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*Dramatic Publishing*

Something terrible is about to not happen...

# High School INTERVENTION

a Teen Musical Comedy

Book by Jill Jaysen and Matt Corriel  
Music and lyrics by Matt Corriel

Winner of the 2007 Moss Hart Memorial Award

# High School INTERVENTION

a TEEN MUSICAL COMEDY

*Book by Jill Jaysen and Matt Corriel. Music and lyrics by Matt Corriel. Cast: 6m., 11w., 1 either gender. Doubling and expansion possible.* The last thing 17-year-old Amy wants to do on a Thursday afternoon is babysit Adam, a bratty 8-year-old boy (may also be a girl) who has forsaken his homework to torment his babysitter. When Amy gets a phone call from her friend, Rachel, Adam decides to eavesdrop on their conversation. As Amy's complaints to Rachel about school, friendships and boys steadily escalate in more and more dramatic, over-the-top language, so does Adam's anxiety, as he completely misinterprets Amy's rants, taking her exaggerations literally. When the phone call comes to an end, Amy exits the room and leaves her cell phone behind. Assuming the very worst, Adam decides to call her friends because "Amy's friends are grownups; they'll know what to do." In the course of the afternoon, Adam sparks a comedic avalanche of misinformation as he warns the jocks, the thespians and the academics that Amy is in real trouble. Before long, rumors inflate and accusations fly as each social group accuses the other of driving Amy to the edge. Ultimately, they learn to work together for Amy's sake, and when Amy comes home they surprise her with an abundance of love and support. They inform a totally confused Amy of Adam's hysterical phone calls, and she immediately reassures her friends that she's perfectly fine. Turning to Adam, she apologizes for her poor choice of words. All ends well in this hilarious musical comedy—until there is an unexpected knock at the door . . . *Simple staging. Approximate running time: 90 minutes. Code HF7.*

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# High School Intervention!

(formerly *Intervention*)

A Teen Musical Comedy

Book by

JILL JAYSEN and MATT CORRIEL

Music and Lyrics by

MATT CORRIEL



**Dramatic Publishing**

Woodstock, Illinois • England • Australia • New Zealand

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Music and Lyrics by MATT CORRIEL

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later HIGH SCHOOL INTERVENTION!)

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## **IMPORTANT BILLING AND CREDIT REQUIREMENTS**

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*Intervention* played in the New York Musical Theatre Festival at the Acorn Theatre, New York City, September 23, 2007, with the following original cast:

Amy	Lindsey Hanelt
Adam	Adam Riegler
Lotta	Kelsey Johnston
Katie	Isabel Santiago
Jock Girl 1	Zoe Lowenbein
Jock Girl 2	Annabelle Fox
Waylon	Max Jenkins
Jock Boy 1	Kyle Dobkowski
Jock Boy 2	Scott Smoler
Zoe	Zoe Lowenbein
Dina	Dina Montefuscoli
Sarah	Sarah Morris
Michael	Michael Walker
Sheldon	Scott Shaefitz
Matt	Matt Gurren
Academic Girl 1	Annabelle Fox
Academic Girl 2	Campbell Gallagher

#### PRODUCTION STAFF

Director	David Leidholdt
Producer	Jill Jaysen
Music Director & Pianist	Matt Corriel
Rehearsal Accompanist	Lynn Riegler
Technical Director	Doug Frawley
Stage Manager	Dina Epshteyn
Set Designer	Megan Van Tornhout
Lighting Designer	John Cuff
Sound Designer	Carl Osgood
Press Representative	Stephen Sunderlin
Graphics	Dal Lowenbein

# HIGH SCHOOL INTERVENTION!

## CHARACTERS

*All characters except Adam are high school students.*

AMY . . . . . the babysitter

ADAM\* . . . . . 8, well-intended troublemaker

LOTTA . . . . . sexy transfer student

KATIE . . . . . field-hockey captain

JOCK GIRLS 1, 2

WAYLON . . . . . metrosexual baseball captain

JOCK BOYS 1, 2

ZOE . . . . . intellectual dramatic actress

DINA . . . . . sexual musical theatre actress

SARAH . . . . . sweet newcomer actress

MICHAEL . . . . . homosexual triple threat and leading man

SHELDON . . . . . brilliant, geeky, goodhearted

MATT . . . . . leader of the nerd pack

ACADEMIC GIRLS 1, 2

\* This part can be played by a girl (LUCY).

SETTING: Various: Adam's living room, the locker room,  
the stage, Sheldon's house, the dinner table.

TIME: After school.



## MUSICAL SELECTIONS

### ACT I

1. Babysitting Gig . . . . . Amy
- 1a. Phone Ring . . . . . Amy, Adam
2. Amy's Phone Call . . . . . Amy
3. Tell a Grownup . . . . . Adam
- 3a. Adam Finds the Phone. . . . . Adam
4. Locker Room. . . . . Waylon, Katie, Jocks
5. Macho to Metro . . . . . Katie, Jocks
6. It's So Hard to Fit In . . . . . Lotta
7. Phone Call. . . . . Jocks
- 7a. Call for Help 1 . . . . . Waylon, Jocks
8. Consider Me (for the Role). . . . . Zoe, Dina
- 8a. You've Already Cast It! . . . . . Theatre Girls
9. Michael . . . . . Sarah
- 9a. Michael's Entrance . . . . . Thespians
10. When He Comes Along . . . . . Michael, Sarah, Zoe, Dina
11. Phone Call . . . . . Thespians
- 11a. Call for Help 2 . . . . . Michael, Thespians
12. Three Cheers for Sheldon . . . . . Sheldon, Matt, Academic Girls
13. Phone Call . . . . . Academics
- 13a. Call for Help 3 . . . . . Sheldon
14. Baggage . . . . . Matt, Academics
15. Going to the Movies (Babysitting Gig Reprise). . . . . Amy, Adam

### ACT II

16. In School Today . . . . . All except Amy & Adam
17. Out Tonight . . . . . All except Amy & Adam
18. Arrival Song. . . . . All except Amy, Adam & Sheldon
19. Accusations . . . . . All except Amy, Adam & Sheldon
20. Lying . . . . . All except Amy, Adam & Sheldon
21. Pull Together Now. . . . . All except Amy, Adam & Sheldon
22. Intervention . . . . . All except Sheldon
23. Why Throw Your Life Away? . . . . . All except Sheldon
- 23a. Sheldon's Entrance. . . . . All
24. Sheldon's Confession . . . . . Sheldon, Others
25. Bows . . . . . All

A babysitting stint sparks a comedic avalanche of misinformation when an 8-year-old boy misinterprets his babysitter's cell phone conversation. Assuming the worst, he calls her friends for help, uniting the jocks, thespians and academics to stage a needless intervention. Rumors inflate and accusations fly as these disparate personalities ultimately learn how to put their differences aside and work together in this hilarious new musical comedy.

### **SONG 3: TELL A GROWNUP**

*(Focus shifts to ADAM; AMY exits.)*

ADAM.

OH MY GOODNESS! OH MY GOODNESS!  
OH MY GOODNESS! OH MY GOODNESS! OH MY  
GOODNESS!

AMY'S IN TROUBLE!  
AMY'S IN A STEW!  
AMY'S TALKING CRAZY!  
WHAT AM I GONNA DO?

OK, ADAM, JUST STAY COOL.  
REMEMBER WHAT YOU LEARNED IN SCHOOL.  
THE PRESENTATION WITH OFFICER TOM:  
"IN CASE OF UPSETTING, ALARMING,  
DISARMING, DISTRESSING, DEPRESSING  
EMERGENCY SITUATIONS,  
JUST STAY CALM  
AND BEFORE THE WHOLE THING GETS ALL  
BLOWN UP  
TELL A GROWNUP."

LIKE IF YOU'RE PLAYING BALL WITH A FRIEND  
OUTSIDE  
AND RIGHT AS THE BALL GETS TOSSED  
A STRANGE CAR STOPS, THE WINDOW ROLLS  
DOWN  
AND A STRANGER CALLS OUT, "I'M LOST."  
HE DOESN'T NEED DIRECTIONS,  
YOU'RE JUST A KID,  
AND HE'D ASK AN ADULT IF HE DID.  
SO DON'T GET IN WHEN THE CAR PULLS UP!  
TELL A GROWNUP!

AND IF YOU'RE IN A ROOM WHERE THE AIR  
SMELLS WEIRD  
AND LOOKS LIKE IT COULD BE SMOKE,  
YOU DON'T THINK TWICE—YOU SOUND THE  
ALARM—  
FIRE AIN'T NO JOKE.  
IT ISN'T UP TO CHILDREN  
TO FIND THE SOURCE.  
NO, WE JUST GET OUT, AND THEN OF COURSE  
BEFORE THE WHOLE PLACE IN FLAMES GOES UP  
TELL A GROWNUP!

TELL A GROWNUP IF YOU'RE SEPARATED FROM  
THE GROUP.  
TELL A GROWNUP IF YOU HATE YOUR SCOUTING  
TROUPE.  
TELL A GROWNUP IF YOU'RE NOT FEELING VERY  
WELL.  
TELL A GROWNUP IF YOU'RE NOT SURE  
WHETHER OR NOT TO TELL!

IF YOU'RE IN A STORE FULL OF PRETTY THINGS,  
BREAKABLE, EXPENSIVE AND SUCH,

YOUR MOM SAYS, SON (HON), WHATEVER YOU DO  
YOU CAN LOOK, BUT YOU BETTER NOT TOUCH.  
WHILE TRYING TO BE CAREFUL  
YOU BUMP A SHELF  
AND AT LEAST ONE TRINKET BREAKS ITSELF.  
THEY KNOW IT'S YOU SO BEST FESS UP.  
TELL A GROWNUP!

TELL A GROWNUP IF YOU'RE HUNGRY AND YOU  
NEED A SNACK.  
TELL A GROWNUP IF YOU CAN'T FIND YOUR  
KNAPSACK.  
TELL A GROWNUP IF YOU REALLY REALLY HAVE  
TO PEE.  
TELL A GROWNUP EVERYTHING YOU EVER SEE.

IF YOU'RE FEELING SCARED LIKE YOU NEED  
SOME HELP  
BUT YOU DON'T KNOW WHERE TO GO,  
TAKE A TIP FROM OFFICER TOM:  
TELL A GROWNUP WHAT YOU KNOW.  
IT'S NATURAL TO PANIC  
WHEN THINGS GET TENSE  
SO RELY ON THEIR EXPERIENCE.  
WHEN THE CHIPS ARE DOWN KEEP A FIRM CHIN  
UP!  
RUN AND TELL A GROWNUP!  
TELL A GROWNUP!  
I CAN GO AND TELL A GROWNUP!

ADAM. With my parents away and Amy in trouble, what other grownups can I turn to?

**3a: ADAM FINDS THE PHONE**

ADAM. Amy's cell phone! It's full of names and numbers of grownups just like her! I'll call her friends, and they'll know what to do! (*Exiting, scrolling through the phone directory.*) Katie... Michael... Sheldon... (*ADAM exits.*)

**SCENE 2:** *Locker room. WAYLON and 2 BOYS; KATIE and 2 GIRLS; LOTTA.*

**SONG 4: LOCKER ROOM**

*(BOYS' locker room R; GIRLS' L. Games have just ended.)*

KATIE.

I'M NOT GONNA LAY A GUILT TRIP ON YOU  
'CAUSE I'M SURE YOU DIDN'T INTEND TO LOSE  
THE GAME.

OH, AND I AIN'T ONE FOR MOPIN'  
BUT THE FIELD WAS WIDE OPEN  
AND IT'S A SHAME.

SO NEXT TIME WE PLAY FIELD HOCKEY  
YOU USE THAT STICK LIKE A BROOM.

SWEEP IT IN THE GOAL  
OR THERE'LL BE HELL TO PAY IN THE LOCKER  
ROOM.

WAYLON.

GOOD GAME, BOYS. ANOTHER EASY VICTORY.

WE PLAYED LIKE PROS THROUGH THE FINAL  
FRAME.

OH, AND THE WAY WE ROCKIN' THE SEASON  
I'D SAY WE'RE BREEZIN'

TO THE HALL OF FAME.

WELL WE'RE SIX AND O AND IT MAY BE TOO  
EARLY TO PRESUME

BUT WE COULD GO UNDEFEATED!

LET'S HIT THE SHOWERS AND THE LOCKER  
ROOM.

ALL.

WE DON'T HOLD NOTHING BACK.

TEMPERS GONNA FUME.

IT ALL GETS SAID

AND RUMORS GONNA SPREAD

IN THE LOCKER ROOM.

BOY 1.

BOYS, DID YOU GET TO SNEAK A PEEK AT  
SARAH

DOING HER CHEERS IN THAT TINY SKIRT?

BOY 2.

OH, I HEARD IT FROM DYLAN

THAT GIRL'S WILLING

TO DO MORE THAN FLIRT.

BOY 1.

AND GIRL'S GOT A BODY

TO COMPETE WITH HEIDI KLUM.

BOY 2.

I'D GIVE HER SOMETHING TO CHEER ABOUT!  
BUT ALL THAT STAYS IN THE LOCKER ROOM.

WAYLON.

THAT'S NO WAY TO TALK ABOUT A WOMAN.  
EVERYBODY KNOWS YOU JUST TALKING TOUGH.

BOY 2.

HE'S BEEN WITH KATIE SO MUCH HE'S  
GOTTEN SUPER TOUCHY.

WAYLON.

THAT'S ENOUGH.  
I TREAT A GIRL RIGHT—  
I BUY HER CANDIES AND PERFUME.  
AND YOU DON'T TALK SMACK  
BEHIND HER BACK IN THE LOCKER ROOM.

BOYS.

OH, THEIR RELATIONSHIP MUST BE ON THE  
ROCKS.

WAYLON.

NEVER IN FULLER BLOOM.

BOY 1.

HEARD YOU'RE IN A RUT.

WAYLON.

WELL I'D KEEP MY MOUTH SHUT  
IN THE LOCKER ROOM.

KATIE.

GIRLS, I DON'T KNOW WHAT TO DO WITH  
WAYLON.

HE'S CHANGING AND I DO NOT LIKE THE  
CHANGE.

OH, IT MIGHT BE SPECULATION  
OR MY IMAGINATION  
BUT HE'S ACTING STRANGE.

GIRL.

IT MUST BE SOMETHING SERIOUS—  
THAT MUCH WE CAN ASSUME—  
BUT, GIRL, YOU KNOW WE DON'T KEEP SECRETS  
FROM EACH OTHER IN THE LOCKER ROOM.

KATIE.

IT'S ALMOST TOO SHOCKING TO SAY.  
IT WOULD EXPLODE LIKE A SONIC BOOM.  
BREAK THESE WALLS  
AND HIT THE HALLS...

What's happened to Waylon, well, it's just too much.  
EVEN FOR THE LOCKER ROOM.

GIRLS.

NO, NO, NO, NO YOU CAN'T HOLD NOTHING  
BACK.

TEMPERS GOTTA FUME.

LET IT ALL GET SAID.

THE TRUTH WILL SPREAD  
FROM THE LOCKER ROOM.

KATIE. That's what I'm afraid of.



ALL.

IT ALL GETS SAID.  
TEARS GET SHED.  
RUMORS ARE BRED  
AND THE FIRES GET FED.  
BE ON YOUR GUARD  
'CAUSE IT'S NO HOLDS BARRED  
IN THE...  
IN THE LOCKER ROOM.

*(ALL move outside of the locker room to communal space.)*

WAYLON. Hey, here comes my girlfriend, so you guys just watch. Yo, Katie, what's up?! *(KATIE doesn't answer.)* Cool. Listen, do we already have plans for Friday night? I was thinking we could go to the new Hugh Grant movie.

KATIE. What?

WAYLON. Yeah—Hugh Grant, Drew Barrymore. It's supposed to be great.

KATIE. See it for yourselves, girls. This is what's become of my boyfriend, Waylon.

### SONG 5: MACHO TO METRO

KATIE *(cont'd)*. Hugh Grant, Waylon? You want to take me to a Hugh Grant movie? I'm sorry. I think you've gone too far this time. I think it's too much. We might be over.

WAYLON. Over? What are you talking about?

KATIE.

MACHO TO METRO.

WAYLON. What?!

KATIE.

MACHO TO METRO!

YOU'VE GONE MACHO TO METRO!

WHERE DID THE OLD BOY GO?

WAYLON. Katie, come on.

KATIE.

MACHO TO METRO.

WAYLON. I don't believe this.

KATIE.

MACHO TO METRO.

WAYLON. I don't even know what that means.

KATIE.

YOU GOT PRODUCT IN YOUR HAIR.

YOU GOT FASHION, YOU GOT FLAIR!

BUT I DON'T WANT NO METRO BOY!

IT TAKES A MACHO MAN TO BRING ME JOY.

DINGY WHITE T-SHIRT; OLD BLUE JEANS.

HE CANNOT KNOW WHAT CULTURE MEANS.

MY MAN POPS NO COLLAR, CRIES NO TEARS,

DRIVES A MONSTER TRUCK AND SHOPS AT  
SEARS!  
BUT, WAYLON, BABY, LOOK AT YOU.  
YOU'RE THE POSTER BOY FOR J. CREW.

KATIE & GIRLS.

YOU GONE MACHO TO METRO.  
MACHO TO METRO.  
MACHO TO METRO.  
WHERE DID THE REAL BOYS GO?

*(Dance.)*

ALL but WAYLON.

THE WORLD'S GONE MACHO TO METRO, MACHO  
TO METRO, MA MA MA MA, OH, WHO WHOA.  
YOU GONE MACHO TO METRO, MACHO TO  
METRO, MA MA MA MA, YEAH, YEHEH, YEAH!

KATIE & GIRLS.

WHAT HAPPENED TO THE JOCKS?  
THEY'RE WEARING ARGYLE SWEATERS AND  
MATCHING SOCKS!

YOU GOT STRENGTH, YOU WIN ME OVER.  
KEEP YOUR FLOWERS AND RUSSELL STOVER.  
SAVE THE MUSH FOR VALENTINE'S DAY.  
KEEP YOUR FEELINGS LOCKED AWAY.

ALL but WAYLON.

DON'T YOU GO MACHO TO METRO, MACHO TO  
METRO, MA MA MA MA, OH, WHO WHOA

YOU GONE MACHO TO METRO, MACHO TO  
METRO, MA MA MA MA, YEAH, YEHEH, YEAH!

GIRLS.

REMEMBER MEN GET DRESSED ONE, TWO,  
THREE  
YOU SHOULD BE THE ONE WHO WAITS FOR ME!

GIRLS except KATIE.

BUT YOU GONE MACHO TO METRO!

KATIE. I'm sorry, Waylon.

WAYLON. Sorry for what?

GIRLS.

MACHO TO METRO.

KATIE. I can't take the highlights!

WAYLON. But you said they brightened me up for summer!

GIRLS.

MACHO TO METRO,  
WHERE DID THE REAL BOYS GO?

ALL but WAYLON.

MACHO TO METRO!

KATIE. The chick flicks!

WAYLON. Rachel McAdams is OUR actress.

ALL but WAYLON.

MACHO TO METRO!

KATIE. The love notes! The text messages! The picnics!

ALL but WAYLON.

MACHO TO METRO!

WHERE DID THE REAL BOYS—

WHERE DID THE REAL BOYS GO?

*(GIRLS exit.)*

WAYLON. Katie! Katie, wait! Katie, I'll wear earth tones!

Birkenstocks! Wait, Katie! Noooooo!!

BOY. Don't worry, Waylon. Another girl will come along.

*(Belltone. LOTTA enters, strikes a sexy pose.)*

WAYLON. Who are you?