

# **FULL CIRCLE**

A One-Act Rock Musical

by

**SYD RALPH**

Music by

**DAVID MASTERS**

**SchoolPlay Productions Ltd**

15 Inglis Road, Colchester, Essex CO3 3HU

FULL CIRCLE

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ISBN 978 1 872475 26 4

Printed and published by  
**SchoolPlay Productions Limited,**  
15 Inglis Road,  
Colchester, Essex, CO3 3HU

## AUTHOR'S NOTE

**Full Circle** was first performed by Act One- Scene One, a youth theatre arts group of 13-18 year olds, in January 1989. The score won for its 18 year old composer, the title of 1989 Kent Young Composer of the Year and the piece was performed at the award ceremony at the Gulbenkian Theatre, Canterbury. **Full Circle** went on to win the 1989 Barclays Youth Music Theatre Awards at the Queen Elizabeth Hall, South Bank.

This one-act musical provides a fast moving focus on some of the emotional and practical issues facing teenagers today. It also questions the part played by the media (symbolised by the Masked Man) in today's society. Does he merely report on events or is his role more insidious? **Full Circle** is scored for three synthesizers which in our production were played by one musician.

*The action is set in the present.*

### **The Set**

In the original production we used a four-sided, 6 feet high tower that revolved. It was enclosed in white material and was lit from above so that it glowed. One side was hinged to give access to the inside. The Masked Man sat inside the tower and read the news through a square hole cut out of the top of the second side, as if on television. This hole also became a window in another scene. Cafe price lists, doctor's waiting room notices etc., were hung on top of the tower to show changes of setting. Furniture, a door frame, props and lighting completed the set.

## Musical Numbers

Run it Down	<b>Company</b>
Full Circle	<b>Musician/Narrator</b>
Is That a Promise?	<b>Linda and Mrs. Brown</b>
What's a Home?	<b>The Old Bag Lady</b>
Growing Up	<b>Dick and the Company</b>
Is That a Promise? ( <i>reprise</i> )	<b>Freda</b>
I'm Sorry I Was Late	<b>Dick, Tom, Linda and Freda</b>
Run it Down ( <i>reprise</i> )	<b>Company</b>
Full Circle	<b>Musician/Narrator and Company</b>

*“Full Circle” is sung by the Musician/Narrator and is reprised throughout the show. It acts as a commentary on the action as well as providing a link during the scene changes.*

## CAST

MASKED MAN

\*MUSICIAN/NARRATOR

TOM (*a teenager*)

\*LINDA (*TOM's girlfriend*)

WAITRESS

\*DICK (*a punk*)

\*FREDA (*DICK's girlfriend*)

\*MRS. BROWN (*LINDA's mother*)

MR. BROWN (*LINDA's father*)

LOLLIPOP LADY

1ST GIRL (*a young schoolgirl*)

2ND GIRL (*1ST GIRL's friend*)

BILLIE (*TOM's younger brother*)

MIKE (*BILLIE's friend*)

JILL (*FREDA's flatmate and friend of the WAITRESS*)

ABIGAIL }

CARMEN }

JENNIFER } (*a gaggle of unpleasant little schoolgirls*)

BEVERLEY }

FIONA }

GAIL }

\* OLD BAG LADY (*an old tramp*)

RECEPTIONIST

MARTIN (*a young man at the party*)

MR. JOHNSON - *voice only* (*DICK's father*)

SCHOOLCHILDREN

TEENAGERS

PARTY GUESTS

"THE CAR"

\* *denotes that the character has a solo singing part.*

*The piece requires a minimum of 8 males and 12 females to perform it comfortably*



## **FULL CIRCLE**

**Book and lyrics by Syd Ralph**  
**Music by David Masters**

*The stage is empty. The MUSICIAN enters, crosses to the synthesizer and begins the opening song. The COMPANY enters to the music.*

### **MUSIC 1 : "RUN IT DOWN"**

**Company:**      *Run it down,  
Stick it,  
Run it down,  
Leave it.  
Run it, run it, run it, run it,  
Run it, run it, run it, run it,  
Run it to the ground.  
Down!*

*Give it up,  
Stick it,  
Give it up,  
Leave it.  
Give it, give it, give it, give it,  
Give it, give it, give it, give it,  
Give it.... up.  
Yup!*

*Bim bam wham  
Chucka chucka cheesed off  
Ticka ticka tam  
F..f..f..f..fed up. (repeat x 3)*

*The 'no no' knockers,  
The veto blockers,  
Apathy! (repeat)*

*Yuk! Yuk! Yuk! Yuk!*  
*Angry!*  
*Yuk! Yuk! Yuk! Yuk!*  
*Mad! (repeat)*

*"Put him away"*  
*"Send him down"*  
*"Run him to the ground"*  
*"Give him up." (repeat)*

*Down*  
*Up*  
*Down*  
*Up*  
*Down*  
*Down, down, dilly, dilly, (repeat)*  
*Down.*

*(Half way through the song, the tower turns to reveal a MASKED MAN seated at his desk. He is reading the news. The song finishes).*

**Masked Man:** *And finally.... earlier this evening in a cafe in Bromley High Street, two young people met. They were just an ordinary couple.... (The scene changes as the MUSICIAN sings "FULL CIRCLE" ).*

*MUSIC 2: "FULL CIRCLE"*

**Musician:** *Night follows day,  
Follows night into daytime.  
Once more,  
A new day,  
Time to play,  
With its good and its bad times.  
They go round,  
They can't climb down,  
They are bound by the circle,  
Full circle of life.*

*SCENE 1 - A Cafe Interior*

*(LINDA is seated. A WAITRESS, wearing a headset, is clearing up. Enter TOM)*

**Tom:** Sorry I'm late.

**Linda:** It's O.K. It's O.K.

**Tom:** You were looking at you watch. *(pause)* Well.... anyway.... fancy a coffee?  
*(LINDA pointedly takes a sip of her coffee)* Another coffee? Look. I've said  
I'm sorry....

**Linda:** O.K. I said it's O.K.

**Tom:** It's not "O.K." The bus was crowded. Full of kids from school. Couldn't  
get on. Usual thing.

**Linda:** I think I shall go to France on that trip with the school. Might be  
interesting....

**Tom:** What do you mean?

**Linda:** What I said. Look. This really isn't any big deal is it? This sitting about  
waiting in naff cafes. You always turning up late. You've even stopped  
thinking up decent excuses.

**Tom:** I don't have to think up anything. I need a coffee. *(TOM gets up to get a  
coffee. A BOY and GIRL arrive in the cafe. The girl sits down at another  
table. The boy goes to buy two coffees. The WAITRESS is otherwise  
occupied)* Oh. Hallo. Didn't know you came in here.

**Dick:** I don't! *(pause)* Don't they believe in serving people then?

**Tom:** Er! I think she's milking the cow! *(FREDA laughs)* Is that?.... Is that your  
girl?

**Dick:** What, 'er? Fiery Freda! Well, she's one way of passing the time, eh? *(to  
WAITRESS)* Look I haven't got all day. *(to FREDA)* Come on, Freda, let's  
push off.

**Freda:** What?

**Dick:** I said "Move it"

**Freda:** But I wanted a coffee!

**Dick:** Well you stay and have one then. *(DICK exits, letting the door swing in her  
face. FREDA follows him out. The WAITRESS finally serves TOM).*

**Waitress:** Just one coffee? *(TOM looks across at LINDA. She ignores him).*

**Tom:** Yes, thanks.

**Waitress:** That'll be 30p please.

**Tom:** There you go *(he pays)* Are you sure you don't want another one?

**Linda:** Oh, for heavens sake. I'll have to go soon anyway.

*(Spotlight on LINDA's mother, MRS. BROWN - she is polishing)*

**Mrs. Brown:** Now I don't like all this staying out after school Linda. It worries

me. I don't know where you are, who you're with - anything.

*(Spotlight on LINDA's father, MR. BROWN - He is reading a newspaper)*

**Mr. Brown:** Give her a break, Mary! She's old enough to know what she's doing. You can't go on babying her for ever, can she Linda?

**Mrs. Brown:** It's not babying her, George. It's just common sense. It's getting dark earlier and she's got her work to do when she gets in and I wouldn't mind a bit of help occasionally - what with my new job....

*(Lights fade on MR. & MRS. BROWN)*

**Linda:** Well.... Like I said.... I'll have to go.

**Tom:** Linda don't.... *(Enter the MASKED MAN. He sits down and reads a newspaper)*

**Linda:** Don't what? I've nearly killed myself getting here, sat like a prat on my own waiting for you, and all you can say is "Linda, don't".

**Tom:** At least let me finish.

**Linda:** Good idea! Finish! The end! I've had it up to here. Brilliant!

**Tom:** What are you talking about? Please. Look, please - just sit down, just for a minute. Give me a chance to explain.

**Linda:** There's nothing to explain. I'm fed up!

**Tom:** Really! I never would have guessed.

**Linda:** You see - you don't want to listen. You want all the deals. You want to be able to swan in here. Whenever. You expect a great welcome. "Yes, Tom, darling, I'd love a cup of coffee, - all that...."

*(Spotlights on MR. & MRS. BROWN)*

**Mrs. Brown:** And if you could get home a bit earlier yourself, George, it would certainly help. You can't have it all ways. You're enjoying a bit of extra money but it's costing, George, costing. My sanity. There, now I've said it.

**Mr. Brown:** I know, dear, I know.

**Mr. Brown & Tom:** I promise it won't happen again.

*MUSIC 3 - DUET: "IS THAT A PROMISE?" (LINDA & MRS. BROWN)*

**Both:** *Is that a promise?*

**Mrs. Brown:** *Or are you saying it to please me?*

**Both:** *Is that a promise?*

**Linda:** *Or are you fronting me with lies?*

**Both:** *I would much rather  
That you touched me with your sadness.*

**Mrs. Brown:** *Dropped the act,*

**Linda:** *Cut the crap,*

**Both:** *And looked me squarely in the eyes.*

**[Both]:**        *Is that a promise?  
Or is all of this just wasted?  
Is that a promise?  
Or is our anger all in vain?  
It seems so stupid  
That we talk but do not listen.  
Didn't really  
Want to hurt you.  
Didn't mean to cause you pain.  
It seems so stupid  
That we talk but do not listen.  
I didn't really  
Want to hurt you.  
Didn't mean to cause you pain.*

**Linda:**        *My lips are moving,  
The words a jumble  
Of what I think you want to hear  
To make it right.*

**Mrs. Brown:** *But my eyes tell  
A different story,  
Reveal feelings carefully hidden  
Out of sight.*

**Both:**        *Look at my eyes!  
Look at my heart!  
Accept the truth!  
We're miles apart....*

*Is that a promise?  
Or is all of this just wasted?  
Is that a promise?  
Or is our anger all in vain?  
It seems so stupid  
That we talk but do not listen.  
Didn't really  
Want to hurt you.  
Didn't mean to cause you pain.  
It seems so stupid  
That we talk but do not listen.*

*Didn't really  
Want to hurt you.  
Didn't mean to cause you pain.*

**Linda:** Look! I'm sorry, Tom. It's been - well you know - it's been that kind of day.

**Tom:** I understand. Sorry and all that.

**Linda:** Yes. Well. I must go.

**Tom:** O.K. I'll phone you, alright?

**Linda:** Yes. Fine. Bye. (*LINDA exits. The MASKED MAN exits*).

**Tom:** Goodbye Linda. (*TOM gets up: takes his cup back to the counter and exits*).

**Mrs. Brown:** And I expect Linda's been seeing that boy again, George. George? Are you listening? George?.... (*MR. BROWN is asleep. The MUSICIAN plays Music 4 - "FULL CIRCLE" as the scene changes*).

*MUSIC 4: "FULL CIRCLE"*

**Musician:**     *Love follows hate,  
Follows love into sad times.  
Once more,  
Peace and care  
And despair,  
Cry for the good in the bad times.  
We go round,  
We can't climb down,  
We are bound by the circle,  
Full Circle of life.*

*MUSIC 5: "THE WALL" (Underscore)*

*Five members of the COMPANY enter and turn upstage. They drop a painted canvas to reveal THE WALL. They remain there, holding it, as a backdrop to the following scene.*

SCENE 2 - A Street.

*(Enter a LOLLIPOP LADY. She is seeing schoolchildren across the road. Enter a smallish GIRL, closely followed by her FRIEND. She bumps into the LOLLIPOP LADY).*

**1st Girl:** Sorry!

**2nd Girl:** I'm late! Old Fairfax kept me in.

**Lol.Lady:** Hold on you two! What's the rush? *(LOLLIPOP LADY checks the road)* All right, you can go now.

**1st Girl:** Thanks Mrs. Borriggs.

**2nd Girl:** She said I was talking. But I never. Always picking on me she is. *(Exeunt chatting. The LOLLIPOP LADY checks that there are no more children. She takes off her gloves and exits. Enter BILLIE. He is crying and his nose is bleeding).*

**Mike:** *(off stage)* Billie. Billie. Wait, wait for me! *(MIKE enters, breathless)*

**Billie:** Get lost!

**Mike:** Did he get your nose then?

**Billie:** No! I walked into a stupid wall, didn't I? Stupid!

**Mike:** Alright! Alright! *(BILLIE starts to walk off)* Hey, Billie! You didn't half whack him one, then! He didn't like it much.

**Billie:** Yes, well he's a plonker! Always picking on me. I hate him!

**Mike:** Yeh, right Billie! A real plonker! Ever seen his mum?

**Billie:** You what?

Mike: You know, his mum!

**Billie:** Wot she got to do with it?

**Mike:** Always up the school complaining. My mum reckons she's a right old busy body.

**Billie:** Yeh. Well... That ain't going to fix my nose is it?

**Mike:** Hey look at that.

**Billie:** What?

**Mike:** Blood!

**Billie:** Where?

**Mike:** On your shirt. *(He starts to run off).* What's your mum going to say about that, then. Eh? *(MIKE exits. BILLIE sits down and starts futilely rubbing at the bloodstains. The MASKED MAN enters, looks at BILLIE and exits, crossing TOM, who is walking down the street towards BILLIE).*

**Tom:** Wotcha! *(He notices the blood and the nose)* Oh, Billie. What have you been up to now? That's pretty, really pretty!

**Billie:** Get lost, Tom.

**Tom:** Been in another punch up, have you?

**Billie:** I said get lost.

**Tom:** You can't go home looking like that. What'll mum say? Come here - let's clean you up. (*TOM cleans him up*) Look, Billie, you've got to sort yourself out. Why all the aggro. eh? What are you trying to prove?

(*Spotlight up on JILL and WAITRESS*)

**Waitress:** So I asked him for a rise.

**Jill:** Yes. Go on.

**Waitress:** Well, he just put down his pen - he was doing the books at the time - looked at me -

**Jill:** Yes.

**Waitress:** And just laughed.

**Jill:** Laughed?

**Waitress:** Yes, he just sat there and laughed.

**Jill:** So what did you do?

**Waitress:** Nothing. I need the job!

(*Spotlight down on JILL and WAITRESS*)

**Billie:** He's a bully!!

**Tom:** Who?

**Billie:** This kid in my class. Always bashing kids about. I hate him.

**Tom:** So you thumped him. Thumping won't change him, Billie. I promise you. Anyway, I gotta go.

**Billie:** Where you going?

**Tom:** Just out.

**Billie:** Can I come? Oh go on, please. It's dead boring at home without you. Please?

**Tom:** Not tonight Billie. Look. Tomorrow's Saturday. Why don't we go up west and I'll take you to the films or something?

**Billie:** Really?

**Tom:** Yes. It's a deal. Okay?

**Billie:** Yeah!

**Tom:** But no more punch ups, right?

**Billie:** What if he has another go?

**Tom:** No more punch ups. See you, Billie. (*TOM exits*)

**Billie:** See you Tom. (*BILLIE exits, kicking stones as he goes*) I still hate him.

*Segue MUSIC 6: "THE WALL". (The WALL exits).*

SCENE 3 - A Flat

(JILL is sitting waiting. The MASKED MAN is watching, sitting in the audience.  
FREDA enters)

**Freda:** I'm sorry I'm late only I had to see Dick. I'd better go - I've got to get up to the surgery - they managed to fit me in - I 'phoned - call box was all bunged up - had to go to three before I could find one that bloomin' well worked! (Pause) You alright Jill?

**Jill:** We've got to talk, Freda.

**Freda:** Can't it wait? Look I'll be back....

**Jill:** Freda. It can't wait. It's about money.

**Freda:** Look. I know I owe you rent money but the giro hasn't come through yet.

**Jill:** It came through. Last Thursday. I saw it!

**Freda:** Rummaging through my mail, eh?

**Jill:** Anybody knows what a Social Security envelope looks like. It was there. On the mat. I saw it when I left for work.

**Freda:** I haven't spent it. Honest I haven't. I'm just - well, trying to save some cash.

**Jill:** At my bloody expense! Right? You telling me that you're saving your piddling giro while I pay your rent? I don't believe it.

**Freda:** You don't understand.

**Jill:** Of course I don't! Where d'you learn this new morality then? That slimey Dick creature? 'Let her pay the rent! She's rolling in it! She's working.' What's going on?

**Freda:** I've got to go. I'll be late.

**Jill:** Just one minute. Give me the rent money or you'll be out. Do you hear?

**Freda:** Look. When I get back we'll be able to talk. O.K.? I'll be - well - I'll know more where I stand.

**Jill:** I want the money.

**Freda:** No!

(Spotlights up on 1ST and 2ND GIRL)

**1st Girl:** And then she said that we had to sort out our GCSE subjects. You know, at least have some sort of an idea.

**2nd Girl:** My mum says it's ever so early to know what you want to be at my age.

**1st Girl:** Well I'm lucky really. I'm going to be a clinical psychologist. Quite straightforward really.

**2nd Girl:** I thought you told me you were going to be a barrister?

**1st Girl:** Well I've changed my mind. That's all.

**2nd Girl:** Oh.

*(Spotlights down on 1ST and 2ND GIRL)*

**Jill:** I'm sorry, Freda, but you'll have to leave. Tonight.

**Freda:** What?

**Jill:** When you get back from the doctor's you can pack your bags and go.

**Freda:** Where to?

**Jill:** You should have thought of that before you started playing dirty with my money.

**Freda:** But I've got nowhere.

**Jill:** There's always slimey Dick, love. Let him sort you out. If he hasn't already.

**Freda:** You bitch! (*FREDA exits*)

*MUSIC 7: "FULL CIRCLE".*

**Musician:**     *Sun follows rain,  
                  Follows rain into thunder.  
                  Once more,  
                  Raindrops fall,  
                  Voices call,  
                  Tell of good in the bad times.  
                  They go round,  
                  They can't climb down,  
                  They are bound by the circle,  
                  Full Circle of life.*

*SCENE 4 - Street Scene*

*(A group of girls are walking down a street)*

**Abigail:** Well I'm sorry. I'm late for some things....

**Beverley:** Somethings!

**Carmen:** Somethings!

**Jennifer:** Somethings!

**Abigail:** I said SOMETHINGS - but I'm never late for orchestra.

**Beverley:** Orchestra!

**Carmen:** Orchestra!

**Jennifer:** Orchestra!

**Fiona:** I saw you come in. You were late.

**Abigail:** I wasn't.

**All:** (*chanting*) I wasn't, you weren't, he, she or it wasn't (*etc*)

**Abigail:** Oh. Shut up! Shut up! I said, shut up!. (*Enter GAIL*).

**Gail:** Leave her alone, can't you. (*They stop chanting*).

**Fiona:** But she's a liar! She's always telling lies.

**Beverley:** Yes. She doesn't know what the truth is.

**Carmen:** What the truth is!

**Jennifer:** What the truth is!

**Abigail:** Why can't you just leave me alone.

**All:** Leave me alone! (*They laugh*)

**Gail:** Be quiet! All of you.

(*Spotlight up on MR. BROWN. He is in the Pub*)

**Mr. Brown:** Put another one in there then. (*the MASKED MAN takes his glass*)  
One for the road! - tho' I shouldn't be saying that nowadays, should I? (*he laughs*) Got to get out sometimes! Can't stay in every evening. Can't have the Mississ havin' a go twenty-four hours a day. Don't know where she gets the energy from. (*The MASKED MAN serves him*) Oh.... ta!

(*Spotlight down on MR. BROWN*)

**Abigail:** Anyway, I'm off. I'm not hanging round here just to be accused of things I haven't done. (*ABIGAIL runs off and bumps into FREDA who is approaching from the opposite direction*).

**Freda:** Watch it!

**Abigail:** Sorry!

**Freda:** I should hope so.

**Abigail:** I said "I'm sorry". (*The other girls laugh - ABIGAIL exits*).

**Freda:** Bloomin' kids. (*FREDA continues across stage and exits*).

**Girls:** (*chanting*)

*Bloomin' kids,  
On the skids,  
They're not worth a penny.  
Bloomin' kids,  
On the skids,  
I bet you haven't any.*

*MUSIC 8: Underscore - FAIRGROUND MERRY-GO-ROUND MUSIC*  
(The GIRLS start to circle round and round, still chanting. The tower turns behind them to reveal a doctor's waiting room. They exit).

SCENE 5 - A Doctor's Waiting Room.

(FREDA enters, looks around. She sits down. An OLD BAG LADY enters. She greets a plant, then sits down. She and FREDA lean forward to pick up a magazine. FREDA pulls back)

**Freda:** Sorry. (OLD BAG LADY stuffs several magazines into her carrier bags).

**Bag Lady:** I'm late.

**Freda:** Pardon?

**Bag Lady:** I'm late. You know. Late.

**Freda:** Oh.

**Bag Lady:** Only I was held up a bit.

**Freda:** Oh, late.

**Bag Lady:** Yes. You know.

**Freda:** Yes.

**Bag Lady:** I've brought me stuff in. Only it wouldn't do to leave it outside, would it? Somebody might pinch it from outside.

**Freda:** Yes.

**Bag Lady:** And that wouldn't do, would it? Somebody pinching me stuff. No.

**Freda:** No.

**Bag Lady:** Where've you left yours, then?

**Freda:** Pardon?

**Bag Lady:** Your stuff. (The RECEPTIONIST enters).

**Receptionist:** Sorry to keep you waiting. The doctor won't be long. Excuse me. But do you have an appointment? (OLD BAG LADY looks suspiciously at FREDA).

**Freda:** Well I phoned earlier....

**Receptionist:** Yes, I know dear. (to OLD BAG LADY) Now then Mrs?.... (OLD BAG LADY still stares at FREDA. The MASKED MAN enters from the surgery door, puts on his coat and exits into the street).

**Receptionist:** (to OLD BAG LADY) Excuse me dear. Appointment? Do you have an appointment?

**Bag Lady:** I've brought me stuff in.

**Receptionist:** Yes I can see that. Now why don't you just bundle it up again and take it out with you. Unless you have an appointment the doctor won't be able to see you tonight. He's very busy, I'm afraid.

**Bag Lady:** Don't want anybody to pinch it.

**Receptionist:** Nobody is going to pinch your stuff, dear.

**Bag Lady:** So I brought it in. It's safe now. (*A bell rings*)

**Receptionist:** Miss McCarthy.

**Freda:** Thanks. (*FREDA exits into the surgery. The RECEPTIONIST sits there pondering the situation.*)

(*Lights up on MR. & MR. & MRS. BROWN sitting in the Audience*)

**Mrs. Brown:** .... and they've got a new kitchen. Being installed tomorrow, it is. Don't know where they've got the money from, George. I really don't.

**Mr. Brown:** Probably added it to their mortgage, lots of people do it. Well.... say you've got a house worth thirty grand....

**Mrs. Brown:** Yes dear. Chocolate?

**Mr. Brown:** Are they soft centres? Only the hard ones get stuck under my plate. Anyway, as I was saying, you get your mortgage upped a bit, that gives you a bit to play with like....

**Mrs. Brown:** Yes dear.

(*Lights fade down during MR. BROWN'S explanation*)

**Receptionist:** Haven't you got a home to go to? You shouldn't be out this late you know. It's dark out there. (*The OLD BAG LADY gathers up her stuff and then sings*):

*MUSIC 9: "WHAT'S A HOME?"*

**Bag Lady:**        *What's a home?  
I can't remember what it feels like  
To go home.  
I can't remember what it looked like.  
My old home!  
I won't go home  
Cos I got me stuff and me,  
Got me stuff and me  
We're complete.  
My old home!  
I won't go home  
Cos I got me stuff and me.  
Got me stuff and me....*

*We're complete.*

*(The OLD BAG LADY says goodbye to the plant and exits into the street to continue the song):*

*What's a home?  
I can't remember what it feels like  
To go home.  
I can't remember what it looked like.  
I've got me life  
Tucked safe away  
Inside me bags, you see.  
Got me stuff and me  
And we're free.*

*The darkness folds around me,  
Protection for the night.  
A railway arch stands proudly,  
Its shadow holds me tight.  
I put up with tirades  
From the well-heeled brigades  
Of punters pushing and fighting  
Their way home....*

*But what's a home?  
I can't remember what it feels like  
To go home.  
I can't remember what it looks like.  
My old home!  
I can't go home  
That's why I've got my stuff and me.  
Got my stuff and me  
And we're free.  
My old home!  
I can't go home  
That's why I've got my stuff and me.  
Got my stuff and me  
And we're free.*

*(The OLD BAG LADY fades into the distance and finally exits).*

*Segue MUSIC 10: PARTY BACKGROUND MUSIC*

SCENE 6 - A Party

(The COMPANY slowly enter in groups of two and three. The Party builds up. Music is playing - Music 10 - The MASKED MAN walks down the street carrying a box of beer. He walks into the party and goes up to FREDa. He hands her the beer.)

**Freda:** It's not a fancy dress party, you know! (The MASKED MAN exits, passing DICK in the street. DICK arrives breathless. He also has got a box of beer cans. He heads straight for FREDa) I know, I know - "Sorry I'm late" - I've heard it all before. I'm sick of you Dick Johnson.

**Dick:** Don't start alright! I got the booze, didn't I?

**Freda:** "You got the booze". Booze! It just about sums you up. What makes you think you're so bloomin' attractive with three pints inside you.... ?

(The COMPANY is lit in silhouette during the following 'voice over')

**Mr. Johnson:** (voice over)

Richard! Richard!

**Company:** Boring!

**Mr. Johnson:** (voice over)

Can you hear me? If you're not out of that bed in five minutes I'll be up there to drag you out. Did you hear me? I suppose you went drinking again last night! I've just about had enough of this Richard.

MUSIC 11: "GROWING UP"

**Company:**        *Growing up,  
Going up,  
Getting up,  
Setting up,  
Drinking up.*

**Dick:**            *Screwing up,  
Why do I feel so down?*

**Company:**        *Growing up,  
Going up,  
Getting up,  
Setting up,*

*Drinking up,  
Screwing up,  
Why do I feel so down?*

*Dressing up,  
Messing up,  
Looking up,  
Hooking up,  
Shaking up,  
Making up,  
Why do I feel so down?*

*Give it one,  
Give it two,  
Give it three,  
Give it four,  
I'm up to here with giving it more,  
That's why I'm so down.*

*Beating up,  
Eating up,  
Throwing up,  
Slowing up,  
Giving up,  
Living up,  
Why do I feel so down?*

*Can't do this,  
Can't do that,  
You can count the score  
It leads to one fat  
Zero!*

*Can't do this,  
Can't do that,  
Count the score!  
Zero!*

*Staying up,  
Playing up,*

*Turning up,  
Stirring up,  
Tearing up,  
Flaring up,  
Why do I feel down?*

*Growing up,  
Going up,  
Getting up,  
Setting up,  
Drinking up,  
Screwing up,  
Why do I feel so,  
Why do I feel so,  
Why do I feel so down?*

*(At the end of the song DICK falls over, laughing).*

**Freda:** Well that's it. We're finished. You and me. Go breathe alcohol over some other doormat and I hope she enjoys it. I'm leaving. And this time, I really mean it. *(FREDA exits).*

**Dick:** I'd better go after her. She don't really mean it. *(DICK chases after FREDA).*

**Martin:** She a friend of yours then?

**Jill:** Was.

**Martin:** That's alright then. Can't stand girls with a filthy temper. What's your name then?

**Jill:** Jill *(pause)* I haven't seen you before, have I? You one of Dick's friends?

**Martin:** Nah! I work down at the Depot. Y'know. Near the caff.

**Jill:** Really! My sister works there. In packing. D'you know Martin Smith?

**Martin:** That's me, innit!

**Jill:** Oh! So you're the one with the reputation. All the girls talk about you!

**MUSIC 12: MARTIN'S RIFF**

*(MARTIN attempts a Michael Jackson "moonwalk" and succeeds).*

**Company:** Poser! *(The party fades into the background. DICK and FREDA enter. They are now in the street.)*

**Dick:** Wait! For crying out loud, Freda!

**Freda:** I've told you. I'm going.

**Dick:** I know.

**Freda:** Away. Right away.

**Dick:** What?

**Freda:** Look. I've got problems. Right? Can't sort 'em. Right? So the easiest thing is to just clear off.

**Dick:** What's the problem then? Money?

**Freda:** Who have you been talking to?

**Dick:** You need money, right! I'll get you money. No problem! (*DICK starts to exit*)

**Freda:** Can't you just listen?

**Dick:** I'll be right back. Don't go Freda. I'll be back with the cash. Promise. (*He exits*).

*MUSIC 13 : "IS THAT A PROMISE?" [REPRISE]*

**Freda:**            *Is that a promise,  
Or are you saying it to please me?  
Is that a promise,  
Or are you fronting me with lies?  
I would much rather  
That you touched me in my sadness,  
Dropped the act,  
Cut the crap,  
And looked me squarely in the eyes.*

*Is that a promise,  
Or is all of this just wasted?  
Is that a promise,  
Or is the anger all in vain?  
It seems so stupid  
That I can't talk and you can't listen.  
I don't really  
Want to hurt you....*

(*FREDA starts to exit. The MUSICIAN starts to sing:*

*MUSIC 14: FULL CIRCLE. FREDA walks over to him)*

**Freda:** (*over the music*) It's all right for you, isn't it? You, with your synthesized music and your rhyming blooming platitudes. But what about real life, eh? What about real life?

(*The MUSICIAN continues the song as FREDA exits*).

*MUSIC 14 : "FULL CIRCLE"*

**Musician:**     *Night follows day,  
Follows night into daytime.  
Once more,  
A new day,  
Time to play,  
With its good and its bad times.  
We go round,  
We can't climb down,  
We are bound by the circle,  
Full Circle of life.*

*Love follows hate,  
Follows love into sad times.  
Once more,  
Peace and care  
And despair  
Cry for good in the bad times.  
We go round,  
We can't climb down,  
We are bound by the circle,  
The Full Circle of life.*

*SCENE 7 - A Park.*

*(DICK enters. The MASKED MAN is sitting waiting on a park bench. DICK approaches him).*

**Dick:** Sorry I'm late only I had to see a man about a dog! *(He laughs. The MASKED MAN doesn't react)* Well - with parks the way they are - dog mess and that. Can't walk anywhere can yeh? *(no reaction)* No. Well. Joking apart and that - I thought I'd like, yes.... *(He runs out of things to say. He sits down)* I'm in a spot of bother. Well.... not actual bother like - just in a bit of a fix. Know what I mean? Need to, er, like earn a bit of extra. Thought you might be able to help. *(The MASKED MAN looks at his watch).*

*(Spotlights up on LINDA and TOM. They are speaking on the phone)*

**Linda:** Well we're not an item, whatever that's supposed to be.

**Tom:** But I thought you cared.

**Linda:** Listen Tom. I'm not about to commit myself to anything serious.

**Tom:** I know. I understand that. All I want to do is talk things over

**Linda:** Well go on then. Talk.

**Tom:** Oh thanks in a million! You're so helpful. (*LINDA and TOM speak simultaneously*)

**Linda:** Listen Tom. I'm fond of you and all that but I can't stand the hassles at home any more.

**Tom:** Listen Linda. I can't understand why you've suddenly changed. I used to be able to talk to you. (*They haven't heard each other*)

**Linda:** What?

**Tom:** What was that?

**Linda:** Just forget it.

**Tom:** But Linda....

**Linda:** I'm sorry Tom. (*She bangs down the receiver*)

(*Spotlights down on TOM and LINDA*)

**Dick:** There's this girl see - you know - nothing sloppy. Well. Anyway. There's this girl I know, and, well.... she needs some readies. You know. Cash up front and that. Got herself in a bit of a state she has. (*No reaction. The OLD BAG LADY walks across the park muttering to herself. She doesn't acknowledge the two men. She exits*) Look at the state of that, eh? Gives you the creeps, dunnit? (*The MASKED MAN pats his watch*).

(*Spotlight up on MRS. BROWN and LINDA*)

**Linda:** But Mum, I said I was sorry.

**Mrs. Brown:** Being sorry isn't enough, Linda. Where've you been? That's what I want to know. Where've you been?

**Linda:** Look. After school I went....

**Mrs. Brown:** You've been with that boy again haven't you?

**Linda:** But....

**Mrs. Brown:** I'm telling you Linda. That sort of thing leads to trouble.

**Linda:** It's not like that.

**Mrs. Brown:** Big trouble.

**Linda:** Mum. Listen to me.

**Mrs. Brown:** Just you listen to me, young lady....

**Linda:** Oh for crying out loud. (*MRS. BROWN slaps LINDA, then starts to cry*)  
Right I'm off. (*LINDA exits followed by MRS. BROWN*).

**Dick:** Anyway. I need some extra cash. (*no reaction*) Look I was told you could help me. If you're not, you know, able to.... well if you can't.... (*The MASKED MAN looks at his watch*).

(*Lights up on FREDA*).

(*FREDA is carrying a suitcase. She drops the door keys by the door and walks off*)

*MUSIC 15 : MUSIC UNDERSCORE.*

**Freda:** Bye Jill!

**Dick:** I wouldn't, like, bother you unless it was something serious. (*The MASKED MAN gets up and walks to the side of the stage and watches*).

*MUSIC 16 : "I'M SORRY I WAS LATE". (DICK, TOM, LINDA, FREDA)*

**Dick:** *I'm sorry I was late  
He keeps looking at his watch  
Yes, I'm sorry I was late  
Tho' it's good he didn't go.  
Yes I'm sorry I was late  
I had to get me brother's tea.  
You gotta listen to me.  
Listen to me.*

(*The OLD BAG LADY mutters her way back across the park*).

**Dick:** What's 'er rush? She ain't got nothing to be late for.  
(*Lights up on DR and DL on TOM and LINDA*).

**Tom:** *I'm sorry I was late*  
**Linda:** *He keeps looking at his watch*  
**Tom:** *Yes, I'm sorry I was late*  
**Linda:** *I didn't know where else to go*  
**Tom:** *Yes, I'm sorry I was late*  
**Dick:** *Cos I done me brother's tea*  
**Tom:** *You gotta listen to me!*  
**Linda:** *Listen to me!*  
**Dick:** *Listen to me!*

(*Last two lines repeat as a round*).

(*At this point the recorded version of "I'M SORRY I WAS LATE" takes over. On*

*stage a 'car' is constructed using chairs and bodies. Arms become doors. Torches become headlights. DICK walks over to the car. He notices that the keys are in the ignition. He climbs in and 'drives' off in it. He sees TOM walking down the street and stops the car).*

**Dick:** Watcha.

**Tom:** Oh hallo!

**Dick:** Want a lift?

**Tom:** Is it yours?

**Dick:** Want a lift? *(pause)* Come on!

**Tom:** Why not? Yes, why not! *(TOM gets in)* Didn't know you'd passed your test.

**Dick:** I haven't!

**Tom:** Oh! *(They drive off. They see LINDA walking down the street).* Hold up! There's Linda *(car stops)* Linda! Want a lift?

**Linda:** Is it yours?

**Dick:** Want a lift?

**Tom:** Come on!

**Linda:** Why not? Yes. Why not. *(LINDA gets in)* Didn't know you'd passed your test.

**Dick:** I haven't.

**Tom:** He hasn't.

**Linda:** Oh. *(they drive off. They see FREDA walking down the street)* Look! It's Freda! *(car stops)*

**Tom:** }

**Dick:** } FREDA!

**Linda:** }

*(No response).*

**Dick:** Freda! You old rat bag! It's me!

**Freda:** Oh that's nice. What a charmer.

**Dick:** Want a lift?

**Freda:** Is it yours?

**Dick:** Want a lift?

**Freda:** It's nicked, isn't it?

**Tom:** Come on.

**Linda:** Come on.

**Freda:** Why not? Yes. Why not! Here grab hold of this. *(FREDA shoves the suitcase in through the front window. She gets in the back).* Didn't tell me you'd passed your test.

**Tom:** He hasn't.

**Dick:** I haven't.

**Linda:** He hasn't.

**Freda:** Oh great. Bloody great!

*(During this whole sequence a film is projected onto the revolve upstage. It shows a real car with real headlights, etc. The action of the film is the same as the action onstage until DICK drives off and then the film itself shows the four characters in an 'ideal light' - enjoying themselves).*

*(Onstage, the four start joyriding, shrieking along with the song. THE OLD BAG LADY steps out in front of the 'car'. It swerves and crashes. The music and the film continue. The MASKED MAN walks downstage and turns them both off.*

**MUSIC 17:** *CHIME* underscore.

*He dismisses the bodies; indicates that the park bench should be struck and that the revolve should be turned. When the scene is set he turns to the MUSICIAN and indicates that he should start the play again)*

**MUSIC 18:** "RUN IT DOWN" [REPRISE] (COMPANY).

**Everyone:**     *Run it down,  
Stick it,  
Run it down,  
Leave it,  
Run it, run it, run it, run it,  
Run it, run it, run it, run it,  
Run it to the ground.  
Down!*

*Give it up.  
Stick it.  
Give it up.  
Leave it.  
Give it, give it, give it, give it,  
Give it, give it, give it, give it,  
Give it.... up.  
Yup!  
Bim bam wham*

*Chucka chucka cheesed off*  
*Ticka ticka tam*  
*F.f.f.fed up.* (repeat x3)

*The 'no no' knockers,*  
*The veto blockers,*  
*Apathy!* (repeat)

*Yuk, yuk, yuk, yuk,*  
*Angry!*  
*Yuk, yuk, yuk, yuk,*  
*Mad!* (repeat)

*"Put him away"*  
*"Send him down"*  
*"Run him to the ground"*  
*"Give him up"* (repeat)

*Down*  
*Up*  
*Down*  
*Up*  
*Down*  
*Down, down*  
*Dilly, dilly,* (repeat)  
*Down.*

**Masked Man:** .... and finally, earlier this evening in a cafe in Bromley High Street, two young people met. They were just an ordinary couple.

*(The Cafe Scene begins again)*

**Martin:** I'm sorry I'm late.

**Jill:** It's O.K. It's O.K.

**Martin:** You were looking at your watch. *(The lights fade. A spotlight remains on a man reading a newspaper at another table. He turns to reveal his mask and clicks off the spotlight).*

*MUSIC 19: "FULL CIRCLE". (MUSICIAN and FULL COMPANY).*

**Company:** *(enter)*

*Aaa - aa, aa-aa-aa,  
Aaa - aa-aa-aa-aa.*

**Musician:**

*Night follows day,  
Follows night into daytime,  
Once more, a new day,  
Time to play, with its good and its bad times.*

**Musician:**

*We go round  
We can't climb down  
We are bound by the Circle,  
Full Circle of Life.*

**Company:**

*We go round, go round  
We can't climb down  
We are bound by the Circle,  
Full Circle of Life.*

**Musician:**

*Sun follows rain,  
Follows rain into thunder.  
Once more, raindrops fall,  
Voices call,  
Tell of good in the bad times.*

**Musician:**

*They go round  
They can't climb down  
They are bound by the circle,  
Full Circle of Life.*

**Company:**

*They go round, go round  
They can't climb down  
They are bound by the Circle,  
Full Circle of Life.*

**Musician and**

**Full Company:** *Full Circle,  
Filled with hope and despair,  
Full Circle,  
Filled with cool evening air.*

**Musician:**

*Taking us, we don't know where.*

**Musician:**

**Company:**

*We go round  
We can't climb down  
We are bound by the Circle,  
Full Circle of Life.*

*We go round, go round  
We can't climb down  
We are bound by the Circle,  
Full Circle of Life.*

**Musician and**

**Company:** *Love follows hate,  
Follows love into sad times.  
Once more peace and care  
And despair, cry for good in the bad times.*

**Musician:**

*They go round  
They can't climb down  
They are bound by the Circle,  
Full Circle of Life*

**Company:**

*They go round, go round  
They can't climb down  
They are bound by the Circle,  
Full Circle of Life.*

*They go round  
They can't climb down  
They are bound by the Circle,  
Full Circle of Life.*

*They go round  
They can't climb down  
They are bound by the Circle,  
Full Circle of Life.*

*(The COMPANY circle stage while singing the following)*

**Company:** *Aaa-aa, aa-aa-aaa,  
Aaa-aa. aa-aa-aaa,  
Aaa (Lights fade slowly on circling COMPANY).*

**CURTAIN.**