an unbelievable grade. It's without a doubt the most important grade, and I'm not saying that just because I teach it. There's so much growth. The kids come to school in the fall and they barely know what letters and numbers are about. When they leave your class in the spring, if you've done the job, they can read, write stories, add, and subtract.

MARK

So are there always kids that don't make it?

THOMAS

No matter how hard you try, it's usually about three to ten of these inner-city first graders that aren't ready during their first year, but they are the ones that you literally hold their future in your hands. If you pass them on to second grade without the basic skills, they probably will never get them. That's one of the main reasons there are so many dropouts and so many kids who have such poor skills.

1-4-14

MARK

So you fail them?

THOMAS

Yep, but as you saw this afternoon, I literally have to put my job on the line just to get it done. This trend we have of passing children on without acquiring the fundamentals is devastating to the kids. It's like teaching kids to swim and then throwing them in the ocean. If a kid doesn't learn how to swim at first, do you still throw him in the ocean or do you make him take the class again until he learns to swim. That's what we're doing to these kids who need a little more time; we're throwing them out into that great big ocean of life when they're not ready and that means they are destined to drown.

MARK

So that's why you stood up to your principal.

THOMAS

Every kid I have ever failed in the first grade has done wonderfully the second time around. They're a step ahead of the kids from kindergarten and so they now feel like one of the smartest kids in the class instead of one of the slowest. The complete reteaching of the skills they didn't master helps it all to sink in. They now have a good self-image because they are finally succeeding.

Conversely, almost every kid that was sent on to second grade without the basics became a nonreader with a poor self-esteem because the second grade teacher doesn't have time to reteach all the first grade skills because she has to teach the second grade skills. It's so logical but I can't for the life of me get the administrators to see that. Every year I have to battle with them on this critical issue.

MARK

What a bummer!

THOMAS

Well do you think you are ready to lay down some flawless vocals?

MARK

(Grabbing a mike and a lyric sheet)

Let's make it happen. *Someone Who Cares*, take one.

THOMAS & MARK

(Simultaneously as they sing in the spotlight on the right side of the stage, we see a video on the left side of the stage depicting the caring interaction between Thomas and his students as they progress through school from a rainy September day to a rainy day in June)

FALLING RAINDROPS, MAKING PUDDLES,
IN THE HALLWAY, I SEE THEM HUDDLE.
LITTLE CHILDREN, THEY COME TO ME.
LITTLE CHILDREN, THEY WON'T ALWAYS BE.

THEY HANG THEIR WRAPS UPON THE HOOKS,
PASS THE BLACKBOARD AND THE BOOKS.
THEY FIND THEIR PLACES WITHIN THEIR CHAIRS,
THEY'RE WAITING FOR SOMEONE WHO CARES.

ONE WHO CARES ENOUGH TO REMAIN
AND WHO TAKES THE TIME TO EXPLAIN,
WHEN'S THE TIME AND WHERE'S THE PLACE,
AND WHAT'S THE REASON FOR OUR WAYS.

EAGER FACES, FULL OF YEARNING
A NEED FOR LOVE, A NEED FOR LEARNING.
THEY NEED SOMEONE TO LET THEM KNOW,
JUST HOW FAR THEY SHOULD GO.

THEY'VE SIZED YOU UP, THEY'LL PSYCH YOU OUT,
UNLESS IT'S THEM YOU CARE ABOUT.
THEY'VE SEEN INDIFFERENCE EVERYWHERE,
THEY'RE WAITING FOR SOMEONE WHO CARES.

ONE WHO CARES ENOUGH TO TEACH,
AND HELP EACH CHILD FIND HIS REACH.
TO HELP HIM MAKE HIS OWN GOALS,
GUIDING GENTLY, THEN LETTING GO.

FALLING RAINDROPS, MAKING PUDDLES,
OUT THE DOORWAY, I SEE THEM SCUTTLE.
LITTLE CHILDREN WHO CAME TO ME,
IN THEIR EYES, HOPE IS WHAT I SEE.

(Lights fade out)

1-5-16

ACT 1

Scene 5

CHARLIE'S music room: The room, that is set up for a jamming session, has a piano, a drum set, and an electric bass plugged into a stereo system. CHARLIE WATERS and DEVIN BROWN are sitting behind the drums and bass respectively. As they talk, MARK and THOMAS enter from off stage.

DEVIN

So your friend Mark plays both the piano and acoustic guitar?

CHARLIE

(Looking up to see MARK and THOMAS entering the room with their arms loaded)
Speak of the devil. The prodigal son returns.

MARK

(Carrying his guitar, a drum machine, and his suitcase)
Hey Charlie, why didn't we have this set up when we were kids?

CHARLIE

(Getting up to greet his longtime friend)
Thomas, I see you're kicking this clown out of your house after one day.

THOMAS

(Carrying MARK'S keyboard)
Two keyboard players in one house just doesn't work, especially when one is a Bulls fan.

MARK

(Setting down his gear to give CHARLIE a soul hand shake and a hug)
Hey Charlie, it's been a long time.

CHARLIE

Too long! You're going to stick around this time, aren't you?

MARK

You never know.

THOMAS

We might be able to talk him into teaching.

1-5-17

CHARLIE

Well, after I fix him up with this chick, he'll be putty in our hands.

MARK

It's about time you fixed me up with a sister.

CHARLIE

Hey now, you're a hip dude, but you ain't that hip. But seriously, you're going to really like Tracey. Mark, I want you to meet Devin Brown who is a first year teacher who plays both basketball and more importantly, the bass.

(DEVIN, tall and athletic looking, stands up to shake hands with MARK)

MARK

(Surprised by DEVIN'S 6'6" frame)

Whoa! Glad to meet you big fella.

DEVIN

I've heard a lot about you. Charlie says you play piano and guitar and sing, right?

MARK

He didn't tell you anything about my jump shot, did he?

DEVIN

Not really.

CHARLIE

That's because there's nothing to tell.

MARK

Nothing but net.

THOMAS

The trash talking has already begun, and we haven't been here two minutes.

CHARLIE

Well let's talk jam session then, as in sit down at the piano, Thomas, and get your trusty old guitar out of the case, Mark.

MARK

(To DEVIN)

Well if you play B-ball and bass, Charlie probably recruited you to teach at his school. Am I right?

1-5-18

DEVIN

That's pretty much the way it happened.

MARK

I'm thinking about the classroom myself. I graduated with a teaching degree with these guys way back when.

CHARLIE

Well if you talk to Devin very long, you may change your mind.

MARK

Why is that?

DEVIN

Don't let these guys tell you that teaching is easy. Man, I just started last week and I don't know if I'll last, if things don't change.

MARK

Let me guess, the administration?

DEVIN

They're the least of my problems.

MARK

Really! It's the kids?

DEVIN

I don't know what these guys have been telling you, but these kids are just plain bad!

CHARLIE

Go ahead and tell them what happened today, Devin.

DEVIN

Well, I was teaching these fourth grade incorrigibles, and yesterday, I got hit by three spit wads before I found out it was this little thug named Rodney. He's the same kid that was writing dirty language all over the place, and today he made me look like a complete idiot in front of the assistant principal.

MARK

What did he do?

DEVIN

He brought a little box to school and asked if he could show the class his new pet. So like a

1-5-19

DEVIN (CONTINUED)

lamebrain, I said, "Okay."

MARK

What was it?

DEVIN

A dead rat! He picked it up by the tail. The girls started screaming! He started chasing them. Everybody was running around and yelling! Then in walks the A.P. I felt like crawling in my top desk drawer.

(They are all roaring with laughter)

CHARLIE

I've got his brother Brandon in one of my classes. He's got to be one of the funniest kids I've ever seen. The other day, I asked him to come up and show the class where the four main oceans are and to name them. To my surprise, he did just that. I was so impressed that I just had to ask him one more question. What is different about inland lakes and the oceans?

MARK

Inland lakes have fresh water and oceans have salt water, right?

CHARLIE

Wrong, my friend! Inland lakes have fresh water while the four oceans are made of Pepsi, Coke, root beer, and red pop!

(More laughter)

MARK

He didn't say that?

CHARLIE

Scout's honor.

(He holds up three fingers)

MARK

Kids seem like a trip.

THOMAS

They are a trip! They'll do anything.

CHARLIE

Well Mark, since you are thinking about becoming a teacher, this is as good a time as any for

1-5-20

CHARLIE (CONTINUING)

you to hear the pros and cons about our profession. Thomas, Devin, and I have already recorded the music and we'll hit you with the lyrics right now. You ready?

MARK

Do I have any other choice?

CHARLIE, DEVIN, & THOMAS

No!

(THOMAS turns on his boombox and the three teacher's begin to sing to MARK.)

THOMAS

KIDS CAN MAKE THE WORLD GO ROUND, AND EVEN MAKE IT STOP.

CHARLIE

KIDS WISH THAT THE OCEANS WERE REALLY MADE OF POP.

THOMAS & CHARLIE

KIDS, KIDS, KIDS; KIDS ARE EVERYWHERE.

KIDS CAN MAKE YOU WORRY AND EVEN LOSE YOUR HAIR.

(THOMAS points to CHARLIE'S head)

THOMAS

KIDS CAN MAKE THE DARNDDEST FRIENDS.

DEVIN

A TINY LITTLE RAT!

(He fakes like he is holding it up)

KIDS CAN MAKE A TRANQUILIZER AS NERVOUS AS A CAT.

THOMAS

KIDS ARE INTRIGUING.

CHARLIE

EXCITING.

THOMAS

FASCINATING.

CHARLIE

A BALL!

MYSTERIOUS. THOMAS

VOCIFEROUS, CHARLIE

RAMBUNCTIOUS, THOMAS

YEAH, THEY DRIVE YOU UP A WALL! DEVIN

SOME KIDS ARE ANGELS. CHARLIE

MOST KIDS ARE BRATS. DEVIN

SOME KIDS ARE WONDERFUL. THOMAS

THEY THINK THEY'RE ALL THAT! DEVIN

THEY'RE HONEST AND THEY'RE FAIR. CHARLIE

THEY'RE SNEAKY AND THEY'RE DEMONS! DEVIN

THEY'RE BUBBLY AND THEY'RE BOUNCY. THOMAS

I WISH THEY'D STOP SCREAMING. DEVIN

SOME KIDS ARE GENIUSES AT FIGURING OUT A PUZZLE. CHARLIE

MOST KIDS ARE BOISTEROUS! I WISH THEY HAD A MUZZLE! DEVIN

1-5-22

THOMAS & CHARLIE

KIDS, KIDS, KIDS; KIDS ARE EVERYTHING.
KIDS CAN MAKE YOU LAUGH, AND EVEN MAKE YOU SING.

THOMAS

KIDS CAN FLY UP AND DOWN PRETENDING THEY'RE A BIRD.

DEVIN

KIDS CAN TAKE A PIECE OF CHALK AND WRITE A DIRTY WORD!

THOMAS & CHARLIE

KIDS, KIDS, KIDS; KIDS ACT EVERY WAY,
KIDS CAN DO GREAT WORK,

DEVIN

BUT THEY USUALLY LIKE TO PLAY!

CHARLIE

KIDS CAN BE COMEDIANS AND MIMIC WHAT YOU SAID.

DEVIN

KIDS CAN MAKE SPITWADS AND HIT YOU IN THE HEAD!
KIDS ARE A HEARTACHE, A HEADACHE, A NIGHTMARE, A PAIN,
UNTEACHABLE, UNREACHABLE, A NUISANCE,

THOMAS

BUT REFRESHING LIKE THE RAIN.

CHARLIE

SEVERAL KIDS ARE BRILLIANT.

DEVIN

MOST KIDS ARE LAZY!

THOMAS

SOME DO THEIR BEST.

DEVIN

AT DRIVING YOU CRAZY!

CHARLIE

THEY'RE SERIOUS AND CURIOUS.

DEVIN
THEY'RE SELFISH AND THEY'RE DEVILS!

THOMAS
THEY'RE GENTLE AND KIND.

DEVIN
THEN WHY ARE THEY REBELS?

CHARLIE
SOME KIDS ARE INDEPENDENT AND THINK THEMSELVES.

DEVIN
MOST KIDS ARE FULL OF MISCHIEF AND TEACHING'S SOMETHING ELSE!

ALL THREE
KIDS, KIDS, KIDS; WE SEE THEM EVERYDAY.
KIDS CAN MAKE YOU SAD, WHEN THEY GO AWAY.
KIDS CAN MAKE YOU SAD, WHEN THEY GO AWAY.

MARK
You guys finally agreed on something.

THOMAS
We agree that you should join us and become a teacher, Mark.

MARK
I'll probably have to take over for you, since you may get fired.

CHARLIE
Don't tell me that Thomas once again stood up to that power hungry principal and put himself on the line for the good of the kids?

THOMAS
I can't stand by and watch them wreck the lives of these little kids.

CHARLIE
Somebody's got to make a stand about passing these kids who have no skills, but we can't afford to lose a teacher as dedicated as you, Thomas.

DEVIN
Can he get you fired?

1-5-24

THOMAS

I guess that since I'm not going to follow his orders, he'll probably write me up for insubordination.

CHARLIE

I doubt that he'll do anything before you put on your program for the parents.

MARK

Why is that?

THOMAS

It's window dressing. Principals thrive on that.

CHARLIE

But it also puts more parents on your side, Thomas.

THOMAS

I'm not sure that will save me, but we can always reform our group, and perform almost every night just like we did in college. That is if Mark decides to stick around.

MARK

Let's see how well you guys can help me sing harmony on Thomas' song, *Live By the Heart*, which seems appropriate at this time. Then I'll make my decision about reforming the group. I just happen to have a the hot CD right here with the instrumental on it that we recorded yesterday.

DEVIN

Hey Thomas, we better sing good, because we both may need a job.

MARK

Okay, Thomas, this is your song. *Live By the Heart*, take one.

(Mark puts the CD in the boombox and hands DEVIN and CHARLIE lead sheets, as THOMAS gets ready to sing)

THOMAS

SEEMS I'M ALWAYS ON THE BRINK
OF DISASTER IN MY LIFE;
AND IT'S TOO OFTEN THAT I THINK
IT'S NOT WORTH ALL OF THIS STRIFE.

SEEMS I'M HANGING BY A THREAD,
DEFENDING WHAT I BELIEVE IS RIGHT.
AND IT'S NOT LOSING THAT I DREAD,
BUT THAT I'LL GIVE UP ON THE FIGHT.

THOMAS & MARK

STILL I LIVE BY THE HEART,
REGARDLESS OF THE CONSEQUENCES;
LIVE BY THE HEART,
UNTIL THE WORLD COMES TO ITS SENSES.

MARK

WHY MUST IT ALWAYS COME TO THIS?
ONE STEP AWAY FROM AN ENDLESS ABYSS?

THOMAS

SEEMS THERE'S ALWAYS ANOTHER CLIFF,
ONE MORE MOUNTAIN I MUST CLIMB.
AND THE QUESTION'S ALWAYS *IF*,
I CAN SURVIVE IT ONE MORE TIME.

SEEMS I'M ALWAYS ON THE EDGE,
EVEN THOUGH I'VE GIVEN MY ALL;
FORCED BY FATE UPON A LEDGE,
THERE'S A CHANCE THAT I'M GONNA FALL.

ALL

STILL I LIVE BY THE HEART,
NO MATTER WHAT THE CIRCUMSTANCES;
LIVE BY THE HEART,
AND IF I FAIL, I'LL TAKE MY CHANCES.

THOMAS

SEEMS THERE'S ALWAYS ANOTHER RACE,
ONE MORE VICTORY I MUST WIN.
AND THE OBSTACLES THAT I FACE,
ARE ALWAYS READY TO DO ME IN.

SEEMS THERE'S ALWAYS ANOTHER ROAD,
ONE MORE PATH THAT I MUST TAKE.
BUT I'M TRAVELLING WITH AN OVERLOAD,
AND I'M AFRAID THAT I'M GONNA BREAK.

ALL

STILL I LIVE BY THE HEART,
REGARDLESS OF THE CONSEQUENCES;
LIVE BY THE HEART,
UNTIL THE WORLD COMES TO ITS SENSES.

ALL (CONTINUED)

LIVE BY THE HEART,
NO MATTER WHAT THE CIRCUMSTANCES;
LIVE BY THE HEART,
AND IF I FAIL I'LL TAKE MY CHANCES.

CHARLIE

Whew! I think we make a pretty good team!

MARK

Speaking of which, you did say we could hoop at your school, right Charlie?

CHARLIE

Yeah, but we've got time for one more song to get us ready for the courts.

MARK

(Holding up the CD in his hand with a big smile on his face)
And I brought the new updated instrumental version.

DEVIN

Is it that basketball rap song that you guys have been doing since who knows when?

CHARLIE

You got it and I hope you remember the lyrics that I gave you because you're a part of this song now.

DEVIN

I got the last of every four verses right?

CHARLIE

That's it.

MARK

You ready Charlie?
(Handing Charlie a CD to put in the CD player.)

CHARLIE

How did you make a new version without my drums and a bass?

MARK

New technology my friend. You really need to join the rest of us in the 21st century. Oh by the way, I hope you don't mind that I added some Elton John piano licks with a popin' bass feel to

1-5-27

MARK (CONTINUING)

it for the verses?

CHARLIE

Whatever. As long as it still rocks. You guys ready? Let's do it?

(CHARLIE turns on the CD player and they begin to rap to the music)

ALL

BASKETBALL IS MY SPORT,
IN BASKETBALL, I RULE THE COURT.
BASKETBALL, HEAR THAT THUD,
YES, BASKETBALL IS IN MY BLOOD.

THOMAS

EVER SINCE WE WERE IN THE FOURTH GRADE,
YOU KNOW BASKETBALL WAS THE SPORT WE PLAYED.

CHARLIE

WE LEARNED ABOUT THE LEGENDS FROM MY DAD,
WHO SHOWED US THE FILM CLIPS THAT HE HAD.

MARK

UP IN HIS ROOM FASTENED TO THE DOOR,
WAS A HOME MADE RIM, WHERE WE COULD SCORE.

DEVIN

WITH MY ROLLED-UP SOCK, WE BOTH TOOK AIM,
AND BECAME THE GREATEST PLAYERS WHO EVER PLAYED THIS GAME.

THOMAS

I WAS PETTIT WITH A REBOUND, BAYLOR WITH A DRIVE,
AND WEST WITH A JUMPER TO KEEP IT ALIVE.

CHARLIE

I WAS COUSY WITH A HOOK SHOT, RUSSELL WITH A BLOCK,
AND SAM WITH A BANKER TO BEAT THE CLOCK.

MARK

I WAS WILT WITH A DUNK, FRAZIER WITH A STEAL,
AND ELVIN WITH A TURN AROUND, IT WAS NO BIG DEAL.

1-5-28

DEVIN

LIKE OSCAR ON THE DRIBBLE, I'D CONTROL THE GAME,
I'D BE RICK BARRY, AND THEN TAKE AIM.

ALL

BASKETBALL IS MY SPORT,
IN BASKETBALL, I RULE THE COURT.
BASKETBALL, HEAR THAT THUD,
YES, BASKETBALL IS IN MY BLOOD.

THOMAS

WE BOUGHT A BACKBOARD AND A RIM,
AND MADE OUR OWN OUTSIDE GYM.

CHARLIE

IT COULD BE ADJUSTED TO ANY HEIGHT,
WE PLAYED EVERYDAY UP INTO THE NIGHT.

MARK

THERE WASN'T ANYBODY WE COULD NOT BE,
AND THE THINGS WE DID WERE A SIGHT TO SEE.

DEVIN

I WAS PEARL WITH A SPIN MOVE, TINY WITH A SCOOP,
AND DAVID THOMPSON WITH AN ALLEY-OOP.

THOMAS

I COULD DOUBLE PUMP, MAKE AN ICE-MAN GLIDE,
SKY HOOK LIKE KAREEM FROM EITHER SIDE.

CHARLIE

I WAS MOSES WITH A PUT-BACK, WALTON WITH A JAM,
DR. J WITH A SWOOPING IN-TRAFFIC SLAM.

MARK

I COULD GUN LIKE PISTOL, SCORE LIKE KING,
PIVOT LIKE MCHALE, I WAS WORTHY ON THE WING.

DEVIN

LIKE ENGLISH AND HONDO, ALL DAY WE'D RUN,
AND WE NEVER GOT TIRED, IT WAS TOO MUCH FUN.

1-5-29

ALL

BASKETBALL IS MY SPORT,
IN BASKETBALL, I RULE THE COURT.
BASKETBALL, HEAR THAT THUD,
YES, BASKETBALL IS IN MY BLOOD.

THOMAS

NEXT AT COLLEGE IN EVERY PICK-UP GAME,
THE STAGE WAS DIFFERENT BUT IT WAS STILL THE SAME.

CHARLIE

I COULD PASS LIKE STOCKTON, SHOOT LIKE PRICE,
DRIBBLE LIKE ISIAH, AND MAN THAT WAS NICE.

MARK

I COULD SCORE LIKE DANTLEY AND MCADOO
DO SPUD'S 360, TIM'S CROSSOVER TOO

DEVIN

I WAS MAGIC WITH A NO-LOOK, BIRD WITH A THREE,
RODMAN ON THE GLASS; GARY PAYTON ON D.

THOMAS

I COULD MUSCLE LIKE MALONE IN THE POST,
AND TAKE IT LIKE CHARLES; FROM COAST TO COAST.

CHARLIE

I COULD GLIDE LIKE CLYDE, SOAR LIKE 'NIQUE,
AND I WAS PIPPEN AND RICHMOND AT THEIR PEAK.

MARK

DOWN LOW, I WAS THE ADMIRAL AND HAKEEM,
I WAS ZO AND EWING; I WAS YOUR WORST DREAM.

DEVIN

I WAS MICHAEL JORDAN IN THE AIR,
THE ULTIMATE PLAYER, EXTRAORDINAIRE.

ALL

BASKETBALL IS MY SPORT,
IN BASKETBALL, I RULE THE COURT.
BASKETBALL, HEAR THAT THUD,
YES, BASKETBALL IS IN MY BLOOD.

1-5-30

THOMAS
NOW WE FINALLY MADE IT TO THE NBA
IT'S ON FANTASY VIDEOS, BUT WE PLAY EVERYDAY.

CHARLIE
AND I RUN LIKE A.I., KIDD, AND NASH.
UP THE COURT LIKE BOYKINS OR DWAYNE, "THE FLASH".

MARK
I'M ARGENTINA'S GINOBILI, CHINA'S YAO MING,
I'M DIRK FROM GERMANY JUST DOING MY THING.

DEVIN
I SHOOT IT LIKE REGGIE AND PEJA' TOO
EACH THREE LIKE THE OTHERS, IT'S DEJA VU'.

THOMAS
I CAN MAKE THE IMPOSSIBLE BLOCK LIKE PRINCE
OR HIGH-FLYING WINDMILLS, ALA VINCE.

CHARLIE
I'M "BIG FUNDAMENTALS" , I'M AMARE IN THE PAINT,
I'M THE "BIG ARISTOTLE", I AIN'T NO SAINT

MARK
LIKE KOBE BRYANT OR LEBRON JAMES,
I GET SO DEFIANT WHEN I'M ON MY GAME
THAT I ATTACK LIKE T MAC, DEFEND LIKE BEN,

DEVIN
AND LIKE K.G., I CAN CARRY TEN MEN.

ALL
BASKETBALL IS MY SPORT,
IN BASKETBALL, I RULE THE COURT.
BASKETBALL, HEAR THAT THUD,
YES, BASKETBALL IS IN MY BLOOD.

BASKETBALL, HEAR THAT THUD,
YES BASKETBALL IS IN MY BLOOD.
BASKETBALL DIDN'T BRING ME FAME,
BUT BASKETBALL, I LOVE THIS GAME

THOMAS

Now if we can only play one tenth as good as we talk, we'll have a good game.

CHARLIE

Picking teams will be the hard part.

MARK

I'll bet that we could agree on a two on two.

(DEVIN stands up next to him and we see the huge difference in their height)
And then again, maybe we couldn't.

THOMAS

We could play the old men against the *young man*.

MARK

That's three on one, It wouldn't be any fair.

CHARLIE

You're right, he'd kill us. I've got it. Let's play dark versus light.

MARK

Hey, I'll have no part of segregation!

CHARLIE

Well then, how about the lights versus the heavies.

MARK

You mean those with flat guts versus those with fat guts.
(He puts his hand on THOMAS' stomach)

THOMAS

No, he means those with a lot of guts,
(He points to himself)
Versus those with no guts.
(He points to MARK)

DEVIN

I thought my kids were bad. How did you guys make it through college together?

MARK

Sh! I won't tell if you don't.

DEVIN

How do I get out of here?

CHARLIE

He's making fun of *us*! At least we know how to get out of here! Right this way men.

(Lights fade out as they exit the stage)

ACT 1

Scene 6

Small club. MARK is sitting at the piano about to sing. The room is almost filled with people sitting at tables. A large table in front, near the piano, is reserved for his friends, who haven't appeared yet.

MARK

The next song that I'm going to do is one that I wrote last week. It's about a guy who is searching for exactly what he wants to do with his life and for that perfect girl who is going to share that life with him. It's called, *Everyday Is a Highway*.

(As MARK sings, we see THOMAS and his wife SANDRA, CHARLIE and his fiancé' CHARITY, and her roommate TRACEY file in and take seats at a table)

MARK

I'VE BEEN WAITING MY WHOLE LIFETIME FOR THAT DAY,
WHEN YOU'D WALK INTO MY LIFE AND HEAR ME PLAY
THIS SONG I WROTE ESPECIALLY FOR YOU.
BUT IT OFTEN SEEMS THAT MY DREAMS JUST DON'T COME TRUE.

NOW I ONLY SEEK MY COURAGE IN THE WIND
TO ALLEVIATE THIS RESTLESSNESS I FEEL WITHIN,
I'LL CHASE THE CLOUDS IN AN ENDLESS SEARCH FOR YOU,
BUT I'D LIKE TO FIND IN A MOMENT'S TIME, YOU THERE IN VIEW.

BUT EVERYDAY IS A HIGHWAY, UNKNOWN TO ME.
TOMORROW IS A QUESTION OF WHERE I'LL BE.
THE MEANINGS GONE;
WITH UNCERTAINTY I'LL FACE EACH DAWN.
I COULD BE WRONG,
I'VE GOT A FEELING THAT'S GROWING STRONG,
THAT YOU-OU-OU-OU WILL COME ALONG.

I'VE GOT IT PICTURED IN MY MIND, IT'S CRYSTAL CLEAR,
HOW I'D SING THIS VERSE AND THEN YOU WOULD APPEAR.
PERFECT TIMING AND THE PERFECT SCENARIO;
I'LL LOOK EVERYPLACE TILL I SEE YOUR FACE, AND THEN I'LL KNOW.

BUT EVERYDAY IS A HIGHWAY, UNKNOWN TO ME.
TOMORROW IS A QUESTION OF WHERE I'LL BE.
THE MEANING'S GONE.
WITH UNCERTAINTY I'LL FACE EACH DAWN.
I COULD BE WRONG,
I'VE GOT A FEELING THAT 'S GROWING STRONG,
THAT YOU-OU-OU-OU-OU WILL COME ALONG.

I'LL FOLLOW THAT FEELING UNTIL WE MEET.
UNTIL THEN MY LIFE HAS STILL BEEN INCOMPLETE.

BUT EVERYDAY IS A HIGHWAY, UNKNOWN TO ME.
TOMORROW IS A QUESTION OF WHERE I'LL BE.
THE MEANING'S GONE.
WITH UNCERTAINTY I'LL FACE EACH DAWN.
I COULD BE WRONG,
I'VE GOT A FEELING THAT'S GROWING STRONG,
THAT YOU-OU-OU-OU-OU WILL COME ALONG.
AND IT'S IS GROWING STRONG,
THAT YOU-OU-OU-OU-OU WILL COME ALONG.

(During their entrance, CHARLIE points out TRACEY to MARK and gives him a thumbs up behind her back. At the end everybody applauds)

MARK

Thanks. Thanks a lot. The next song that I'm going to do is one that I also wrote. I have been waiting for my two buddies to show up to join me, and now that they are here, they can do just that. They had no idea that they were going to sing tonight, so they may need some encouragement. Thomas and Charlie, get yourselves up here!

THOMAS

Not me.

(Shaking his head no)

CHARLIE

No way, baby!

MARK

How about it folks? How many of you think that these two dedicated teachers should come up here and show me a little teamwork?

(The small crowd begins clapping their approval. THOMAS and CHARLIE are looking at each other, shaking their heads in laughter. As they start to get up, the small crowd begins to clap and yell louder.)

Now unfortunately, I had to play on the same intramural football team with these two clowns who now masquerade as intercity teachers in Detroit. And now hopefully, they will show me a little more harmony than they did seven years ago. You'll have to excuse us a minute as we have to have a brief and hopefully enlightening huddle.

(They huddle briefly and MARK pops a disc into his keyboard)

Okay, here goes nothing. The song is appropriately or maybe inappropriately named, *Teamwork*.

MARK

THERE AIN'T NOTHING NOWHERE, THAT WILL EVER PUT IT DOWN.

THOMAS

IT TAKES SOMETHING SPECIAL, MUCH MORE THAN WHITE OR BROWN.

CHARLIE

AND SELFISH MEN ANYWHERE WILL NEVER SHARE A DREAM.

ALL

BUT WE MADE IT, YES WE DID, WE DID IT AS A TEAM.
BUT IT TOOK TEAMWORK TO REACH OUR FINAL GOAL.
AND IT TOOK TEAMWORK PLUS A LITTLE BIT OF SOUL.

(They point to MARK)

TEAMWORK MEANS DOING A JOB THAT MUST BE DONE,
EVEN THOUGH THE GLORY ISN'T MEANT FOR EVERYONE.

THOMAS

TAKE ME I'M A LINEMAN, ALL I DO IS BLOCK.
GLORY, I WILL NEVER GET, THOUGH I'M AS SOLID AS A ROCK.
BUT IF I DON'T DO MY JOB, HE'LL NEVER THROW A PASS,
AND MR. QUARTERBACK WILL FIND; HE'S DUMPED UPON THE GRASS.

ALL

'CAUSE IT TAKES TEAMWORK TO LET THAT JOKER THROW,
AND IT TAKES TEAMWORK TO MAKE THOSE PASSES GO.
TEAMWORK MEANS PLAYING WHERE YOU'RE NEEDED MOST.
OTHERWISE THE SEASON MAY TOTALLY BE LOST.

MARK

THROWING, AH THAT'S NOTHING, I CAN DO IT ANYTIME,
JUST GIVE ME SOME BLOCKING, AND I'LL PITCH IT ON A DIME.
BUT IF I HAVE OLD GREASY FINGERS TRYING TO MAKE THE CATCH,
I MAY AS WELL CALL TIME, AND SEND THE REFEREE TO FETCH.

ALL

'CAUSE IT TAKES TEAMWORK TO MAKE AN OFFENSE SCORE,
AND IT TAKES TEAMWORK, PLUS A LITTLE BIT MORE.
TEAMWORK MEANS GIVING ALL THAT YOU HAVE GOT,
WAITING FOR THE MOMENT WHEN YOU'RE READY AND THEY'RE NOT.

CHARLIE

I AM THE WIDE RECEIVER. RUNNING PATTERNS I DO BEST.
AND THOUGH I RUN MY FACE OFF, I NEVER GET TO REST.
BUT IF THOSE DUDES ARE BLOCKING, AND IT'S THROWN TO ME,
THE BOMB IS ON OUR SIDE AND THE REST IS HISTORY.

ALL

BUT IT TAKES TEAMWORK TO WIN THAT VICTORY.
AND IT TAKES TEAMWORK, I HOPE YOU ALL CAN SEE.

MARK

NOW ALL OF YOU ARE LAUGHING, YOU THINK IT'S JUST A GAME.

CHARLIE

BUT STOP AND THINK ABOUT IT, FOR LIFE IS JUST THE SAME.

THOMAS

AND ALL OF US ARE PLAYERS, AND THE EARTH IT IS OUR FIELD.

ALL

AND IF WE HAD SOME TEAMWORK, WHAT A WORLD WE COULD BUILD.
'CAUSE IT TAKES TEAMWORK TO OVERCOME THE FOES,
AND IT TAKES TEAMWORK TO MAKE SURE THIS WORLD GROWS.
AND IT TAKES TEAMWORK, AND ALL OF YOU SHOULD KNOW,
THAT WE CAN DO IT, WE CAN DO IT,
WE CAN DO IT, OH DON'T YOU KNOW.

(They slap hands as the small crowd applauds loudly as the light fade out)

ACT 1

Scene 7

TRACEY'S and CHARITY'S apartment: MARK and CHARLIE are inside waiting for the girls to get home from school. There is a piano on the left side, along with a sofa and a love seat on the right. Also there is a stereo system. CHARLIE and MARK are seated and in conversation.

MARK

So you are actually engaged to be married. Man, Charity must be some chick.

CHARLIE

I knew the first day that I met her that she was the one.

MARK

How did you meet her?

CHARLIE

At a city-wide workshop; I walked in and there were about 200 teachers already seated. I was looking around for where I was going to sit and there she was with a empty seat right next to her. God couldn't have planned it any better.

MARK

Sounds planned to me. So, is this her piano?

CHARLIE

Nope, it's Tracey's. She's been playing since she was a little kid. Plus she sings like an angel.

MARK

Is that right?

CHARLIE

I see your eyes light up, and I saw it last night at the club. You couldn't keep your eyes off of her.

MARK

I admit it. She's everything you said she would be.

CHARLIE

And more. I knew the first time I met her that she was perfect for you. She's the only girl I know who would pass your list.

MARK

So that means that she doesn't smoke or drink and she loves nature?

CHARLIE

There you go! And is athletic. Man I told you! You need look no further.

(The door opens and CHARITY and TRACEY enter. MARK stands while CHARLIE remains seated)

CHARITY

Trace, didn't I tell you that Charlie wouldn't get up.

TRACEY

Yep, he's predictable. Hi, Mark.

MARK

Hi. Sounds like you girls have got Charlie pegged.

CHARLIE

Hey, I *resemble* that *remark*.

CHARITY

You sure do and leave his name out of it.

MARK

I like that. Hey, she's got a quick wit.

CHARLIE

Why do you think I chose her.

CHARITY

It was for my looks and you know it. My wit was more than you bargained for.

TRACEY

Don't mind them, Mark. This goes on constantly. Can I get you something to drink? We have diet Pepsi, lemonade, or water.

MARK

No, I'm fine thanks.

CHARLIE

I'm hurt Tracey. You didn't offer me anything.

(The girls, who were putting their school stuff away, sit down next to the men)

CHARITY

That's 'cause she knows you would have already gotten it if you were thirsty. By the way Mark, we really enjoyed your songs last night.

TRACEY

Yeah, your songs are really nice. It's about your partner though.

MARK

Oh, you mean Thomas?

CHARITY

No! She means the one who sang off-key.

CHARLIE

I know you're not talking about me!

CHARITY

Now who else would she be talking about?

CHARLIE

Shoot, you saw the standing ovation we got. We could become the next singing sensation, even bigger than Boys to Men.

CHARITY

If he decides to keep you in his group, no offense Charlie, then he's come to the *End of the Road*.

TRACEY

I thought you sounded like one of the Bee Gees, Charlie.

CHARLIE

Hey, they had the biggest selling album for a long time.

1-7-40

CHARITY

She didn't mean Bee Gees as in the singing group. She meant BGs as in Big-Headed Gumps.

CHARLIE

That means that you get to become Mrs. Big-Headed Gump.

CHARITY

I can always change my mind.

CHARLIE

Well then good, give me back the engagement ring!

CHARITY

No way! I may have an engagement to ring your neck!

TRACEY

(Walking over to the tape deck and then turning it on)

Mark, if you want to see an instant personality change, watch this. Listen to this duet that Charlie wrote.

CHARITY

(Suddenly becoming very sweet as the music starts playing and then begins to sing)

WHEN I LOOK INTO YOUR EYES, I SEE ALL THE THINGS I PRIZE:
WARMTH AND CARING, TENDERNESS, I WANT TO SHARE YOUR
CARESS.

I SEE THE ANSWERS TO MY WHYS, WHEN I LOOK INTO YOUR EYES.

CHARLIE

(Responding in a romantic fashion, Charlie begins to sing)

WHEN I LOOK INTO YOUR EYES, IT IS THEN I REALIZE.
PERFECT PLEASURE, COMPLETE BLISS. HOW I TREASURE YOUR SWEET
KISS.

I SEE VISIONS OF PARADISE, WHEN I LOOK INTO YOUR EYES.

BOTH

IN YOUR EYES, I SEE ADVENTURE.
IN YOUR EYES, I SEE A DREAM.
IN YOUR EYES, I SEE MY FUTURE.
IN YOUR EYES, MY SELF-ESTEEM.

CHARITY

WHEN I LOOK INTO YOUR EYES, I BEGIN TO FANTASIZE.
PURE DESIRES IN MY MIND, PASSION'S FIRES REDEFINED.
MY TEMPERATURE BEGINS TO RISE, WHEN I LOOK INTO YOUR EYES.

CHARLIE

WHEN I LOOK INTO YOUR EYES, I BEGIN TO ENERGIZE.
LOVE'S EXCITEMENT RETURNS TO ME. WE'LL BE UNITED ETERNALLY.
I SEE MY DREAMS ALL CRYSTALLIZE, WHEN I LOOK INTO YOUR EYES.

BOTH

IN YOUR EYES, I SEE ADVENTURE.
IN YOUR EYES, I SEE A DREAM.

IN YOUR EYES, I SEE MY FUTURE.
IN YOUR EYES, MY SELF-ESTEEM.

MARK

Who was playing the piano?

CHARLIE

Tracey.

MARK

Nice.

CHARLIE, CHARITY

IN YOUR EYES, I SEE ADVENTURE.
IN YOUR EYES, I SEE A DREAM.
IN YOUR EYES, I SEE MY FUTURE.
IN YOUR EYES, MY SELF-ESTEEM,
WHEN I LOOK INTO YOUR EYES.

(They embrace)

MARK

Nice song, Charlie? I didn't know you had it in you.

CHARLIE

What's that supposed to mean?

1-7-42

MARK

I didn't know you had a romantic side. Of course back then, you never had met Charity. I know as soon as he heard you sing, Charity, that he was a goner.

CHARITY

Speaking of which, doesn't Thomas' program start at 7:00?

MARK

It sure does.

CHARITY

Then we need to be gone, if we're going to eat before it starts. So where are we going?

CHARLIE

I thought we'd introduce Mark to Buddy's Pizza.

CHARITY

Well then, what are we waiting for?

(Lights fade out)

ACT 1

Scene 8

THOMAS'S school auditorium. THOMAS is at the podium about to introduce 12 KIDS from his elementary choir. They are positioned across the stage ready to do a routine to the song, *I'm a Human, I Care*. Also a huge video screen is hanging above them. MARK with his guitar strapped on his back is standing in front of a microphone, next to the piano that THOMAS is going to play on the left side of the stage.

THOMAS

The most important thing that you as parents and we as teachers can do in raising our children is to make sure that they are caring and concerned human beings. I think that if all people in the world had the mentality that first and foremost we belong to one race, that being the human race, then we will probably would eliminate half the problems that we face in this world. So with that in mind, to close, with a little help from my old college friend, Mark Reynolds, who came all the way from Chicago to become a Detroit teacher and play the guitar tonight, we'd like to perform for you a song called, *I'm a Human, I Care*.

(THOMAS walks to the piano and begins to play. As the choir sings, we see a video of the kids discovering the wonders of the world during their weekend trips with THOMAS)

KIDS

WE ARE ALL CHILDREN, READY TO LEARN.
WE WANT TO DO OUR PART, THE WORLD'S OUR CONCERN.

HATTIE

I AM ONE PERSON, HERE ON THIS EARTH,
I WANT TO CONTRIBUTE, TO BE OF SOME WORTH.

KIDS

AND I WANT TO SEE EVERYTHING EVERYWHERE,
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.

TAKE ME TO THE RIVERS, SHOW ME EACH POND,
TEACH ME ABOUT THE LAKES, AND THE OCEANS BEYOND.

1-8-44

TAKE ME TO THE MOUNTAINS, SHOW ME THE PLAINS,
TEACH ME ABOUT THE DESERT, AND THE JUNGLE WHERE IT RAINS.

TAKE ME WHERE THE FISH SWIM, SHOW ME THE SKY,
TEACH ME ABOUT THE MAMMALS, AND THE BIRDS WHO ALL FLY.

I WANT TO SEE EVERYTHING, EVERYWHERE,
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.

TAKE ME TO THE CITIES, SHOW ME EACH TOWN.
TEACH ME ABOUT THE CONTINENTS, WHERE COUNTRIES ARE FOUND.

TAKE ME WHERE THE RICH LIVE, SHOW ME THE POOR.
TEACH ME ABOUT CARING, WHO SHARING IS FOR.

TAKE ME TO THE FUTURE, SHOW ME THE PAST,
TEACH ME ABOUT THE PRESENT, I WANT TO KNOW IF WE'LL LAST.

AND I WANT TO SEE EVERYTHING, EVERYWHERE,
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.

TAKE ME WHERE THE PLANTS GROW, SHOW ME THE TREES,
TEACH ME ABOUT THE FLOWERS THAT SWAY IN THE BREEZE.

TAKE ME IN THE AUTUMN, SHOW ME THE SPRING,
TEACH ME ABOUT THE BEAUTY, EACH SEASON WILL BRING.

TAKE ME DOWN THE HIGHWAYS, SHOW ME THE ROADS,
TEACH ME ABOUT THE PATHWAYS, WHERE THE WORLD UNFOLDS.

AND I WANT TO SEE EVERYTHING, EVERYWHERE,
SO TAKE ME AND TEACH ME, I'M A HUMAN. I CARE.
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.

WE ARE YOUNG CHILDREN, READY TO LEARN.
WE WANT TO DO OUR PART, THE WORLD'S OUR CONCERN.

BRANDON

I AM ONE PERSON, HERE ON THIS EARTH,
I WANT TO CONTRIBUTE, TO BE OF SOME WORTH.

1-8-45

KIDS

AND I WANT TO SEE EVERYTHING, EVERYWHERE,
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.
SO TAKE ME AND TEACH ME, I'M A HUMAN, I CARE.

THOMAS

Come on, let's give the kids a big hand.

(He waits for the audience to stop clapping)

Thank you.That concludes our program for tonight. Thank you for coming, and have a safe trip home.

(As THOMAS is standing on the stage, the PRINCIPAL confers briefly with him, and THOMAS hurries quickly off the stage. Meanwhile, the KIDS are carefully exiting the stage. Moments later, we hear a loud gun shot off stage. Pandemonium breaks loose and we see children running across the stage in different directions screaming, "Mr. Hart has been shot! Oh my God, Mr. Hart has been shot!")

(The curtain comes down)

ACT 2

Scene 1

Small club: MARK is sitting at the piano, talking solemnly to the small crowd about the death of his best friend.

MARK

Four days ago, I was probably on the greatest high of my life. My good friend was alive then. We had just put on a program at his school for the parents. He and his chorus of kids had just communicated a message of caring. Then some thugs who needed a fix tried to break into his van. When he tried to stop them, they shot him. He was a human being who cared deeply for other human beings, and he did all he could to help life be better for all those around him. I dedicate this song to my friend, Thomas. It's called, *Moments of Time*.

MARK

(HE begins playing and then singing)

THE MOMENTS TODAY ARE FADING FAST,
YOU'VE GOT TO LOOK AROUND TO MAKE THEM LAST.
IT'S JUST A PASSING MEMORY,
FULL OF REAL UNCERTAINTY,
YOU NEVER KNOW WHAT LIES IN WAIT,
WHEN AND *WHY* ARE ONLY QUESTIONS LEFT FOR FATE..

THERE WAS SO MUCH YOU WANTED TO SAY,
THERE WAS SO MUCH YOU WANTED TO DO.
THEN YOU LEFT US ON THAT DAY,
NOW WE'LL NEVER TALK TO YOU.
YOUR LIFE HAS MET A TRAGIC END,
BUT DEATH CAN'T TAKE AWAY THE MEMORIES OF A FRIEND.

AND ALL THOSE MOMENTS OF TIME,
WITH YOUR PRESENCE YOU GRACED,
THEY CAN NEVER BE ERASED.
YES THOSE MOMENTS OF TIME,
THAT YOUR FRIENDSHIP EMBRACED,
THEY CAN NEVER BE REPLACED.

FOR ALL THOSE YEARS THAT YOU SPENT GIVING,
TO ALL THOSE PEOPLE THAT YOU HELPED AND TOUCHED
YOU MADE LIFE MUCH MORE WORTH LIVING.
AND YOUR CARING HEART WILL BE MISSED OH SO MUCH
OH SO MUCH, YOUR CARING HEART WILL BE MISSED SO MUCH.

THE DAY HAS COME, THE TIME IS HERE,
TO SING OUT LOUD AND GIVE A CHEER,
TO THE FRIEND YOU LOVED AND THE TIMES YOU HAD,
IT WENT SO QUICKLY, YOU KNOW IT'S SAD,
YOU'LL NEVER REALLY COMPREHEND,
HOW MUCH I'LL MISS YOU, I'LL MISS YOU MY GOOD FRIEND.

AND ALL THOSE MOMENTS OF TIME,
WITH YOUR PRESENCE YOU GRACED,
THEY CAN NEVER BE ERASED.
YES, THOSE MOMENTS OF TIME,
THAT YOUR' FRIENDSHIP EMBRACED,
THEY CAN NEVER BE REPLACED.
NOW OUR FRIENDSHIP HAS MOVED TO A HIGHER PLACE.
NOW OUR FRIENDSHIP HAS MOVED TO A HIGHER PLACE.

(The lights fade out)

ACT 2

Scene 2

Same little club. A few couples are left. MARK is sitting at a table by himself. He is pretty close to being drunk, even though he was a non-drinker before this night. TRACEY enters the club and walks to his table, where she attempts to console him.

TRACEY

Hi, Mark.... Thought you might want someone to talk to...
(SHE slides into the chair)

MARK

You want a drink?

TRACEY

No, I'm fine.

MARK

Why does it always happen to people who are trying to do some good in the world? Why can't we destroy the ugliness instead of the beauty? The world is so full of self-centered and greedy people, and then once in a great while you find someone who puts his whole career on the line to stand up for what's right and where does he end up? With a bullet through the heart! It's all so senseless to even try!

TRACEY

Thomas was quite a guy, wasn't he?

MARK

He was the best! That's why it's so sad! Think about the kids he taught, and the ones he never got a chance to help. And poor Sandra, she's going to have a baby. What's she going to do?

TRACEY

At least she will have something of his to love and care for. That'll mean a lot.

MARK

But the baby won't have a father. That's who always suffers. The kids!

TRACEY

But we can't give up, that's where the hope lies.

MARK

Right now, I don't see any hope for them. As much as Thomas cared for his kids, he had to fight the principal tooth and nail just to do what was best for his students. He was going to be written up for insubordination for holding some kids back from second grade where they were doomed for failure. The world is full of people like that principal who literally wreck the lives of our kids.

TRACEY

There's good and bad in everyone. We've just got to find a way to tap the good. I heard that principal offered you Thomas' position for next year when you were at the funeral. Is that true?

MARK

Yeah, I heard it was only because the parents insisted that he offer it to me.

TRACEY

So if this guy was so bad, he wouldn't have done it. See, the parents reached the good in him. By the way, are you going to consider taking it?

MARK

I don't know. Yeah, I'm considering, but I have to sort things out in my head first.

TRACEY

Just think, maybe God chose you to carry on Thomas' work for him.

MARK

I just can't look at the bright side the way Thomas always did. When we were canoeing in the mountains, I'd always complain about how rough the rapids were, while Thomas would marvel at how beautiful they were. You know, you're a lot like him. You always look for the good and disregard the bad.

TRACEY

I know just the place where we could go to see some beauty. How about going with me to Kensington Metro Park tomorrow?

MARK

Yeah, I would love to do that.

(Lights fade out)

ACT 2

Scene 3

Kensington Park. MARK and TRACEY are walking hand in hand in a grassy area that leads down to a pond. MARK is carrying his guitar in his other hand, and TRACEY has her flute.

TRACEY

I had a dream about you last night.

MARK

Tell me about it.

TRACEY

I dreamt that you were canoeing in the Rockies with someone else besides Thomas.

MARK

With who?

TRACEY

Me; we went over some rapids, and the canoe tipped over. When I woke up, I was on the floor and Charity said I'd been screaming.

MARK

(Laughing)
Did you get hurt?

TRACEY

No, but Charity was so shook that she couldn't get back to sleep.

MARK

I bet I'll hear about that.

(Just then, TRACEY sees a yellow butterfly. She pulls MARK'S hand and follows it)

TRACEY

Just look at it. Isn't she a beauty?

(It lands on a park bench and they stare at it)

MARK

What kind of butterfly is it?

TRACEY

It's a swallowtail..

(MARK reaches down and cups it in his hands)

No, Mark! Let it go!

MARK

(MARK lets it go, but it falls to the ground)

I thought you wanted me to catch it!

TRACEY

Look at him. Something's broken! I don't think he can fly.

(She begins to tear up)

I just wanted to watch it, not catch it.

MARK

(The butterfly struggles, but then begins to fly)

Look, he's okay.

TRACEY

I'm sorry, I thought he'd never fly again.

MARK

Come here.

(MARK wipes the tears from her eyes)

We can't have you crying. You're supposed to be cheering *me* up.

TRACEY

I know.

(They sit on the park bench and share a warm tender kiss)

MARK

You all right?

TRACEY

Yeah, I'm fine.

MARK

How do you know so much about butterflies?

TRACEY

I lived on a farm all of my life.

MARK

Is that right?

TRACEY

Yep, about a hundred miles from Chicago near a little town called Dowagiac.

MARK

How did you end up teaching in Detroit?

TRACEY

Well, when I was in the fifth grade, Charity and I became pen pals. At first, we just wrote back and forth, but then we spent part of each summer visiting each other. We hit it off so well, that we decided to go to the same college. We became roommates and have been ever since.

MARK

That's unbelievable. How did Charity like it on the farm?

TRACEY

It was really different for her at first. You should have seen her try to milk a cow. But she really fell in love with it.

MARK

Not very many people, but no hassles either, I'll bet.

TRACEY

We had a ball. We were tomboys with a girl's touch.

MARK

What does that mean?

TRACEY

Half the time, we talked to the birds and the flowers and the frogs, just like little girls talk to dolls.

MARK

(Chuckling)

Did they talk back.

TRACEY

You think it's funny, but there's a couple of places here in the park where chickadees, titmice, and nuthatches will land on your hand, so animals can be friendly. In fact, I wrote a song about it.

MARK

Do you remember the first chord progression?

(He begins taking his guitar out of the case)

TRACEY

Yeah, C-F-G-C-Am. You can follow me?

(She puts her flute up to her mouth)

MARK

No problem.

(She begins to play the flute as Mark follows on guitar. Then she begins to sing)

THERE'S A PLACE IN THE MIDDLE OF OUR FARM.
WHERE BUTTERFLIES EVEN LAND ON YOUR ARM.
THERE NOT AFRAID, THEY'RE NOT ALARMED,
'CAUSE EVERYTHING IS PEACEFUL, EVERYTHING IS CALM,
AND NO ONE COULD EVER THINK TO CAUSE NO HARM.
AND THE FROGS CROAK AND THE CRICKETS SING.
AND THE BIRDS WHISTLE A MELODY OF SPRING.

MARK

AND THE BIRDS WHISTLE A MELODY OF SPRING?

TRACEY

YES, THE BIRDS WHISTLE

BOTH

A MELODY OF SPRING.

(Tracey again plays her flute)

TRACEY

AND THE FROGS CROAK, THE CRICKETS SING.
AND THE BIRDS WHISTLE A MELODY OF SPRING.

MARK

AND THE BIRDS WHISTLE A MELODY OF SPRING.

TRACEY

YES THE BIRDS WHISTLE A MELODY OF SPRING.
YES THE BIRDS WHISTLE

BOTH

A MELODY OF SPRING.

(Off stage, we hear a meadowlark's song)

TRACEY

Did you hear it?

MARK

Yeah, what was it?

TRACEY

I don't know. Listen.

(She hears it again and then mimics the song)

MARK

(The meadowlark answers)

There it is again.

TRACEY

It's a meadowlark. I can't believe it. And look Mark.

(She points to the ground)

MARK

Do you see it?

TRACEY

Not the meadowlark, but look at the little frog.

MARK

Looks like he's headed the wrong way. Let's face him in the right direction..

TRACEY

Let's see if he makes it to the water.

(They follow the frog down the path that leads to the pond as the lights fade out)

2-4-10

ACT 2

Scene 4

Inside Charlie's apartment, MARK is sitting behind his keyboard looking very frustrated, as CHARLIE and CHARITY walk in the door.

CHARLIE

What's up Mark? I thought you and Tracey were going to hook up today?

MARK

She's was supposed to come over here straight from school. This being the last day and all, she said she'd get out at about three o'clock.

CHARITY

(With a puzzled look)

It's seven o'clock! Where could that girl be? And she didn't call or anything?

MARK

(Looking frustrated and depressed)

No, and I've called your place at least a dozen times. I even called her school, and they said she left right around three. Do you think something might of happened?

CHARITY

I don't know. It's sure not like Tracey to be even a minute late.

MARK

I guess she stood me up.

CHARITY

Something is sure fishy here. Charlie and I will go back to my apartment and investigate. We'll call you from there.

MARK

I've got to go. I'm supposed to sing tonight.

(He unplugs the keyboard, puts it under his arm, grabs his guitar, and heads for the doorway)

CHARITY

(Picking up the phone)

Wait until I call her parents.

2-4-11

MARK

(Dejected)
I can't. I'm already late.

CHARITY

When we find out where she is, we'll come out and tell you. There's got to be a logical explanation.

MARK

(Walking out the door with his head held down)
See you later.

CHARLIE

We'll catch you in a little bit. Hang in there man.
(The door closes)
Now that is one depressed cat.

.

2-5-12

ACT 2

Scene 5

The club: MARK is sitting at the piano. He appears a little depressed as he prepares the small crowd for his next song.

MARK

Thanks to you who weathered this stormy day. I'd like to sing a song that I just finished making an arrangement for today. It is dedicated to Tracey wherever she is. It's entitled, *An Angel Who Touched Me*.

ALONE AND CRUSHED, TO MY SIDE YOU RUSHED
TO COMFORT ME WITH EMPATHY.
YOU SHOWED ME HOPE, SO I COULD COPE.

MY BELIEFS WERE DRAINED BY GRIEF AND PAIN,
MY FORLORN HEART WAS TORN APART.
YOU WERE MY FRIEND, YOU HELPED ME TO MEND.

AND THE THINGS YOU SAID ECHO THROUGH MY HEAD,
A FALLING RAIN'S CALM REFRAIN.
YES TO ME, IT'S EASY TO SEE.
STRAIGHT FROM GOD YOU WERE SENT,
AN ANGEL WHO TOUCHED ME, BUT THEN YOU WENT
STRAIGHT FROM GOD YOU WERE SENT,
AN ANGEL WHO TOUCHED ME, BUT THEN YOU WENT.

MY WORLD WAS DARK, GIRL YOU LIT THE SPARK.
TO SET ME RIGHT, NOW I SEE THE LIGHT,
AND I THINK ITS LOVE THAT I'M THINKING OF.

I'M AFRAID TO KNOW, WHAT MADE YOU GO,
ONE KISS ENDEARED, THEN YOU DISAPPEARED
INTO THE DAY, I THOUGHT YOU'D STAY.

AND THE THINGS YOU SAID ECHO THROUGH MY HEAD,
A FALLING RAIN'S CALM REFRAIN.
YES TO ME, IT'S EASY TO SEE.
STRAIGHT FROM GOD YOU WERE SENT,

MARK (CONTINUING)

AN ANGEL WHO TOUCHED ME, BUT THEN YOU WENT
STRAIGHT FROM GOD YOU WERE SENT,
AN ANGEL WHO TOUCHED ME, BUT THEN YOU WENT.

YOU LEFT ME HOVERING IN A SHROUD OF DOUBT.
IN A COVERING OF CLOUDS, I CAN'T GET OUT.
I CAN'T GET OUT, I CAN'T GET OUT.

AND THE THINGS YOU SAID ECHO THROUGH MY HEAD,
A FALLING RAIN'S CALM REFRAIN.
YES TO ME, IT'S EASY TO SEE.
STRAIGHT FROM GOD YOU WERE SENT,
AN ANGEL WHO TOUCHED ME, BUT THEN YOU WENT
STRAIGHT FROM GOD YOU WERE SENT,
AN ANGEL WHO TOUCHED ME, BUT THEN YOU WENT.
STRAIGHT FROM GOD YOU WERE SENT,
AND I WONDER WHERE YOU WENT.

(As the crowd applauds, CHARLIE and CHARITY walk in and find a table)

MARK

I'm going to take a short break and maybe I'll find out from my friends just where Tracey went.
I'll be right back.

(MARK walks over to CHARLIE'S table)

Well, what's the story? Where is she?

CHARLIE

She had to drive home. Her father had a heart attack.

MARK

Oh no! Is he okay?

CHARLIE

She said that he was recuperating fine. It was a mild attack.

MARK

Well, thank God for that.

CHARITY

She said that she would like you to come and visit her on the farm since you aren't singing for three days and since she's out of school.

2-5-14

MARK

She said that.

CHARITY

She talked about the nice time she had with you this week.

CHARLIE

She even talked to me about you.

MARK

I want to know what she said, so don't go away. I've got to get back up there and sing.
In fact you can shake your head *yes* or *no* to my next song.

(MARK hustles back to the stage where he straps on his acoustical guitar)

CHARITY

What's your boy talking about now?

CHARLIE

I don't know. I guess we'll find out.

MARK

My friends just informed me, to my relief, just where Tracey disappeared to. I have a few more questions to ask them and I'll do it through this next song. It's called, *Tracey*.

DID SHE MENTION WHAT WE SPOTTED THAT DAY,
IN THE TALL GRASS, WHERE IT WENT ASTRAY,
AND WE GUIDED IT UNTIL IT FINALLY FOUND IT'S WAY?

(CHARITY nods *yes*)

DID SHE TELL YOU OF THE BUTTERFLY,
THAT WE CHASED AND FINALLY CAUGHT,
BUT HOW SHE HAD TO CRY WHEN SHE THOUGHT,
IT COULDN'T FLY.

(CHARITY again nods *yes*)

AND TRACEY MAKES ME AWARE
THAT THERE'S LOVE EVERYWHERE;
ALTHOUGH SHE SAYS IT WEARS A DISGUISE,
YOU CAN FEEL IT IN YOUR HEART,
IF YOU LOOK FOR IT WITH YOUR EYES;
'CAUSE SHE KNOWS IT'S REALLY THERE .

2-5-15

MARK (CONTINUING)

DID SHE MENTION THE DAY IN THE PARK,
WHEN SHE WHISTLED ALONG WITH THE MEADOWLARK,
AND WE WALKED AND TALKED AND LAUGHED TILL IT GOT DARK?

(Again CHARITY nods *yes*)

DID SHE TELL YOU OF THE MOUNTAIN STREAM,
WHEN HER CANOE TIPPED AND MADE HER SCREAM,
AND SHE TUMBLED OUT OF BED AND FOUND IT WAS JUST A DREAM?

(This time CHARLIE nods *yes*)

AND TRACEY MAKES ME AWARE
THAT THERE'S LOVE EVERYWHERE;
ALTHOUGH SHE SAYS IT WEARS A DISGUISE,
YOU CAN FEEL IT IN YOUR HEART,
IF YOU LOOK FOR IT WITH YOUR EYES;
'CAUSE SHE KNOWS IT'S REALLY THERE.

AND TRACEY MAKES ME AWARE
THAT THERE'S LOVE EVERYWHERE;
ALTHOUGH SHE SAYS IT WEARS A DISGUISE,
YOU CAN FEEL IT IN YOUR HEART,
IF YOU LOOK FOR IT WITH YOUR EYES;
'CAUSE SHE KNOWS IT'S REALLY THERE.

(Lights fade out)

2-6-16

ACT 2

Scene 6

Clearing in the woods. TRACEY is sitting at the bottom of a hill that is covered with a variety of trees. She is at the edge of a stream, where lots of flowers have been planted. MARK enters the stage with his guitar strapped on. TRACEY, who appears to be weeding, is unaware that he is there until he begins singing the chorus to the song, *Tracey*.

MARK

AND TRACEY MAKES ME AWARE
THAT THERE'S LOVE EVERYWHERE;
ALTHOUGH SHE SAYS IT WEARS A DISGUISE,
YOU CAN FEEL IT IN YOUR HEART,
IF YOU LOOK FOR IT WITH YOUR EYES;
'CAUSE SHE KNOWS IT'S REALLY THERE.

TRACEY

(TRACEY waits for MARK to finish, then runs to him and throws her arms around his neck and they embrace)
I was hoping you would come.

MARK

How could I stay away?

TRACEY

(Taking his hand)
So what do you think? This is the place.

MARK

It's beautiful! There's so many different kinds of trees.

TRACEY

You should see it in the Fall. The colors are unbelievable.

MARK

Where did all the flowers come from?

2-6-17

TRACEY

I started planting them when I was ten. Charity even helped me when she came over.

MARK

Doesn't look like the best place to grow flowers.

TRACEY

It wasn't either. At first they wouldn't grow so I started over. I brought in some good top soil, and put it around each bulb. If it didn't rain, then I sprinkled some water from the creek on each little plant. If I wasn't careful, the weeds started taking over. So at the beginning I had to come back often and pull the weeds.

MARK

Sounds like a lot of work.

TRACEY

It was, but it was worth the effort. After I got them off to a good start, it didn't matter how many weeds, the flowers still blossomed. It's sort of like the kids we teach. If you get them off to a good start, they'll blossom despite all of the weeds that try to overrun them.

MARK

That's exactly what Thomas was trying to tell me. That's why he said first grade was so important.

TRACEY

Well, he was sure right about that.

MARK

A lot of those kids are surrounded by almost nothing but weeds..

TRACEY

That's why each first grade teacher has to be someone who cares deeply enough to help them overcome the weeds.

MARK

Someone Who Cares is the name of the song that Thomas wrote about his kids. We recorded it the first night that I came to Detroit. Maybe Sandra will let me make a copy so I can play it for you.

TRACEY

I'd like that. By the way, I like that song that you wrote about me.

2-6-18

MARK

That song! I've written a lot of songs about you.

TRACEY

Oh yeah. Well sing one for me.

MARK

(Strapping his guitar back on)

Okay. Let's see.....This song is called, *Love Can Be Beautiful*.

LOVE IS IN THE AIR, I CAN FEEL IT,
WHEN I'M STANDING CLOSE TO YOU;
IN YOUR EYES, YOU REVEAL IT.
LOVE IS LOCKED INSIDE YOU TOO.

DEEP INSIDE OF ME, THERE'S A TINGLING,
WHEN I HOLD YOU CLOSE TO ME;
IN YOUR TOUCH, I CAN FEEL IT.
LOVE IS WAITING TO BE FREE.

CHORUS:
DON'T BE AFRAID OF LETTING GO, GIRL.
IF YOU HOLD BACK, WE MAY NEVER KNOW.
ALL THE JOYS, AND ALL THE PLEASURE,
SHARING LOVE CAN BE A TREASURE..
LOVE'S A FLOWER THAT IS FRUITFUL.
LOVE CAN BE BEAUTIFUL.
LOVE CAN BE BEAUTIFUL.

HOW MANY YEARS HAVE I WAITED?
HOW MANY MONTHS, HOW MANY DAYS?
NOW AT LAST, WE'RE TOGETHER.
LOVE EMERGES THROUGH THE HAZE.

ALL AROUND US, FRAGRANT FLOWERS,
THE WHOLE WORLD IS IN BLOOM.
I KNOW OUR LOVE WAS MEANT TO BLOSSOM,
IN OUR HEARTS, WE MUST MAKE ROOM.

DON'T BE AFRAID OF LETTING GO, GIRL.
IF YOU HOLD BACK, WE MAY NEVER KNOW.
ALL THE JOYS, AND ALL THE PLEASURE,
SHARING LOVE CAN BE A TREASURE..

2-6-19

MARK (CONTINUING)

LOVE'S A FLOWER THAT IS FRUITFUL.
LOVE CAN BE BEAUTIFUL.
LOVE CAN BE BEAUTIFUL.

TRACEY

You have to let go first.

MARK

What do you mean?

TRACEY

Let go of the guitar.

MARK

Sure.

TRACEY

That's better.

(She sits on his lap and throws her arms around him. They embrace.)

MARK

I think I'm going to sing more songs to you if this is going to happen afterwards.

TRACEY

I almost forgot. Did you get rehired at the club?

MARK

Nope, they rehired a group that had been there for months previously.

TRACEY

I'm sorry. Did you decide on whether you are going to take Tom's old position?

MARK

I'm still thinking on that.

TRACEY

Well then, what are you going to do next?

MARK

Well, this other singer that I know called me at Charlie's from Chicago. He wants me to meet with him day after tomorrow to get some things together, since we have a job that

2-6-20

MARK (CONTINUING)

starts on Thursday.

TRACEY

(Looking disheartened)

Oh Mark. I thought you were going to stay around. When will we get to see each other?

MARK

I'll write and come to Detroit. You have the summer off, don't you?

TRACEY

I've have to take classes this summer to work towards my masters.

MARK

You could come to Chicago on some weekends, couldn't you?

TRACEY

Uh huh.

MARK

Hey, don't look so sad.

TRACEY

Yeah, right.

(TRACEY climbs out of MARK'S lap and grabs his hand to pull him up)

MARK

Remember, you're suppose to be the optimist.

(MARK takes TRACEY'S hand and they start walking off)

TRACEY

(As they are walking)

Yeah, I almost forgot. Well I guess it's time for you to meet my family.

(The lights fade out)

2-7-21

ACT 2

Scene 10

TRACEY'S apartment. TRACEY is holding a cassette tape that MARK sent to her while CHARLIE and CHARITY are watching her from the sofa.

CHARITY

Tracey, is that the instrumental version of the new song Mark sent to you?

TRACEY

Yeah, and he sent some lyrics too.

CHARLIE

So what's the title?

TRACEY

(Looking at the lead sheet)
When You're In Love.

CHARITY

Oh how appropriate.

CHARLIE

It should be called *Fogbound*, if you are referring to Tracey.

TRACEY

What are you trying to say Charlie?

CHARLIE

(Getting up)
I'm saying, little Miss Space Cadet, that you're walking around with your head up in the clouds.

TRACEY

Yeah, right.

CHARITY

(Getting up to join Charlie)
Oh, like you haven't noticed a difference in your behavior, Tracey!

2-7-22

CHARLIE

(Grabbing the tape from Tracey)

How could she? Her mind is preoccupied with love. Why do you think she backed into the gate?

TRACEY

Oh please, give me a break!

CHARITY

(Arriving at the stereo on the opposite side of Tracey than Charlie)

Or like when you took out the garbage, and put it in your car instead of the dumpster!

TRACEY

Well maybe I'm acting a little weird.

CHARLIE

A little! Girl, your a certified airhead whose so in love that you've completely lost it!

TRACEY

(Turning back towards Charity)

I really got it bad, don't I?

CHARITY

(Snatching the lead sheet out of Tracey's hand)

Considering the fact that you woke me up this morning by knocking over the ironing board, and then I caught you dancing with the coffee grounds mumbling nonsensical sounds! I'd say you got it real bad!

CHARLIE

(Putting the tape in the stereo system)

We already revised his lyrics to fit you.

CHARITY

(Joining Charlie with a copy of the revised lyrics)

And they fit you to a tee.

(They begin to sing the new lyrics)

CHARLIE

WHEN YOU'RE IN LOVE, YOU STUMBLE ALL AROUND,

2-7-23

CHARITY
KNOCKING THINGS OVER, AND YOU MUMBLE STUPID SOUNDS!

CHARLIE
To the coffee grounds!

BOTH
AND YOU'RE ENAMORED WITH EVERY SOUND YOU HEAR,
THEY DANCE AND CLAMOR AND FLOAT AROUND EACH EAR,

CHARLIE
AND YOU SWOON TO THE MUSIC THAT ISN'T EVEN THERE!

CHARITY
AND YOU LOOK LIKE A LUNATIC IN YOUR LOVE-SICK STARE!

CHARLIE
(Knocking on Tracey's head.)
Hello, is anybody there?

CHARLIE
WHEN YOU'RE IN LOVE, YOUR BEHAVIOR IS BIZARRE!

CHARITY
YOUR BRAIN IS DAMAGED, 'CAUSE SOMETHING'S COME AJAR!

CHARLIE
Do you even know who you are?

BOTH
AND YOU'RE SO FOGBOUND, WALKING ON CLOUD-NINE,
LIVING IN A DOGPOUND TO YOU WOULD BE JUST FINE!

CHARLIE
AND YOU'D FIT RIGHT IN WITH THOSE MUTTS WHO HOWL AND YELP!

CHARITY
'CAUSE IN YOUR OVERNIGHT GRIN, YOU REALLY DO NEED HELP!

CHARITY
You really do need help!

2-7-24

BOTH
BUT HAVING YOUR FEET ON THE GROUND,
WHEN YOUR HEAD'S IN THE CLOUDS ABOVE
IS THE NORMAL SYMPTOM FOUND,
WHEN YOU'RE IN LOVE.
WHEN YOU'RE IN LOVE.

CHARLIE
WHEN YOU'RE IN LOVE, YOU LOOK SO OUT OF PLACE,

CHARITY
LIKE YOU'VE BEEN STRANDED IN OUTER SPACE!

CHARLIE
A real hopeless case!

BOTH
AND YOU'RE IN LOVE WITH LITTLE DROPS OF RAIN,
THAT PITTER-PATTER ON YOUR WINDOW PANE,

CHARLIE
AND SLIDE RIGHT OFF THE EDGES OF YOUR ROOF,

CHARITY
LIKE LITTLE BUBBLES THAT JUST GO 'POOF'!

CHARLIE
Do you need anymore proof?

CHARLIE
WHEN YOU'RE IN LOVE, YOU NO LONGER CAN RELATE,

CHARITY
YOU SEE THINGS DIFFERENTLY, BUT YOU DON'T SEE STRAIGHT!

CHARLIE
Just ask the front gate!

BOTH
YOU'RE SO WHACKED-OUT, YOU CAN'T CONCENTRATE.
THE CAR YOU BACKED OUT DEMOLISHED THAT POOR GATE!

2-7-25

CHARLIE
THEN YOU TOOK OUT THE GARBAGE, AND PUT IT IN YOUR TRUNK!

CHARITY
AND MEASURED ON OUR GAGE, MAN IT REALLY STUNK!

CHARLIE
(Holding his nose)
Man it really stunk! Ew-w-w!

BOTH
BUT HAVING YOUR FEET ON THE GROUND,
WHEN YOUR HEAD'S IN THE CLOUDS ABOVE,
IS THE NORMAL SYMPTOM FOUND
WHEN, YOU'RE IN LOVE.
WHEN, YOU'RE IN LOVE.

BUT HAVING YOUR FEET ON THE GROUND,
WHEN YOUR HEAD'S IN THE CLOUDS ABOVE
IS THE NORMAL SYMPTOM FOUND
WHEN, YOU'RE IN LOVE.
WHEN, YOU'RE IN LOVE.
WHEN, YOU'RE IN LOVE.

(TRACEY concedes her helpless, hopeless condition and leans against her two friends
shaking her head in agreement as the lights fade out)

2-8-26

ACT 2

Scene 8

TRACEY'S apartment: TRACEY and CHARITY are sitting at a card table, apparently studying for a graduate course that they are both taking.

CHARITY

According to this latest study, they've found the reason why some kids are achievers in school while some aren't. It goes back to, do you believe, 9 months to 15 months and it is almost entirely up to the mothers or who ever is watching the child at the time.

TRACEY

What makes the difference?

CHARITY

It says that between 9 months and 16 months, the kids who become achievers are constantly wandering and touching, staring and trying to make some order and sense out of the world around them. Their mothers seem to be busy themselves, and only take time to help the kids whenever they seem to be in some sort of bind. Then they only go over for a few minutes to give encouragement or to show the baby how to get over an obstacle.

TRACEY

How about the non-achievers?

CHARITY

A lot of them didn't get consistent care during the first nine months, and so they never developed the sense of trust in the world around them that enables them to go out of their mother's sight so they can explore. Their need for constant reassurance from the mother gets in the way. They stay close to the mother where it is safe, and are afraid to explore. Others explore, but no one gives them help when they seem puzzled, so they become frustrated easily. And then some of the non-achievers, like the real poor kids, don't have hardly anything to manipulate, or their mothers keep them in their playpen too long so they have no chance to explore.

TRACEY

Someone should start a class for young mothers so they can learn some of this stuff.

(She hears a sound coming from down the hall)

Hey, is that the mailman?

2-8-27

TRACEY (Continued)

(TRACEY rushes to the apartment door and meets the mailman)

Hi there.

MAILMAN

Well, if it isn't my most punctual girl. That guy must be something special.

TRACEY

He is.

MAILMAN

109, here you go. (Handing her the mail) I wish I could be so lucky.

TRACEY

Thanks.

(She opens the apartment door and walks in, while thumbing through the mail for a letter from Mark. Finding none, she looks obviously dejected)

CHARITY

No letter?

TRACEY

Just a post card from my aunt. She's in Arizona again.

CHARITY

He's probably pretty busy with a new partner and all.

TRACEY

Yeah I know, but I can't help but miss him. He did inspire me to write another song, but it's a departure from the normal upbeat stuff that I usually write. Actually it's kind of depressing

CHARITY

You and a depressing song, I didn't think I'd see the day. You are going to play it for me, right?

TRACEY

(Moving to the piano.)

I guess you should share in my misery, since we've shared everything else.

CHARITY

So what did you name it?

2-8-28

TRACEY

It's called *Far Too Many Mornings*.

CHARITY

Well it's hear it.

(With that, Tracey begins to play and sing.)

ALL I DO IS THINK, AND WISH THAT YOU WERE HERE.
EVEN WHEN I BLINK, I PRAY YOU'LL REAPPEAR.
'CAUSE I CAN'T TAKE THIS FEELING THAT IS DRIVING ME INSANE,
WITHOUT YOU THERE'S NO HEALING FROM THIS HEAVY ACHING PAIN.

ALL I DO IS SCHEME AND PLAN MY LIFE WITH YOU.
EVEN WHEN I DREAM, I'M SURE IT WILL COME TRUE,
'CAUSE I'M CAUGHT UP IN EMOTION FROM THE LOVE FOR WHICH I
YEARN,
AND I'M STUCK WITH THE NOTION THAT SOON YOU WILL RETURN.

BUT FAR TOO MANY EVENINGS, I'VE FELT THE PASSIONS GROW,
AND FAR TOO MANY HEARTACHES; I HAVE COME TO KNOW.
FAR TOO MANY DAYBREAKS, I'VE LAIN HERE ALL ALONE.
AND FAR TOO MANY MORNINGS, WITHOUT YOU I HAVE KNOWN.

EVERY DAY YOU'RE THERE, YOU LIVE INSIDE MY HEAD.
SO MUCH LOVE TO SHARE, I WISH THAT WE WERE WED,
'CAUSE I'M FILLED WITH STRONG DESIRES, EVEN THOUGH WE ARE
APART
AND ONLY YOU CAN QUELL THE FIRES THAT ARE BURNING IN MY
HEART

BUT FAR TOO MANY EVENINGS, I'VE FELT THE PASSIONS GROW,
AND FAR TOO MANY HEARTACHES; I HAVE COME TO KNOW.
FAR TOO MANY DAYBREAKS, I'VE LAIN HERE ALL ALONE.
AND FAR TOO MANY MORNINGS, WITHOUT YOU I HAVE KNOWN.

I WANT YOU SO BADLY THAT I CAN'T SLEEP AT NIGHT!
I'VE FALLEN FOR YOU MADLY, ONLY YOU CAN MAKE THINGS RIGHT.

AND FAR TOO MANY EVENINGS, I'VE FELT THE PASSIONS GROW.
AND FAR TOO MANY HEARTACHES; I HAVE COME TO KNOW.
FAR TOO MANY DAYBREAKS, I'VE LAIN HERE ALL ALONE.
AND FAR TOO MANY MORNINGS, WITHOUT YOU I HAVE KNOWN.

2-8-29

TRACEY(CONTINUED)
AND FAR TOO MANY MORNINGS, WITHOUT YOU I HAVE KNOWN.

(Lights fade Out)

ACT 2

Scene 9

TRACEY'S apartment: It is nighttime and no one is in the living room. The phone rings and we see TRACEY in a nightgown come out of the bedroom offstage. First she turns on the light and then answers the phone.

TRACEY

Hello.....Mark, is that you?.....In Ann Arbor?

(CHARITY still half asleep, walks into the living room and sits down on the couch)

I thought you would have a show tonight.....No, I'm glad. I missed you too.....

.....Charlie? He has a softball tournament in Indianapolis. No, you don't have to get a motel. Of course, you can stay here.Okay.....I'll see you in a little bit....Bye.

CHARITY

(Yawning)

Well, men of action don't write. They just appear.

TRACEY

(Walking to the love seat, she sits down opposite CHARITY)

I'm glad. It may be two in the morning but I don't care. I miss him. Oh God, how I missed him.

CHARITY

So, how long is he going to stay this time?

TRACEY

I don't know, but he's going to be here in less than an hour! What am I going to do?

(She's as fidgety as a cat)

CHARITY

Go play the piano.

TRACEY

What?

2-9-31

CHARITY

You need to calm down. Just sit at the piano and play something soothing until you settle down. Then maybe you can think clearly.

TRACEY

(Making her way to the piano and sitting down)

I guess you're right.

CHARITY

Of course I'm right.

(Tracey starts playing, and then begins to sing)

TRACEY

(She begins singing, *What Am I Thinking Of*)

I COULD COOK HIM SOME COOKIES OR BAKE HIM A PIE,
BUT IT'S TWO IN THE MORNING, STILL MAYBE I'LL TRY.

CHARITY

(Joining in)

BUT HE MAY NOT BE HUNGRY FOR PASTRIES AS SUCH,
MAYBE HE'D RELISH SOMETHING SOFTER TO TOUCH.

TRACEY

BUT HE'LL BE SO TIRED FROM TRAVELING ALL NIGHT,
HE'LL JUST WANT SOME COFFEE, YES, I THINK THAT HE MIGHT.

CHARITY

BUT MAYBE HE'LL WANT YOU TO LEAD HIM TO BED,
TO SHOW HIM YOU MEANT ALL THE THINGS THAT YOU SAID.

TRACEY

TO HUG HIM AND HOLD HIM AND SHOW HIM MY LOVE!
OH GOD HE'LL BE TIRED, WHAT AM I THINKING OF?

CHARITY

MAYBE YOU COULD KISS HIM, AS HE WALKS IN THE DOOR.
I'M SURE THAT WOULD WAKE HIM, BUT HE'D WANT SOMETHING
MORE;

TRACEY

THEN I'LL SHOW HIM THE SOFA, TELL HIM THAT'S WHERE HE'LL
SLEEP.
HE WOULD SURE GET THE POINT, BUT HE MIGHT THINK I'M A CREEP.

2-9-32

CHARITY

BUT HE'LL BE SO TIRED FROM TRAVELING SO FAR,
HE WON'T EVEN MIND, HE'D EVEN SLEEP IN THE CAR.

TRACEY

BUT MAYBE HE'LL WANT ME TO LEAD HIM TO BED,
TO SHOW HIM I MEANT ALL THE THINGS THAT I SAID.

CHARITY

YOU COULD HUG HIM AND HOLD HIM AND SHOW HIM YOUR LOVE!
BUT YOU'RE NOT EVEN MARRIED, WHAT AM I THINKING OF?

TRACEY

AND I'M SURE HE'LL BE TIRED, WHAT AM I THINKING OF?

(Lights go out)

2-10-33

ACT 2

Scene 10

TRACEY'S apartment: TRACEY and MARK are sitting on the love seat holding hands, while CHARITY is sitting on the couch.

CHARITY

So what I want to know is why you didn't answer Tracey's letters?

TRACEY

(Upset that Charity would ask such a bold question)
Charity, I'm going to kill you.

MARK

I don't mind the question. It's...Well, it's because I've never been one for writing.

CHARITY

Now he sounds like Charlie.

(The door opens and CHARLIE walks in wearing his softball uniform)

CHARLIE

Did I hear somebody call my name?

CHARITY

(Surprised)
What are you doing here?

CHARLIE

(Noticing that MARK is present)
What are you doing here?

MARK

(To TRACEY)
They've been engaged so long that Charlie has become Charity's echo.

CHARITY

He's more like my parrot.

2-10-34

CHARLIE

It takes a birdbrain to be in love with you. So give me a peck, my little chickadee.

(CHARITY gives him a smooch on the mouth)

TRACEY

So Charlie, why are you here? I thought you had a tournament.

CHARLIE

Well I knew that if Mark was here alone with you two girls, he'd be in a *peck* of trouble, so I came to lend him a helping *wing*.

CHARITY

So now that you're here, we can have a *wing-ding*.

MARK

See now Tracey, just because they're engaged, they get to have all the fun. It's not fair.

CHARITY

Well then, you two get engaged and then you can play too.

MARK

Okay. How about it Tracey? Will you marry me?

CHARLIE

I do believe that that is a genuine proposal of marriage, don't you think so, Sugar?

CHARITY

That's what it sounded like to me, and if I was a certain young lady, I wouldn't just sit there. I'd give him an answer 'cause he may never ask again.

TRACEY

He's probably not serious.

(MARK pulls a ring out of his pocket)

CHARLIE

Dang! He is serious!

MARK

(MARK gets down on his knees and pleads with Tracey)
Well, Tracey. Either make me or break me.

2-10-35

TRACEY

(Playing hard to get)

My mother always said, "Don't let people rush you into any big decisions." So I'm going to say this very slowly. I think I want to-o-o-o-o make you!

MARK

You think? Or are you sure?

TRACEY

I'm not sure.

(Acting uncertain, and then breaking into a convincing smile)

I'm positive!

(SHE throws her arms around his neck, and they hug)

Oh yeah! I'm sure!

CHARLIE

Well, all right. That's what we've been waiting to hear.

CHARITY

It took her long enough to say it.

MARK

She definitely had me worried.

(TRACEY and CHARITY hug while CHARLIE and MARK slap hands)

CHARITY

(To TRACEY)

As long as you were taking, I was saying to myself, "After all these years, I thought I knew that girl." But you were just pulling our legs.

TRACEY

Well, they're always doing it to us.

CHARLIE

Hey baby, now he can be *doing it* to you forever.

(He and MARK slap hands)

MARK

And enjoying it more.

(They slap hands again)

2-10-36

TRACEY

That's all right. I might be enjoying it more myself.

CHARLIE

Whew-w, did you hear that Mark? That's not the same shy girl I once knew. That's a hard-core woman. Maybe you better reconsider.

CHARITY

No way Jack! You've got witnesses.

CHARLIE

You've got the preseason confused with the big time, girl. That's when you need the witnesses.

CHARITY

And your preseason is coming to an end on August 18th, Big Shot!

MARK

Hey! We just got engaged. You're supposed to let us play, remember?

CHARLIE

I guess you're right. Charity and I will get out of here right now.

(CHARLIE grabs CHARITY'S hand and leads her off stage and as the light fade out
we
see TRACEY and MARK in a long embrace)

2-10-37

ACT 2

SCENE 11

The girls' apartment: CHARLIE is playing with MARK'S drum machine that is connected to his keyboard while TRACEY and CHARITY appear to be studying.

CHARLIE

This thing is amazing. It's got every kind of beat: Country, ballads, rhythm and blues, rock, and even rap.

CHARITY

You know if you break that thing Charlie, Mark's going *wrap* his hands around your scrawny neck.

TRACEY

What do you think his chances of landing Thomas' old position are, Charlie?

CHARLIE

Well, they don't have very many white teachers at that school, and the assistant principal and the parents really want him. However, Thomas didn't get along very well with that high-strung principal, so I'm not really sure.

CHARITY

Now Trace, aren't you sorry you asked?
(There's a knock at the door)

TRACEY

That's him.
(She gets up to open the door)

CHARLIE

Trace, don't be too disappointed if he didn't get the job.

TRACEY

Don't worry, I will
(MARK walks in the door)
Well?

MARK

Well, what?

2-11-38

Did you get it? TRACEY

Get what? MARK

The job! TRACEY

What job? MARK

He's just trying to get even with you Trace, for delaying your answer on getting engaged. CHARITY

Come on Mark! Tell us! TRACEY

My mother always told me not to give out important news too quickly. MARK

See! CHARITY

Well, tell me this. Do you need to have me rap to you about what a teacher has to be? CHARLIE

Yep, I guess I do. MARK

You got it!
(She hugs him) TRACEY

Start in August, if we don't strike. MARK

Well all right!
(They slap hands)
Comrades again. CHARLIE

2-11-39

CHARITY

Congratulations Mark.

MARK

Thanks. I'm sure going need you guys' help.

CHARLIE

Are you sure that you're cut out to be *A Teacher*? You know.....

(He turns on MARK'S keyboard and begins rapping)

A TEACHER....A TEACHER....

A TEACHER'S GOT TO BE A VERY SPECIAL KIND,
ONE YOU OFTEN LOOK FOR, BUT ONE YOU SELDOM FIND.
A TEACHER IS A FATHER, A MOTHER, AND A FRIEND;
A MINISTER AND POLICEMAN IF HE LASTS UNTIL THE END.
A GENERALIST, A SPECIALIST, A COUNSELOR, AND A CLOWN;
A DOCTOR, AND A SERVANT WHO NEVER CAN SIT DOWN.
A TEACHER..... A TEACHER.....

A TEACHER MUST BE HONEST, AND TEACH THE KIDS THE TRUTH.
HE ALSO MUST BE STRONG, OR THE CHICKS WILL RULE THE ROOST.
A TEACHER'S UNDERSTANDING, HE LISTENS WHILE THEY WEEP,
BUT HE HAS TO BE EXCITING, OR THEY'LL ALL FALL ASLEEP.
HE'S GOT TO BE PATIENT, SYMPATHETIC, AND AWARE.
AN ORGANIZER, COMPROMISER, ONE WHO'S ALWAYS FAIR.
A TEACHER.....A TEACHER.....

A TEACHER MUST BE DEDICATED TO THE VERY END,
HE MUST SATISFY THE PARENTS, BUT THIS IS WHAT THEY SEND.
THEY SEND US KIDS WHO CAN'T SIT STILL.
THEY SEND US KIDS WHO FIGHT.
THEY SEND US KIDS ALL MESSED UP,
WE'VE GOT TO SET THEM RIGHT.
A TEACHER.... A TEACHER.....

THEY SEND US KIDS THEY LET TALK BACK.
THEY SEND US KIDS WHO SWEAR.
THEY SEND US KIDS THEY CANNOT TAKE,
BUT WE'RE SUPPOSED TO CARE.
THEY CAN'T HANDLE FIVE OR LESS, AND WE HAVE 34.
AND NOTHING TO HOLD OVER THEM, SO TEACHING IS A CHORE.
A TEACHER.....A TEACHER.....

2-11-40

THEY SAY IT 'S THE TEACHER'S FAULT, THAT JOHNNY CANNOT LEARN,
THEY SELDOM BUY THEM BOOKS, FOR ALL THE MONEY THEY EARN.
NO, A TEACHER'S LIFE IS NEVER DULL, IT NEVER CAN BE PLAIN.
A TEACHER WHO CAN TAKE IT ALL HAS GOT TO BE INSANE!

STILL I WOULDN'T TRADE MY LIFE FOR THAT OF A KING.
FOR WHAT I SEE IN A CHILD'S FACE, TO ME IS EVERYTHING.
TO ME IS EVERYTHING.
A TEACHER..... YEAH.....A TEACHER.....

MARK

Thanks Charlie for the encouragement.

CHARLIE

We never told you it would be easy. The more the challenge, the bigger the reward will be.

MARK

I've got a challenge for you and Charity.

CHARLIE

What's that?

MARK

Figure out how we could have a combined honeymoon.

CHARITY

That's easy, we'll have a double wedding.

MARK

That doesn't take away from your special day?

CHARITY

No it adds to it. It's a natural. Tracey and I have the same friends. Charlie and you have the same friends. It couldn't be better.

CHARLIE

That means if we honeymoon together, Mark, we get to bring the football and basketball.

TRACEY

To Hawaii?

CHARITY

That's where I'm putting my foot down.

2-11-41

CHARLIE

We're supposed to have a ball on our honeymoon, sugar; one for Mark and one for me.

CHARITY

That's okay, then. Every time you guys go out to play ball, Tracey and I will go shopping.

TRACEY

In Hawaii?

MARK

Yeah, in Hawaii! You girls make sure you come back with some real big coconuts.

(With that comment, TRACEY smacks MARK)

CHARLIE

And don't forget the little grass skirts. We'll need some entertainment at night.

CHARITY

You keep talking and you'll get some one on one, but it won't be the way you've envisioned it.

(The lights go out but we hear some commotion and voices)

CHARLIE

Whoa, Mark, she blindsided me!

MARK

Charity, that will be fifteen yards for unnecessary roughness.

TRACEY

Forget the unnecessary roughness, I'm going with some illegal procedure.

CHARLIE

See I told you we needed the football.

MARK

I don't know Charlie. I kind of like the physical contact without the football.

CHARLIE

Ow! How about some charity, Charity?

2-11-42

TRACEY

I think I'm gonna leave some marks on Mark.

ACT 2

Scene 12

Small club: MARK is sitting at the piano, having just finished a song. CHARLIE, CHARITY, and TRACEY are sitting at a table, as he begins to tell the audience about the last song for the night, *Round Go the Wheels*.

MARK

Well thank you for being a great audience. This will be my last night performing here at least until next summer. Thanks to my friends who are teachers, I have joined the ranks of the teaching profession as well, so I anticipate being very busy for the next nine months. I would like my fiancé', Tracey, her best friend, Charity, and her fiancé', Charlie, who is also my best friend, to join me to sing the final song for the night.

(CHARLIE, CHARITY, and TRACEY make their way up to the place where MARK is now standing)

MARK(Continuing)

Round Go the Wheels, was written in anticipation of the flight we will take to Hawaii on our double honeymoon to celebrate our new lives together.

(CHARLIE and CHARITY stand next to one microphone, while TRACEY joins MARK at the other. MARK pops a disc into the keyboard that is sitting on top of the piano, and then rejoins TRACEY. As the music plays, MARK begins to sing)

MARK

I WAS LOST WITHIN MYSELF, AND THEN YOU CAME ALONG.

TRACEY

YOU'RE THE PART OF ME THAT WAS MISSING, NOW I FEEL STRONG.

MARK & TRACEY

AND NOW OUR FEELINGS ARE JOINED IN ONE,
AND OUR JET PLANE IS SET TO RUN.

CHARLIE

MY LIFE WAS UNFULFILLED, AND THEN I MET YOU.

CHARITY

NOW EACH NEW DAY HAS MEANING, I FEEL IT TOO.

2-12-44

CHARLIE & CHARITY
AND NOW WE CAN SHARE TOGETHER, OUR NEW FREEDOM,
OH LISTEN TO THE WHEELS AS THEY HUM.

ALL
ROUND GO THE WHEELS,
IN CYCLES OF SPINNING MOTION.
AND NOW IT FEELS,
LIKE THEY'RE SPINNING FAST ENOUGH,
THIS WON'T BE THE LAST FOR US.
TOGETHER WE'LL FACE EACH NEW TOMORROW,
BUT TOGETHER WE'LL GO, TOGETHER WE'LL GO.

MARK
I WAS LONELY AND IN NEED, THEN YOU FILLED THE VOID.

TRACEY
YOU WERE THE ANSWER TO MY NEEDS, NOW I'M OVERJOYED.

MARK & TRACEY
AND NOW OUR LONELINESS HAS DISAPPEARED,
IS THAT THE ENGINES ROAR I HEAR?

CHARLIE
I NEVER THOUGHT THAT THIS COULD HAPPEN TO ME,

CHARITY
YOU KNOW WHEN IT'S THIS GOOD, IT WAS MEANT TO BE.

CHARLIE & CHARITY
AND SOON WE'LL BE SOARING, THROUGH THE CLOUDS WE'LL FLY,
OH TO HAVE EACH OTHER, LIFE'S A HIGH.

ALL

ROUND GO THE WHEELS,
IN CYCLES OF SPINNING MOTION;
AND NOW IT FEELS,
LIKE THEY'RE SPINNING FAST ENOUGH,
THIS WON'T BE THE LAST FOR US.
TOGETHER WE'LL FACE EACH NEW TOMORROW,
BUT TOGETHER WE'LL GO, TOGETHER WE'LL GO.

ALL OF OUR DREAMS ARE NOW COMING TRUE,
AND SOON WE'LL BE SAILING OUT INTO THE BLUE.

ROUND GO THE WHEELS,
IN CYCLES OF SPINNING MOTION;
AND NOW IT FEELS,
LIKE THEY'RE SPINNING FAST ENOUGH,
THIS WON'T BE THE LAST FOR US.
TOGETHER WE'LL FACE EACH NEW TOMORROW,
BUT TOGETHER WE'LL GO, TOGETHER WE'LL GO.
YES TOGETHER WE'LL GO, TOGETHER WE'LL GO.
OH TOGETHER WE'LL GO-O-O, TOGETHER WE'LL GO.
YES TOGETHER WE'LL GO-O-O, TOGETHER WE'LL GO.

(As the song ends, all four hold hands and take a bow)

THE END