

CHARACTERS

Emanuel Zimmermann: Founder/Director/Choreographer

Rasajna Saylor: Artistic Director/Choreographer

Masashi Zabek: Casting Director

Stage Manager: Aaron Alvarez

DANCERS

- ❖ Principles
 - Leading
 - John Wade
 - Karen Welch
 - Gregory Jenkins
 - Supporting
 - Stacy Hatchet
 - Dean Loving
- ❖ Ensemble
 - Mary Summers
 - Benson Jefferies
 - Lisa Sarah
 - Corey James
 - Jennifer Reed
- ❖ Stand In
 - Felix Diaz
 - Ebony Rich
- ❖ Swing
 - Ian Banks
 - Heather Peterson
 - Nelson Earls
 - Priscilla Oliver
- ❖ Replacements
 - Owen Rider
 - Tina Casper
 - Quincy Richardson
 - Valencia Young
 - Rowan Bell
 - Whitley Upton
 - Zachary Wilson

EXTRAS

- ❖ Curtain Boy
- ❖ Doctor
- ❖ David and Cecelia Wade (John's parents)
- ❖ Frederick Loving (Dean's Father)
- ❖ Kendra James (Corey's Mother)
- ❖ Shawn and Yvette Summers (Mary's Parents)

ACT ONE SCENE ONE

This scene takes place at a theater. It begins with the curtains opening. As the scene begins the ensemble and principals (minus John) are seen dancing a choreographed dance. As they dance John enters (as the lead dancer of the entire dance). As he dances it is very subtle at first, but it can be noticed by the dancers that something is wrong. They continue to dance, but make facial reactions to him. Before the piece is finished John passes out and the dancers surround him. Rasjna and Aaron enter. Aaron turns around and notices the audience.

AARON

What the hell? Where is the curtain boy?

CURTAIN BOY

Enters. I'm right here.

AARON

Well close the damn curtains.

EMANUEL

Curtain Boy exits and the curtains close. As the curtains close Emanuel enters in front of them. A loud applause erupts. Thank you. I apologize for the mishap. It seems one of our dancers; John Wade is not feeling well. We ask that his parent's, please meet me backstage. We will have an update as soon as possible, but for now John's stand in will take his place the show will continue. Again we apologize for any inconvenience. Emanuel exits and soon the curtains reopen. The dance restarts from the beginning with Felix taking John's place. The dance is completed before the curtain closes.

ACT ONE SCENE TWO

This scene takes place in a hospital waiting room. Rasajna and Masashi are sitting on one side and David and Cecelia are sitting on another side. David and Cecelia are sitting quietly. Rasajna and Masashi are softly speaking to each other.

RASAJNA

What do you think is wrong with him?

MASASHI

I haven't the slightest clue.

RASAJNA

I feel so bad for his parent's. That had to be difficult to see their son pass out like that.

MASASHI

I just hope everything is okay. I wonder if he will still be able to dance.

RASAJNA

Oh, my goodness. I didn't even think of that. We just might have to start thinking about replacing him.

MASASHI

It shouldn't be too difficult. We can just bump some people up. That's all. We can have Gregory replace him and have Benson replace Gregory and then have Felix replace Benson and then have Ian replace Benson. And we really don't need a replacement for Ian.

RASAJNA

Actually I would have Dean replace John.

MASASHI

Why? You know Emanuel doesn't like Dean.

RASAJNA

I know, but it doesn't make much sense to have Gregory replace John being that Gregory will be leaving the company next month.

MASASHI

Next month? That's two weeks from now. Why didn't he tell us earlier?

RASAJNA

I specifically asked you to make sure you check the bulletins at least twice a month.

MASASHI

What does that have to do with anything?

RASAJNA

I posted a bulletin two months ago stating that Gregory was leaving us.

MASASHI

Why don't you just send emails?

RASAJNA

Well, you should.

MASASHI

Why don't you just send emails?

RASAJNA

Because bulletins are more professional.

MASASHI

No there not. Why is he leaving?

RASAJNA

He auditioned for Broadway's The Lion King.

MASASHI

Oh, so he'll be working for Disney now?

RASAJNA

Yeah. I didn't think it would be a problem only because I had no clue I would be losing John.

MASASHI

Maybe we won't lose him. It could be something little and he could be dancing again in no time.

RASAJNA

Let's hope so.

DOCTOR

Enters. Mr. and Mrs. Wade.

DAVID

Yes. David and Cecelia stand.

CECELIA

How is he?

DOCTOR

He's fine.

DAVID

What's wrong with him?

MASASHI

Stands and approaches Doctor. Hi, my name is Masashi Zabek. I am the casting director of The Emanuel Zimmermann Dance Company. John is one of our dancers. Is he going to be able to dance any time soon?

DOCTOR

Yes, but no. Or at least I would advice no.

RASAJNA

Stands and approaches him. What do you mean?

CECELIA

What is wrong with my baby?

DOCTOR

There is nothing wrong with him that can't be fixed. His tests showed mal-nutrition, he also was dehydrated. And with the symptoms he is showing (*looks at clipboard*) dry skin, and brittle nails, low blood pressure, slow heartbeat, and purplish skin color on his arms and legs from poor blood circulation, I have come to the conclusion that he is involved with self-starvation.

DAVID

What do you mean?

RASAJNA

You're not talking about anorexia, are you?

DOCTOR

Yes. That's exactly what I am talking about.

CECELIA

I'm sorry, I' m lost.

MASASHI

Your son is anorexic.

CECELIA

What does that mean?

DOCTOR

It means for whatever reason he feels he is overweight and he is dieting by not eating. Self-starvation.

RASAJNA

He's pretty much starving himself to lose weight.

DAVID

I thought only girls did that.

DOCTOR

It affects a high percentage of girls, but it has been none for boys to do it too.

CECELIA

But why would he think that?

DOCTOR

I don't know. We would have to ask him. But to answer your question Mr. Zabek he is well enough to dance, but I would suggest you convince him to go to a rehabilitation hospital to make sure he doesn't continue not eating. It will only harm him if he continues to dance.

MASASHI

Well of course.

CECELIA

Well, can we see him?

DOCTOR

Sure, follow me?

RASAJNA

Excuse me, Mr. and Mrs. Wade, do you mind if we come with you? We would like to see him as well.

CECELIA

Not a problem. *The Doctor leads the four of them to John. They exit. Black out.*

ACT ONE SCENE THREE

This scene takes place in the lobby of the theater. It is filled with the dancers and their parents. The sound of many different conversations is heard. During this scene three conversations is high-lighted. First the spotlight hits Frederick and Dean.

FREDERICK

What the hell happen to that dancer? He just fell out.

DEAN

We don't know yet.

FREDERICK

Well, what the hell was that Mexican doing dancing in his place? How come you weren't dancing that solo?

DEAN

He's not Mexican, he's Puerto Rican, and Felix is a stand-in.

FREDERICK

So. What the hell does that have to do with anything?

DEAN

Stand-ins take the place of a lead dancer just in case they cannot dance.

FREDERICK

Well that's bull. I am sick of coming to these shows and seeing your ass in the background. I thought you said you were a principle.

DEAN

I am.

FREDERICK

Then where is your solo?

DEAN

John and Gregory are leading principles. They get the solos. I am a supporting principle, which means I get duets and sometimes smaller group dances.

FREDERICK

This is shit. I didn't pay all that money for you to go to dance school and major in dance to get stuffed in the back. I want you to have a damn solo. Being in the background is like being on the bench. Your ass wasn't man enough to play sports; the least you could do is be man enough to be a leading dancer.

DEAN

The competition is stuff. Both John and Gregory have more experience than me.

FREDERICK

Well then start breaking legs. Literally. Make it look like an accident. I don't care what you have to do, but get your ass out the back and dance up front. You should never settle for less. You should always be reaching for the top.

DEAN

Do you realize The Emanuel Zimmermann Dance Company is the toughest dance company to get in? The audition process alone can kill you. How come you're not happy that I at least made it to supporting principle?

FREDERICK

Because it's not the best. Either find a way to get a solo or disqualify yourself as my son. *(Exits)*.

DEAN

Thanks for coming.

YVETTE

(The spot light dims to dark and then focuses on Shawn, Yvette, and Mary). Oh, baby you were just awesome. I can't believe my baby is dancing in one of the best dance company's in the world. You have really made me proud.

SHAWN

You've made *us* proud. What happened to that guy? Is he okay?

MARY

We don't know yet. We were told that the artistic director and the casting director accompanied him to the hospital. They were supposed to call Emanuel with an update. But as of now no information has been given.

YVETTE

Oh, that is just terrible. That must have been just horrible for the parent's to watch their son just collapse like that. I do not know what I would if I ever saw you pass out on stage.

MARY

You would probably jump on stage and get me.

SHAWN

I just hope he's okay.

KENDRA

(The spot light dims to dark and then focuses on Kendra and Corey. Kendra is hugging Corey). Oh, my baby. I am so proud of you. You did a beautiful job.

COREY

Thank you mom.

KENDRA

I cannot believe you are dancing with E.Z. Emanuel Zimmermann himself. You know I saw his first dance concert back in 1975. I never thought that I would be seeing you dancing with such a wonderful company. You know I am really proud of you.

COREY

I know mom. Thank you for your support.

KENDRA

You know one of these days your mother is going to be watching you do a solo.

COREY

Oh, I don't know. Becoming a lead principle is very tough in this company. There is a lot of competition. I'm glad just to be in the ensemble.

KENDRA

Oh come on, baby. You have to have faith. You're just as good as the other dancers. Never settle yourself short. You just being humble and doing your best and just you watch. I'm going to come to a show and see you up on that stage all by yourself, dancing with such beauty and grace. *Scene fades out.*

ACT ONE SCENE FOUR

The scene opens in Emanuel's office. Emanuel is sitting at his desk. Rasajna and Masashi are sitting on the other side of the desk.

EMANUEL

Anorexia?

RASAJNA

Yeah. That's what the doctor said. We were just as surprised.

EMANUEL

I sure didn't see any signs of Anorexia. Then again I don't know if I know the signs.

MASASHI

His parents put him in a clinic. He has to stay there until he improves.

EMANUEL

So, we're losing a dancer.

RASAJNA

Yeah.

EMANUEL

One of our greatest.

RASAJNA

Just so you know we won't have any male swing dancers.

EMANUEL

Why not?

RASAJNA

Well, Dean is taking John's place and-

EMANUEL

No. I don't like Dean. What's wrong with Gregory?

RASAJNA

Apparently you don't read my bulletins either.

EMANUEL

What bulletin?

RASAJNA

Okay, listen. I post bulletins in our administration room. It is very important information that involves your dance company.

EMANUEL

Why don't you just send emails? It's so much easier.

RASAJNA

He'll be in Broadway's The Lion King. He auditioned a while ago and received the good news.

EMANUEL

Well, good for him. But bad for us. Well, what are your plans?

RASAJNA

We are going to have Dean replace John, Benson will replace Dean, and Ian will replace Benson. Which will leave us without any male swing dancers, but as of now we think we will be okay without them.

EMANUEL

Well, if you think that is the best thing to do than so be it. Let the dancers know. We'll probably have to have a meeting with the dancers and break the news about John to them.

RASAJNA

I'll do that at rehearsal today. Do you mind if I ask you a question?

EMANUEL

Not at all. What is it?

RASAJNA

Why don't you like Dean? What's wrong with him?

EMANUEL

To be honest it's not him. It's his father. He's like some damn backstage mother. He calls here at least once a month asking me why I haven't given his son a solo yet. I keep Dean where he is at because I don't want his father thinking he can control me.

RASAJNA

Well, we don't have much of a choice now. Maybe next month I can get an audition going and we can replace Dean.

EMANUEL

Don't bother. Come to think of it, Dean is a good kid. He deserves it. He's a great dancer and has a lot of experience. Let Dean know he has John's place. *Black out.*

ACT ONE SCENE FIVE

The scene opens in a dance studio. It is a month later. The dancers are stretching. Karen, Lisa, Ebony, and Heather are sitting together. Heather is reading a letter to them.

HEATHER

And thank you for the lovely card you all sent. It made me smile. Tell everyone I am doing better and I should be leaving here soon. Let E.Z. know that I am truly sorry. I feel like I let everyone down. I had no intentions of disappointing anyone. I just didn't realize how bad this disease was. I didn't even think I was sick. I truly thought that I was okay. With much counseling I am dealing with it and hope to be dancing once again. I thank you once again for keeping in touch. I love you very much. Your dancer, John Wade.

LISA

I'm glad he's doing better.

EBONY

I would have never guessed in a million years that John was anorexic.

LISA

I know. He just didn't seem like the type.

KAREN

There is no "type" anymore.

HEATHER

I just hope he comes out okay. Not everyone survives anorexia.

KAREN

Well, I am praying he survives it. He belongs here with us dancing on stage.

EBONY

I know that's right. I was scared half to death when I saw him collapse. NO lie, I thought for sure he was dead.

LISA

I just froze. I didn't know what to do. I thought for sure they were going to cancel the show.

HEATHER

I could barely concentrate.

KAREN

Well, when you right him back tell him I said hi. Maybe I'll right him a little letter to make him feel better.

HEATHER

Anything can help.

RASAJNA

(Enters). Alright ladies and gentlemen. We have to review our entire repertoire for the next couple of weeks. As I am sure you all know John will not be returning any time soon and Gregory's last performance was last week. So, we have some replacing to do. Dean you will be replacing John. Felix and Benson you will be lead principles, Ian you are a supporting principle, and Nelson you are now a stand-in. The first piece we will be re-working today is "Put it in Reverse." *(As the lights fade out music is heard softly. The music becomes louder as the lights fade in. The dancers are seen rehearsing the piece. As they dance Rasajna is sporadically shouting directions)*. Ian, don't come so close to Lisa. Corey, you're off beat. Jennifer, move in more stage left, please. Mary, watch your steps. Dean, watch your blocking. *(With remote in hand, Rasajna motions and the music stops)*. Okay guys do it again. Uh... Nelson, take Benson's place, ebony take Stacy's place. Heather take Lisa's place and Priscilla take Jennifer's place. *(She motions with remote and music restarts. The dancers dance the piece again)*. Nelson you're moving too fast. Heather, try not to look confused. Ebony put a smile on your face. Come on guys give me energy. *(The scene closes with Rasajna giving directions. The lights fade out as they dance. The music continues, soon the music dies down and the lights come on again)*. Alright guys, great job. Take five minutes than we will begin piece number five. *(The dancers exhale in relief. Some exit, others sit on the stage. The focus turns to Dean. Karen walks towards him and sits next to him)*.

KAREN

Congratulations. You finally made it to top principle. I guess that means you will be my dancing partner.

DEAN

Yeah, until John returns.

KAREN

If, John returns. I doubt he will be able to dance. At least not here. He'll probably be too ashamed to come back. Aren't happy?

DEAN

Not this way. I mean I am happy for Gregory, I mean that was his forth time auditioning for The Lion King.

KAREN

I guess the third time is not always the charm.

DEAN

No, I guess not. But I feel bad for John. I never expected him to leave this way. I always thought the day he left it would be because he was starting his own company. You know? He had the talent to do so.

KAREN

Yeah. *(Pause)*. But you are not at all even a little happy?

DEAN

No. I am sure my dad will be more excited than me. You know, I never really wanted to be a dancer.

KAREN

Don't tell me your dad made you.

DEAN

Not exactly. When I was eight years old my dad signed me up for little league baseball. By the time I was twelve I was in baseball, football, soccer, and basketball. My dad always wanted me to be a star athlete. He would push me so hard it got on my nerves.

KAREN

What made him put you in dance?

DEAN

Well, I went to my cousins' recital when I was twelve and I overheard my father tell someone that he would die if I ever asked him to go to dance school. So I asked him?

KAREN

What did he say?

DEAN

Well, for starters, he didn't die. I only asked him because I was sick of doing what he wanted me to do. I specifically did it just to do something I knew he did not want me doing. However, it backfired. It wasn't long before he started coming to my classes and became the backstage monster.

KAREN

Why did you stay in the classes?

DEAN

I guess you can say I began to enjoy dancing.

KAREN

What would you have done if your father didn't influence you?

DEAN

I actually wanted to go to college and study animals. I always had a passion. I wasn't sure whether to be a veterinarian or a zoologist.

KAREN

Really?

DEAN

Yeah, but my dad said that I should study dance. He said he spent so much money on dance school that he thought I should not make it go to waste. He actually scheduled my appointment for the E.Z.D.C. audition. It was so weird. I purposely auditioned badly so I wouldn't get hired and it backfired.

KAREN

Well, what's stopping you now? You can still go back to college.

DEAN

If my father finds out he would kill me.

KAREN

Times are changing. With so many online universities you can easily get a diploma without anyone knowing. Besides, are you living your life for your dad or yourself? If you're wearing your underwear than live your life. *(Focus turns to Jennifer and Priscilla. Some of the dancers return sitting and talking).*

PRISCILLA

How did the audition go?

JENNIFER

I don't even know. It's so hard to tell these days.

PRISCILLA

How do you think it went?

JENNIFER

I don't know. I went in they said stay for the callback. I stayed and I did everything they asked me to do. After being there for some hours they said they will call everyone who made the final cut. It's been four days now. I don't know what to expect.

PRISCILLA

You would think after experiencing auditions and the post-process a performer would get used to it.

JENNIFER

You can never get used to it. An audition is like meeting some guy at the bar.

PRISCILLA

How do you mean?

JENNIFER

Well, you go, you show them a little bit of yourself, they seem interested, and then you give them some contact info and then you sit by the phone waiting for them to call you. It's just horrible because for at least two weeks you don't make plans because you're not sure if they're going to call. It is very nerve racking. You think they would at least have the nerve to call and tell you, nope, sorry, we're not interested.

PRISCILLA

Well, it shouldn't be such a big deal. I mean it's not like you don't have a job.

JENNIFER

I know, but it would be nice to know whether or not they want me.

PRISCILLA

Well...I hope for the best for you. You deserve it.

JENNIFER

Thank you.

RASAJNA

Enters. Alright everyone, your five minutes are up. Stacy, Mary, Ian and Nelson on the floor. We're rehearsing The Sky's The Limit. *(The music starts and the dancers dance the piece).* Great job guys. Okay that's it for today. Tomorrow we will review four more dances. Be prepared to run them non-stop. *(The dancers get their belongings and exit).* Dean and Karen may I speak with you. *(Karen and Dean walk towards Rasajna).* Hey guys. Would you mind staying a little bit longer to go over your partner dance? I am trying my best to do as much review as we can with the little time we have. This way I won't have to review it tomorrow we can just run it.

KAREN

It's not a problem with me.

DEAN

Sure, I can do that.

RASAJNA

Good. I'll be back within an hour to check on you. Will that be enough time, Karen?

KAREN

Sure. Dean is a fast learner.

RASAJNA

Cool. I'll be back.

KAREN

(Rasajna exits). Okay, let's start. Do you remember the dance John and I did?

DEAN

The ballroom type one?

KAREN

Yeah.

DEAN

Some of it.

KAREN

Okay. Well, let's start from the beginning. The dance starts out with you. You enter the stage with a walk and then you sway around like this and you- *(As she teaches him the dance the lights fade. Music is started and lights are still in black out. Soon the lights slowly fade in. Dean and Karen are seen finishing the dance)*.

DEAN

Goodness.

KAREN

You got it?

DEAN

Yeah.

KAREN

Want to do it one more time?

DEAN

Sure.

KAREN

(She walks towards the stereo and places play. Dean and Karen perform the entire dance. The dance ends with Dean and Karen holding each other. Karen smiles at him and Dean returns the smile. They then both kiss. Dean pulls away). What's wrong?

DEAN

I'm sorry. I don't think I should have done that. I didn't mean to impose like that.

KAREN

It's okay.

DEAN

Are you sure?

KAREN

I'm very sure. *(They kiss again. The lights fade to black).*

ACT ONE SCENE SIX

This scene is a performance. The scene begins with a black out and music being heard. Soon the lights fade in and we see the dancers performing. We can also see the right and left wing areas of the stage. Heather, Ebony, and Aaron are in the right wing. Nelson and Priscilla are on the left wing. All the other dancers are on the stage dancing. At times dancers are stepping on and off the stage. At some point in the dance Stacy dances off the stage.

STACY

Ebony I need you to go in for me.

EBONY

Why, what's wrong?

STACY

I don't feel well. *(She rushes off exiting the stage).*

AARON

What the hell is she doing?

EBONY

I don't know, but I guess it means I have to go in.

AARON

Well, yeah. *(Ebony enters for Stacy). Heather, go check on her. (Heather exits).*

FELIX

(Felix and Mary exit to right wing. Ian, Lisa, and Corey exit the left wing. Attention is on right wing first). What happen to Stacy?

AARON

I don't know yet. Heather went to check on her.

MARY

Is she okay?

AARON

I don't know.

COREY

Why did Ebony go in?

LISA

Where's Stacy?

IAN

She must have hurt herself.

LISA

She seemed okay on stage. *(Corey enters the stage as Benson exits to left wing).*

BENSON

Where's Stacy?

IAN

No one knows.

RASAJNA

(Enters the right wing). Aaron, where is Stacy? Is she okay?

AARON

I don't know. Heather went to check on her.

RASAJNA

Why? She's supposed to be by the wing at all times just in case a dancer should get hurt.

AARON

I needed someone to figure out why she left the stage.

RASAJNA

My goodness. Where did she go?

AARON

She ran off that way. *(Rasajna exits).* God, why?

KAREN

(Benson, Ian, and Lisa return to the stage. Karen exits to right wing). What happened to Stacy?

AARON

No one knows. Heather- *(Heather enters).* Oh thank God. What's wrong with her?

HEATHER

She's some kind of sick. She's in the bathroom throwing up.

AARON

Oh, goodness, no.

KAREN

Is she by herself?

HEATHER

Rasajna is with her.

KAREN

I don't believe this.

HEATHER

You're about to miss your entrance.

KAREN

Oh shoot. *Karen reenters stage. Mary returns to the stage as well. The dancers finish the piece.*

AARON

I do not believe this. *(Applause is heard and the dancers exit except Dean. Dean continues with the solo piece "Powerful Lover". Rasajna returns).* What's wrong with her?

RASAJNA

Nothing much.

AARON

Well, what is it. Is it a virus, is it contagious, or is it just a common cold?

RASAJNA

Morning sickness. *(Fade to black out).*

ACT ONE SCENE SEVEN

This scene takes place in the lobby of the theater. It is filled with dancers and their family. The focus is on Dean.

FREDERICK

Wow, my son finally got a solo. What took that damn fag, E.Z. so long to give you a solo?

DEAN

Dad, E.Z. is married.

FREDERICK

Who the hell cares? You didn't have to sleep with him to get solo, did you?

DEAN

No dad. Well, did you like the solo?

FREDERICK

It was okay. I think you could have danced it like you have balls.

DEAN

What do you mean?

FREDERICK

You danced it like a damn fairy.

DEAN

I danced it the way E.Z. choreographed it.

FREDERICK

Well, you could have at least added a masculine flair to it. I mean, shit, man, are you gay or straight?

DEAN

I thought you would be happy for me. You have been hassling me for a long time to get a solo. I finally got one. Why aren't you happy for me?

FREDERICK

Because dancing for a dance company is not pitching, throwing, or catching a ball. You were so good at sports. Why did you choose something gay like dance?

DEAN

Because I was sick of you controlling me. I knew you hated dance, that's why I chose it. If you can't be proud of me for whom I am than just get out of my life. *Exits.*

RASAJNA

(Attention is on Rasajna. She is on the phone (cell)). Hey, Masashi. Are you available tomorrow for a meeting? It'll be thirty minutes before rehearsal. Because I think it is time we have an audition. Stacy will be leaving us soon. Oh, I'll tell you tomorrow. Okay, see you then. *(Hangs up phone. Jennifer approaches her).*

JENNIFER

Rasajna?

RASAJNA

Yes.

JENNIFER

My I speak with you? Alone?

RASAJNA

Is anything wrong?

JENNIFER

No. Not really.

RASAJNA

Um...okay. Follow me. *(Lights fade to black).*

ACT ONE SCENE EIGHT

This scene takes place in Emanuel's office. A knock is heard.

EMANUEL

Come in. *(Stacy enters)*. Hey Stacy. How may I help you?

STACY

Hi E.Z. I need to talk to you about something.

EMANUEL

Is everything alright?

STACY

Everything is fine. Everything is great. I talked to Rasajna already. I told her not to speak with you because I wanted to tell you for myself.

EMANUEL

What is it? You're not leaving me for a Disney job, are you?

STACY

No, but I probably will be watching lots of Disney TV.

EMANUEL

What do you mean?

STACY

Well, I've been here for a long time. I have really enjoyed being apart of E.Z.D.C. You remember when I told you a while ago that my husband and I were trying to have children?

EMANUEL

Yes, I do. And you told me when you succeed you would tell me personally, because it meant you would be leaving E.Z.D.C. *(Stacy smiles at Emanuel)*. Oh, my goodness. You're- *(Stacy nods yes)*. Congratulations! That's great news. I am very happy for you.

STACY

Thank you. *(They hug)*. I'm going to miss you.

EMANUEL

Me too. You'll visit, right?

STACY

Yes. *(A knock is heard)*.

EMANUEL

Come in.

RASAJNA

(Rasajna and Masashi enter). Hey Stacy.

MASASHI

Hey. Congratulations!

STACY

Thank you. Well, I'm going to go say bye to the dancers. Let them know the good news.

RASAJNA

Okay.

STACY

Bye guys. *(They all say bye as she exits).*

EMANUEL

What great news.

RASAJNA

(Rasajna and Masashi sit). Yes it is.

EMANUEL

What's this meeting about? Does it have anything to do with the bulletins? Because I checked them this time.

RASAJNA

No. We need to schedule an audition.

MASASHI

Why? We have enough girls that we can replace Stacy.

RASAJNA

Yeah, that's the thing. For the past three weeks I have been getting crazy news.

EMANUEL

Like what?

RASAJNA

Well, we all know that Stacy is leaving because she's pregnant, right?

MASASHI

Yeah. What does that have to do with anything?

RASAJNA

Well, Jennifer is leaving as well.

EMANUEL
Why?

RASAJNA
She got a new job.

MASASHI
Doing what?

RASAJNA
Well, Disney World just-

EMANUEL
You have to be kidding.

RASAJNA
No. Disney World just built a theater in their park. They are going to be having showings of an abridged version of The High School Musical. Jennifer signed a year and half contract with them.

EMANUEL
That mouse just keeps taking my dancers.

MASASHI
Well, we should still have enough to hold off until maybe next year.

RASAJNA
Heather is leaving too.

EMANUEL
What is it?

RASAJNA
She auditioned for a show on the Disney Cruise Ship. She signed a contract as well.

EMANUEL
That damn rat. Is there anything Disney doesn't have? Sooner or later they'll probably have a Disney Dance Company.

MASASHI
Yeah, well I guess we have to have auditions now. How many dancers is that total that we are losing?

EMANUEL
Five.

RASAJNA

Six.

EMANUEL

No, five. There's John, Gregory, Stacy, Heather, and Jennifer. That's five.

RASAJNA

Nelson is leaving us too.

MASASHI

Is this some kind of hidden camera show?

RASAJNA

No.

EMANUEL

And Nelson is leaving because?

RASAJNA

He auditioned for a Disney movie.

EMANUEL

This has to be a damn joke.

RASAJNA

No, it's all real. Trust me I thought they were all joking too. You do not know how difficult it was to hear all them telling me they were leaving. I was supposed to tell you earlier, but I was afraid.

EMANUEL

I do not believe this. Well, I guess we do not have a choice but to have this audition.

MASASHI

You have a date?

RASAJNA

Two weeks from now. *(Hands them papers)*. I already started advertising it. I think we should hire about six to seven dancers.

EMANUEL

That's fine with me. I just can't believe this whole Disney thing. *(Fade to black)*.

ACT TWO SCENE ONE

This scene opens with the audition which takes place in the dance studio. Rasajna is up teaching the last part of the audition piece. The dancers at the audition are all learning the piece from Rasajna.

RASAJNA

And 5,6, 7, 8 and turn 2, 3, 4, 5, 6, 7, 8, 2, 2, 3, 4, 5, 6, 7, 8, 3, 2, 3, 4, 5, 6, 7, 8, and 4, 2, 3, 4, 5, 6, 7, 8, and 5, 2, 3, 4, 5, 6, 7, 8 and pose. Okay practice that for a moment. *(The dancers practice the dance. Rasajna sits at a table with Aaron and Masashi. They talk to each other and get their papers together. Soon Rasajna speaks again).* Okay, guys get into lines please, four people per line. First line step forth please. Aaron, music please. *(Aaron uses remote to turn on music. The music comes on and the dancers audition. (The director/choreographer has freedom with this scene). Once all dancers are done the audition is over. Rasajna continues).* Okay, thank you all for coming. Please wait as we make our final decisions. *(Rasajna, Aaron, and Masashi discuss amongst themselves and look through résumés and headshots. The dancers talk amongst themselves).*

DANCER 1 (Female)

(These two dancers are standing together) Well, we still have our jobs at The Franklin Johnson Dance Company so if we don't make it; it's not that big of a deal.

TINA

That's crap. I came here to get in this dance company and I will not be happy if I do not make the final cut. Franklin's dance company is great, but it's no E.Z.D.C. If I do not make it I will be angry as hell.

DANCER 2 (Male)

(These three dancers are standing in a group together) Gee, I hope I get it.

DANCER 2 (Female)

I hope I get it.

ROWAN

How many dancers does he need?

VALENCIA

(She is standing alone). God, I pray that your will be done. I believe that you called me to this audition, so I pray that you continue to bless me and speak to them and have them cast me as a dancer in this great company. I thank you for it in advanced. To the glory of God the father, through Jesus Christ the son, by the power of the Holy Ghost, in Jesus' Name, Amen.

QUINCY

(The next four are standing in a group together) Are you nervous?

DANCER 3 (Male)

A little. How about you?

QUINCY

I'm a bit anxious. I mean it's not everything, but it would mean a lot if I get chosen.

DANCER 3 (Male)

I know what you mean. Are you nervous?

DANCER 4 (Female)

I don't know. I just wish they would hurry up. I am always such a wreck at auditions.

WHITLEY

Just calm down. There is no need to be anxious, nervous, or afraid. There is no emotion you can feel right now that will make them cast you. You've done everything. There is nothing else to do, but to just be patient and wait.

DANCER 4 (Female)

What pills are you on that are making you so calm?

WHITLEY

(Dancer 3 and Quincy laugh at last comment). I'm not on any pills. I've just been to enough auditions to know that once you have auditioned, done your best, the rest is not up to you. So, there is not need to be nervous.

DANCER 3 (Male)

Well, it's easier said than done.

DANCER 5 (Female)

(These three dancers are sitting together). Guys calm down. It's not the end of the world.

OWEN

That's easy for you to say. You can always go back to Samwell Dance Theater. I cannot work another day at that restaurant.

ZACHARY

Well, if I do not make it in this dance company my father says I have to go to college and study something worthwhile.

DANCER 5 (Female)

Like what?

ZACHARY

He wants me to study law. However, we made an agreement that if I do not make the final cut I will go to college and major in graphic design and minor in law.

OWEN

Why does your father hate the performing arts?

ZACHARY

He doesn't hate it. He just hates me in it.

RASAJNA

Alright everyone. We would like to thank you for coming out and auditioning for the Emanuel Zimmermann Dance Company. You all did a wonderful job, give yourself a hand. *(Everyone applauds)*. I am going to call you by your number. If you are called please stay. If your number is not called you are excused and again we thank you for coming and no matter what happens never stop dancing. The new members of E.Z.D.C. are 10 *(Quincy)*, 12 *(Tina)*, 25 *(Owen)*, 7 *(Valencia)*, 2 *(Rowan)*, 16 *(Whitley)*, and 21 *(Zachary)*. Congratulations to you all and once again thank you for coming. *(The dancers congratulate each other. The ones not chosen collect their belongings and freely exit the stage. The lights fade to black)*.

ACT TWO SCENE TWO

(This scene takes place in the dance studio. Rasajna is with the dancers finishing warm-ups and stretches).

RASAJNA

Okay, come up slowly and release. Okay everyone get in a circle. Before we start rehearsal we are going to introduce ourselves. We have seven new additions to the company. My name is Rasajna and I am the artistic director and co-choreographer of E.Z.D.C. Now we're going to start from here and go around.

AARON

My name is Aaron and I am the stage manager.

MASASHI

Hi everyone, my name is Masashi. I am the casting director and assistant to Rasajna.

KAREN

Hello, I'm Karen.

ROWAN

Rowan.

MARY

Mary.

IAN

Hi, I'm Ian.

EBONY

Hello, my name is Ebony.

BENSON

I'm Benson.

VALENCIA

Hi, my name is Valencia.

COREY

Corey.

PRISCILLA

Priscilla.

LISA

Lisa.

FELIX

My name is Felix.

ZACHARY

Zachary, but you can call me Zach.

WHITLEY

Whitley.

OWEN

My name is Owen.

QUINCY

Quincy.

DEAN

I'm Dean.

TINA

And my name is Tina.

RASAJNA

Okay good. For today's rehearsal we will focus on the dances, Sober, Love is Here, and Churching. For now, Karen I want you to take Tina and teach her your part. Benson, I want you to teach Quincy, Corey, teach Owen, and Ian, I want you to take Zachary and Rowan. Um...Ebony, take Whitley and teach her the dance, and Valencia you are going to go with Mary. Okay everyone get to work. *(The dancers take the dance floor and begin to teach and rehearse. The lights fade to black. As the lights fade music is heard. It continues for about two minutes. Soon the lights fade in and Rasajna is rehearsing with the entire dance company. They are dancing the last section of the dance).* Good job. Okay, let's do it again. Corey, Benson, Lisa, Ian, Felix, Mary and Priscilla sit out please. Thank you. *(The music is played again and the dancers dance the entire dance (Sober). Once the dance is done the music stops).* Corey, get with Owen and tighten him up a bit. Some of his moves in the second section were incorrect. Whitley watch your spacing and Zachary watch your rhythm you were ahead at times. Tina, good job. Okay, everyone five minute break and then we will resume with Love is Here. *(Rasajna exits. Some of the dancers exit other stay around. Dean walks towards Karen).*

DEAN

Hey.

KAREN

Hey. The stand-in is pretty good. What's his name?

DEAN

Quincy

KAREN
Quincy, right. He just might steal your spot. *(She laughs)*.

DEAN
Whatever. I've got good news.

KAREN
Really? What's up?

DEAN
I'm going back to college.

KAREN
That's wonderful. Online school?

DEAN
No. I can't get with that. I need to be in class.

KAREN
Cool. What are you studying?

DEAN
Animal science.

KAREN
Well, that's wonderful. You're going after your passion; that's a good thing.

DEAN
Yeah.

KAREN
So, how is your father taking it?

DEAN
He doesn't know yet.

KAREN
You plan on telling him?

DEAN
I don't know. I really don't want to argue with him.

KAREN
Well, its better you tell him, then he find out. You know how angry he will be.

DEAN

Yeah, but it doesn't matter. I'm not wearing his underwear. (*Karen smiles, Dean smiles back*).

KAREN

Well, what does that mean? Are you leaving us?

DEAN

Soon, yes. Because I was able to transfer my bachelor's credits it will only take me less than two years to finish.

KAREN

So, what are your plans after college?

DEAN

I don't know yet. That's why I'm going to college. So that I can see all my options.

KAREN

Do you really want to do this or are you just trying to do something to upset your father?

DEAN

No, this was my dream for the longest. I thought that it could never happen, but then someone told me just as long as I am not wearing someone else's underwear I do not have to live their life.

KAREN

Well, if this is what you truly want go after it. And know that I am behind you one hundred percent.

DEAN

Thank you.

KAREN

I'm going to miss you. I won't be able to see as much.

DEAN

I can visit you at home as many days as you want.

KAREN

I think I like that.

DEAN

Oh, do you think you like that or know you like that?

KAREN

(She smiles). I know. (They kiss. Black out. After black out music is being played. We can hear Rasajna's voice in the black out.)

RASAJNA

Turn 2, 3, 4, 5, 6, 7, 8, 5, 2, 3, 4, 5, 6, 7, 8, and jump, 2, 3, 4, 5, 6, 7, 8, Ian watch your spacing, please. Lisa watch your facial expressions, you look upset. Priscilla and Whitley you are standing too close to each other. And kick out, 3, 4, 5, 6, 7, 8. Don't forget to smile. Clump closer please and all the way up, and come down and finish. Yes, yes that's good. *(The lights fade in)*. Good guys okay one more time and then we will move on to the last dance. *(Rasajna uses remote to turn on music the dancers dance the piece Love is Here. Once they are finished the lights black out)*.

ACT TWO SCENE THREE

The scene takes place in Emanuel's office. A knock is heard.

EMANUEL

Come in.

DEAN

(Enters). Hey E.Z. May I speak with you?

EMANUEL

Of course. What's on your mind?

DEAN

I just wanted to let you know that I will be leaving.

EMANUEL

Oh, no. Why? And please don't tell me it has anything to do with Mickey Mouse.

DEAN

No, but it might have to do with mice.

EMANUEL

What do you mean?

DEAN

I went back to college. My major is animal science.

EMANUEL

Oh, that's good. Is that what you want to do?

DEAN

Yes. It's actually what I've always wanted to do.

EMANUEL

Don't you already have a degree in dance?

DEAN

Yes.

EMANUEL

Why would you study dance if you wanted to study animal science?

DEAN

My dad encouraged me to study dance.

EMANUEL

Oh, please do not mention your father. I'm having a good day. Oops, I'm sorry. No offence intended.

DEAN

It's okay. No offence taken.

EMANUEL

I'm sorry. But your father could be annoying at times.

DEAN

I am very aware of it.

EMANUEL

The way your father used to call here about you, I am sure he is not happy about you studying animals.

DEAN

My father used to call here?

EMANUEL

All the time. He would also call telling me how much you deserve solo and how you should be a principle dancer.

DEAN

Really?

EMANUEL

Yes, really. You didn't know?

DEAN

No.

EMANUEL

Oh, I'm sorry.

DEAN

It's okay. He's not the reason why you gave me John's position is it?

EMANUEL

No. You've earned that position. You're a great dancer. You are very talented.

DEAN

Well, I just wanted you to be the first to know that I was officially leaving. I wanted to stay, but the school work is getting a bit rough. I took a lot more courses than I was allowed. I want to finish this degree as soon as I can. I am taking day, night, and weekend classes.

EMANUEL

Goodness. Don't you think that's a bit much?

DEAN

It's not that bad. I just have to give up dancing in your company.

EMANUEL

Well. I am a firm believer in doing what your heart desires. If this is what you want and believe it's your calling, then you need to continue to reach for it until you get it. I am really going to miss you. Despite your father you are a wonderful man. And you were a joy to work with. You are welcomed to return whenever you want.

DEAN

Thanks, E.Z. I'm going to miss you too. I am going to miss the enter company. I had many, many good times here. I won't forget you and I will visit.

EMANUEL

You better. *(Lights fade to black).*

ACT TWO SCENE FOUR

(This scene is a couple of days later in Emanuel's office. Emanuel is sitting in his office. A knock is heard).

EMANUEL

Come in.

AARON

(Enters). Hey E.Z. I got your email. Is everything okay?

EMANUEL

Everything is fine. I'm waiting for Rasajna and Masashi. We'll start the meeting ince they're here.

AARON

Okay. *(Sits).*

MASASHI

(Enters). Hey boss. Is everything okay? It's rare that you call a meeting.

EMANUEL

All is fine.

RASAJNA

(Enters) Hey E-man. I got your email. *(Notices Aaron and Masashi)* Hey, guys. E.Z., is everything okay?

EMANUEL

Everything is fine. Everyone sit. I need your help in making a decision on something.

RASAJNA

A decision on what?

EMANUEL

We need to decide which dancer will be replacing Dean.

MASASHI

Why? What's wrong with Dean?

EMANUEL

He's leaving us.

RASAJNA

What why?

AARON

Is everything okay with him?

MASASHI

It's his father, isn't it?

RASAJNA

That man needs to be committed somewhere where he can't bother people.

EMANUEL

He went back to school. He's studying animal science. He's in overload in classes. He doesn't have the time anymore to dance with us.

RASAJNA

Oh.

MASASHI

Animal science?

AARON

That's odd.

EMANUEL

Yes it is, but according to him it's what he originally wanted to go to school for.

RASAJNA

Why didn't he?

EMANUEL

His father-

RASAJNA

Say no more. Well, who did you have in mind?

AARON

What about his stand-in.

RASAJNA

No, he's too new.

EMANUEL

I looked at our male dancers and it's between Benson, Corey, and Felix.

RASAJNA

Personally, I wouldn't choose Felix. He's a great dancer, but I don't think he's ready. The only reason I made him a principle was because he was a stand-in. I knew he knew all the dances and I didn't have to spend extra time teaching anyone. It should definitely be chosen between Benson and Corey.

MASASHI

It may sound crazy, but I'm thinking Corey. He's been here for the longest. He's a great dancer and a great person.

AARON

Yeah, I think so too. He's very humble and he's just different from everyone else. But then again Benson is considered to be next in line.

RASAJNA

True, but I believe Corey is the right choice. He learns quickly and he takes directions very well. And I like the fact that he is always the first dancer to arrive, always early. Besides I think we have been overlooking Corey for some time now. I think he can show us just how good he is, if we give him a chance.

EMANUEL

Are we all in agreement for Corey.

RASAJNA

I am.

AARON

Me too.

MASASHI

I think we should give him a chance. But if he doesn't prove himself we move him to Benson's spot and give Benson Dean's spot.

RASAJNA

I can agree with that.

AARON

That's a great idea. I'm in agreement.

EMANUEL

Then that's what we will do. Rasajna, I want you to meet with Corey and let him know. But do not mention the part about proving himself. He doesn't need to know that part.

RASAJNA

I'll do it tomorrow after rehearsal. *(Black out)*

ACT TWO SCENE FIVE

(This scene is the next day in Emanuel's office. Rasajna is sitting in the office. The door is opened. Corey stands near the door).

COREY

Excuse me.

RASAJNA

Oh, Corey. Come right in. How are you?

COREY

I'm fine.

RASAJNA

I'm sure you're wondering why I called you to a meeting.

COREY

Yeah. I'm afraid. I didn't do anything wrong did I? Because if I did, I can promise you I didn't mean it.

RASAJNA

No.

COREY

Okay good.

RASAJNA

You know Dean is leaving us.

COREY

No. Why? Is it something his father did?

RASAJNA

No. He's back in school. He's studying animal science.

COREY

Animal science, why?

RASAJNA

That's what he wants to do.

COREY

That doesn't sound like him. He such a great dancer, it's weird to think that's what he wants to do.

RASAJNA

Yeah. Well, the staff here had a meeting and we have chosen you to take Dean's position.

COREY

No. Really? You can't be serious.

RASAJNA

Yes, we're serious.

COREY

But what about Benson, or Felix, or even his stand-in?

RASAJNA

His stand-in is too new. Felix isn't ready, and well...we just believe you are ready. You've been here for a mighty long time. I think it's time you got out of the background and had your solo.

COREY

No, I don't think I'm ready. Besides, what is Benson going to say? I don't want him to think I stole his spot. Isn't he next in line?

RASAJNA

Corey, don't worry about that. We have some rehearsal to do. That's what you need to worry about. You have a lot of dances to learn.

COREY

Not really.

RASAJNA

What do you mean?

COREY

I already know the leading principles dances.

RASAJNA

How?

COREY

I love dancing. During rehearsals I would watch and then go home and do what I saw. I did it just for the fun of it. I never thought that I would ever get the chance to do them though.

RASAJNA

Are you serious?

COREY

Yeah.

RASAJNA

Well, I will still have to review everything with you to make sure you have everything down. Well, I am proud to tell you it's your turn to have a solo.

COREY

Thank you so much. Thank you, I mean I really thank you. This means so much to me.

RASAJNA

Thank you for being such a great member of this company. *(Fade to black out. As the lights fade music comes on).*

ACT TWO SCENE SIX

This scene takes place in the dance studio.

RASAJNA

Okay, let's start with your first solo Powerful Lover. Just start and I will stop you if I see something wrong. *(Corey steps out on the dance floor and waits)*. Are you ready?

COREY

Yes. (Rasajna uses the remote to turn on the music. As it begins Corey starts the dance. As he dances Rasajna watches in amazement, she is shocked that he knows the entire dance and is dancing it very well. Corey dances the entire piece. Once he is finished a black out occurs).

ACT TWO SCENE SEVEN

This scene is a performance. It opens with the first dance (the dance from Act One Scene One). The dancers dance the dance and Corey enters to dance the solo from the dance. They complete the dance. Once the dance is over black out.

ACT TWO SCENE EIGHT

This scene takes place in the lobby. It is filled as previous lobby scenes.

KENDRA

My baby finally got his solo. I knew it was going to happen. You were wonderful.

COREY

Thank you mom.

KENDRA

So how do you feel to be a principle leading dancer?

COREY

It is surreal. I don't even know how to respond. I never thought I'd get the chance.

KENDRA

Why not? You're the best dancer here.

COREY

Thanks mom. *(Dean approaches Corey)*. Hey, man. How are you?

DEAN

I'm doing great. Man, you surprised me. That was wonderful. I didn't know you had it in you.

KENDRA

Wasn't he great?

DEAN

He was more than great. You should have been a principle dancer sooner.

KENDRA

That's what I thought.

COREY

Thank you Dean. How's school going?

DEAN

I'm loving it. *(Karen approaches Dean)*. Hey

KAREN

(She kisses him). Hey, baby. Corey, that was totally awesome. You have so much talent, man. I'm glad you're my new dancing partner. You guys won't believe who's here?

Who? DEAN

John. KAREN

John? COREY

John. You mean John Wade? DEAN

Yeah. Come on, let's go say hi. KAREN

Mom, I'm going to with them. COREY

Go ahead. I'm going to go anyways. Keep dancing baby. *(She kisses him, and then exits).* KENDRA

(Dean, Karen, and Corey walk towards a group of dancers surrounding John). Excuse me, please. Hey man. DEAN

Hey Dean *(They hug)* JOHN

You look good. How are you? DEAN

I'm doing better. JOHN

Hey man! KAREN

(They hug) Karen. How are you? JOHN

I'm doing wonderful. How are you? KAREN

I'm doing, I'm doing. JOHN

Are you out? DEAN

Yes. JOHN

Does that mean you're coming back? KAREN

Probably not. Well, not right away. *(He notices Corey)*. Oh, my goodness man, that was awesome. *(They hug)* You were great. JOHN

Thank you. It's good to see you. COREY

(Approaches them) Come on guys Emanuel wants us to take a picture together. *(They all gather together. Emanuel, Aaron, Rasajna, and Masashi notices John and Dean and hug and greet them. They all begin to hug and greet each other for some time)*. VALENCIA

Okay guys, are you ready? PHOTOGRAPHER

Come on guys get ready for the picture. *(They all assemble themselves for the picture)*. Okay, everyone smile. EMANUEL

Everyone say I love E.Z.D.C. RASAJNA

I LOVE E.Z.D.C. *(The picture is taken. Black out)* ALL

THE END