

Broken Doll

BROKEN DOLL deals with the controversial issue of suicide in young people. Set in Heaven, the musical tells the story of a group of recently deceased young women looking down on a teenage girl who is contemplating suicide. The role of the group is to persuade the girl's spirit to reconsider its decision to choose life over death and return to its host.

BROKEN DOLL has a wide range of characters within the piece. Although they all have one thing in common, (they are all female), their outlooks and life experiences are naturally all very different, so each has an opinion on the cause of the young girl's demeanour and a proposition as to the cure. This is presented through music and dialogue. Vocally therefore, the cast have different capabilities and timbres which provides an interesting angle to this musical. This diversity of styles in each character and the musical content will make it interesting enough keep the audience engrossed right up to to the closing scene.

BROKEN DOLL addresses a wide range of emotions young women may face, including anger, hate, fear, sorrow, yet also hopelessness and love. Due to its nature and content, this musical will appeal to the younger generation and would be an ideal vehicle to present as part of an educational programme, as it approaches this very difficult subject from a new angle and its unusual musical content and lively dialogue should hold the interest of the younger as well as the older audience.

BROKEN DOLL's storyline covers the many different traumas that may drive any young person to contemplate suicide (*i.e. bullying, drugs, pregnancy, sexual abuse*) so it will hopefully engender some spirited group discussions after the show, or encourage an individual with any kind of emotional problem to either seek professional help, or encourage them to find someone of their own age with a sympathetic ear. Also under consideration is the potential to film the show and the subsequent DVD being made available to anyone working with young people. They should be in the 16-25 years age group, with a good singing voices and some acting experience.

Note: **BROKEN DOLL** Was devised in a workshop environment with input from all of the actors, so over the years the libretto has changed slightly to reflect modern day attitudes, but permission must be sought if you wish to make any drastic changes to any of the dialogue. However the music and lyrical content must never be altered as this would affect the production, orchestration and also cause © copyright problems.

FOR YOUR CONVENIENCE HERE IS A SUGGESTION FOR YOUR FLYER:-

Auditions for BROKEN DOLL will be taking place at

Venue:- _____

Date :- (Month/Day) _____

Time: - (From - To) _____



PS. It was then re-designed as above *i.e.* 4 Modular Platforms + Staircase & Heaven's doorway. (for touring and easier transportation by estate car or van).

Broken Doll

a modern all-female musical



BROKEN DOLL

A new modern musical for an all -female young adult cast

AUTHOR'S NOTE:

Suicide is a difficult subject and with so much material around, it became a daunting prospect, to write this musical, especially as I have no training in psychology or psychiatry.

A few years ago I decided to meet up with a group of young adults to find their thoughts on finding a solution to this rise in teenage suicides. There were many suggestions as to the reasons, i.e. bullying, both face to face and now this new phenomenon 'cyber & mobile' bullying. Other suggestions put forward were, sexual abuse and grooming, drug/alcohol abuse and broken relationships. After a lively, honest and sometimes heated discussion, two of the group echoed the frustration they all felt. "It's easy to be wise after the event!" "How can you prevent something that has already happened?" Their solution, "To be there' at the time!" Obviously 'being there', negates the argument as I'm sure one would be able to reason with the person concerned and hopefully save untold misery to family and friends. How to present it dramatically though, without sounding too morbid? I must admit that at the time I was at a loss.

I came away from the meeting feeling rather deflated but still determined to do something positive. I knew it would be futile writing another situation play, where the audience came away feeling even more helpless and even more depressed; so I took the problem to bed. It's amazing how a good night's sleep focuses the mind, because next morning a kernel of an idea took shape in my mind. "It's easy to be wise after the event".

Set in Heaven, **BROKEN DOLL** tells the story of a group of recently deceased young women looking down on a teenage girl who is contemplating suicide. They are not told why and the role of the group is to persuade the girl's Spirit, on its way to Heaven, *to reconsider its decision to choose life over death and return to its host. There are a wide range of characters within the piece and although they all have one thing in common, (they are all female), their outlooks and life experiences are naturally all very different and each has an opinion on the cause of the young girl's demeanour with a proposition as to the cure. This is presented through music and dialogue. Vocally the cast have different capabilities and timbres which provide an interesting angle. This diversity of styles in characters and the memorable musical content should appeal to teenagers and would be an ideal vehicle to present as part of an Educational Programme.

On the whole, most young men are not very good at showing their inner feelings and more inclined to 'make light' of emotional situations, so any serious suggestions are met with embarrassed silence, or some jokey remark. So I decided to present this play with an all-female cast, purely because the subject matter could be approached in a more sympathetic way and still get the message across without sounding too condescending and subtle way to persuade any of the viewers, in a depressed state of mind, to seek the help we all know, is always available. I leave the audience to judge if I have been successful. Anyway it's worth a try!

I would like Broken Doll to be seen by as many folk as possible, so the stage set is very basic, making the overall cost much lower, allowing it to be performed anywhere with a suitable space. It also has the potential to be video'd and the subsequent DVD could then be made available to anyone working with young people. All the necessary advice, information and useful contacts, should be provided in the programme notes and in the case of a video'd performance, in the credits at the end of the show.

* p.s. *By the way, they do succeed!*

Dennis A. Westgate

(<http://den677.wix.com/tyne-music-2>)

BROKEN DOLL

THE CAST

(10 females must have reasonably good singing voices)

THE SAD GIRL Must be able to handle a wide range of musical styles with confidence.

THE SPIRIT Must be trained in dance and mime and similar build to the Sad Girl.

ANGELA Mature, with good speaking voice.

CORKIE Outspoken, cynical, extrovert, earthy character. *(Drug addict)*

SUE Chirpy temperament, makes friends easily. An Angel, *(was an Air Hostess)*

BRENDA Has a warm and natural caring nature. *(Probationary Nurse)*

LYNN Bubbly, immature, talkative *(Pop Singer)*. The youngest of the group.

ANN Very adult in outlook, considerate and optimistic. *(Private Secretary)*

WENDY Strong willed, with a no-nonsense dry sense of humour. *(Biker Enthusiast)*

JUNIOR ANGEL *(Also offstage voice of Mandy. Could also understudy other parts)*

THE COSTUMES

THE SAD GIRL Any * Modern Day dress (plus party dress, for final act)

THE SPIRIT Pale blue gossamer covering over the* same Modern day dress as the Sad Girl

ANGELA White flowing dress with angel wings (Same for Junior Angel)

CORKIE Modern (but has seen better days)

SUE Air Hostess uniform

BRENDA Junior Nurse's uniform

LYNN Modern day teenager.

ANN Smart City Dress

WENDY Bike Leathers



(N.B. In the final scene, all of the cast wear white dresses)



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TYNE MUSIC

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 <p>Commended Entry Certificate Dennis Westgate</p>	<h1>THE SONGS</h1> <p>A PIANO / VOCAL SCORE IS AVAILABLE IN A SEPARATE BOOK</p>	 <p>Semi-Finalist Certificate Dennis Westgate</p>	<p>ACT 2.</p> <table border="0"> <thead> <tr> <th style="text-align: left;">SONG TITLE</th> <th style="text-align: left;">SOLOIST</th> <th style="text-align: right;">PAGE No.</th> </tr> </thead> <tbody> <tr> <td>7) MEN</td> <td>CORKIE</td> <td style="text-align: right;">22</td> </tr> <tr> <td>8) DON'T TALK TO ME</td> <td>Wendy</td> <td style="text-align: right;">25</td> </tr> <tr> <td>9) POOR SISTER</td> <td>Lynn</td> <td style="text-align: right;">26</td> </tr> <tr> <td>10) SOME SAY</td> <td>Ann</td> <td style="text-align: right;">28</td> </tr> </tbody> </table> <p>ACT 3.</p> <table border="0"> <tbody> <tr> <td>11) GRAINS OF SAND</td> <td>Sad Girl</td> <td style="text-align: right;">29</td> </tr> <tr> <td>12) BROKEN DOLL</td> <td>Sad Girl</td> <td style="text-align: right;">32</td> </tr> <tr> <td>13) REPRISE</td> <td>Full Cast</td> <td style="text-align: right;">33</td> </tr> </tbody> </table>	SONG TITLE	SOLOIST	PAGE No.	7) MEN	CORKIE	22	8) DON'T TALK TO ME	Wendy	25	9) POOR SISTER	Lynn	26	10) SOME SAY	Ann	28	11) GRAINS OF SAND	Sad Girl	29	12) BROKEN DOLL	Sad Girl	32	13) REPRISE	Full Cast	33
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SYNOPSIS OF THE SONGS

LOOK TO THE STARS: This piece is performed offstage by Angela and the cast as a prelude to the beginning of the play.

SAD REFLECTIONS: Sung by the teenager (the Sad Girl) and sets the scene where she is about to commit suicide.

THREE LITTLE WORDS: A cry from the heart as the Sad Girl is in despair, feeling unloved and alone.

MORNING MIST: A short ballet piece performed by the girl's spirit as it slowly rises from her body. The middle section is slightly faster as the spirit is in turmoil as to whether to leave, or stay with its host.

PILLS & POTIONS: Brenda, a trainee nurse by profession and the only one with some medical experience, has been urged on by the rest of the girls to psycho-analyse the spirit in the hope she can provide the solution to the Sad Girl's problem.

MEN!: Corkie's short life has been one of drink, drugs and many bad sexual experiences, consequently she has very little time or sympathy for her fellow beings and no time at all for the opposite sex, who she blames for all her past tribulations. This is all expressed in her forthright advice to the Spirit.

DON'T TALK TO ME: Wendy is the most confident of the group and believes most problems stem from allowing others to intimidate or bully, something she abhors and suggests the best form of defence is attack.

POOR SISTER: Lynn being the youngest has a very simplistic outlook to all life's difficulties and her answer to the teenager's problem could easily be solved by treating her like a younger sister with "lots of hugs!"

SOME SAY: Ann has the benefit of maturity and temperament on her side, having come from a professional family, she adds the one important ingredient we all seek to lead a fulfilling life. The difficulty is in finding that certain someone to share our troubles with.

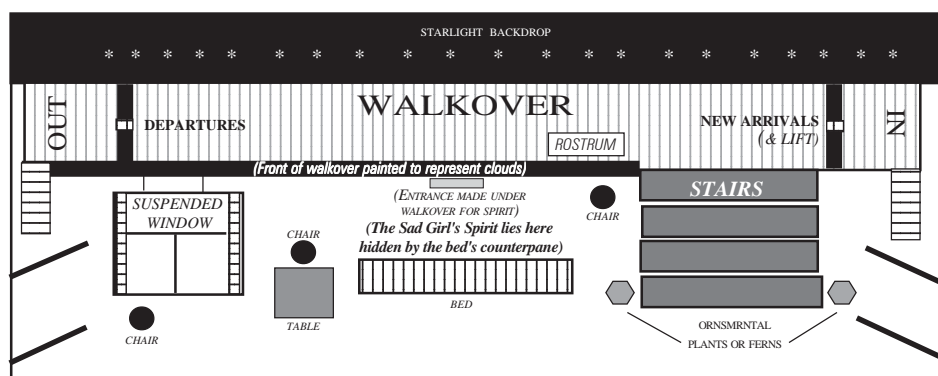
GRAINS OF SAND: With so much advice from our 'Heavenly Team', our Sad Girl's Spirit is finally persuaded that life is worth living after all and decides to return to its host before the Sands of Time run out.

BROKEN DOLL: And so our Sad Girl is now a happier and wiser person, who has found her inner-self and now radiates that inner confidence we all have and can always realise, with a little encouragement from that certain someone who is always there to lend a helping hand. All they have to do, is ask!

BROKEN DOLL

STAGE SETTING

This is the setting for the entire production and very simple in construction. It consists of a walkover, approximately 1.5 metres high, running across the entire width of the stage. with an entrance on the left marked 'NEW ARRIVALS' and an exit on the right marked 'DEPARTURES'. The front of the walkover is a framed board shaped along the top and painted to represent a clouded sky. A stairway leads from the walkover down to the stage area. At the top of the staircase is a rostrum to hold the 'register'. At floor level the Sad Girl's bedroom consists of a window frame suspended in the position shown. In front of the window, a table and chair. On the table a framed photo, a make-up mirror, a glass of water and a bottle of pills. Her bed is directly below the walkover as shown with a counterpane draped to hide the underside, allowing the spirit to enter through an opening in the walkover boarding, on her cue to rise up from the back of the bed.



ACT 1. Scene 1

(Suitable ethereal sound effects and the overture song, is performed offstage by all of the cast).

Song: **LOOK TO THE STARS**

Look to the stars
 When you look for a friend
 And when life's shadows fall
 We'll be there at the end still shining bright
 Shining through the night with a heavenly light
 Shining through the night
 We'll be there shining through the years
 Through the joy and tears
 Shining through the years

Follow your star
 When you need someone near
 Look to the stars
 And we'll always be here to guide you
 We'll always be your guiding light
 Forever shining through the night.

(At the end of the song Angela enters from the Heaven entrance to the sound of a tinkling bell announces the sound of the lift arriving. Sue enters from the left, carrying a large bound book).

- ANGELA Ah! The register. Thank you Susan. *(placing the book on the rostrum)* How many are expected this morning?
- SUE Five so far.
- ANGELA Only five! That makes a nice change. *(Opening the register)* Oh dear! I see they haven't been entered.
- SUE I was just about to.....
- ANGELA Mustn't get behind with our work or we won't get our wings. *(Sue pulls a wry face as Angela softens her tone with an encouraging smile)* But I must say your handwriting has improved immensely in the short time you've been with us.
- SUE I'm not surprised, with all the practice I get. At this rate I'm going to be arthritic by the time I'm forty.
- ANGELA *(Smiling)* You know that time has no meaning here. We will never be any older than we are now. Even death has its little plusses.
- SUE Maybe so. But I'd rather be down there amongst the living. No offence Angela, but this place isn't exactly jumping is it?
- ANGELA Oh! I don't know about that. We do have occasional moments of diversion. I remember one time in the sixties
- SUE Nineteen sixty was a bit before my time.
- ANGELA No. No. Long before then. Seventeen sixty I think.. Or was it sixteen fifty?... Oh never mind.. Now where was I?.. Ah. Yes. There was a terrible mix up in administration and we received a consignment of degenerates by mistake.
- SUE Degenerates?
- ANGELA Ermmm. Yes!.. They should have gone to the other place. *(Points down)* Unfortunately, due to an administrative error they arrived up here. Well my dear they took the place by storm. Four of my little angels lost their wings in the melee. It was ages before we fully recovered from the experience
- SUE *(Tongue in cheek)* Aye! Three hundred years sure is a lot of ages. *(With light sarcasm)* But you're alright now aren't you?
- ANGELA *(Unabashed)* Oh. Yes. Quite.. But there was the very DEVIL to pay at the time.. *(Laughs at her own joke)* So you see, it isn't all everlasting peace and harmony up here. There can be the occasional .. surprise.
- SUE *(With a hint of sarcasm)* I can hardly wait! *(A tinkling bell sounds from offstage left)*
- ANGELA That should be the new arrivals. *(A tolling bell sounds from offstage right)*
Ah! I'm wanted upstairs. You will have to look after things until I get back.

- SUE What!
- ANGELA I'm sure you know the procedure by now. I have every confidence in you. *(Taps the book.)* And DO get the register up to date. I shouldn't be too long. *(Exits to Heaven)*
- SUE Oh. Great! So how long is long? Around here, that could be centuries.
(With a sigh of abandonment) Ah well, Guess I'd better start earning my wings.
(Calls offstage towards the reception area) This way ladies.
(Four girls enter, Brenda/Lynn/Wendy/Ann. They are in a bemused state as they take stock of their surroundings)
- SUE *(Trying her best to look calm and efficient)* Hi there! I'm Susan Gates, but everyone calls me just plain Sue...Welcome to Paradise. *(Stretches out a friendly hand, but no one reciprocates so she nervously taps her fingers).* If there's anything I can help you with *(trying her best to make light of the situation)* Not that I can tell you a lot mind you... The BOSS has just popped upstairs for a moment.. Big meeting with the board of directors... You know... Matthew, Mark, Luke and John. *(Giggles uncomfortably then sighs at the painful task ahead)* Now if you would like to give me your names I'll book you in.
- WENDY Book us in! *(To her companions)* Makes it sound like a holiday camp.
- LYNN Oooh. I've been to one of those! Didn't like it very much though. I hate being told when to get up, when to eat and as for those organised silly games they insist you take part in.....
- WENDY From the look of things around here, I reckon food, fun and games ain't gonna be on our agenda are they?
- SUE 'Fraid not. This is Heaven after all. *(Trying to be re-assuring)* But it does have its advantages, like no wars, no famine, no disease. An eternity of peace, harmony, tranquility...
- WENDY An eternity of boredom by the sounds of things. *(With a resigned shake of her shoulders at Sue's smiling embarrassment)* No surprises there then! Ah well! Might as well make the best of it and get ourselves registered. 'Name's Wendy by the way. Wendy Simmons.
- SUE *(Writing in book)* And how did you.....*(Not sure how to phrase the obvious question)*
- WENDY Die?Very suddenly..... On a motor bike... Pillion passenger... I told him he was going too fast.. 'Course he knew best didn't he... So he ends up with two broken legs and I end up here... That's justice for you.
(Sue then looks at Brenda who sighs deeply and nervously rubs at her cheek).
- BRENDA *(Hesitantly)* Brenda. Brenda Fallows.. Drowning accident. I was on a holiday at the time. Went for a swim, went too far out and got into difficulties. Nothing much more to tell really.
- ANN That must have been awful..
- WENDY *(To Lynn)* So what happened to you?
- SUE Hold on a minute.. I need her name first.
- LYNN It's Lynn.. Lynn Parish... I was electrocuted

- WENDY Bet that was a SHOCKING experience (*Sue gives her a withering stare*)
- LYNN I'm a singer.. I should say was a singer in a pop group.. It was something to do with the equipment.. One minute I was bashing away on the old guitar, next minute there was a flash. That's all I remember. (*Sadly*) I could have been a star too.
- WENDY (*Comforting her*) Never know your luck kid. You could still make it.
- LYNN What do you mean?
- WENDY (*Nods towards Sue*) She might fix you up with a harp.. Then you could take up where you left off... You might have to change the old technique a bit, but what the hell, music is music. (*To Ann*).. Guess that only leaves you. (*To Sue*) If that's O.K. with you.
- SUE (*Haughtily*) Oh. Do carry on.. I'm just a lowly scribe.
- LYNN Ehh!! (*To Wendy*) What's a scribe?
- WENDY Search me! But it sure sounds painful.
- ANN It's Posh word for a pen-pusher (*To Sue*) I'm Ann.... Ann Reynolds..
- SUE Cause of death?
- ANN I was a rape victim. (*Smiles apologetically*) I suppose I was partly to blame, I should have known better than to walk home by myself at that time of night. I should have phoned for a taxi but it was only a short walking distance. Bigger fool me!
- LYNN Come off it Ann. No way can you blame yourself.
- BRENDA She's right. I'm sure we've all done the same thing. You just happened to be in the wrong place at the wrong time.
- LYNN I know what I'd like to do with the guy whoever he is, he'd be due for a voice change. I'd cut his whatevers off and use them for ear rings.
- BRENDA Well that's a bit more poetic than having his 'Guts for Garters'
- WENDY (*To Ann*) Yeah. I was thinking of something along those lines, but I don't have her way with words.
- ANN Thanks anyway.
(*Angela is heard singing offstage*)
- WENDY Gawd! Sounds like someone auditioning for 'Cats'.
- SUE That's my superior, Angela.
- LYNN You mean like the Mother Superior in The Sound of Music?.. Hey! I quite fancy wearing one of those Wimpys.

- SUE It's called a wimpole silly! And Angela is only superior as in higher authority.
- WENDY If she sings much higher she'll take off.
- SUE I'd be very careful what you say in front of her. She's a stickler for the rules.
- BRENDA What rules?
- SUE You'll be hearing about them soon enough.
(Closes the register as Angela enters smiling benevolently)
- ANGELA Good morning ladies. Sorry I wasn't here to greet you on arrival.
May I introduce myself. My name is....
- WENDY Angela.
- ANGELA *(Taken-aback)* Ah! Yes.. As I was about to say... I am the..
- LYNN *(Brightly)* I thought you were the Mother Superior.
- ANGELA *(With a flattered laugh)* Well. I wouldn't go quite as far as to say that young lady, but I am the senior operative in this department.
(Extends hand with a grand flourish. Sue slaps register into it. Angela's composition slips slightly for a moment)
- ANGELA Thank you my dear. *(To the girls)* As you can see, my staff have marvellous anticipation. *(Opens book)*
Please feel free to talk amongst yourselves whilst I familiarise myself with your individual cases and then we can get you all processed.
- WENDY Processed? *(To others)* Sounds more like a bleedin' food factory.
- LYNN Aren't there any chairs around here? My feet are killing me.
- BRENDA *(Dryly)* Bit too late for that!
- LYNN Oooo. You are funny. *(Sits at top of the stairs)*
- ANGELA *(Reproachingly)* Around here, one is not encouraged to make flippant remarks on such a serious matter. *(Gives Wendy an admonishing look)* That also goes for the use of certain profanities. There are rules and regulations upon which you will be enlightened at your indoctrination
- LYNN *(To Ann)* What's she on about?! Why can't she speak proper English. *(To Angela)* Hey missus Angel.. I hope you're not sending me back to school... I hated school....
- ANGELA *(Condescendingly amused)* Ha Ha! No my dear! *(Motherly)* This is not a prison.
(Wendy quickly retorts with a snort as she begins to walk down the staircase) And where might you be going to, young lady?
- WENDY Just curious. What's down there?

- ANGELA We call it the 'Isolation Area' (*Wendy hesitates her descent*) Of course I cannot prevent you from descending if you feel so inclined, but you would have to suffer the consequences of joining any other spirit wandering around down there. (*Dramatically*) One can only describe them as poor lost souls who have been ejected from their earthly bodies, normally by some dramatic occurrence, so they depart the host without the necessary visa documents and find themselves refugees of the Middle World.
- BRENDA (*Dryly*) No 'Illegal Immigration allowed up here then!
(*Angela ingores the jibe and taps the register*)
- ANGELA Susan dear.. I thought you said there were FIVE arrivals.
- SUE (*Shrugs shoulders resignedly*) Well I don't know where the other one is!
- LYNN Must have changed her mind and decided not to join us.
- ANGELA No no no! Quite impossible.
- WENDY No immigrants! No strays! No swearing! What next?
- LYNN (*giggles and nudges her*) No sex!.
- WENDY (*Laughs with a side glance at Angela*) No chance!
- ANGELA (*To Sue with a shake of the head*) Tcccch! You should still have entered the details.
- SUE I was just about to... (*Takes a scrap of paper from her pocket*) I have it here.
- ANGELA And the name is.....?
- SUE Catherine.... Catherine Wright.
(*With a resigned sigh Angela enters the name in the book. The arrival bell sounds and Corkie saunters in.*)
- CORKIE Anybody know what time the bar opens? (*to Sue*) If you ain't got any bottles, a couple of cans'll do, as long as it ain't that low alcoholic stuff. (*to Wendy*) I could murder a fag. Anybody got any?
(*All adopt a stunned look, then Lynn's giggle breaks the silence*)
- LYNN Cool!
- CORKIE (*To Angela*) Gawd Almighty! That's some fancy get-up you've got on there missus.
(*The others smother their laughter*)
- ANGELA (*Indignantly*) I beg your pardon. Do you know where you are young lady?
- CORKIE (*Looks around admiringly*) Nice place you've got here . So this is Heaven?. Yeah! Guess it must be..Cause I've just been to Hell and back.. (*Rubs hands together with pleased satisfaction*) So where's the bar? What I need now is a couple of sarnies, a pint and a bag of crisps. Make that barbecued beef, or do they only do those downstairs?

(*Makes devil's horns with her fingers*)

- ANGELA *(Haughtily)* And downstairs is probably where you belong Miss errrrmm?
- CORKIE Just call me Corkie
- ANGELA *(Hurriedly looks in book and sighs with relief)* I have no record of any Corkie here.. You are definitely in the wrong place.
- CORKIE *(Shrugs, looks at girls and pulls a wry face)* Thought it was too good to be true.
- LYNN That's a funny name for a girl isn't it?
- CORKIE Used to be Catherine but I felt like a change. Didn't quite fit the image. *(mimes swigging from a bottle)* Spent most of me time on the old divvy. So they said I belonged in a bottle.. CORK....EE
- ANGELA *(Dismayed)* Did you say Catherine? *(nods)* Catherine Wright ?
- CORKIE **Right** on both counts missus.
- ANGELA *(With dismay)* Surely there must be some mistake
- CORKIE Naw. Naw. *(With broad pantomime gestures)* I give up. You got me fair and square so I'll come quietly. *(Extends wrists)*
- ANGELA Oh. Do stop this foolishness at once. Remember where you are. *(Looks in book)* Now if you would like to give me the rest of the details. *(Bell tolls, she looks heavenward and sighs with some relief and passes the book to Sue)* Sorry to burden you again, but duty calls so I'll leave her to you and I'll see about getting them all a change of clothing when I return.
- CORKIE *(as Angela exits)* Hoy missus! I'm not swopping my clobber..Cost me an arm and a leg these did.
- ANGELA We shall SEE about that *(Corkie pulls a face at her departure)*
- SUE *(Opening register)* Could you give me the cause of death?
- CORKIE *(Looks over her shoulder as she writes)* Booze and drugs... *(loudly)* Eere! Which one of you is Ann?
- ANN Err. Me.
- CORKIE Rape victim... You had it a bit rough didn't you?
- LYNN She thinks she's partly to blame, but we told her not to be so silly.
- CORKIE You should have sent him to me luv. I'd have let him have it. At a price that is. Another fag, another shag as they say.
- LYNN Eeeee. Are you one of those 'street girls'? Uggh! I don't know how you could do that!
- CORKIE Means to an end luv. Surprising what you'll do when you need another fix. *(Looking over edge of walkover)* What's down there?

- SUE That's the Isolation Area.
- CORKIE Huh! I've been in a few of them in my time.
- BRENDA But Angela says it's strictly off limits
- WENDY Aye! She says it's a kinda half-way house
- LYNN It's all very hush -hush!
- CORKIE Mmmm! I like a good mystery (*Walks to top of the stairs and makes to descend*) Must be something interesting if Madam Butterfly has put the mockers on it. (*The girls try to hold her back*) Bet that's where she keeps all the goodies. (*Shakes free*) I'm going to take a lookie see... Anybody else coming?
- WENDY Might as well! Better than standing around here.
- SUE I really don't think you should.
- ANN I can't see it doing any real harm as long we all stay together.
- BRENDA What do they say about strength in numbers? I'm up for it!
- CORKIE (*To Sue*) Why don't you come with us, or are you afraid of the consequences?
- LYNN Come on Sue. What's big momma gonna do that hasn't been done to us already?

(Sue shrugs and places book on stand and follows them. As the stage darkens, they stop halfway down to take up set positions either standing or sitting on the staircase, whilst a single spot picks out the Sad Girl seated at the table. As the music intro plays she begins to unscrew the bottle of tablets in a slow deliberate fashion)

ACT 1. Scene 2

Song: **SAD REFLECTIONS**

SAD GIRL The people that we meet,
 The talk with laughing friends.
 The sound of dancing feet,
 In a dream that never ends.
 I lie awake each night,
 With these pictures on my mind.
 Remembering, the days I spent with you.

 The days I spend alone,
 With just a photograph.
 A heart without a home,
 Is a heart without a laugh.
 A smile within a tear,
 Is no stranger to these eyes,
 When I remember, days I spent with you.

And when people say, I'll forget you someday.
 Pictures of you fill my mind.
 And try though I may, to forget you each day.
 I can't leave the memories behind.

The laughter in these eyes,
 Now sadly filled with pain.
 The inner heart that cries,
 Like the winter's icy rain.
 A love that slowly dies,
 Is another spring again.
 When I remember, days I spent with you.

(She walks over to sit on the edge of the bed and begins swallowing the tablets. The spot dims to total blackout and lighting returns to the walkover where the girls have been watching this scene. They are about to break into conversation when Sue hears Angela returning and indicates for them to move out of her sightline to remain silent and unseen at the foot of the staircase).

ACT ! Scene 3

ANGELA *(Entering briskly)* Now then ladies!.... Ladies? Where have they got to *(Crosses to reception area)*
 Helloooooeee! *(Little angel comes to entrance)*

ANGELA Have you seen Susan and the new arrivals?

ANGEL. No Maam. Not for ages.

ANGELA That's most strange. Where in heaven can they have got to?

ANGEL They might have gone upstairs

ANGELA Don't be silly girl. No one is allowed up there without my permission.
(Obviously not thinking to look down the stairs) They have to be around here somewhere!

(They both exit through the Reception door. Sue to bring the girls back to the walkover).

WENDY Gawd! That was a weird experience.

LYNN *(Enthusiastically)* Yeah! Sure was a great performance.

SUE *(Exasperated)* She wasn't play acting. That was the real thing.

LYNN *(Shocked)* What! You mean she was actually trying to kill herself? *(Sue nods)* That's awful!. Why would she want to do a silly thing like that?...

WENDY Lots of kids do. Sign of the times I suppose.

BRENDA I certainly had my eyes opened when I went into nursing. You'd be amazed at just how many suicides there are every year.

LYNN Ah! That poor kid kid!

SUE Well. You were warned. *(Angela returns. Susan adopts an innocent guise)* Ah! There you are Angela.. We've been looking all over for you

ANGELA *(Nonplussed)* But I....?

WENDY Yeah! We're getting tired of hanging around here waiting for something to happen.

LYNN Bad organisation I calls it.

CORKIE Perhaps we should complain to your superiors *(Looking heavenward)*

ANGELA Come now ladies. I admit things are a little behind schedule, but there are extenuating circumstances. *(Confidentially)* I have been advised of yet another potential suicide. A teenage girl this time. Most distressing!.

LYNN Yeah. We've just seen her. Isn't it awful. *(Covers her mouth as she realises the slip)*

ANGELA What's that?. You went down there when I expressly forbade it?

CORKIE My fault. Anyhow, no harm's been done. So what are you going to do about this suicide?

ANGELA We have no structure for dealing with this kind of issue. I'm afraid the matter is totally out of our hands.

ANN Surely there's something you can do?

ANGELA One is not allowed to interfere. That is purely between the child and its conscience

CORKIE *(Angrily)* So that's it! Just let the poor kid fade away without lifting a finger. Ain't it marvellous!

WENDY *(To Angela)* Is this what you call Heavenly justice?

ANGELA I'm sorry. But there is nothing I can do. *(Lifts her arms in resignation)*

LYNN Can't you send one of your angels to talk her out of it?

SUE We cannot communicate with the living.

WENDY This is all way above me. Here we all are, supposedly dead, yet we don't seem to have any trouble communicating with each other.

ANGELA That is because to all intents and purposes you are all still the same beings, but only in a spiritual sense. All you have left behind is your earthly body. The spirit is much more resolute

LYNN Well why can't we talk to the spirit?

ANGELA The spirit only becomes a conscious being, when the host body exhales its last breath. By then it's too late.

- CORKIE Hey man! This is getting too deep for me. As far as I can see, the answer is dead simple.
(*the girls groan at this awful pun*) All we gotta do is hang around until this spirit, is on the point of leaving her body. Then we bung it back in again.
- ANGELA (*With shocked distaste*) Oh. Really!..
- CORKIE Can anyone else come up with a better idea? (*All shake their heads*)
- ANN (*To Angela*) Pardon my ignorance, but isn't there a moment in time when you're neither one or the other. We've all heard of an 'out of body experience'.
- ANGELA True! We all know that death is not really instantaneous, there is a brief moment before separation of the spirit becomes total. The will to live can be a tenacious ally. If there is the slightest chance of survival, it will always want to return to its host. (*Inspired*) Now there's a thought! I suppose in theory, one spirit should be able to communicate with another spirit (*Looks at them*), at the moment of departure. After all, no one wants to see a life needlessly wasted, especially in one so young. It may be possible to apply some kind of theological persuasion. I'll have to get clearance of course, but it should only be a formality. (*exits*)
- ANN Why has no one thought of it before now?
- SUE (*Dryly*) They probably have, but it takes time to put things into action up here.. And time is something there's plenty of, believe me.. Mind you.... That's the first time I've seen Angela get excited since I've been here.
- BRENDA She doesn't look the type to get her knickers in a twist.
- SUE (*Casually*) According to her, the last time was the year 1650.
- LYNN Gawd!.. That makes her (*Counts mentally*) Positively prehistoric...
- CORKIE (*With a wry grin*) If, as they say, one improves with age, all I can say is, your Mother Superior must have got off to a really bad start.
(*Angela returns with a satisfied, triumphant smile*).
- ANGELA As I correctly surmised, permission has been granted. (*All look pleased*) As Miss Reynolds astutely pointed out, there is a brief moment of separation before death becomes absolute, so it may be possible to persuade the spirit to return to its host. Nothing like this has been attempted before so there is no guarantee it will work.
- ANN Well I'm certainly willing to give it a try
- LYNN (*Rubbing hands gleefully*) Yeah! Let's do it!
- ANGELA (*Frowning*) I think you're a wee bit too young for such an important and delicate venture.
(*Lynn looks downcast*)
- CORKIE (*Coming to Lynn's defence*) What's age got to do with anything? Didn't stop her ending up here did it? She's not much older than that kid down there. (*Puts a friendly arm around Lynn as the rest agree*).
And we're gonna need all the help we can get.

ANGELA *(Resignedly)* Very well. But be it on your head. Get along then, there isn't much time.
(Motions them to descend down staircase as Sue stands with a wistful look watching them. Angela taps Sue and nods)
 I suppose you had better go along as well, just to keep an eye on things. *(confidentially)* I don't altogether trust that Miss Wright. She's a touch too unpredictable for my liking..
(Sue smiles and follows the rest down the stairs as Angela heaves a big sigh and exits with a shake of her head. The walkover is darkened to show the night sky, as the girls once again take up their positions on the staircase. The Sad Girl is now standing looking through the window, lost in her own sad world)

ACT 1 - Scene 4

Song: **THREE LITTLE WORDS**

SAD GIRL Three little words.
 You long to hear him say,
 Three Little words,
 You hear them every day.
 Said by children to their mothers.
 Said by young men to their lovers.
 Rich or poor. Happy, sad, some unsure

Some are madly bewitching,
 Or nervous and twitching,
 But these little words will do me,
 I love you. I love you. I love you.
 I love you. I love you. I love you.

What is emotion but a feeling
 And feeling but a word
 But words that should be spoken
 Are lying broken and dead

Three little words.
 You long to hear them said
 Three little words forever in your head
 Said by young girls to their young men
 Said by mothers to their children
 To be told, how it feels, when you're old

Turns the autumn to springtime
 And night time to morning
 With these little words
 I love you, I love you, I love you
 I love you, I love you, I love you.

(The death bell tolls as she slowly lies down on the bed. The girl playing her 'spirit' has been lying behind the bed and hidden from view by the counterpane and as the music intro plays, this is her cue to slowly rise as though ascending from the Sad Girl's body. The lighting has to reflect this mood and the spirit begins the ballet sequence. In the closing bars of the music the spirit slowly falls to the floor at centre stage. There is a short blackout to let the Sad Girl make her exit via Spirit's point of entrance behind the bed)

- Music: **MORNING MIST** (*ballet sequence*)
(The lights return and the girls walk down to gather around the prone figure of the Spirit. Angela enters and speaks to them from the walkover).
- ANGELA You don't have much time. I shall pray for a successful outcome in your endeavours. Remember, the spirit is unable to communicate verbally. It can only assimilate your ideas and feelings. As to how you are going to achieve your objective, I haven't the faintest idea. I can only wish you "God Speed".
- WENDY Hang about! You can't leave us yet!
- ANGELA I'm sorry, but there'll be new arrivals to attend to (*With a condescending smile*) and as I recall, you all requested this assignment. (*With paternal encouragement*) Come now! I have complete faith in your endeavours and I'm sure there's enough experience between you all, to bring about a happy conclusion. Don't forget you only have a limited amount of time. When you hear the bell tolling, that will be your final reminder.
(All of the action is now at ground level where they stand around the Spirit looking bemused)
- CORKIE Now what?
- WENDY Search Me!
- LYNN (*Lifts one of the spirit's hands then allows it to drop*) Ah! She's just like a little Broken Doll
(The Spirit looks at her with a forlorn expression, engendering maternal feelings from the group, except for Corkie who surveys this tender moment with disdain). I hope we can make her better again.
- BRENDA Ah! Not a happy bunny!
- ANN Come on luvvy, give us a smile.
(The Spirit lowers her head in sad repose, slowly gets to her feet and walks over to sit on the edge of the bed).
- LYNN Poor little soul needs cheering up.
- CORKIE Huh! Poor little soul needs a good kick up the rear if you ask me.
- WENDY Well nobody's asking you! We'll never get anywhere with that kind of attitude.
- CORKIE Okay. Okay. So let's all just sit around and play nursemaid until the real kid finally snuffs it. All I'm saying is, that sometimes a good slap can work wonders. (*Haughtily*) But what do I know about anything! (*Taps her own head*) You're the ones with the brains, so you'd better come up with some kinda diagnosis, or we might as well 'jack it in' and leave her to her fate.
- SUE That's a bit rich coming from the very one who got us to come down here in the first place!
- ANN I guess what's really needed is a psychiatrist or someone with a bit of medical knowledge
- LYNN (*brightly*) Oh I know!... One of my dad's mates works in a psychi' hospital.. I could ask him!
(They all give her a look of disbelief and realisation dawns)...Oh I can't.. can I?.. Tee hee!

- WENDY *(To Brenda)* You're the only one here with some medical training.
- BRENDA Let's not get carried away here ladies.*(Excusing herself)* I was only a trainee nurse.
- CORKIE Well we're not gonna get very far standing here contemplating our navels, so it looks like you're nominated *(others readily agree)*
- BRENDA No way hosay!
- WENDY We'll have to start somewhere, so it might as well be with you.
- BRENDA *(With reluctant resignation)* But I wouldn't know where to begin. I was only responsible for looking after a patients welfare. You know doling out the pills and potions.
- SUE That sounds very professional to me and a little medical knowledge is more than we have, so you might as well apply what you do know.
- CORKIE *(Taking charge)* Never know if you don't try! What you need is a bit of practice...A confidence boost. *(Arranging the chair and table at centre stage as the dialogue continues)*
- ANN I know what she means... A dummy run... *(To Brenda)* You need someone to hone your skills on... Any volunteers?... *(All look at Lynn who responds with a wary backward step)*
- WENDY *(Stopping her with a reassuring hug)* 'Easy-Peasy' with all of your stage experience Lynn... *(Confidentially)* You've a natural talent for making people smile. *(Nodding towards the Spirit)* Could be doing us all a favour..
- LYNN *(Brightly)* Oh. Alright then!
- ANN *(Jokingly)* I don't know.. We've only been up here five minutes and already you're being offered a leading role....Bet you never thought you'd get a star part as soon as this eh?
- (Music intro as the cast take up their designated positions for this comedy sketch. Lynn plays at being the patient, the other girls, the nursing staff. They now enact the scene as though in a doctor's surgery. Brenda sits at the table as Lynn knocks at a pretend door)*
- BRENDA *(With authority)* Come in.. Come in my dear... Don't be shy...Now tell me what's troubling you.
- LYNN *(Over-dramatising)* Ooooh, Doctor I've got this terrible throbbing in my head, a drumming in my ears and my eyes have all gone funny... What's wrong with me..
- ANN *(To the others)* A slight case of over-acting if you ask me!
- BRENDA Sounds like water on the brain.. A tap on the head should cure it.
(Taps her on the head. She jumps up and walks around the table to join girls again).
- CORKIE Gawd! That joke's older than me, but at least your intentions are good.
- BRENDA Next Patient please. *(Wendy returns with Lynn)* What can I do for you?

WENDY It's my friend.,she's got something wrong with her leg She's suddenly developed a limp.

LYNN What limp? (*Wendy kicks her shin*) Ouch!.. Ooooh you mean..... This limp..

(*Lynn is lifted onto the table.Brenda takes a stethoscope from her pocket and begins the examination as the music intro is played and the girls sing*).

Song: **PILLS AND POTIONS**

GIRLS ***For pills and potions we depend on you,
So help her doctor doctor help her do.***

(*Brenda now practises her technique and Lynn responds to the lyrics*)

BRENDA A little shake, a little nod,
A little tap, a little prod,
It's very clear that she's in pain,
So bend an ear and I'll explain.
Well it isn't Fibrositis, Swollen Glands, Appendicitis
Sinusitis, Measles, Mumps or even Flu.

GIRLS ***Or even Flu.***

BRENDA And it's clear from diagnosis, that this swelling where her toes is,
Well it isn't a Thrombosis that's for sure.

GIRLS ***Oh dear. Oh. Dear.***

BRENDA The symptoms are quite clear. Oh she has Gout.

GIRLS ***Did you say Gout.***

BRENDA Yes I said Gout.

GIRLS ***There's such a lot of it about.***

BRENDA But there is nothing much to fear.

GIRLS ***Please tell her doctor what to do.***

BRENDA Just take a pill three times a day and it will ease the pain away.

(*Lynn flexes her legs as if cured and hurries around the table, to return, to be accompanied this time by Corkie.
The sequence is then repeated*)

BRENDA Next patient please. (*Mistaking Corkie as the patient*) Please do take a seat...My word, you do look queer!

WENDY She may be a lot of things, but QUEER ain't one of them.

CORKIE I'm not the patient dummy. (*Pushing Lynn forward*) She is! and there's something wrong with her mouth.

(Lynn is about to protest but Brenda opens her mouth wide, looking down her throat as girls sing)

GIRLS ***For pills and potions*** (etc)

BRENDA Put out your tongue, say * ninety nine * (** Lynn does as requested*)
Open your mouth, say *Aaaaah* ... That's fine.
It's very strange I do declare, she has a malady in there.

GIRLS In where?

BRENDA *(spoken)* In there!

(sings) And it isn't Laryngitis, Silicosis or Phlebitis, Meningitis, Scarlet Fever or the Gripe.

GIRLS ***It isn't Gripe.***

BRENDA And it's clear from diagnosis, that the swelling in her throat is,
Streptococci of a very common type.

GIRLS ***Oh. Dear. Oh. Dear.***

BRENDA The symptoms are quite clear. It's Mumps I fear.

CORKIE ***It's Mumps. Oh. Dear.***

BRENDA Yes Mumps my dear.

GIRLS ***There's such a lot of it about.***

BRENDA But there is nothing much to fear.

GIRLS ***Please tell her Doctor what to do.***

BRENDA Just take a pill three times a day and it will ease the pain away..

BRENDA *(Speaking)* How am I doing?

ANN Very professional.

WENDY Sound just like the real thing to me.

BRENDA Really? *(All girls nod slowly)* Better have look at the real patient then.
(They move across to the Spirit and gather around the bed as Brenda places a hand on its forehead and takes its pulse)

SUE *(spoken)* What do you think!

BRENDA Her temperature is ninety five, but she looks like a cherry pie.
Her pulse rate count is eighty four, so there's no doubt, of this I'm sure.
That it isn't Tonsillitis, Vertigo, Conjunctivitis,
Whooping Cough that makes her heart go at a race.

GIRLS *A sorry case*

BRENDA And it's clear from diagnosis, that she has a small neurosis,
Which I find is very common at her age.

GIRLS *Oh. Dear. Oh. Dear*

BRENDA The symptoms are quite clear. It's love I fear.

GIRLS *It's love. Oh. Dear*

BRENDA It must be love.

GIRLS *There's such a lot of it about.*

BRENDA But there is nothing much to fear.

GIRLS *Please tell her doctor what to do.*

BRENDA Just steal a kiss three times a day, and it will ease the pain away.

ALL **Oh. Doctor we thank you.**

(After the applause? (hopefully?) they all hold their positions as they area darkens and a single spotlight picks out the Sad Girl who is now standing at the top of the staircase. She is looking down on this scene as she sings the reprise)

Song: **THREE LITTLE WORDS** *(Reprise)*

SAD GIRL Three little words.
You long to hear them said.
Three little words.
Forever in your head.
Said by young girls, to their young men.
Said by mothers, to their children.
To be told, how it feels, when you're old.
Turns the Autumn to Springtime
And night time to morning.
With these little words,
I love you. I love you. I love you. I love you.
I love you. I love you

(All stage lights fade to blackout).

END OF ACT 1

INTERVAL

ACT 2.

*(The Spirit sits cross-legged on the bed, head cupped in hands in a sad pose.
The girls are sitting /standing on the staircase heatedly debating the situation).*

- ANN Let's all just calm down!... All we seem to be doing is going around in circles. How are we supposed to sort out this kid's problem, if we can't even agree on the cause?...
- WENDY I still say it's sex related.. She could even be pregnant.
- CORKIE Naw! Nobody's gonna top themselves over something as trivial as that. If you ask me I'd say she's into sniffin' or snortin'. Drugs'll do it every time.. I should know
- SUE Not necessarily. It could be domestic. She's might be from a broken home or as Wendy suggests, it could be sexual abuse, but from someone inside the family.
- LYNN Couldn't she just be a victim of bullying? It wouldn't be the first time someone's killed themselves because of it.
- CORKIE Naw. I'm still sure it's drugs.
- ANN If we don't do something quick, were going to run out of time. Then her problem won't need a solution will it?
- BRENDA She's right of course. Poor kid, it just isn't fair.
- CORKIE Who said anything in life was fair?
- ANN We know it isn't exactly a bed of roses.
- CORKIE Tccch! You can say that again.
- LYNN I tried to pick some wild roses once.. I was scratched from me crotch to me elbow.
- BRENDA *(Dreamily)* My favourite flowers are carnations. Red carnations are so romantic.
- WENDY I'd rather have a couple of bottles of cider and curl up on the settee with my Joe and watch a sexy video. Now that's my idea of a romantic evening.
- SUE Maybe it's something as simple as that!.. Could be over a boy. We've all been there...Affairs of the heart and all that...
- CORKIE Gawd! Your a right bunch of no no's. Here's a kid about to do herself in for the very thing, according to you lot, the root cause of her problem is *(Makes suggestive hipthrusting movement)* S. E.X!
- WENDY *(Turning on her)* Why is everything either black or white with you?

CORKIE Because where I came from there wasn't much bloody colour. You don't know what it's like, living from one fix to the next, trying to remember what day it is.. Oh sure, I feel sorry for this kid, but come off it. She thinks she's got it bad. Well I've been screwed more times for the price of a tin of beans and by more than 57 varieties of fellas and not one of them ever gave me more than a second thought. If I'd ever got one bit of love, courtesy, respect, call it what you like, from one fella who's one sole aim wasn't to get my knickers off as soon as possible, then I might have a bit more sympathy, but I've been around and seen too much. Romance!.. Love!.. You can shove it. I couldn't give *(Two fingered sign)* that for any man. That's how I got into the state I'm in now.. MEN! They're only good for one thing... What they keep in their wallets... *(Calls across to the Spirit as music intro plays)* Take my advice kid.. Play them for all their worth. Think with your head , not your heart.

Song: **MEN**

CORKIE If you think that love is, what you see in movies,
Like two turtle doves.

GIRLS *Wedding bells and rice and shoesies.*

CORKIE Then a word of prudence, take out some insurance,
For this grand illusion.

GIRLS *Like a field of corn in spring,
Like a bell without a ring.*

CORKIE Love can be 'most anything I know.

When a boy meets a girl, there's a glimmer in his eye.
To make her, he will try his best.
Like a bird on the wing, he will let his fancies fly.
Together, they will build a nest.

GIRLS *So he steals her heart away,
Comes the wedding day.*

CORKIE And she finds the bird has flown, now this girlie's all alone.
Who'd ever trust a man.
Men. Men. Men. Just show me to a man and I'll take what I can,
I couldn't give a damn for men.
(Music fill during dialogue)

BRENDA
(spoken) It's all very well for you to talk, but everybody's not as cynical about life as you are.

SUE We can't always control our emotions. There's such a thing as love at first sight.

CORKIE Cobblers! That's the sort of poetic claptrap put about by men to coerce impressionable females into emotional insecurity.

- (Sings) Love is just a gamble, like a random sample
Nature's own pre-amble.
- GIRLS ***Pro-creation is her angle.***
- CORKIE Can't be more specific, even scientific,
It all seems terrific.
- GIRLS ***When you're feeling fancy free, take a tip from history.***
- CORKIE One and one, can soon make three, I know.
- When a girl meets a boy and he finds her rather shy,
He gives a little smile and sighs. *(All girls sigh heavily)*
Then her heart skips a beat, when he takes her by the hand,
It's going as he planned. Oh my.
- GIRLS ***We can see it all quite clear. Love is in the air.***
- CORKIE When she thinks it's turned out fine, e gives her the 'Auld Lang Syne.'
Who'd ever trust a man.
Men. Men. Men. Just show me to a man and I'll take what I can,
I couldn't give a damn for men. *(Music fill over dialogue)*
- BRENDA
(Spoken) If everyone followed your principals, there wouldn't be an opposite sex, then Gawd help the human
race.
- ANN Sure would solve the problem of contraception though!
- LYNN *(Nods at the Spirit)* Wouldn't be much fun for her though. I mean, that's what it's all about isn't it?
(Lynn sings) Love's a sweet sensation
- CORKIE Or hallucination,
- LYNN Boy and girl vacation.
- CORKIE Ending with co-habitation.
Soon or late it's over, 'cause the guy's a rover,
So beware young lovers.
- GIRLS ***Promises don't mean a thing. You're a Queen without a King.***
- CORKIE If you have no wedding ring, I know.
- GIRLS ***Men. Men. Men.***
- CORKIE Just show me to a man and I'll take what I can,
I couldn't give a damn for men.

- GIRLS *Just show her to a man and she'll take what she can.*
- ALL *I/We couldn't give a DAMN*..... for men. (*More shouted than sung)*
(The Spirit jumps down from the bed and sits on the floor where she mimes crying)
- BRENDA Seems like we've touched a raw nerve there.
- CORKIE Told you didn't I *(Parking herself on the table to swing her legs)*.
All she needed was a good kick up the arrrr.....
- LYNN *(Cutting her short)* See what you've done! The poor thing's scared to death of you! *(With shocked realisation)* Ooops! Me and my big mouth.*(She sits on the floor and puts her arm around the spirit)*.
- WENDY CORKIE has a point you know! I still reckon this kid's just had a bad experience in the love stakes...She just needs toughening up a bit that's all. We all know what lads are like.. Give them an inch and they want a handfull...She just needs a few lessons in confidence.
- SUE *(to Spirit)* You've gotta learn to stand up for yourself?
- LYNN Yeah! Don't let anybody put you down
- ANN You know what they say. The best form of defence is attack
- BRENDA O.K. Let's say I'm her guy and I've been caught with my 'hand in the till' so to speak... Now I think, all I have to do is play the innocent party and act sorry. Knowing you'll come round... So what advice would you give our sad friend there?
- WENDY Well if it was me I know exactly what my reaction would be!
- Song: **DON'T TALK TO ME**
- WENDY *(Singing to each girl in turn)*
Don't tell me you're sorry again, I don't wanna hear anymore
I've heard that old record before. Don't talk to me
Don't say it was one of those things. Don't tell me I don't wanna know
Don't bother just get up and go. Don't talk to me
- Don't say she was leading you on. It doesn't stand a chance
I'm playing second to none in any secret romance
Don't say it was innocent fun and show me those innocent eyes
I'm sick of those little white lies. Don't talk to me
- You're just like a kid out of school, cat that's had the cream
You played me just like a fool, this is the end of your dream
- Don't stand there with egg on your face and think you'll get sympathy
A fine one you turned out to be Don't talk to me,
Don't you talk to me

- BRENDA I guess we all can relate to that situation. "Hell hath no fury" as they say.
- LYNN Oooh! You know what.. I've been in that situation with one of my exes.. I can still remember the look on his face, ever so apologetic. Said he only loved me and promised it would never happen again... Do you know what he had the nerve to say?... "It's O.K. babe... **She** was on the pill".. As if that made everything alright... So I says to him. "Well ...**babe**it'll serve you right if you end up with H.I.V. Then **you'll** be on pillsfor the rest of your life!"
- BRENDA I remember my younger sister going through a bad patch, came home one day in an awful state and sobbing her little heart out.
- SUE So did you find out what was wrong?
- BRENDA It wasn't easy, but I kept on at her until I found out she was being bullied at school.
- CORKIE I take it you sorted her out then?
- BRENDA It took a little time, but as I told her, "A problem shared is a problem halved".
- WENDY Bullies are generally shallow, immature people . Most of them are totally lacking in personality or brains. I feel sorry for them. Not that it helped your sister, but at least she had you to confide in.
- BRENDA That's what sisters are for.
- LYNN But everyone hasn't got a sister, or even a best friend. It must be even worse when you think nobody cares.
- CORKIE (*Sadly*) Wish I'd known then what I know now. Or I'd met you lot before I got in with the wrong crowd. Maybe things would have turned out different.
- LYNN (*Warming to Corkie*) Never mind luv, you've got us now. I suppose we're all sisters in a way (*To Spirit*) and that includes this little missy (*Music cue*) We know how you feel, we've all been there. (*Giving her a light Tap on the forehead*) Sometimes you just have to let go.
- Song: **POOR SISTER**
- LYNN Poor sister, you fell for those lies just like a fool.
Poor sister, why don't you get wise and play it cool.
- GIRLS ***You've had just about all you can take, so why go on being a fake,
Poor sister it's all over now.***
- WENDY He was just playing around, not caring how much it cost.
CORKIE You were prepared to gamble, you played the game and you lost.
LYNN Poor sister. Don't make with those sighs, Set a new mood.
Poor Sister. Come dry up those eyes, he's gone for good.
- ANN Just forget him a little each day, I know it's easy to say,
SUE Poor sister believe it somehow.

CORKIE You gave him body and soul, he was your only concern.

WENDY You took a ride with a dreamer, he didn't buy a return.

LYNN Poor sister, come out of the skies, don't sit and brood.
Poor sister, you've said your goodbyes, he's gone for good.

ALL ***There are others who feel just like you.
We know what you're going through.***

LYNN Poor sister, it's all over now.

ALL ***Poor sister. It's all over now.***

*(By the end of the the song the spirit is back on the bed, the rest have taken up their set positions.
Corkie jumps down from the table).*

CORKIE Y'know what! I must be the only one here who's glad to be dead. *(The rest look at her in disbelief.)* Sorry if that upsets anyone, but it's the truth. I didn't have much going for me down there. No prospects, no hope, no sympathy. That's why I don't have much time for the likes of her. She doesn't know how lucky she is to have the rest of her life in front of her. What I'd give to be given a second chance. *(To Spirit)* Look kid. You're young enough to make something of your life. You've got everything to live for. *(Heaves a sigh of exasperation)* So what the Hell's the problem?

BRENDA It's called 'indifference'. We're all too busy with our own lives to worry about somebody else's troubles. You of all people should know that! Most of the time all that's needed is a sympathetic ear.

WENDY I've always found that it's during times of crisis, you find out who your true friends really are. It costs nothing to ask for help.

CORKIE Yeah! My biggest mistake was thinking I knew it all and all the time I knew nothing. Bigger fool me.

SUE You may be right, but my gran used to say that there's more goodness in the world than badness. Actually, when you think about it, we're all basically good people aren't we? I mean, here we are trying our best to help this kid through her problems and we don't really know her name or anything about her, but that doesn't stop us wanting to help her does it?

ANN Everyone should have a grandparent to turn to in times of crisis. They're a fountain of common sense and practical knowledge. If you want an honest opinion, they're the one to give it. I always argued that church was for the pious do-gooders, full of long boring sermons. I can still see my gran giving me a long hard stare over her glasses and saying "Religion my dear Ann, teaches us to love one another and you would do well to remember that love is one of those rare commodities everyone craves for. It costs nothing to give, but is a priceless gift to the recipient and that's true, whatever your colour, class or creed." That was her simple philosophy and I have never forgotten it. *(to Lynn)* It could be the answer this Broken Doll, you aptly called her, is looking for. *(music intro)* Sometimes all it takes, is to be told you are loved.

Song **SOME SAY**

ANN The most important things in this life are free
That love is the greatest some may disagree
And so for those who doubt it, I offer them my own philosophy

Some say love's an illusion
A sweet confusion inside your mind
Some say it's false emotion
That such devotion is hard to find
And when you find love, they'll say forget love
That you'll regret love, it's not for you
But when you find love, it can be wonderful
And more than wonderful when shared by two

Some say if love should find you
That it will blind you right from the start
Some say put love behind you
Don't let it find you and break your heart
And if you find love they'll say forget love
That you'll regret love, it's not for you
But when you find love, it can be wonderful
And more than wonderful when shared by two.

(The lights slowly fade to the mournful sound of the tolling bell)

END OF ACT 2.

ACT 3.

(The Sad Girl stands beside a large hour glass , (or a projected image of one) and as the sand runs from to the bottom glass she sings. On cue, the spirit enters.)

Song: **GRAINS OF SAND**

SAD GIRL Alone, watching the sea, waiting for love, waiting for love..
Can your love mean more to me, than Grains of Sand.

The waves break on the shore, touching with love, touching with love.
Can your love, offer me more, than Grains of Sand.

Come to me. Come to me. Come to me with your love.
Colour me. Colour me. Colour me with your love.
Cover me. Cover me. Cover me with your love
Golden love.

The wind hurries the tide, whispering love, whispering love.
And the love burns deep inside, like Grains of Sand.

(The spirit enters and dances)

Come to me. Come to me. Come to me with your love.
Colour me. Colour me. Colour me with your love.
Cover me. Cover me. Cover me with your love
Golden love.

Run free, spirit run free, I give you love. I give you love
Evermore and endlessly, like Grains of Sand.
Golden Grains of Sand.

(She ends the song lying on the bed as the spirit dances to the position as in Act 1 to slowly descend back into the Sad Girl. The spotlight fades to blackout allowing them to exit. The lighting is now restored to the walkover, where all of the girls are leaning on the fascia board, looking down onto the darkened bedroom).

BRENDA *(Sighs heavily)* Ahhh! Wasn't that nice. Just like one of those old black and white movies I love a happy ending.

LYNN I thought she was a gonner. Just look at my nails, I've nearly bitten them down to the quick.

WENDY Talk about sweating. I wouldn't come anywhere near my armpits if I were you.

CORKIE *(Offhandedly)* Wasn't half as bad as you make out. She seemed like a bright intelligent kid. Let her emotions get out of hand, that's all. I reckon she won't be making that mistake again. *(Brightly)* Eere! Do you think we'll be getting some kind of reward. Gawd! I'm so hungry I could chew a cow's udder

ANN Ughh! I wish you'd been around when I was trying to lose weight. Talk about the ultimate deterrent.

SUE She certainly has a way with words
(Angela enters from Heaven's doorway).

ANGELA Well done ladies. They're extremely pleased with your effort and you may have set a precedent for any similar situations that may occur in the future. As a matter of fact, I suggested the formation of a special suicide squad. *(All look pleased with themselves as she continues)* .. Naturally we would like all of you to be on the team.... There will be certain special privileges of course.

CORKIE Oooo! Don't tell me.... You're putting on a late bar. Grrreat!..

ANGELA No dear!.. Sorry to disappoint you, but there is no alcohol up here!

WENDY Somehow I didn't think there would be. So what are these special privileges then?

ANGELA You will be allowed free access to the other levels. *(They all look at her questioningly)* I'm well aware that mortals have this naive conception of angels sitting around on clouds playing harps, but I'm afraid the actuality is quite the reverse. *(Laughs)* Goodness me! One could not visualise spending eternity in idleness. How boring! Everyone here is given the opportunity to pursue a wide variety of pastimes such as, art, music, literature, drama, gardening.

- WENDY Gardening! That's mens' work!
- LYNN I haven't seen any men around here. Ooooh! Is that one of those extra privileges? *(With expectancy)*
When do we get to meet them?
- ANGELA All in good time! We like to keep the sexes segregated until they have been vetted.
- CORKIE Vetted! They should be neutered? *(all groan)*
- LYNN *(Brightly)* Hey! Does that mean I could meet up with Elvis? Rock on man!
- WENDY *(Explains to Angela)* She had aspirations of being a pop star
- ANGELA *(To Lynn, in a motherly tone)* Everyone here is a star my dear and as for meeting those from your past, I'm afraid exactly the same principles apply in heaven as on earth, except that up here everyone moves forward and upward to different levels. All of those you like to refer to as 'dearly departed' are now in fact still far ahead of you. *(Dramatically)* Perhaps some time in the future we may all reach that final level and be united once again with those we love.
- CORKIE *(Cynically)* Personally I'd rather have a fag but I suppose that's out? *(Angela nods positively)* Thought so!
- LYNN *(Jokingly)* You know what they say... 'Smoking Kills' *(Corkie is not amused)*
- BRENDA *(Looking over the side of the walkover)* We never did find out what her problem was.
- ANGELA Whatever the reason, it is most gratifying to know that we have one less casualty to deal with. All credit to you ladies.
- WENDY Well let's hope she doesn't waste the opportunity.
- ANN I'm sure she'll be all the wiser for the experience... After all, she has a piece of us with her now
- SUE Yeah!. The only thing worries me is, which piece will be our Corkie here?
(Gives her a cheeky nudge of the elbow.) Come to think of it, I don't suppose that'll be a bad thing.
- BRENDA I'll second that. Gawd help anyone who tries anything on with her now
- ANGELA A very astute observation if I may say.... *(Business-like)* Anyhow, it's time we left the young lady to her new life and had you fitted with your wings, *(Eyeing Corkie)* which no doubt will raise a few eyebrows in certain quarters. This way ladies....
(Looks heavenward and exits . They all follow an excited Lynn taking flight with her imaginary wings)
- LYNN Oooh! Isn't this exciting. I've always wanted to fly!
- CORKIE Sure is going to be a helluva difference though! *(They give her a quizzical look as she cheekily replies)*
Spreading my wings instead of my legs. *(All groan. She looks all innocent)* What?....What?

{The walkover darkens. The stage area lightens to show the Sad Girl is sitting at the table applying her make-up.

Music intro as a girl's voice is heard offstage)

VOICE Come on Amie .. Hurry up... The show starts at seven.

SAD GIRL *(Runs to window and calls down).* Just putting my new face on. I'll be down in a minute.
(Returns to the table to finish her make up and sings)

Song: **BROKEN DOLL**

Guess I've made a few mistakes
And didn't have what it would take
To be the kind of girl they'd like to know
Lacking in confidence. Seclusion was my defence

Always looking for a place to hide
I'd find a hole and crawl inside
Then tell myself I was the only one
But now I'm through the pain.
Never going there again

(Chorus)

No more time for worry.
No more feeling sorry
No more tears or sorrow.
No more sad tomorrows
No commiserations
No sad relations
No no no no. No no no no.
No more a Broken Doll

Now it all seems history
I can't believe that girl was me
With nothing in my life worth living for
Funny but it's true.
What three little words can do

Now I know where I was going wrong
Where all the hurt was coming from
And words will never put me down again
Now I am through the pain.
Never going there again

(Chorus)

(At the end of the song she walks to the exit, turns and looks back, then with a contented sigh, switches off the light)

BLACKOUT

FULL CAST RETURN FOR FINALE

(Music Intro and the cast sing from the walkover)

ANGELA Look to the stars when you need someone near
Look to the stars and we'll always be here to guide you
We'll always be your guiding light
Forever shining through the night

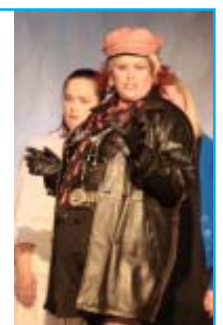
ALL CAST Some say love's an illusion
A sweet confusion inside your mind
Some say it's false emotion
That such devotion is hard to find
So when you find love they'll say forget love
That you'll regret love, it's not for you
And when you find love life can be wonderful
But more than wonderful when shared by two.

Individuals No more time for worry.
No more feeling sorry
No more tears or sorrow
No more sad tomorrows
No commiserations
No sad relations

ALL No more a Broken Doll

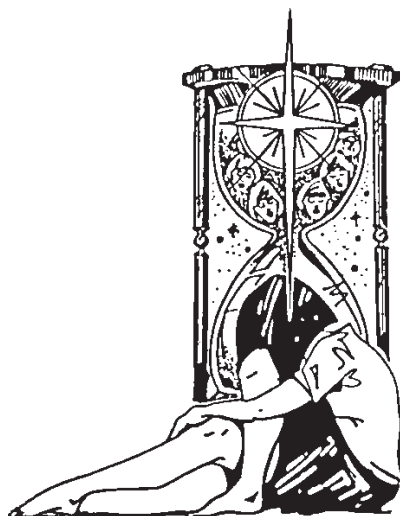
THE END

BROKEN DOLL



Broken Doll

Book, Music & lyrics by
DENNIS A. WESTGATE



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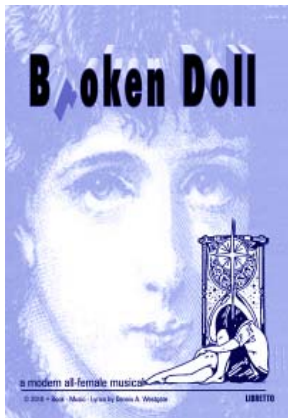
Broken Doll

a modern all-female musical

Book - Music - Lyrics by Dennis A. Westgate

PIANO/VOCAL





BROKEN DOLL

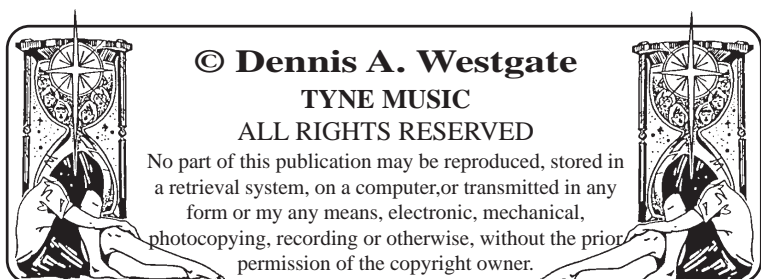
Words & Music by
Dennis A. Westgate



MUSIC CONTENTS

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(To be used in conjunction with the Libretto)



Commended Entry Certificate

awarded to
Dennis Westgate
for the song
BROKEN DOLL

This is to certify that "BROKEN DOLL" was a Commended Entry in the Pop category in UK Songwriting Contest 2014. This song was carefully examined by expert music industry judges and they have awarded Dennis Westgate this certificate for participating in the contest in 2014 and for contributing to its continued success as a leading international annual songwriting event.

The UK Songwriting Contest is held annually in association with The BSEF Trust and other major music industry organisations. It is held annually with support from some of the biggest names in the UK and international music communities.

www.songwritingcontest.co.uk

Semi-Finalist Certificate

awarded to
Dennis Westgate
for the song
Body Talk

This is to certify that "Body Talk" was a Semi-Finalist in the Adult Contemporary category in the UK Songwriting Contest 2010. This song was carefully examined by expert music industry judges and they have awarded Dennis Westgate this certificate for participating in the contest in 2010 and for contributing to its continued success as one of the world's leading international songwriting events.

The UK Songwriting Contest is held annually in association with The BSEF Trust and other major music industry organisations. It is held annually with support from some of the biggest names in the UK and international music communities.

www.songwritingcontest.co.uk

Semi-Finalist Certificate

awarded to
Dennis Westgate
for the song
Grains of sand

This is to certify that "Grains of sand" was a Semi-Finalist in the Adult Contemporary category in the UK Songwriting Contest 2009. This song was carefully examined by expert music industry judges and they have awarded Dennis Westgate this certificate for participating in the contest in 2009 and for contributing to its continued success as a leading international annual songwriting event.

The UK Songwriting Contest is held annually in association with The BSEF Trust, The Guild of International Songwriters and Composers, The Song Copyright Organisation (SCO), The Music Guild Foundation, Music Aid International and other music industry bodies.

songwritingcontest.co.uk - ukwriting.com - ukwriting.net

Commended Entry Certificate

awarded to
Dennis Westgate
for the song
Three little words

This is to certify that "Three little words" was a Commended Entry in the Adult Contemporary category in the UK Songwriting Contest 2009. This song was carefully examined by expert music industry judges and they have awarded Dennis Westgate this certificate for participating in the contest in 2009 and for contributing to its continued success as a leading international annual songwriting event.

The UK Songwriting Contest is held annually in association with The BSEF Trust, The Guild of International Songwriters and Composers, The Song Copyright Organisation (SCO), The Music Guild Foundation, Music Aid International and other music industry bodies.

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Commended Entry Certificate

awarded to
Dennis Westgate
for the song
PILLS & POTIONS

This is to certify that "PILLS & POTIONS" was a Commended Entry in the Open category in the UK Songwriting Contest 2006. This song was carefully examined by expert music industry judges and they have awarded Dennis Westgate this certificate for participating in the contest in 2006 and for contributing to its continued success as a leading international annual songwriting event.

The UK Songwriting Contest is held annually in association with The BSEF Trust, The Guild of International Songwriters and Composers, BSC Music, The World Music Foundation, Music Aid UK and other music industry bodies.

www.songwritingcontest.co.uk

LOOK TO THE STARS

Broadly

Words & music by D. A. Westgate

Angela

mf Look to the stars when you look for a

All Cast (off Stage)

mp Look to the

mp $E^{\flat}m9$ $E^{\flat}m9$ $E^{\flat}Maj7$ $C\ min7$ $Fm9$
First 2 bars repeating to cue

1

Angela

6 friend and when life's sha-dows fall we'll be there at the end still shi-ning

All cast

stars. look to the stars

$B^{\flat}7$ $E^{\flat}M7$ $C\ min7$ $A^{\flat}M7$ $B^{\flat}11/F$

6

Angela

11 bright shi-ning through the night with a heaven-ly light shi-ning through the night. We'll be

All cast

Shi-ning through the night with a heaven-ly light shi-ning through the night.

$E^{\flat}Maj7$ $G\ m7$ $F\ m7$ $G\ m7$

11

Angela
15 there shi-ning through the years through the joy and tears shi-ning through the years.

All cast
Shi-ning through the years through the joy and tears Shi-ning through the years.

E^bMaj7 G m7 F m7 B^b9

Angela
19 Look to the stars when you need some - one

All cast
Look to the

E^bm7 Cm7 F min

19

Angela
22 near. Look to the stars and we'll

All cast
stars Look stars

B^b E^b C min

22

Angela
25 al - - - - ways be here to guide you. We'll al - ways

All cast
al - - - - ways be here to guide you. We'll al - ways

F min F m7 G m7 B^b7 E^bM7

25

Angela
28 be your gui - ding light. Fo - e - ver shi - ning through the

All cast
be your gui - ding light. E - ver shi - ning through the

rit.

G m7 E^bM7 A^bM7 F m7 Gm11^b9

28

Angela
33 night.

All cast
night.

rit.

E^bM7 A^bM7 E^bMaj7 A^bM7 E^bMaj7

33

SAD REFLECTIONS

Freely with feeling

Words & Music by Dennis A. Westgate

1

C min

B aug

A dim

4

A b

G

B dim

G sus

8

The peo - ple that we meet, the talk with laugh - ing
laugh - ter in these eyes now sad - ly filled with

8

C min

C min

C min

G

12

friends. The sound of dan - cing feet in a dream that ne - ver
pain. The in - ner heart that cries like the win - ter's i - cy

12

G

E dim

E dim

F min

16 ends. I lie a wake each night with these pic - tures on my
rain. A love that slow - ly dies is a - noth - er spring a -

16 F min D dim D dim C min

Last time to Coda (56)

20 mind. Re - mem - ber - ing the days I spent with
gain, when I re - mem - ber days I spent with

20 C min B dim B dim

Last time to Coda (56)

23 you. The days I spend a - lone with

23 C min C min C min C min

27 just a pho - to - graph. A heart with - out a home is a heart with - out a

27 B dim B dim Gm Gm F min

32 laugh. A smile with - in a tear is no strang - er to these eyes, when

32 F min D dim D dim C min C min

37 I re - mem - ber days I spent with you. And

37 B dim Dm C min

41 *accel.* when peo - ple say I'll for - get you some da - y, pic - tures of

41 Bb C7 F Asus Gm7

46 you fill my mind. And try though I may to for - get you each

46 C7 Am7 F7 Bb C7 F

D.C. al Coda

52 da - y, I can't leave the mem - ories be hind. The

52 D min G min Cmin7 F *a tempo*

♩ *CODA* *rit.*

56 You. When I re - mem - ber days I spent with you.

56 C min G G7 Cmin7 Cm

MORNING MIST

Allegro 190

Dennis A. Westgate

1

p

C9 Fmin Bb9 Fmin

Detailed description: This system contains measures 1 through 4. The music is in 9/8 time. Measure 1 starts with a piano (*p*) dynamic and a C9 chord. The melody in the treble clef consists of quarter notes: C4, B3, A3, G3, F3, E3, D3. The bass clef has a whole rest. Measures 2-4 continue with a melodic line in the treble clef and chords in the bass clef: Fmin (measures 2-3), Bb9 (measure 3), and Fmin (measure 4).

5

Fm11 Fm Gsus F7

Detailed description: This system contains measures 5 through 8. The melody continues in the treble clef. The bass clef features chords: Fm11 (measure 5), Fm (measures 6-7), Gsus (measure 7), and F7 (measure 8).

9

Sva

C7 Fmin Gmin7 F7

Detailed description: This system contains measures 9 through 12. A first ending bracket labeled *Sva* spans measures 9-12. The melody in the treble clef includes a trill in measure 9. The bass clef chords are: C7 (measure 9), Fmin (measures 10-11), Gmin7 (measure 11), and F7 (measure 12).

13

(Sva)

Fm11 Fm Gsus F7

Detailed description: This system contains measures 13 through 16. A second ending bracket labeled *(Sva)* spans measures 13-16. The melody in the treble clef continues. The bass clef chords are: Fm11 (measure 13), Fm (measures 14-15), Gsus (measure 15), and F7 (measure 16).

17

Allegro 220

F7 *mp* Eb7sus Csus/F Fm7 Dm

Detailed description: This system contains measures 17 through 20. The tempo changes to *Allegro 220*. Measure 17 has an F7 chord. Measure 18 has a 12/8 time signature change and a *mp* dynamic, with Eb7sus and Csus/F chords. Measures 19-20 have Fm7 and Dm chords. The melody in the treble clef is more active, and the bass clef has a walking bass line.

20

Dsus Bsus E Bsus Asus Amin

23

Gmin7 Gmin C7 C CSUS

A tempo

26

p Cm Fmin Gmin7 Fm

30

Bbm Fm Gsus

33

Fm Ebm *accel.* Fm

D.S. al Fine *Fine* *rit.*

THREE LITTLE WORDS

Slowly & smoothly with feeling

Words & music by Dennis A. Westgate

Piano introduction in 4/4 time. The right hand features a melodic line starting with a quarter rest, followed by a half note G, and then a series of chords: F Maj7, G, C, and A m. The left hand provides a steady accompaniment with quarter notes and chords.

5 Three little words you long to hear him say. Three lit-tle words you hear them ev-ery
Three little words, You long to hear them said. Three lit-tle words, for-e- ver in your

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features chords C, C, G min, C, and C.

10 day. Said by child-ren to their moth-ers. Said by young men to their lov-ers. Rich or poor. Hap-py
head. Said by young girls to their young men. Said by moth-ers to their children. To be told, how it

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features chords D m, F, F, C, C, and C m.

16 sad. Some un-sure. Some are mad-ly be-witch-ing, or ner-vous and
feels, when you're old. Turns the Au-tumn to Spring-time and night-time to

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features chords G aug, E b, B b sus, A min, and B sus.

21 twitch - ing. But these lit - tle words will do me. I love you. I love
mor - ning. With these lit - tle words. I love you. I love you. I love

FM7 FMaj7 G CM7

26 you. I love you. I love you. I love you. I love you. I love you.
you. I love you. I love you. I love you. I love you. I love you.

Fine *Fine*

C7 Adim7 Fm Bm C

31 What is e - mo - tion but a fee - ling and fee - ling but a word. But

C F E min D min E m7

36 words that should be spo - ken are ly - ing bro - ken and dead.

D.S. al Fine *D.S. al Fine*

F E min A m G

PILLS & POTIONS

Freely with lots of expression

Words & Music by Dennis Westgate

Piano introduction in F major, 4/4 time. The right hand plays a melodic line starting with a quarter rest, followed by eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line starting with a quarter rest, followed by eighth notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3. Chords are indicated as F, Fmin, and C.

1st Voices
4

2nd Voices
4

For pills and po - tions we de - pend on you, so

For pills and po - tions we de - pend on you, so

Vocal and piano accompaniment for the first vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords are indicated as F, Fmin, C, F, Dmin, Gmin, and C7.

Brenda
8

1st Voices
8

2nd Voices
8

A lit - tle shake, a lit - tle nod, a lit - tle
Put out your tongue, say nine - ty nine. O - pen your
Her tem - pera - ture is nine - ty five, but she looks

help us doc - tor, doc - tor help us do.

help us doc - tor, doc - tor help us do.

Vocal and piano accompaniment for the second vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords are indicated as F, Dmin, Gmin, Cmin7, Dmin7, and Dm7b5.

Brenda

11

tap, a lit - tle prod. It's ve - ry clear that she's in pain, so bend an
 mouth, say 'Aaah!' that's fine. It's ve - ry strange I do de - clare she has a
 like a cher - ry pie. Her pulse rate count is eigh - ty four, so there's no

C C7 Dmin7 Dm7b5

Brenda

13

rit.

ear and I'll ex - plain. Well it is - n't Fi - bro - si - tis, swo - llen
 mal - a - dy in there. And it is - n't La - ryn - gi - tis, Sil - i -
 doubt, of this I'm sure. That it is - n't Ton - sil - i - tis, Ver - ti -

rit. C C7 F

Brenda

15

glands, ap - pen - di - ci - tis, si - nu - si - tis, meas - les, mumps or e - ven
 co - sis, or Phle - bi - tis, Men - in - gi - tis, Scar - let Fe - ver or the
 go, Con - jung - ti - vi - tis, Whoo - ping Cough that makes her heart go at a

1st
Voices

15

F F

Brenda
17

Flu. And it's clear from di - ag - no - sis, that this
 Gripe. And it's clear from di - ag - no - sis, that the
 race. And it's clear from di - ag - no - sis that she

1st Voices
17

Or e - ven Flu.
 It is - n't Gripe.
 A sor - ry case.

2nd Voices
17

Or
 It
 A Flu.
 Gripe.
 race.

Gmin7 Gm11 C7

Brenda
19

swel - ling where her toes is, well it is - n't a Throm - bo - sis that's for
 swel - ling in her throat is Strep - ti - co - cci of a ve - ry com - mon
 has a small neu - ro - sis which I find is ve - ry com - mon at her

1st Voices
19

2nd Voices
19

C7 C7

Brenda
21
sure.
type.
age.

1st Voices
21
Oh dear. Oh. Dear. The
Oh dear. Oh. Dear. The
Oh dear. Oh. Dear. The

2nd Voices
21
Oh dear. Oh. Dear. The
Oh dear. Oh. Dear. The
Oh dear. Oh. Dear. The

F F Amin

rit.

Brenda
24
toms are quite clear. Oh she has
toms are quite clear. It's Mumps I
toms are quite clear. It's love I

1st Voices
24
symp - toms are quite clear.
symp - toms are quite clear.
symp - toms are quite clear.

2nd Voices
24
symp - toms are quite clear.
symp - toms are quite clear.
symp - toms are quite clear.

Cmin7 Cm7b9 Gm Eb7 Cmin7

Brenda
26

Gout. Yes I said Gout.
fear. Yes Mumps my dear.
fear. Yes she's in love.

1st Voices
26

Did you say Gout. There's such a lot of it a -
It's Mumps, oh dear. There's such a lot of it a -
It's love oh dear. There's such a lot of it a -

2nd Voices
26

Did you say Gout. There's such a lot of it a -
It's Mumps, oh dear. There's such a lot of it a -
It's love oh dear. There's such a lot of it a -

F F

Brenda
28

But there is no - thing much to fear.
But there is no - thing much to fear.
But there is no - thing much to fear.

1st Voices
28

bout. Please tell her doc - tor what to
bout. Please tell her doc - tor what to
bout. Please tell her doc - tor what to

2nd Voices
28

bout. Please tell her doc - tor what to
bout. Please tell her doc - tor what to
bout. Please tell her doc - tor what to

B \flat G min7

Ending to Coda (Bar 37)

Brenda
30
Just take a pill three times a day and it will ease the pain a - way - - -
Just take a pill three times a day and it will ease the pain a - - - -
Just steal a kiss three times a day and it will ease the pain a - *Ending to Coda (Bar 37)*

1st Voices
30
do. do. do.
We have a lot of faith in you.

2nd Voices
30
do. do. do.
We have a lot of faith in you.

rit. *Ending to Coda (Bar 37)*

Gmin7 Gmin7 F

Ad-lib piano fill from bar 32-36 back to 33 etc during dialogue (see Lib')

F Fmin C F Fmin C

1st Voices
37
D.C. (Bar 6) ⊕ *Coda* *rit.*
For Oh. Doc - tor, we thank you.

2nd Voices
37
D.C. (Bar 6) ⊕ *Coda* *rit.*
For you Oh. Doc - tor, we thank you.

D.C. (Bar 6) *rit.*

C7 F B♭ GMaj6 Gmin7C7 F C F

rit.

MEN!

With passion

Words & Music by D. A. Westgate

1

Gmin C Gmin C

4

Gmin C FMaj6

With cynicism

Corkie

7

If you think that love is what you see in mo - vies,
 Love is just a gam - ble, like a ran - dom sam - ple.
 Love's a sweet sen - sa - tion, or hal - lu - ci - na - tion,

7

F Amin

Corkie

9

like two tur - tle dov - ies.
 Nat - ure's own pre - am - ble.
 boy and girl va - ca - tion.

Sweetly with innocence

Girls

9

We - dding bells and rice and shoe - sies.
 Pro - cre - a - tion is her an - gle.
 En - ding with co - ha - bi - ta - tion.

Adim Gmin C7

Corkie

11 Then a word of pru - dence, take out some in - sur - ance
 Can't be more spe - cif - ic, e - ven sci - en - ti - fic,
 Soon or late it's o - ver. 'Cause the guy's a ro - ver.

F Amin

11

Corkie

13 for this grand il - lu - sion.
 it all seems ter - ri - fic.
 So be - ware young lo - vers.

Girls

Brightly

Like a field of corn in spring,
 When you're fee - ling fan - cy free,
 Pro - mi - ses don't mean a thing.

Adim Gm

13

Corkie

15 Love can be most an - y - thing I
 One and one can soon make three I
 If you have no we - dding ring I

Girls

like a bell with - out a ring.
 take a tip from his - to - ry.
 You're a Queen with - out a King.

F Gm

15

Last time to Coda (BAR 45)

Corkie 17 know. know. know. When a girl meets a boy, there's a When a girl meets a boy and he

Girls

Last time to Coda (BAR 45)

17 FMaj 6 F

Corkie 20 glim - mer in his eye. To make her he will try his best. Like a finds her ra - ther shy, he gives a li - ttle smile and sighs. Then her

Girls

20 Gm in C Gm in C7 FMaj 6

Corkie 23 bird on the wing, he will let his fan-cies fly. To - geth - er they will build a heart skips a beat when he takes her by the hand, it's go - ing as he planned. Oh

Girls

23 F Dm in Gm in C Gm in C7

Corkie

26 nest.
my. *Dreamily*

Girls

So he steals her heart a - way. Comes the we - dding
We can see it all quite clear. Love is in the

FMaj 6 Cmin7 Am7 G7

26

Corkie

30 And she finds the bird has flown, now this
When she thinks it's turned out fine, he gives

Girls

day.
air.

Cmin7 F

30

Corkie

32 girl - ie's all a - lone, who'd e - ver trust a man.
her the 'Old Lang Syne'. Who'd e - ver trust a man.

Girls

Gmin7 Cmin7 F

32

Vocally (more spoken than sung)

Corkie

35 Men. Men. Men. Just show me to a man and I'll take what I can. I
Men. Men. Men. Just show me to a man and I'll take what I can. I

Girls

8^{va} 8^{va} 8^{va} 15^{ma}

D7 8^{va} 8^{va} 8^{va} 15^{ma} G m i n G m i n

35

Corkie

39 could - n't give a DAMN! for MEN!
could - n't give a DAMN! for MEN!

Girls

G m i n C m i n 7

vamp under dialogue

39

Corkie

42

Girls

FMaj 6

vamp under dialogue

vamp under dialogue

vamp under dialogue

42

Coda *Repeat twice. (1st time solo)*

Corkie
45 Men. Men. Men. Just show me to a man and

Girls
Men. Men. Men. Just show her to a man and

Coda 8^{va} 8^{va} 8^{va} 15^{ma}
D7 8^{va} 8^{va} D7 8^{va} 15^{ma} G min

Forcefully

Corkie
48 I'll take what I can. I could - n't give a DAMN! for MEN!

Girls
she'll take what she can. She could - n't give a DAMN! for MEN!

G min G min F

DON'T TALK TO ME

With Conviction

Words & music by D.ennis A. Westgate

Don't tell me you're so - rry a - gain.____ I don't wa - nna

Chords: G, F, G

Detailed description: This system contains the first three measures of the song. The vocal line starts with a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note B4 in the second measure. The third measure contains a half note C5 and a quarter note B4. The piano accompaniment features a bass line with a quarter rest, a quarter note G2, and a quarter note A2 in the first measure. The second measure has a whole note G chord. The third measure has a whole note F chord.

5 hear a - ny - more ____ I've heard that old re - cord be - fore ____ Don't talk to

Chords: E^b, D7, G, F, F^{#m}, F7, D7

Detailed description: This system contains measures 4 through 8. The vocal line continues with a half note B4, a quarter note A4, and a quarter note G4 in the fourth measure. The fifth measure has a half note F4 and a quarter note E4. The sixth measure has a half note D4 and a quarter note C4. The seventh measure has a half note B3 and a quarter note A3. The eighth measure has a half note G3 and a quarter note F3. The piano accompaniment continues with a bass line of quarter notes G2, A2, B2, and C3. The chords for measures 4-8 are E^b, D7, G, F, F^{#m}, F7, and D7.

9 me! Don't say it was one of those things.____ don't tell me I

Chords: D7, G, G7, F, D7, G7

Detailed description: This system contains measures 9 through 12. The vocal line starts with a whole note G3 in the ninth measure. The tenth measure has a half note F3 and a quarter note E3. The eleventh measure has a half note D3 and a quarter note C3. The twelfth measure has a half note B2 and a quarter note A2. The piano accompaniment continues with a bass line of quarter notes G2, A2, B2, and C3. The chords for measures 9-12 are D7, G, G7, F, D7, and G7.

13 don't wa-nna know.____ Don't bo-ther just get up and go____ don't talk to

13
Eb D7 G7 F D7 Fm7 D7

17 me. Don't say she was lea-ding you on.____ It does -nt stand a

17
Dm7#5 G Ab Cm7 G Ab

21 chance. I'm play - ing se - cond to none____ in a - ny se - cret ro -

21
G Ab G Ab

25 mance. Don't say it was inn - o - cent fun____ and show me those

25
Bb7 G F D7 G7

13 don't wa-nna know. — Don't bo-ther just get up and go — don't talk to

13 E^b D7 G7 F D7 F m7 D7

17 me. Don't say she was lea-ding you on. — It does - nt stand a

17 Dm7#5 G A^b C m7 G A^b

21 chance. I'm play - ing se - cond to none. — in a - ny se - cret ro -

21 G A^b G A^b

25 mance. Don't say it was inn - o - cent fun — and show me those

25 B^b7 G F D7 G7

29 inn - o - cent eyes. _____ I'm sick of those li - ttle white lies. _____ Don't talk to

29
 Eb D7 G F D7 Fm7 D7

33 me! You're just like a kid out of school _____ a cat that's had the

33
 Dm7 Em7 Ab Cm7 G Ab

37 cream. You played me just like a fool _____ This is the end of your

37
 G Ab G Ab

41 dream. Don't stand there with egg on your face _____ and think you'll get

41
 Bb7 G F F#m G

45 sym - pa - thy. _____ A fine one you turned out to be. _____ Don't talk.

45 E \flat D7 G F F \sharp m G7

49 Don't talk! Don't you talk to me! _____

49 A m7 B min7 D7 G GM7 G

POOR SISTER

Freely with a swing

Words & Music by Dennis A. Westgate

1

GsusM7 DsusM7 FM7

4

FM7 B \flat M7 DsusM7

Poor Sis - ter, you fell for his lies,
 Poor Sis - ter don't make with those sighs,
 Poor Sis - ter, come out of the skies,

7

CMaj6 D \flat m Dmin

just like a fool. Poor Sis - ter,
 set a new mood. Poor Sis - ter,
 don't sit and brood. Poor Sis - ter,

why don't you get wise and play it cool. ——— You've had
 come dry up those eyes, he's gone for good. ——— Just for -
 you've said your good - byes, he's gone for good. ——— There are

10 GbmM7 Gm C

just a - bout all you can take, why go on be - ing a
 get him a lit - tle each day, I know it's ea - sy to
 oth - ers who feel just like you. We know what you're go - ing

13 F E Gmin

fake. Poor Sis - ter, it's all o - ver now. -
 say. Poor Sis - ter be - lieve it some - how. -
 through. Poor Sis - ter, it's all o - ver now.

16 C Bb7 Bbm

Last time to Coda (29) *Strong & Steady Beat*

Last time to Coda (29) He was just play - ing a - round,
 You gave him bo - dy and soul,

19 Dmin7 Dmin A7

not ca - ring how much it cost. You were pre - pared to
 he was your on - ly con - cern. You took a ride with a

23
 Dmin A D

gam - ble, you played the game and you lost.
 drea - mer, he did - n't buy a re - turn.

26
 Gmin Gm C

D.C. al Coda

⊕ CODA *Rall*
 Poor Sis - ter, It's all o - ver now.

⊕ CODA

29
 B♭ Dsus B♭mM7 B♭M9 FMaj6

SOME SAY

With warmth & feeling

Words & Music by Dennis A. Westgate

Ann

1

(1st time all the way through as a Solo by ANN)

mp The

Ann

5

most im - por - tant things in life are free. That love is the great - est

Ann

9

some may dis - a - gree, and so for those who doubt it, I

Ann

13

off - er them my own phil - os - o - phy.

59

Ann
17 Some say, love's an ill - u - sion, a sweet con -
Some say, if love should find you, then it will

S & B
pp Some say love's an ill - u - sion a sweet con -

L & W
pp Some say love's an ill - u - sion

Corkie
pp Some say u - sion

Ann
21 fu - sion in - side your mind.
blind you right from the start.

S & B
fu - sion in - side your mind.

L & W
fu - sion in - side your mind.

Corkie
fu - sion In - side your mind

Ann
25 Some say, it's false em - o - tion that such de -
Some say, put love be - hind you, don't let it

S & B
Some say it's false em - o - tion that such de -

L & W
Some say it's false em - o - tion that such de -

Corkie
Some say o - tion that such de -

25

Ann
29 vo - tion is hard to find. So when you
find you, and break your heart. And when you

S & B
vo - tion is hard to find. So when you

L & W
vo - tion is hard to find. So when you

Corkie
vo - tion is hard to find So when you

61

29

33

Ann
 find him, they'll say for - get him, that you'll re -
 find love, they'll say for - get love, that you'll re -

S & B
 find love they'll say for - get love that you'll re -

L & W
 find love they'll say for - get love that you'll re -

Corkie
 find love they'll say for - get love that you'll re -

33

37

Ann
 gret him, he's not for you.
 gret love, it's not for you.

S & B
 gret love it's not for you It's not for

L & W
 gret love it's not for It's not for

Corkie
 gret love It's not for It's not for

37

62

Last time to final ending

Ann
40 But if you love him, life can be won - der -
And when you find love life can be won - der -

S & B
you but if you find love life can be won - der

L & W
you but if you find love life can be won - der

Corkie
you find love life can be won - der

Last time to final ending

40

Ann
44 ful, and more than won - der - ful, when shared by two.
ful, and more than won - der - ful, when shared by two.

S & B
ful and more than won - der - ful when shared by two.

L & W
ful and more than won - der - ful when shared by two.

Corkie
ful and more than won - der - ful when shared by two

63

44

Final Ending (Use this for the FINALE)

Ann
48 And when you find love, life can be won - der -

S & B
And when you find love life can be won - der -

L & W
And when you when you find love won - der -

Corkie
When you find love life can be won - der -

Final Ending (Use this for the FINALE)

48

Ann
52 ful, and more than won - der - ful, *rit.* when shared by two.

S & B
ful and more than won - der - ful when shared by two

L & W
ful won - der - ful when shared by two

Corkie
ful won - der - ful *rit.* when shared by two

52

64

GRAINS OF SAND

Slowly with Feeling

Words & Music by Dennis A. Westgate

1 Amin

A - lone wind watch - ing the sea, wai - ting for
The wind hur - ries the tide. Whis - per - ing

4 Amin Emin

love, love, wai - ting for love. Can your love, love,
love, whis - per - ing love and the love

9 Amin Dmin Amin

mean more to me, me, than grains of The Run
burns deep in - side side like grains of

14 Emin Amin

waves free break on the shore, touch - ing with love
 lo - ver run free I give you love.

20 Emin Amin

touch - ing with love. Can your love of - fer me
 I give you love. E - ver - more and end - less -

25 Dmin Amin

Last time to Coda

more than like grains of sand.
 ly, like grains of like

30 Emin *Last time to Coda* Amin G

Come to me. Come to me. Come to me with your love.

34 C Caug A Dmin

Col - our me. Col - our me. Col - our me with your love.

38 G Gmin G7 C

Co - ver me. Co - ver me. Co-ver me with your love, gol - den love.

42 F Amin Cmin G7

The sand. Gol - den grains of sand.

47 E7 Amin Amin

rit. Gol - den grains of sand.

52 *rit.* Amin/C

BROKEN DOLL

Freely with a lilt

Words & music by Dennis Westgate

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A first ending bracket is present in both parts.

Guess I've made a few mis-takes and
Now it all seems his-to-ry I

F

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes chords labeled Am, Cm, and Bb. A first ending bracket is present in both parts.

4 did - n't have what it would take to be the kind of girl they'd like to know.
can't believe that girl was me with no-thing in my life worth li-ving for.

Am Cm Bb

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes chords labeled Gm, Am, Gm, Bbm, and C7. A first ending bracket is present in both parts.

7 Lack-ing in con-fi-dence se-clu-sion was my de-fence. al-ways
fu-n-ny but it's true what three li-ttle words can do. Now I

Gm Am Gm Bbm C7

11 loo - king for a place to hide I'd dig a hole and crawl in - side then
know where I was go - ing wrong. Where all the hurt was co - ming from and

F Am

13 tell my - self I was the on - ly one. But now I'm through the
words will ne - ver put me down a - gain. Now I am through the

Cm Bb Gm

16 pain ne - ver go - ing there a - gain.
pain ne - ver go - ing there a gain.

Csus7 Em7 Dmin7

19 No more time for wo - rry. No more fee - ling so - rry. No more tears or so - rrow.

F Dmin7 Gm

22 No more sad to - mo - rrows. No comm is er a - tions. No sad - re - la - tions.

C7 F Dm

Last time repeat to exit

25 No no no no. No no no no. No more a bro - ken doll.

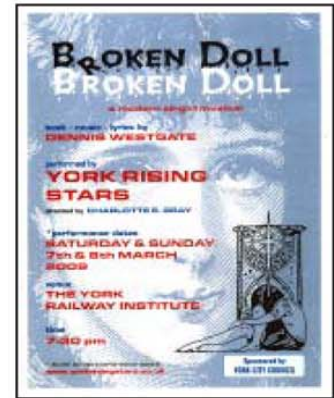
Gmin Gmin C7 F

rit.

REVIEW

Broken Doll, The York Rising Stars

The York Railway Institute, Saturday & Sunday
7th & 8th March 2009 at 7.30 pm



Set in Heaven, the musical tells the story of a group of recently deceased young women looking down on a teenage girl contemplating suicide. We are told, the role of the group is to persuade the girl's spirit, on its way to Heaven, to reconsider its decision to choose life over death and return to its host.

Words, music and are by a very talented North East composer **Dennis Westgate** and is presented through music and dialogue with an all-female cast which provides an interesting angle to this play. The storyline calls for a wide range of characters within the piece and vocally calls for a the cast to have different capabilities and timbres. This also provides an interesting angle.

Although the characters all have one thing in common, (they are all female), their outlooks and life experiences are naturally all very different, so each has an opinion on the cause of the young girl's demeanour with a proposition as to the cure.

This is very cleverly done through Mr. Westgate's words and music, as he has given each of the players their own musical pieces which cover a wide spectrum of styles from the haunting ballads 'Sad Reflections & Three Little Words' beautifully expressed by the Sad Girl, to a rousing 'Men, Men! Men!' sung by Corkie the drug addict, also 'Pills and Potions' a very clever play on words sung by Brenda, the student nurse.

It would not be fair to pick out any individual, as every member of the cast, under the careful and considered direction of Charlotte Gray, gave very sincere and confident interpretation to each of the characters. Music arrangements are provided as orchestrated backings supplied by the composer.

Due to its nature and content, this musical will appeal to the younger generation and would be an ideal vehicle to present as part of an educational programme, as it approaches this very difficult subject from a new angle and its unusual musical content and lively dialogue should hold the interest of the younger as well as the older viewer and as the author quotes "If it only saves one young life, then it has been worthwhile."

The set is basic and would be very easy for any theatrical group with limited finances (and space) to produce. Indeed, I'm informed that The York Rising Stars are already taking bookings of **Broken Doll** from other interested parties'

Although it is only running for two days (and is sold out) I would certainly recommend you to watch out for any future presentations. You certainly won't be disappointed. I wasn't!



P.S. York Stars also tell me they are now rehearsing another of Dennis Westgate's musicals 'Platform Nine' which is planned for July this year