

REVOLUTIONARY WHAT???

By Katelyn Beyke

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REVOLUTIONARY WHAT???

A Full Length Historical Comedy

By Katelyn Beyke

SYNOPSIS: Six students have been forced to work together to portray the Revolutionary War in a series of skits. Leonard is a smart guy. Sure, he might be a little obsessed with his grades, but that can only work to their advantage, right? But with a ditz, a feminist, a conspiracy theorist, a slacker, and an internet obsessed freshman working against him, he might have a little trouble keeping everyone on track. From a gun-toting Martha Washington to Alien invasion plots, this play is full of hilarious fun, and maybe a just little historical information, too.

CAST OF CHARACTERS

(3-4 females, 3 males)

LEONARD (m).....	A very intelligent student who resents being stuck with this group. <i>(213 lines)</i>
ALEXIS (f)	A feminist who is trying to help Leonard not to alienate the rest of the group. <i>(96 lines)</i>
CARRIE (f).....	A paranoid type who believes in aliens and conspiracies. <i>(80 lines)</i>
SHAWN (m)	A cool guy who doesn't care about history or his grades. <i>(108 lines)</i>
MITCH (m).....	An eager student, but not very bright. <i>(121 lines)</i>
RACHEL (f).....	A ditz who only cares about fashion. <i>(89 lines)</i>
MRS. COULTER (f).....	Teacher sitting in audience. May be cast as an audience member. <i>(1 line)</i>

DURATION: 75 Minutes.

SETTING

The stage is set as a modern high school history classroom. The set can be as elaborately or simply dressed as desired. Desks or tables can be arranged around the perimeter of the stage as long as there is a large, clear area in the center for the actors to use. The walls can be dressed with black or white boards, historically themed posters, or maps. Other ideas for set decorations include globes, a teacher's desk, or busts of historical figures. An empty stage could also be used.

COSTUMES

All six actors should be dressed in period costumes for the Revolutionary War. Alexis also requires a Lady Gaga inspired costume piece to be worn over her other costume.

PROPS

- Six Pairs of Safety Glasses
- Six Foam Dart Guns
- Cell Phone
- Pitcher and Glass
- Six Scripts

STAGE DIRECTIONS EXPLAINED

DOWNSTAGE: Front of stage

UPSTAGE: Back of stage

STAGE RIGHT: The left side of the stage from the audience's prospective

STAGE LEFT: The right side of the stage from the audience's prospective

SCENE ONE

AT RISE: *The lights come up. Six students enter from either side. They argue for a moment over who will talk before SHAWN saunters to the front of the stage and addresses the crowd.*

SHAWN: Hello Mrs. Coulter's history class! Hello Mrs. Coulter. You look good today. Is that a new dress?

ALEXIS: Don't bother, Shawn. She's not going to give you extra credit for sucking up.

SHAWN: Never hurts to try.

MITCH: Ahem. We are presenting our skits on the Civil War.

LEONARD: The Revolutionary War!

RACHEL: Same thing.

MITCH: I'm trying to do the introduction here. It's worth five percent. That's like a third of our grade.

CARRIE: That's a lie. The teacher's don't actually compute the scores like that. They just want to scare us with numbers and percentages. They really just pull our grades out of a hat.

MITCH: We are presenting our skits on the Revolutionary War. We picked this war because it was a really important war where America gained its independence from Germany.

LEONARD: From England.

MITCH: Do you want to do the introduction?

LEONARD: No. Not really.

SHAWN: Let me do it. *(To audience.)* We picked the Revolutionary War, and now you guys are stuck watching our skits. Try not to snore.

LEONARD: I would like to remind everyone that I have been absent for the last week, so I cannot be held responsible for any inaccuracies in these skits.

ALEXIS: What is that supposed to mean?

LEONARD: Nothing. I just...

SHAWN: Dude thinks we're not smart enough to write a skit without him.

LEONARD: I never said that.

ALEXIS: Could you guys excuse us for just a minute?

ALEXIS pulls LEONARD to STAGE RIGHT.

LEONARD: What? What did I do?

ALEXIS: Do you remember what we talked about last time we did a group project?

LEONARD: I can be controlling and annoying and a total buzzkill.

ALEXIS: Exactly.

LEONARD: I don't think I was that bad.

ALEXIS: You made us sit in the corner while you did all the work by yourself.

LEONARD: But I didn't do that this time. I just wanted to make it clear to the audience that I wasn't here last week.

ALEXIS: They know. They're in our class.

LEONARD: But what if they don't realize that I had very little to do with the writing of these skits?

ALEXIS: I don't think they care.

LEONARD: I care.

ALEXIS: Why don't you just calm down and let us handle things. Trust us. We did a great job writing these without you.

LEONARD: Fine. I'll trust you for now, but don't expect me to sit idly by if you guys made any huge mistakes.

ALEXIS: I would never expect that from you.

ALEXIS and LEONARD rejoin the others.

RACHEL: Can we just get this over with?

ALEXIS: Fine. You go first.

RACHEL: Why me?

ALEXIS: Because your skit is about the causes of the Revolutionary War. That should come first.

SHAWN, CARRIE, ALEXIS, LEONARD, and MITCH exit. RACHEL goes to the edge of the stage and addresses the audience.

RACHEL: Whatever. But before we start I need to make something clear. Although I did not include this in my skit because someone insisted it was not “accurate history,” I personally feel that the greatest contributing factor to the Revolutionary War was the ugly outfits they had to wear. If you had to dress this way every day, you’d be more than a little cranky, too. I call this...Why They Went to War. Subtitle—Not Just Because of the stupid clothes. Okay. Go.

SHAWN enters from STAGE LEFT.

SHAWN: Hello, Wife.

RACHEL: Hello, Husband. How was work today?

SHAWN: Great, but I stopped at the market on the way home to buy some tea, and you’ll never believe how expensive it was.

RACHEL: Those English keep raising the taxes. Soon we won’t be able to afford tea at all.

SHAWN: And it’s not just tea. The English have also raised the taxes on stamps and sugar.

RACHEL: Tea, sugar, and stamps are all important for our American econonee.

LEONARD: *(From offstage.)* Economy!

RACHEL: Economy.

SHAWN: Yeah. We like tea and stuff.

RACHEL: And our yucky old people food would taste really REALLY gross without sugar.

SHAWN: I can’t even eat my cereal without sugar.

RACHEL: I know, right?

SHAWN: And we haven’t invented Twitter yet, so we still have to use stamps to send our emails.

RACHEL: But now those things will be so much more expensive. Because of taxes. That’s how that works.

SHAWN: We might not be able to afford to have like twenty kids the way people did back then.

RACHEL: That’s terrible.

SHAWN: So terrible... I really wish we weren’t living under English rule.

MITCH pokes his head out from STAGE RIGHT.

MITCH: Can we come out now? It's really dark back here. And I'm going to forget my lines if I can't say them soon.

RACHEL: Fine.

MITCH and ALEXIS enter from STAGE RIGHT, arm-in-arm.

MITCH: My dear friends, have you heard the news?

ALEXIS: We have just come from the town hall where there was a frightful ruckus.

SHAWN: A ruckus, you say?

ALEXIS: Yes. A ruckus.

MITCH: Many of our friends have gathered to discuss how much we hate living under English rule.

ALEXIS: It is unfair that we should pay English taxes, but we have no representation in Parliament.

SHAWN: What does that mean?

ALEXIS: It means that we don't get to vote for stuff that's important to us.

MITCH: If only we could be a free and independent America.

They wait awkwardly for a moment.

If only we could be a free and independent America. Guys...free and independent America. That's your cue.

CARRIE and LEONARD enter from STAGE LEFT.

LEONARD: Sorry. Sorry. I didn't hear you.

CARRIE: I heard you.

ALEXIS: Then why didn't you come out?

CARRIE: I was worried about the lights falling on our heads. I read a blog post last week that was talking about how cheaply made the screws for stage lights are being made now.

RACHEL: Those lights are like fifty years old. We're fine. Say your lines.

CARRIE: Okay. Did someone say free and independent America?

MITCH: I did.

CARRIE: My friend here and I are followers of the great American author Thomas Payne.

LEONARD: He says we should seek our independence through a revolution.

RACHEL: A revolution? That sounds scary.

CARRIE: It might be scary, but it is necessary if we want to live in a country where we are free to choose our own religions and vote for our own leaders and wear awesome clothes that look nothing like these.

LEONARD: What are you saying?

CARRIE: I'm just saying what was in the script.

LEONARD: It wasn't in the script last week.

RACHEL: It is now.

LEONARD: What kind of eighteenth century woman would say something like that? It's completely inaccurate.

RACHEL: How do you know it's inaccurate? Did you live in the seventeen hundreds?

CARRIE: Only if he's three hundred years old. Are you three hundred years old?

LEONARD: I'm not three hundred years old.

RACHEL: Than you don't know what they talked about back then. Maybe they did say stuff like that. Maybe they hated these ugly clothes as much as we do.

MITCH: I kind of like them.

RACHEL: My point is, when it's your turn we will say your lines. But now it's my turn, and you have to say what I wrote.

ALEXIS: We don't want to be up here all day arguing about historical accuracy. The faster we get through this, the faster we can put on normal clothes.

RACHEL: I miss denim so much right now.

LEONARD: You don't understand. My grade is tied to yours. That means if your skit is bad, than I'm going to get a bad grade.

SHAWN: So?

LEONARD: So...I can't get a bad grade. If I get a bad grade, it will bring down my GPA. If my GPA isn't perfect, how am I supposed to get into Harvard?

ALEXIS: I don't think Harvard is going to care if you do badly on one assignment.

MITCH: And besides, the point of group assignments is to teach us how to work together. You need to work with us, Leonard.

RACHEL: He's right. We need to work as a group to get through this as quickly and painlessly as possible. That means no more interruptions.

LEONARD: Fine, but I'm not happy about it.

RACHEL: I believe it was Shawn's turn.

SHAWN: We should definitely fight the redcoats.

ALEXIS: But won't that mean sacrificing countless numbers of our soldiers?

MITCH: Yes, but their sacrifice would not be in vain. They would help us gain the ability to vote for our own leaders and the chance to practice whatever religion we choose to.

RACHEL: And because the Redcoats are mean, and snooty, and their clothes are almost as ugly as ours.

LEONARD: Really?

RACHEL: This is my skit, and I get to say what I think is important.

LEONARD: What is so bad about these clothes? They are basically the same things we wear today.

RACHEL: You're joking, right. Please tell me you're joking.

LEONARD: I'm not joking.

RACHEL: First of all, I can't see my own wrists or ankles. I can't see my knees or my elbows.

CARRIE: Are you sure they're still there. It's possible that they've phased out of this dimension. You wouldn't even notice. I saw it on *Stargate* once.

RACHEL: I feel like I'm in a straight jacket. I've never worn this much fabric at once in my life. And it's not even fitted well. How are people supposed to see how awesomely in shape I am? I work hard to look this good, and I can't even show it off.

ALEXIS: I think it's refreshing. I think it would be better if women were to wear less form-fitting clothes. Then maybe we'd get a little work place equality.

MITCH: I like how fancy these clothes make me feel. I could be a judge. Or a minister. Or a chiropractor.

CARRIE: I don't care what I wear as long as it was made from organic cotton. It's the only fabric I can trust not to transmit my thought waves to the government.

SHAWN: Clothes are clothes, man. It's not that big of a deal.

RACHEL: So I'm really the only person who cares about this travesty?

LEONARD: Yes.

RACHEL: Fine. So, do you want me to take out all the stuff about clothes?

LEONARD: That would probably be best.

RACHEL: Fine.

RACHEL pulls a script from her pocket and flips through it as she talks.

Okay then. We'll have to cut this part...and these lines...this and this...and this. Do socks count?

LEONARD: Yes.

RACHEL: Then this part will have to go. And this one. Okay. We're going to skip down to Mitch's line at the bottom of page fifteen.

MITCH: (*Pointing to the script.*) This one here?

RACHEL: Yep.

MITCH: Okay. Then I guess we're going to war.

RACHEL: The end.

LEONARD: What? That's it?

RACHEL: Yeah. You made me cut all the good stuff.

LEONARD: You mean your whole script was just about the way they dressed?

MITCH: That's not true. We already talked about a lot of stuff.

SHAWN: Dude, he's right. We talked about taxes.

CARRIE: And America's growing sense of independence.

LEONARD: What about America's shouldering the burden of the French-Indian War or the fact that their King was across the ocean and didn't understand the problems they were facing?

CARRIE: Or the fact that the British lobster backs may have been actual lobsters.

SHAWN: Do you listen to the words that come out of your mouth?

CARRIE: Never. If I did that I might accidentally get sucked into an endless time loop of dialogue. That's what happened to Amelia Earhart.

SHAWN: Weird.

LEONARD: My point is— there's a lot more to the Revolutionary war than taxes. You were supposed to talk about all the causes.

RACHEL: I only had ten minutes. What was I supposed to do?

LEONARD: Our classmates are trying to learn from us. If we don't teach them these things, how are they supposed to learn them?

MITCH: The internet.

SHAWN: The teacher, duh.

CARRIE: An information download straight into their brains through their cell phones.

RACHEL: I did the best I could. Let's just move on to someone else.

MITCH: I'll go next, but I made a few changes last night. Your new scripts are backstage on the table, okay?

LEONARD: The new changes—you made sure to check your facts, right?

MITCH: Yeah.

LEONARD: With a reliable source?

MITCH: I used the internet.

LEONARD: A reliable website?

MITCH: Everything on the internet is true. Otherwise, they wouldn't let it be on my computer.

CARRIE: I totally agree. I find all my best sources on the internet.

ALEXIS: Before we start, I'm going to need another minute over here with Leonard.

ALEXIS pulls LEONARD to STAGE RIGHT.

LEONARD: What did I do now?

ALEXIS: I know it's hard for you to let things go, but why don't you try being a little nicer. Instead of criticizing Mitch, try gently nudging him in the right direction.

LEONARD: That doesn't seem like a very effective tactic.

ALEXIS: It may not be as effective, but it's a whole lot less likely to start a mutiny.

LEONARD: I'll do my best.

ALEXIS and LEONARD rejoin the others.

RACHEL: Are you guys done?

ALEXIS: Yep.

MITCH: Okay. Get back stage, everyone. I need to introduce it.

ALEXIS, CARRIE, SHAWN, RACHEL, and LEONARD exit the stage. MITCH comes forward and addresses the audience.

I am very pleased to present you fine members of the audience with a little something I like to call...Key Figures of the Civil War.

LEONARD: *(From offstage.)* It's the Revolutionary War...but that was a good try, Mitch.

MITCH: Key Figures of the Revolutionary War. There were many great people who helped us to achieve our independence. I didn't have time to talk about all of them, so we are going to focus on the five most important, in my humble opinion. Starting with our first president, George Washington. Come on out, George.

SHAWN: *(Reading from a script.)* Hi. I'm George Washington, but my friends call me Honest Abe. I am considered to be the most-foundiest of the founding fathers. *(To MITCH.)* Most-foundiest?

MITCH: Yeah.

SHAWN: Is that a real word?

MITCH: It is according to onlinedictionaryfordummies.com.

SHAWN: Okay. *(To audience.)* I am famous for having been the first president, for having wooden teeth, and for shooting an apple off of my son's head. *(To MITCH.)* I didn't know that.

MITCH: I found that story on historicalfiguresandtheirchildren.com. It was a very informative site. You should check it out.

SHAWN: That's not going to happen. *(To audience.)* Although I fought in the Revolutionary War, I was actually killed by a sniper while driving with my wife through the little Texas town of...

LEONARD races on from STAGE RIGHT, interrupting SHAWN and almost knocking down MITCH.

LEONARD: Whoa. Stop right there. That is not correct.

MITCH: Um... I did my research, Sir. I think I know a little bit about Mr. George Delilah Arbuckle Washington.

LEONARD: There is no way that that was his middle name.

MITCH: Then what was it?

LEONARD: I don't know, but it wasn't Delilah.

SHAWN: Sounds right to me.

LEONARD: And he wasn't known as Honest Abe. That was Abe Lincoln. And William Tell shot the apple. And it was Kennedy that got shot in his car. They didn't even have cars when Washington was alive.

MITCH: I'm pretty sure I've seen a photo of Mr. Washington in a convertible.

LEONARD: They didn't have photos back then.

MITCH: They didn't?

LEONARD: No.

MITCH: Then how do we know what they looked like?

LEONARD: They had paintings and drawings.

MITCH: Oh.

SHAWN: Should I keep going?

LEONARD: That depends...what else are you supposed to say about George Washington?

SHAWN: Let's see. He was eight foot two.

LEONARD: That can't be right.

MITCH: Why not? I found it on...

LEONARD: Let me guess—presidentialheights.com?

MITCH: No. Famousdeadpeopleheights.com. It's very reputable.

LEONARD: It's wrong. If George Washington had been eight feet tall we would call him Giant George Washington, the world's tallest political leader ever. But we don't. We just call him George Washington.

SHAWN: I like to call him Georgie.

LEONARD: That's peachy. What else does that paper say?

SHAWN: He died in his bathtub.

LEONARD: No.

SHAWN: He had fifteen children.

LEONARD: No.

SHAWN: He was born with a tail.

LEONARD: Really, Mitch? None of this struck you as maybe being not completely believable?

MITCH: I see where I may have gotten a few details wrong, but if you will let us continue, I think you'll find that I did a lot better with the next historical figure.

LEONARD: I hope so.

MITCH: Are you done?

LEONARD: Foundiest is not a word.

ALEXIS: *(From offstage.)* Leonard!

LEONARD: But, at least most of your facts were about presidents, so good job.

MITCH: Thanks, Leonard. *(To audience.)* Mr. Washington was a great man, and behind every great man is a great woman. Come on out Mrs. Washington.

RACHEL enters from STAGE LEFT.

RACHEL: Hey, everybody. I'm Martha Washington. Contrary to popular belief, I am not the same as Mrs. Claus. I'm like—a totally different person. Crazy, right? I was married to the first president which makes me the first, first lady. Get it? I liked long walks on the beach, cuddling with puppies, and watching scary movies with my aerobics instructor.

LEONARD: Aerobics instructor?

MITCH: Is she pronouncing it wrong? I'm sorry. I didn't have time to coach her.

LEONARD: She pronounced the word right; it just doesn't make any sense. Where did you find this information on Martha Washington?

MITCH: Her Facebook page.

LEONARD: Her what?

MITCH: I googled Martha Washington, and I found her Facebook page. How lucky was that. We're learning about her straight from the horse's mouth. Not that she was a horse. At least, I don't think she was. She looked more like a tall blonde in the pictures.

LEONARD: Again, they didn't have cameras in the seventeen hundreds. There are no photographs of Martha Washington.

MITCH pulls out his cell phone.

MITCH: Then what do you call this?

SHAWN: Whoa. She's a betty. Way to go, Mr. President.

RACHEL: I love her lipstick. Ask her what shade it is. It would look even better on me, don't you think?

LEONARD: Okay. That is a Martha Washington, but that is not *the* Martha Washington.

MITCH: Good to know. She was getting a little flirty for a married woman.

LEONARD: Really?

ALEXIS: (*From offstage.*) Leonard!

LEONARD: (*He sighs.*) Anyone could have made that mistake, Mitch. Do you have any information about Martha Washington that's not from her Facebook page?

MITCH: Sure. She...was married to George Washington.

LEONARD: I think we've established that.

MITCH: Okay. She...was almost definitely female.

LEONARD: That's obviously true.

MITCH: I'd bet money that she was human.

LEONARD: In all your research you never read about how George Washington was actually her second husband, or how she was the first American woman to have her picture on a stamp.

MITCH: No. But I do know that her favorite food is pepperoni pizza.

LEONARD: Let's just go on to the next person.

MITCH: Alright. Next I'd like to introduce you to one of the greatest seamstresses of our time.

LEONARD: Technically not our time because we don't live...okay. Okay. I'll be quiet.

MITCH: Here is Mrs. Betsy Ross.

CARRIE: Hi. I'm Betsy Ross. I am most famous for making the first American flag. In fact, legend says that I was the one who convinced George Washington that the stars on the flag should have five points instead of six.

MITCH: Do you want to say anything about that?

LEONARD: No. That was great. Keep going.

CARRIE: I was one of seventeen siblings, though only nine survived to adolescence. I was taught to sew by my great-aunt. And, in 1952 the postal service issued a stamp with my likeness on it.

LEONARD: That all sounded completely correct.

RACHEL: You sound surprised. You don't have faith in our little Mitchy?

SHAWN: Just because he's a Freshman doesn't mean you have to hate on him.

LEONARD: I wasn't hating on anyone. It's just that his other soliloquys might have had a few tiny inaccuracies.

RACHEL: Did you have to use the "S" word?

LEONARD: What "S" word? Soliloquy?

RACHEL: Shhh. Mitch's dad is a soliloquy.

SHAWN: Low blow, Dude.

LEONARD: That's not what that means. Soliloquy is just another word for monologue.

CARRIE: That's what they want you to think.

LEONARD: I'm really excited to hear the next monologue, Mitch. I have total faith in you. I know you did a great job writing it, just like you did with the other ones.

RACHEL: That's more like it. We need to encourage our little Freshmen, not knock them down for making a few entirely debatable mistakes.

LEONARD: They're hardly debatable.

SHAWN: Really?

LEONARD: Way to go, Mitch! Let's bring out the next person!

MITCH: You really want to hear it?

LEONARD: Yes. Really.

MITCH: And you won't criticize it?

LEONARD: Nope.

SHAWN: Not at all?

RACHEL: Not a single negative word?

CARRIE: Or a double negative word?

LEONARD: That's not even possible.

CARRIE: It is if you speak squirrel.

LEONARD: I don't. And I won't say anything. Not a word.

RACHEL: Go ahead, Mitch.

MITCH: Okay. Ben Franklin and the other writers of the Declaration of Independence may have paved the way for the Revolution, but there was one woman who was instrumental in leading the people to war. Her music and beauty inspired a nation to fight for independence. Please welcome to the stage...Lady Gaga.

ALEXIS enters from STAGE RIGHT wearing a crazy Lady Gaga costume piece over her regular costume.

LEONARD: No. Nope. No way. I cannot let you do this.

RACHEL: You said you'd stay quiet.

CARRIE: You promised.

LEONARD: I never promised.

SHAWN: You aren't allowed to criticize him anymore.

LEONARD: Fine. Go ahead, Mitch. Tell us how Lady Gaga inspired the Revolutionary War.

MITCH: I will. Please read the script, Alexis.

ALEXIS: Hello. I am the world famous Lady Gaga. I may have gained popularity because of my music and crazy costumes, but I will go down in history books as the woman who inspired the Revolutionary War. My famous song "Born This Way" is about a nation who was born to be free, and "Poker Face" is about gambling our well-being on the chance to gain that independence.

LEONARD: Please. Please let me stop this.

RACHEL: No.

ALEXIS: I also helped to keep the troop's spirits up by wearing dresses covered in meat and distributing it to the soldiers.

LEONARD: I'm begging you.

SHAWN: Just listen, Leonard.

ALEXIS: It's fine. I'm done.

MITCH: You did a great job, Lexie. That was marvelously read.

ALEXIS: You're welcome. Even though I may not agree with what you wrote, I am still willing to support your artistic vision.

LEONARD: This isn't an art class. It's history class. We aren't going to be graded on how pretty this looks. We're being graded on how accurate our information is.

CARRIE: If we're being graded at all.

LEONARD: I'm pretty sure we're being graded.

RACHEL: Maybe you shouldn't worry about your grade so much. There are more important things in life than having a perfect report card.

SHAWN: Like surfing.

CARRIE: And comic books.

RACHEL: And being kind to your fellow students.

LEONARD: (*Indicating the audience.*) What about them? Are we being kind to them by telling them the wrong information right before a big test?

SHAWN: It's nicer to tell them the wrong information than to bore them with the truth.

LEONARD: Does anyone else care about historical accuracy?

CARRIE: I do.

LEONARD: Then please, please go next. I can't take this anymore!

CARRIE: Fine. It makes sense for me to go next anyway.

ALEXIS: I could tell you were making an effort, Leonard. Maybe this time you can keep all of your comments positive.

LEONARD: No.

ALEXIS: What do you mean— no?

LEONARD: It didn't work. Being nicer didn't make things any more correct. It just made me feel dumber.

ALEXIS: I think it made Mitch feel better.

LEONARD: He doesn't deserve to feel better. He wrote something that was barely recognizable as history.

ALEXIS: He tried. He obviously worked hard on it.

LEONARD: He probably just copied and pasted things off the internet.

ALEXIS: You've got me there, but that doesn't mean you should give up on the rest of us. Carrie is really into history. She got an A on our last test.

LEONARD: Really?

ALEXIS: Yeah. So just give her a chance. I think you'll like what she wrote.

LEONARD: Okay. Let's get backstage.

ALEXIS, MITCH, LEONARD, RACHEL, and SHAWN exit the stage. CARRIE comes to the front of the stage and addresses the audience.

CARRIE: My scene is entitled...The Declaration of Independence: Truth or Conspiracy.

LEONARD: *(From offstage.)* You've got to be kidding me!

CARRIE: Since Leonard has been absent for the last week of rehearsals, he will be acting as narrator today. And I will take over the role of George Washington. There's a pretty good chance that Mr. Washington was actually a woman in disguise, so I don't feel that this switch will in any way affect the accuracy of my skit. Please enjoy.

CARRIE exits STAGE RIGHT. LEONARD enters STAGE LEFT carrying a script. He takes a deep breath and then begins to read.

LEONARD: It was a dark and stormy night in the bustling city of Philadelphia, Pennsylvania. It was not, as some believe, the fourth of that fateful month of July. In fact, it was the second of August, and it was a time of deep evil and machination.

CARRIE and SHAWN enter from STAGE RIGHT.

CARRIE: My dear Mr. Jefferson. It seems we have a problem on our hands.

SHAWN: I agree, Mr. Washington. I do agree.

CARRIE: We have signed the Declaration of Independence today, potentially the most important document we humans will ever write, but we have done so on such a terrible day.

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