

Name _____ Date _____

Spotlight on Performance Script

Tour of the Americas

Costume/Prop Suggestions

Maria is dressed in regular school clothes and always carries her parrot with her (the parrot is actually a stuffed parrot named Juan whose voice comes from offstage). Annie, Bo, and Sarah are all dressed in regular school clothes. Danny wears a baseball uniform with the usual accessories (glove, cap, and so on). Jim Bob wears an orange white athletic outfit (shorts, t-shirt, sneakers, and so on); Jim Bob also needs an orange and white pennant. Charlie wears regular school clothes. Glenda wears an elegant long dress and marks a resemblance to “Glenda, the Good Witch” from *Wizard of Oz*; she carries a “magic” wand.

Set Suggestions

No set is really needed, aside from a curtain hanging somewhere on the stage for Glenda to sneak behind during the last scene.

Script Begins

(The cast enters and moves into position as though they are all standing together on a crowded elevator. They are all watching the numbers and up/down buttons. They become increasingly impatient with each other—not particularly happy about any newcomers joining them on the elevator. When the last person is “in” the elevator the dialogue begins.)

Maria: *(impatiently)* Would someone *please* press three?

Annie: *(interrupting)* Four for me, *(angrily)* PLEASE!

Charlie: *(louder than anybody and demanding)* Seven! Come on! I said seven!

(All of the cast begins chaotically demanding that someone press his or her floor. Everyone starts pushing, shoving, and arguing frantically. Suddenly in unison the whole cast is almost shaken off of their feet. There are audible gasps as everyone realizes the elevator has stalled between floors. Everyone is frightened.)

Maria: Oh, no. I’ve always been afraid of this and poor Juan, my precious parrot. He will be so scared. He isn’t saying a word. It’s not like my little Juan not to talk. Talk to me, Juan, talk to me.

(The following lines should move in quick succession, each one talking over each

other.)

Annie: *(interrupting)* What can we do? This is awful.

Bo: I can't believe this is happening to us.

Sarah: It's like a disaster movie... or some bad reality show.

Maria: My poor little Juan. Are you okay? My little baby bird. Talk to me, my little Juan Juan.

Danny: I'm supposed to be at the baseball field in twenty minutes. My coach is gonna kill me.

Jim Bob: I gotta get home and pack my stuff. I'm going to Knoxville, Tennessee to see the Vols play. Go UT! Go Vols!

Charlie: Hey, I'm happy. I had a dentist appointment right now. No drilling today!

Annie: How can you be happy when everybody else is in such a mess?

Charlie: Have you ever had a root canal?

Annie: No, but I'm supposed to feed Mrs. O'Leary's cat and that cat does not like to wait on her tuna.

Maria: Do not say "cat" around my Juan.

Jim Bob: The wildcats are good, but they aren't they the Vols! Go Vols!

Maria: My poor little Juan. Are you okay? My little baby bird... talk to me, my little Juan Juan.

(The arguing builds into a huge maddening uproar.)

Glenda: *(Almost magically getting everyone's attention, she speaks in a kindly voice reminiscent of Glenda, the Good Witch)* Now wait a minute. Instead of arguing, let's see if there's something that can be done. I believe there's a little telephone right in here. *(reaching for "in case of emergency" phone)* I'll make a call and see what we can do. *(speaking into phone)* Yes, I see. *(as if repeating what she has heard then writing down what she hears with one end of her wand)* Too much selfishness, rudeness, and general impatience on the elevator. I see, that was the cause of the malfunction... loaded down. Couldn't handle the load... I see. So basically everyone needs us to "lighten up." When we do, the elevator will be in running order again, correct? Okay. Thank you. Bye-bye.

(Everyone is looking at Glenda as though she just arrived from Mars.)

Charlie: Look, lady, I didn't think I was going to get laughing gas until I got to the dentist.

(Everyone laughs)

Annie: What in the world are you talking about? Too much selfishness?

Bo: Rudeness?

Cast: *(in unison)* General impatience?

Charlie: *(extremely impatiently)* Come on, tell us right *now*. What are you talking about? I am not impatient!!!!

Danny: Who were you talking to?

Cast: Who are you?

Glenda: Why, I'm Glenda, the good... wi...*(stopping herself)* I mean, I'm Glenda, the *(having to think on her feet)* goodwill ambassador for the elevator.

Bo: *(cynically)* That's your job? The goodwill ambassador for the elevator?

Glenda: Nine to five, five days a week.

(CAST once again gets in an argumentative uproar and somehow Glenda gently quiets them.)

Glenda: As the goodwill ambassador for the elevator, I must tell you that if you wish to remain here for... well, a *very* long time, you can keep arguing. Or if you choose to lighten things up a bit, you can all be on your merry way. Mind you, Charlie, don't worry about the dentist appointment... you've already missed it.

Charlie: Yes!

Sarah: Okay, Glenda, since nobody else seems to have a better idea, why don't you tell us what to do.

Bo: Yeah, guys, let her talk.

Glenda: You must do as I say. You see, our hearts and minds are bigger than this elevator. I promise you if you will do as I say, you'll be out of here and on your way before you know it. Now first of all, Maria...

Maria: How did you know my name?

Glenda: *(hesitating)* A little bird told me.

(Maria looks puzzled, but lets it go.)

Glenda: You seem to love your little bird very much.

Charlie: *(sarcastically)* Duh!

(Glenda is beginning to win over the cast, everyone except Charlie.)

Cast: Be quiet! Let her talk! *(and so on)*

Glenda: Thank you. Maria. I think everyone here can feel the love you feel for Juan. Tell us all about Juan.

(The cast bursts into song and out of the elevator formation as the music begins. They begin dancing—either planned choreography or just individual free-style dancing during the song as the negativity melts away and they enjoy the song and dance.)

<p style="text-align: center;"><i>Song 1: Un lorito de Verapaz, p. 349</i></p>

(As the song ends the cast remains out of the elevator formation. There has been a complete change of attitude.)

Glenda: Jim Bob, you seem to love Tennessee.

Jim Bob: Go Vols!

Glenda: Yes, well, there are lots of great things in Tennessee I hear—Country music, the Grand Ole Opry, the Smokey Mountains. Jim Bob, if you could be anywhere right now, where would you be?

(The cast sings the song with same enthusiasm as the previous song.)

<p style="text-align: center;"><i>Song 2: Rocky Top, 352</i></p>

Maria: Glenda, I feel better, but what about my Juan. He has not said one word.

Glenda: Patience, my dear.

Sarah: Wow, Glenda, at first I thought you were really weir... *(stopping herself and searching for a kinder word)* different, but now I think you're kind of nice.

Glenda: Thank you, Sarah.

Maria: Glenda, Juan still hasn't said a word. Do something!

Glenda: Patience, my dear. Now, Danny, I think it's obvious what you love. Tell us about it.

Song 3: Triple Play, p. 355

Maria: But Glenda, what about my little Juan? My little baby bird hasn't said a word.

Glenda: Patience, my dear.

Sarah: Glenda, you know the more we're all together, the better I'm feelin'! Just a few minutes ago, I was really bummed. I mean I was mad. I felt bad, but now...

Song 4: Feel Good, p. 358

Sarah: Wow, I'm usually a little on the quiet side. All this singing and talking just kind of popped out of... *(a little embarrassed)* my heart.

Annie: Glenda, what's your secret?

Glenda: Well, secrets are just that, Annie—secret. But I will say, I like to look on the bright side of things. As the goodwill ambassador for the elevator, I have lots of prob...*(stopping herself)* challenges and I've always learned that... *(finding it hard to find the right words)* well, you know everything is better said with a song.

Song 5: On the Sunny Side of the Street, p. 361

(A telephone rings... Glenda answers)

Glenda: *(talking into telephone as if repeating what she has heard then writing down what she hears with one end of her wand)* Yes, of course... delightful. So we *have* "lightened up" the load just about enough. The elevator is almost in working order. Thank you. Bye-bye. *(talking to the cast again)* It looks like we need just a tiny bit more "lightening up." Only just a little tiny bit.

Maria: I'm happy all of you are happy, but what about my little Juan. He is not happy.

Cast: *(in unison as though they have had enough)* Patience, my dear.

Annie: This has been great Glenda, thank you.

(Everyone is hugging Glenda and thanking her.)

Glenda: What last song would you like to sing?

Juan: *(voice coming from off stage)* My personal favorite is “Uno, dos y tres.” How about we wind things up with that one before we have to blow this pop stand?

Song 6: Uno, dos y tres, p. 364

(At the end of the song, the cast somehow knows to get back in elevator formation. They are once again crowded and cramped, but they are all smiling. As before, they are shaken as the elevator is fixed and moving again.)

Juan: *(voice coming from off stage)* That’s all folks.

(If it’s possible with your staging situation for Glenda to be sneaked out behind a curtain before curtain call, it works great. As the cast comes forward for their curtain calls it’s as though she was just part of their imagination. As they all look around, all they can find of Glenda is her sparkling wand. She then enters from stage right where they hand her wand back to her.)

Glenda: Ladies and gentlemen, our hearts and minds are much bigger than any elevator or any other place in which we might find ourselves. So let’s not forget to let music lighten our load... and someone else’s today. Thank you and *(waving her wand)* bye-bye.