

# FAME GAME

by

Philip Dart

[www.schooltours.at](http://www.schooltours.at)

*(Applause)*

*Thank you ... thank you soooo much ... thank you ... thank you ...*

*... hello and welcome to **Fame Game**, this year's fantastic talent show,  
brought to you by **Vienna's English Theatre!***

*Welcome to the audience here at the live show and to everybody watching this  
mega-event on TV! Thank you for joining us to see the incredibly professional  
acts of our young, talented contestants – under the watchful eyes of our judges!  
And even if you can't be in the theatre with us, remember – it's your vote that  
will put your favourite acts through to the finals, so keep your mobiles close by  
and phone in, or text us, as soon as the lines are open ...!*

Now, does this sound familiar? **Starmania**, perhaps? **Helden von morgen? Die große Chance? Britain's Got Talent? American Idol? X Factor? Deutschland sucht den Superstar? The Voice of Germany?** Casting shows (as we call them) or talent shows (as they are called in Britain) are immensely popular, particularly with young people who have a **dream** they want to come true: to be famous, **to be an international star!** Stardom and fame, however, are not so easy to come by. It takes a lot of hard work, very strong nerves, a certain amount of good luck, being at the right time and the right place with the right people, and ... most of all, talent and a strong belief in one's own abilities.

Don't we all dream of being famous sometimes? To be recognised everywhere, make a lot of money, have our photos on the cover of papers and magazines, have thousands of followers on **Facebook** and **Twitter**, be permanently present on **Instagram**? Fans asking for autographs or selfies? None of this would be possible without the media – TV, the press, and the internet.

This is, of course, wonderful when you are just starting your career. Once famous, regular media presence is still essential. However, if, for some reason, a negative campaign is run against you – e.g. mobbing – it might ruin your career, or even your life.

And ... do you really think it's fun if there are cameras everywhere to take pictures of you, whatever you are doing? You can't even leave your house without some reporters wanting an interview ...? And your private life, i.e. **you**, become **public property** ...? Perhaps you'd like to give this another thought?!

*Well, ladies and gentlemen, we've come to the end of today's show! If you have a dream you want to come true, if you want stardom and fame, sign up for the next audition and have a go – perhaps we'll see you on stage next time! (Applause)*

Good luck!

Helena Hirsch

**Note to teachers and students:**

When **pre-reading the text** (i.e. working through it before seeing the performance) please bear in mind that students don't have to translate/look up every new word or phrase in order to understand the text. Translations/footnotes have been reduced to encourage students to guess, rather than to translate. During the **performance**, through voice, action, movement and mime, there is no need to translate – students **see, hear, feel** – and understand.

There are some **quick-check comprehension questions** at the end of the text. More **exploitation strategies** and **activities** can be found in the extensive **worksheet** (available for **download from [www.schooltours.at](http://www.schooltours.at)** as from September 2015).

The language students come across watching casting/talent shows is rather colloquial, often phrases and expressions vary only slightly, yet enough to cause confusion or lead to mistakes in oral or written production. In the text, **dotted lines** indicate that the underlined words and phrases can be found in the list of **topic vocabulary** (i.e. 'TV/casting show language' appearing frequently and repeatedly in the play) which may support your students working on/through the text (incl. suggested German translations).

**Worksheet available online**  
**[www.schooltours.at](http://www.schooltours.at)**

## The Characters

CHLOE	a 16-year-old schoolgirl. An attractive, bright and easy-going girl who plans to go to university.
DAVY	her 16-year-old boyfriend. A likeable, good-looking lad who is a little self-obsessed about his image. Dreams of being famous and hopes to do this through singing.
MEDIA MAN	plays all the male media and PR people who manipulate Chloe and Davy: OLIVER - Assistant Producer ALEX WARDEN - Pop Impresario MARIO - Singing Teacher JACKSON - TV Presenter TV DIRECTOR
MEDIA WOMAN	plays all the female media and PR people BECKY - Assistant Producer KRYSTAL - 90's Pop Diva CAREY - Choreographer TARA - Freelance Journalist

During the play the story is narrated in turn by Chloe and Davy and the scenes are played out in flashback by the other members of the cast.

# THE FAME GAME

by Philip Dart

**SONG** – The full company sing a current popular song.

## Scene 1

Chloe and Davy enter and address the audience.

DAVY: Have you ever wondered what it would be like to be famous?

CHLOE: Have you ever dreamed of being a star?

DAVY: Driving around in a stretch limousine?

CHLOE: Having thousands of followers on Twitter?

DAVY: Singing to millions of people on live TV?

CHLOE: Being recognised everywhere you go?

DAVY: (*dreamily*) Chased<sup>1</sup> by thousands of beautiful girls, all wanting a selfie with you.

CHLOE: Davy! (*She glares at him.*)

DAVY: Sorry.

CHLOE: Well, if you have, you might be interested in our story.

DAVY: She's Chloe.

CHLOE: And he's Davy. For a while we used to go out together.

DAVY: Let's not go there<sup>2</sup>.

CHLOE: Let's not. It all started about three months ago.

DAVY: More like four, really.

CHLOE: Am I telling the story, or are you?

DAVY: We agreed we both would - remember?

CHLOE: Then you had better start<sup>3</sup>.

DAVY: No, you can go first.

CHLOE: Thank you. I was walking back from school one day and was on the phone to my girlfriend, Sasha. I hadn't spoken to her for ages - she'd been in Australia for a month, you see - for her sister's wedding - her parents had made it a sort of holiday.

DAVY: (*interrupting*) They don't want to hear all about Sasha's holiday. Get on with our story.

CHLOE: OK. OK. (*To audience*) Anyway, it's Sasha on the phone. (*Into phone*)

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<sup>1</sup> verfolgt werden

<sup>2</sup> Lassen wir das ...

<sup>3</sup> Dann fang Du doch an ...

No, I can't tonight. I am supposed to be going out with Davy. Yeah, it's going well. Over three months now. Yeah, I really like him. Not so sure what he thinks about me. Do you think so? Yeah, I suppose he is cute...

*Davy enters - he is carrying a copy of the local newspaper.*

CHLOE: Got to go, Sash. He's here. Speak soon<sup>1</sup>. (*She puts her mobile away.*)

DAVY: Hi, Babe!

CHLOE: Hi, Davy.

DAVY: Glad I caught you. Look at this. (*He hands her the newspaper.*)

CHLOE: What?

DAVY: There's an article in there about a new TV talent show.

CHLOE: Oh, yeah?

DAVY: They are auditioning in town on Saturday. They are looking for a new teenage pop sensation. Look there. (*He points the article out.*)

CHLOE: (*reading*) The auditions are open to anyone between the ages of 15 and 18. Just show up<sup>2</sup> on Saturday from 10 a.m. at the Willows Leisure Centre.

DAVY: It's going to be called "Starmaker". Alex Warden, that pop producer who's always on the telly, is going to be a judge and so is that pop singer, Krystal.

CHLOE: Who?

DAVY: Krystal - you know her. American. My mum's got all her CDs - she was massive<sup>3</sup> in the 90's.

CHLOE: I'd probably know her if I saw her.

DAVY: It's awesome, isn't it?

CHLOE: (*not really understanding*) Yeah.

DAVY: I'm going.

CHLOE: You are?

DAVY: Well, you know how good my voice is. Didn't you ever hear Smelly Armpits?

CHLOE: What?!

DAVY: My band! We played at the school disco, last summer.

CHLOE: I must have missed that one.

DAVY: Shame - it was a good gig<sup>4</sup>. People raved about it afterwards.

CHLOE: So, you are going to audition with the rest of the band?

DAVY: No, we split up. Artistic differences<sup>5</sup>.

CHLOE: Oh.

DAVY: Since then I've gone solo.

CHLOE: So you are auditioning on your own?

DAVY: That's the idea. And I thought it would be cool if you came along to keep me company.

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<sup>1</sup> Kurzform von 'speak to you soon'

<sup>2</sup> auftauchen, hinkommen

<sup>3</sup> sehr berühmt, ein Mega-Star

<sup>4</sup> Auftritt, Session

<sup>5</sup> Künstlerische Uneinigkeiten

CHLOE: Well, I would do, but I've promised my Mum that I'd go ... *(she sees the look on his face and changes tack<sup>1</sup>)*. But of course I can change that...

DAVY: You can?

CHLOE: If you really want me to come.

DAVY: Thanks Chloe - I'd appreciate it<sup>2</sup>. Come round to my house on Saturday morning, about nine. We need to get there early. See you. *(He goes to exit.)*

CHLOE: What about tonight - aren't we going out?

DAVY: Can't tonight, Babe - I've got to rehearse.

*He turns to go and the action freezes for a second. They return to the present - Davy re-enters.*

DAVY: Come on, I wasn't that self-obsessed<sup>3</sup>.

CHLOE: Well, I am only telling the story as I remember it.

DAVY: Did Sash really say I was cute?

CHLOE: *(ignoring his comment)* Your turn, now.

DAVY: Thank you. That Saturday I picked up Chloe as arranged but when we got to the Leisure Centre we couldn't believe our eyes! There were hundreds of other kids - all with the same idea.

CHLOE: I wanted to leave.

DAVY: *(glaring)* I don't remember you saying that at the time.

CHLOE: You weren't listening.

DAVY: We waited for five ...

CHLOE: ... and a half ...

DAVY: Hours. Eventually we got through to see some judges.

CHLOE: Yes, but they weren't Alex and Krystal, the proper judges.

DAVY: No, they were assistant producers, Becky and Oliver.

## Scene 2

*Media Man and Woman enter as Oliver and Becky and sit behind a table. Oliver is rather abrupt<sup>4</sup> and is bored with seeing people. Becky takes no interest and looks at the registration forms.*

OLIVER: Next!

DAVY: Hey!

OLIVER: Well, give me your registration form.

DAVY: Sorry. *(He hands him a form.)*

OLIVER: *(to Chloe)* And you?

CHLOE: Me?

OLIVER: Yes, you - who else would I be talking to?

<sup>1</sup> es sich anders überlegen, die Richtung wechseln

<sup>2</sup> das wäre super; ich wäre dir dafür sehr dankbar ...

<sup>3</sup> nur mit mir/sich selbst beschäftigt

<sup>4</sup> kurz angebunden

CHLOE: Sorry?

OLIVER: Your form?

CHLOE: I haven't got one.

OLIVER: For heaven's sake!

DAVY: She isn't going in for the competition.

OLIVER: What's she doing here, then?

DAVY: She's come to support me.

BECKY: *(taking notice for the first time)* How sweet - is she your girlfriend?

DAVY: Yes, she is.

BECKY: How long have you been together?

CHLOE: Three months and two days.

OLIVER: Look, Becky, can we get on? There's still one hell of a queue<sup>1</sup> out there.

BECKY: Don't mind me.

OLIVER: *(to Davy)* Right, Davy. In your own time<sup>2</sup>, but don't take all day.

DAVY: You want me to sing?

OLIVER: No, I want you to take off all your clothes and dance naked.

DAVY: What?!

OLIVER: Just sing for me.

DAVY: Sorry.

OLIVER: Go on!

*Davy starts to sing. After only a couple of lines Becky stops him.*

BECKY: Thank you, Davy, that's enough.

DAVY: But I've only just got going.

BECKY: Just wait a minute, *(she turns to Oliver)* Oliver?

OLIVER: Yes?

BECKY: I've an idea. *(She whispers in his ear. Davy and Chloe exchange glances.)*

OLIVER: I suppose it is worth a try.

BECKY: *(to Chloe)* Can you sing?

CHLOE: A bit. I was in the school choir 'til year 7, when it became uncool.

BECKY: Sing something for me.

DAVY: Look, I am the one who's entering the competition.

BECKY: And I am trying to get you through to the next stage. *(To Chloe)* Please?

CHLOE: You want me to sing?

OLIVER: Yes, she wants you to sing.

*Chloe sings - she has a good voice but she is quickly stopped.*

BECKY: Thank you. *(To Oliver)* What do you think?

OLIVER: Possible - if we can get a good enough angle<sup>3</sup>.

<sup>1</sup> eine irrsinnig lange Schlange

<sup>2</sup> wenn du so weit bist (... aber bitte heute noch ...)

<sup>3</sup> hier: ... wenn wir sie gut genug vermarkten können ... (eig.: Blickwinkel, Perspektive)

BECKY: (to Davy) Er...?  
 DAVY: Davy.  
 BECKY: Yes, Davy - I'm going to be straight with you<sup>1</sup>. We have already auditioned loads of boys like you: OK voice, Harry Styles hair, skinny jeans, pork pie hat<sup>2</sup> ...  
 DAVY: Oh.  
 BECKY: What we don't have is many duos - particularly boy/girl duos. So I am going to make a suggestion<sup>3</sup>. Why don't you and ...?  
 CHLOE: Chloe.  
 BECKY: Enter together?  
 DAVY: What?  
 BECKY: If you want us to put you through to the next round.  
 CHLOE: That would be awesome!  
 DAVY: Chloe!  
 CHLOE: Yes, we would be great together. And I've always wanted to be a star.  
 DAVY: All right, Chloe - if it's really what you want.  
 CHLOE: (breaking out of the story - Becky and Oliver freeze) Hold on! I didn't say I wanted to be a star.  
 DAVY: Hey, I thought I was telling this part of the story?  
 CHLOE: Not if you are going to make it up.  
 DAVY: I seem to remember you were pretty keen<sup>4</sup>?  
 CHLOE: That's not true. I didn't want to do it. From now on we are going to have to tell our story as it really happened. Agreed?  
 DAVY: Well, that's how I ...  
 CHLOE: Agreed?  
 DAVY: Yeah, I suppose so.  
 CHLOE: This is how it happened.  
*Becky and Oliver unfreeze.*  
 CHLOE: I don't think I could.  
 BECKY: Well, in that case, you are wasting our time. We'd better move on.  
 OLIVER: Shall I get the next one in?  
 DAVY: (to Becky) Could you give us a minute?  
 BECKY: Yes, but be quick.  
*Chloe and Davy go off into a corner.*  
 DAVY: Look, Babe, please give it a go<sup>5</sup>! If you don't, I'm out of the competition.  
 CHLOE: But it's really embarrassing<sup>6</sup>. I'm not a singer.  
 DAVY: I'll teach you.

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<sup>1</sup> ... ich will ehrlich zu dir sein ...

<sup>2</sup> ... OK Stimme, Frisur wie Harry Styles (One Direction), hautenge Jeans, flacher Hut mit Krempe

<sup>3</sup> einen Vorschlag machen

<sup>4</sup> ziemlich interessiert sein, darauf abfahren

<sup>5</sup> bitte versuche es, mach mit

<sup>6</sup> ... das traue ich mich nicht ...

CHLOE: I don't know.  
 BECKY: (Calling over) Look, have you two made up your minds? Because we need to move on.  
 DAVY: Please! For me. Please, Chloe!  
 CHLOE: Oh, OK- but don't blame me if I mess up<sup>1</sup>.  
 DAVY: (to Becky) We're on.  
 BECKY: Good.  
 OLIVER: At last!  
 BECKY: Now tell me about yourself, Davy. Who do you live with?  
 DAVY: My Mum.  
 OLIVER: Where's your Dad?  
 DAVY: Oh, my parents are divorced.  
 BECKY: So, he abandoned<sup>2</sup> you and your mother when you were a baby?  
 DAVY: It wasn't like that. I see him every week.  
 OLIVER: Single mum struggles to bring up child. I like that - she's not terminally ill<sup>3</sup>, is she?  
 DAVY: No, she's not!  
 BECKY: You've had psychological problems, haven't you?  
 DAVY: Have I?  
 OLIVER: Yes - brought on by your abusive<sup>4</sup> father leaving you and your mother to fight for yourselves.  
 DAVY: What?  
 BECKY: But you have got over those problems now.  
 DAVY: I have?  
 OLIVER: Yes, your love of singing got you through the bad times. It kept you sane<sup>5</sup>.  
 DAVY: Did it?  
 BECKY: And your happiness was complete when you met your girlfriend.  
 OLIVER: Who was a recovering anorexic<sup>6</sup>.  
 CHLOE: (protesting) I've never been anorexic!  
 BECKY: Maybe not, but it makes much better TV.  
*Media Man and Woman leave - we go back to the storytelling.*

### Scene 3

CHLOE: They made up all these stories for us to tell when we saw the judges.  
 DAVY: They told us that we had a better chance of being selected for boot camp

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<sup>1</sup> wenn ich es vermassle

<sup>2</sup> im Stich lassen, verlassen

<sup>3</sup> todkrank

<sup>4</sup> gewalttätig, brutal

<sup>5</sup> hier: nur durch das Singen hast du nicht den Verstand verloren ...

<sup>6</sup> ... sich gerade von Magersucht erholen

if we made our lives sound a bit more dramatic.  
 CHLOE: I didn't want to tell those lies.  
 DAVY: But when the cameras rolled, you did.  
 CHLOE: And so did you.  
*They smile.*  
 DAVY: We must have been mad.  
 CHLOE: No, we weren't mad. We just found ourselves in a different world. It was exciting and terrifying at the same time.  
 DAVY: It was pretty scary.  
 CHLOE: Really? You always seemed so cool.  
 DAVY: I'm a good actor.  
 CHLOE: Yeah, yeah, yeah.  
 DAVY: Anyway, we practised in the reception area<sup>1</sup> until we got the call to sing before Krystal and Alex.  
*The Starmaker music is heard and Krystal and Alex enter to take up their positions on the judges' panel.*  
 CHLOE: The room was full of cameras.  
 DAVY: It was totally unreal.  
 KRYSTAL: Hello there. What's your name?  
 DAVY: I'm Davy and she's Chloe.  
 ALEX: Can't she speak for herself?  
 CHLOE: I'm (*she can hardly speak because of nerves*) Chloe.  
 ALEX: We know that. He already told us.  
 KRYSTAL: Ignore Alex - he's just being his old grouchy self<sup>2</sup>. Now, do you have a name for your group?  
 DAVY: Him and Her / CHLOE: 2 Become 1  
 DAVY: 2 Become 1 / CHLOE: Him and Her  
*Alex scoffs<sup>3</sup>.*  
 DAVY: We're working on it.  
 KRYSTAL: I understand you are going out together?  
 CHLOE/DAVY: Yes.  
 KRYSTAL: And I believe you've had a tough time, Chloe?  
 CHLOE: Yes.  
 KRYSTAL: You suffered from anorexia?  
*Davy nudges<sup>4</sup> her to answer.*  
 CHLOE: Yes.  
 KRYSTAL: Oh! My poor darlin'. Same thing happened to me when I was a teenager. I had such low self-esteem<sup>5</sup> - I just would not eat. I nearly died.

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<sup>1</sup> Empfangshalle, Vorraum  
<sup>2</sup> er ist nur wie üblich griesgrämig  
<sup>3</sup> spötteln  
<sup>4</sup> anstupsen  
<sup>5</sup> Selbstachtung

Then something amazing happened - I found that God had blessed me with an incredible voice. I can honestly say that music saved my life.  
 DAVY: Music saved Chloe's life as well. And I'm the one who got her singing.  
 KRYSTAL: (*ignoring him*) Once I started believing in myself, my career took off. I know it's hard to believe that the glamorous, international singing star before you ever suffered from self-doubt<sup>1</sup>, but I did, honey! I did.  
 ALEX: (*raising his eyebrows*) So, what are you going to sing for us?  
 DAVY: I expect you know this, it's ... (*name of song*).  
 ALEX: Difficult song.  
 DAVY: Ready, Chloe?  
 CHLOE: Ready.  
*They start to sing. They have a bit of problem tuning<sup>2</sup> but do quite well. After a few bars<sup>3</sup>, Alex stops them.*  
 ALEX: That's enough, thank you. What do you think, Krystal?  
 KRYSTAL: Alex - I (*long pause*) adored them! Yes from me.  
*Chloe and Davy show their relief<sup>4</sup>.*  
 And you, Alex? What do you think? They need your vote to get through.  
 ALEX: Your choice of song, your choice of clothes, hair - just about everything is wrong. But you do have something. This is a tough one. With all your problems, Chloe, it must have taken some guts<sup>5</sup> to come and audition for us. I like that. I really don't know, though.  
 KRYSTAL: Come on, Alex - you've GOT to put them through!  
 ALEX: I'm going to say - (*long pause*) it's a yes. You are on your way to boot camp.  
*Chloe and Alex are overjoyed!*  
 DAVY: Oh, thank you. We won't let you down.  
 CHLOE: Yes, thank you so much!  
*The judges leave - the flashback is over.*

#### Scene 4

CHLOE: I really thought Alex was going to say no.  
 DAVY: Yeah. That was the longest pause of my life.  
 CHLOE: Was I really that nervous?  
 DAVY: (*affectionately*) Yeah, you were.  
 CHLOE: I'd forgotten how rude Alex was.  
 DAVY: But that's his thing, isn't it? It's all an act. They all put it on for the cameras.  
 CHLOE: They certainly do.

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<sup>1</sup> Zweifel an sich selbst  
<sup>2</sup> sich aufeinander einstellen (stimmlich)  
<sup>3</sup> Takte  
<sup>4</sup> Erleichterung  
<sup>5</sup> ... es muss dich Überwindung gekostet haben ..., da gehört schon Mut dazu, um ...

*Pause*

DAVY: Look, are you going to tell them about boot camp?

CHLOE: I'm not looking forward to going through that again.

DAVY: Neither am I, but we have to.

CHLOE: OK. OK. To begin with boot camp was really fun: exhausting<sup>1</sup> but fun.

You see, we were all flown out to Krystal's luxury villa in Corsica. I'd never been to such a fantastic place.

DAVY: Everything was in gold - including the toilet seats.

CHLOE: And everything that wasn't gold was pink.

DAVY: She had her own beach. It was so cool.

CHLOE: Yeah, but it was covered in dogs' muck<sup>2</sup> from all her hundreds of horrible poodles.

DAVY: "My little babies" (*he mimics Krystal*).

CHLOE: The way she let them lick her face!

DAVY/CHLOE: Ugh!

CHLOE: Anyway, it was totally awesome. Firstly, there were the other hopeful candidates.

*Davy and Chloe imitate the other contestants.*

DAVY: (*as Melanie*) Hello, I'm Melanie. I'm ever-so excited. (*She giggles*). I'm in a girl band. We are called "The Disney Princesses".

CHLOE: They weren't really called that.

DAVY: I know, but I think it suits them<sup>3</sup>.

CHLOE: How about Jez? (*as Jez*) Hi, beautiful! I'm pierced all over. Do you wanna see?

DAVY: And that Andy - he was sad<sup>4</sup>. (*As Andy*) I used to be an entertainer in a holiday camp. Oh look, you've got a pound behind your ear. Did I ever tell you that joke about the two tomatoes? What did the mummy tomato say to the baby tomato?

CHLOE/DAVY: KETCHUP!!!

CHLOE: Enough, enough! Anyway, they weren't all that bad.

DAVY: No, Jasmine was really nice.

CHLOE: You fancied her.

DAVY: I did not. What about Ash? He took a shine to you<sup>5</sup>.

CHLOE: What if he did?

DAVY: I knew it - I knew something was going on!

CHLOE: Nothing was going on. I was with you.

*Pause.*

DAVY: Come on, you'd better get on with the story.

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<sup>1</sup> erschöpfend

<sup>2</sup> Hundekot

<sup>3</sup> ... der Name passt genau zu ihnen ...

<sup>4</sup> er war echt ein Loser

<sup>5</sup> ... er hat dich ins Herz geschlossen ...

CHLOE: There actually wasn't much time to be able to enjoy ourselves, as the producers made us work really hard.

DAVY: I hated those dance classes.

CHLOE: What was that thing Carey the choreographer used to say... ?

*Media Woman enters as the choreographer - Carey.*

CAREY: Smile with your eyes!

*Dance Music plays.*

Right, have you ever danced before?

DAVY: (*confidently*) People say I'm a pretty good mover.

CAREY: What about you, Chloe?

CHLOE: I went to a few classes when I was a kid, but nothing for ages.

CAREY: Never mind - this is easy. Just follow me.

*She does a complicated routine<sup>1</sup> - Davy tries to follow but is quickly lost. Chloe is quite good.*

Giovanni, cut the music! Now let's watch you. Davy first.

DAVY: What, me?

CAREY: Yes, come on. Don't be shy. Giovanni, from the top please!

*Dance Music plays again. Davy tries to do the routine but fails miserably<sup>2</sup> - Carey watches with a pained expression<sup>3</sup>.*

DAVY: I'm better doing free-style.

*Carey exits.*

DAVY: Come on, I wasn't that bad!

CHLOE: Right.

DAVY: Oh, and who could forget ...

*Media Man enters as Mario, the vocal coach.*

MARIO: Mario! (*he does a scale<sup>4</sup>*) Right, you two. Three golden rules for a singer: One, no smoking! Two, no shouting! Three, no partying. And... (*he realises he has miscounted*) ... Four golden rules for a singer. (*to Davy*) One?

DAVY: No Smoking!

MARIO: (*To Chloe*) Two?

CHLOE: No Shouting!

MARIO: (*To Davy*) Three?

DAVY: No Partying!

MARIO: And Four ... NEVER force the voice unless you've warmed up.

DAVY: Warmed up?

MARIO: The voice is a very delicate instrument, you must ease into<sup>5</sup> your practice. After me: (*he sings a scale*) Mee May Mah Moh Moo, Mee May Mah Moh Moo, Mee May Mah Moh Moo. (*They start to sing*) No wait!

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<sup>1</sup> eine komplizierte Schrittfolge

<sup>2</sup> kläglich versagen

<sup>3</sup> mit einem schmerzlichen Gesichtsausdruck zusehen

<sup>4</sup> Tonleiter

<sup>5</sup> langsam/vorsichtig einsingen



7 Sept – 17 Oct 2015

**ANNAPURNA** by Sharr White

Twenty years ago, Emma walked out on her husband, cowboy-poet Ulysses, after a terrible incident in the middle of the night, never to return again. She took with her, their then five year old son, who now, an adult, wishes to see his father. Emma is determined to track down her ex-alcoholic husband to save her son a shocking encounter. She finds him, living in a Colorado mountain trailer park, where he still works on his epic poem „Annapurna“ and still hasn't figured out why his family vanished on that fateful night. When Emma eventually leads Ulysses through a demon-laden memory ride, she finds herself fighting an emotional battle she'd long since put behind her.

2 Nov – 22 Dec 2015

**PYGMALION** by Bernard Shaw

Professor of phonetics, Henry Higgins, makes a bet with his friend, Colonel Pickering, that he can train an uneducated Cockney flower girl, Eliza Doolittle, to pass for a duchess at an ambassador's garden party by teaching her to assume a veneer of gentility, the most important element of which, he believes, is impeccable speech. As the confirmed bachelor strives mercilessly to succeed with his unusual social experiment, Shaw examines with his trademark wit, issues of class and women's independence and presents the audience with a delightful battle between these two iconic characters.

18 Jan – 20 Feb 2016

**GROUPIE** by Arnold Wesker

Matty Beancourt, a life-affirming woman in her late fifties, lives alone in a small town near London. When she reads the autobiography of famous painter Mark Gorman, she becomes so enthused by his childhood memories that she decides to write to him. Weeks later she receives a reply and a correspondence develops with the cantankerous and moody artist. When she spontaneously decides to pay him a surprise visit, she discovers that her idol isn't the shining star she thought him to be. But Matty isn't a woman to shy away from a challenge. A difficult friendship starts to blossom between these two diverging characters and their impact upon each other is startling.

7 March – 16 Apr 2016

**HELLO/GOODBYE** by Peter Souter

Juliet, young, smart, sassy has got herself a fresh start in a new flat after having landed herself in some serious trouble with her boyfriend. But there's a hitch: amidst the boxes, a strange guy is also moving in – and he won't leave. He also has keys and a contract for the flat whether she likes it or not. He says her agency has messed up and her flat is actually his flat. As if that's not enough, the real problem is that, apart from being infuriatingly introverted and pedantic, he's rather attractive and charming too... Soon the witty bantering commences and sparks start to fly...

27 April – 4 May 2016

VIENNA'S ENGLISH THEATRE YOUTH ENSEMBLE presents

**INTO THE WOODS**

Music and lyrics: Stephen Sondheim/ Book: James Lapine

What happens after 'happily ever after'? This season's Youth Ensemble production is the Tony Award winning musical *Into the Woods*; the story intertwines the plots of several Brothers Grimm fairy tales and explores the idea of the quest, and the consequences behind making your wishes come true. The musical is tied together by an original story involving a childless baker and his wife and their journey to lift the curse put on them by a vengeful witch. As the couple journeys into the woods to fulfill the tasks laid out for them by the witch, their story becomes tangled with those of Little Red Riding Hood and her Wolf, Jack (of Jack and the Beanstalk fame), Rapunzel and Cinderella, and their Prince Charmings.

23 May – 6 July 2016

**RUN FOR YOUR WIFE** by Ray Cooney

John Smith may seem like an ordinary taxi driver, but he has been keeping a big secret. He has a loving wife in Wimbledon, and ANOTHER loving wife in Streatham and – a knife-edge schedule! By strict adherence to this schedule, he has been a successful, if exhausted, bigamist for three years. But one day he ends up in hospital where both his addresses surface. In the ensuing complications, John tries bravely to cope with a succession of well-meaning but prying policemen, the press and two increasingly irate wives, desperately struggling to untangle the marital mess he has made.

Wait! Not like that! Open your mouth, like this (*he demonstrates*) MAAAH, MAAAY! MEEE! Don't mumble! And drop those shoulders! Relax, smile! Now, again, Mee May Mah Moh Moo! (*They try it again.*) No! You two sound like two cats being strangled<sup>1</sup>! (*To the Audience*) You ... can any of you do any better? Who wants to come up and sing with Mario?

*Audience Participation in which Mario gets some of the audience up to sing and runs through some of his exercises!*

MARIO: Now Davy, on your own.

DAVY: Do I have to?

MARIO: Yes! Yes! Open your mouth! Sing!

*He sings alone – embarrassed.*

MARIO: Oh dear, Davy? You are going to have to get over that silly embarrassment if you want to go further in this competition. I am going to have to give you extra lessons.

*He exits.*

DAVY: What a creep<sup>2</sup> he was.

CHLOE: He was harmless.

DAVY: I wasn't that bad.

CHLOE: Right.

DAVY: Well, I thought my performance in front of Krystal at the end of the week was OK.

CHLOE: Yes, it was OK - but you must admit you were out of tune<sup>3</sup> a few times and you did forget the words.

DAVY: Could have happened to anyone.

CHLOE: (*softening*) I know.

*Pause.*

DAVY: Do you remember staying up late, talking about what it would be like if we won?

CHLOE: We were going to be the best group ever.

DAVY: Our albums would be top of the charts.

CHLOE: Everybody would love us.

DAVY: And we could have anything we wanted.

CHLOE: No more homework.

DAVY: No more school!

CHLOE: No one telling us what to do.

DAVY: Together we would conquer the world<sup>4</sup>.

CHLOE: It was just a dream.

DAVY: We were never going to break up, were we?

*They exchange a look.*

---

<sup>1</sup> ... wie zwei Katzen, die gerade gewürgt werden

<sup>2</sup> Kriecher, Widerling

<sup>3</sup> falsch singen

<sup>4</sup> die Welt erobern

CHLOE: We need to get on.

DAVY: I'm not stopping you.

## Scene 5

*Media Woman enters as Krystal and Media Man as the Director.*

CHLOE: At the end of boot camp all the contestants had to sing for Krystal on the terrace of the villa. Then we went back, act by act<sup>1</sup>, to find out who would go forward to the live shows.

*Starmaker Theme play.*

CHLOE: I was surprised when she asked to see me on my own. When I met her, the cameras were rolling.

DIRECTOR: Action!

KRYSTAL: Come on, honey, sit down next to me. (*She takes her hands.*) Chloe, I want you to listen very carefully to what I have to say.

CHLOE: Yes, Krystal.

KRYSTAL: We're friends, aren't we?

CHLOE: Yes, I hope so.

KRYSTAL: I feel like I'm a moth- (*she corrects herself*) a big sister to you.

Now, I know you are young but I am going to ask you to be very mature<sup>2</sup>.

I am going to ask you to think about your future and your family's future.

CHLOE: OK.

KRYSTAL: I really think you could win this competition.

CHLOE: You do?

KRYSTAL: Yes, I do.

CHLOE: Wait till I tell Davy.

KRYSTAL: And there, darlin', is the problem.

CHLOE: Sorry?

KRYSTAL: It's Davy - unfortunately, he's just not good enough. I know he's your boyfriend, but you're going to have to go solo.

CHLOE: But I can't!

KRYSTAL: You'll have to let him go if you want to go through to the live shows.

CHLOE: Please, don't say that. If it wasn't for him I'd never have gone to the audition.

KRYSTAL: I know it's tough but he's dragging you down<sup>3</sup>, honey.

CHLOE: I can't do this to him. I really like him.

KRYSTAL: Enough to ruin your chance of fame<sup>4</sup>? You've come a long way<sup>5</sup>

---

<sup>1</sup> eine/r nach dem anderen

<sup>2</sup> reif, erwachsen, vernünftig

<sup>3</sup> hinunterziehen (am Weiterkommen hindern)

<sup>4</sup> ... die Chance, berühmt zu werden, vergeben

<sup>5</sup> ... du hast schon viel (in deinem kurzen Leben) geschafft

already in your short life. You overcame your eating disorder<sup>1</sup> and ...

CHLOE: Well, that might have been a bit of an ...

KRYSTAL: And now you are a beautiful and talented young lady.

CHLOE: I'll make him rehearse more.

KRYSTAL: It's no use.

CHLOE: Please. Give him another chance!

KRYSTAL: I'm afraid I can't. Don't cry, honey. Do it for your family. They will be so proud. If you become famous you can buy them all the nice things they deserve<sup>2</sup>.

CHLOE: But how can I tell him? He really wants this.

KRYSTAL: Don't worry, we'll do that. So, are you going to choose stardom<sup>3</sup> or do you want to go back to school?

CHLOE: Please, let me think about it?

KRYSTAL: We need to know now. *(Pause)* Chloe?

*Chloe nods her head.*

DIRECTOR: Cut. Great, Krystal, well done.

KRYSTAL: Am I through?

DIRECTOR: Yes, thank you.

KRYSTAL: Great, because I could really do with a drink. When I agreed to do this show nobody told me how emotionally draining<sup>4</sup> it would be.

*Krystal exits, ignoring Chloe.*

DIRECTOR: Now, Chloe, I just need to get some more close-ups<sup>5</sup>. Only this time when you cry, let's have a few more tears, eh?

*Davy enters and the Director exits.*

DAVY: That wasn't at all how they showed it on the TV.

CHLOE: No, they edited it.

DAVY: I didn't realise you had fought to keep me.

CHLOE: Then they wouldn't let me see you. I think they were afraid I'd change my mind.

DAVY: And would you have done?

CHLOE: What?

DAVY: Changed your mind?

CHLOE: It's difficult to tell. I was so confused. I'm sorry.

DAVY: You never even got in touch.

CHLOE: I was a coward. I didn't know what to say - what you would say. Everything was happening so fast. People kept telling me how good I was - that all that mattered was winning. Starmaker took over my life: it was like being on a rollercoaster. I couldn't stop it.

---

<sup>1</sup> Essstörung

<sup>2</sup> verdienen

<sup>3</sup> (entscheidest du dich für) Berühmtheit

<sup>4</sup> emotional anstrengend

<sup>5</sup> Nahaufnahmen

DAVY: It was torture<sup>1</sup>, but I watched you every Saturday on the show. You seemed so different.

CHLOE: I *was* different. They changed everything about me. They told me what to wear, what to say, what to sing. I had no control over my life.

## Scene 6

*Chloe exits and the Starmaker music starts up.*

DAVY: Ladies and Gentlemen, please welcome your host for tonight ...  
Jackson Welsh!

*Media Man comes on as Jackson Welsh, the young, attractive presenter of the show. Canned applause<sup>2</sup> - Davy has a series of cards which he holds up, signalling the audience to join in - "Clap", "Cheer", "Gasp", "Ooh", etc.*

JACKSON: Thank you. Thank you. Thank you and good evening. Welcome to Starmaker! My name is Jackson Welsh and this is the new talent show where teenage dreams really do come true. *(Applause card)* Over the next five weeks we are going to make a star and one of our six lucky contestants will win a one-million pound recording contract. *(Ooh card)* After months of auditioning up and down the country, we are finally here - the Starmaker live shows where our talented teenagers will perform in front of our lovely audience and of course, our judges - the first of whom needs no introduction. So, let's hear it<sup>3</sup> for international recording star Krystal. *(Applause card)*

KRYSTAL: Thank you. You are so kind.

JACKSON: Krystal, will you introduce your first act, please?

KRYSTAL: Well, before I do, honey, I would like to say how privileged<sup>4</sup> I feel to be here today on this wonderful little show.

JACKSON: And it's wonderful for us as well, but if you could introduce your first act, please?

KRYSTAL: Of course. This little girl has come a long way to be here tonight. I feel a special bond<sup>5</sup> with her as we both nearly died of anorexia. *(Gasp card)* She's had to make some difficult choices to get here tonight. She was nervous earlier but I know she'll win through<sup>6</sup>. Ladies and Gentlemen - It's Chloe!  
*(Applause card)*

*Chloe comes on - her image has been changed and she looks quite different - much older. She starts to sing - she is a little nervous to begin with but her*

---

<sup>1</sup> eine Qual

<sup>2</sup> (vom Band) eingespielter Applaus

<sup>3</sup> eine Runde Applaus für ...

<sup>4</sup> ... wie geehrt ich mich fühle ...

<sup>5</sup> eine besondere Verbindung

<sup>6</sup> ... sie wird es schaffen ...

*confidence grows. She gets a good reception. (Applause card)*

JACKSON: Krystal, what did you think of your little girl?

KRYSTAL: Honey, darlin' - what can I say? To start with, you let the nerves show a bit but then you let your star quality shine through. You were fabulous, fabulous, fabulous!

JACKSON: So, great comments. Chloe, what do you want to say to the people at home?

CHLOE: This has been the best experience of my life. I'm in touching distance<sup>1</sup> of my dream. Please vote for me.

JACKSON: You heard her at home, folks. Please pick up the phone and vote. Calls cost 50p a minute. Please do not vote until all the acts have sung otherwise your vote won't be counted and you may still be charged<sup>2</sup>.

CHLOE: Then came the results of the public vote. It was nerve-racking<sup>3</sup>.  
*Tension music.*

JACKSON: I have just been handed tonight's results. So, in no particular order.

The acts coming back next week are (*long Pause*) Mixed Spice! (*Applause*) And (*Pause*) Jez! (*Applause*) And (*Pause*) Chloe! (*Applause - she jumps for joy*) And -

DAVY: And it went on like that for weeks.

*Chloe sings a medley of three songs representing her weeks in the competition - after each song Davy says "And weeks".*

*Tension music.*

JACKSON: I have just been handed tonight's results. So, in no particular order.

The acts coming back next week are (*Pause*) Chloe! (*Applause*) And ...

CHLOE: I couldn't believe it. I was one step away from the semi-final and two steps away from a recording contract. I was the centre of attention. They filmed me returning to my home town. My local shopping centre was packed with people, all trying to get selfies with me. My Mum and Dad were so proud of me. And Jackson, well, he was really nice to me.

DAVY: I bet he was.

JACKSON: Chloe, have you got a minute?

CHLOE: Yes, Jackson.

DAVY: (*mimicking her*) Yes, Jackson.

CHLOE: Shut up, Davy!

JACKSON: I just wanted to say I thought you were really fantastic tonight.

DAVY: Slimeball<sup>4</sup>.

CHLOE: (*to Davy*) Quiet! (*Back to Jackson*) Did you really think so?

JACKSON: (*amused*) Of course, and the public really like you as well. I shouldn't be telling you this - but you come top in the public vote every week.

<sup>1</sup> ... (mein Traum) ist in Reichweite

<sup>2</sup> ... es fallen trotzdem Gebühren an

<sup>3</sup> nervenaufreibend

<sup>4</sup> Schleimer

CHLOE: Do I?

JACKSON: You do. I think you are going to win.

CHLOE: Oh, Jackson! (*She glares at Davy before he can say anything.*)

JACKSON: You know it's not only the public who like you.

DAVY: Oh, I am going to puke<sup>1</sup>!

CHLOE: I don't know what to say.

JACKSON: How about you'll come round to my dressing room after tonight's rehearsal?

*He exits.*

## Scene 7

DAVY: I can't believe you fell for him. It's disgusting<sup>2</sup> - he's so old.

CHLOE: He's twenty-five! Anyway, as you know, he soon lost his interest.

DAVY: Yeah, sorry.

CHLOE: I was so close to the final. It was all your fault.

DAVY: I didn't make you mess up.

CHLOE: But all the fuss<sup>3</sup> before the show. How could you do it? It was so spiteful<sup>4</sup>.

DAVY: I didn't mean it to happen.

CHLOE: Oh, really?

DAVY: No. It just got out of control.

CHLOE: You deliberately wrecked<sup>5</sup> everything.

DAVY: It didn't happen how you think.

CHLOE: Well, how did it happen? (*Pause*) I'm waiting.

DAVY: After I got sent home from boot camp I was really down. I couldn't believe how you had betrayed me. I shut myself in my room, put my earphones on and wouldn't speak to anyone. Which, you must admit, is not like me. Slowly I began to get over it. Then you began to do really well on the show and people said it was so unfair. I became really jealous of your success. Then one day when I was home on my own - the doorbell rang.

*Media Woman enters dressed as Tara - a newspaper reporter.*

TARA: Davy Slater?

DAVY: Yes.

TARA: My name's Tara Gordon. I am a journalist.

DAVY: Oh, I thought you lot had given up on me<sup>6</sup> weeks ago. I did a few

<sup>1</sup> ... jetzt wird mir gleich schlecht ...

<sup>2</sup> ekelhaft, ekelig

<sup>3</sup> Wirbel, Aufruhr

<sup>4</sup> gemein, rachsüchtig

<sup>5</sup> du hast absichtlich alles kaputt gemacht

<sup>6</sup> ... für euch (Journalisten) bin ich schon seit Wochen nicht mehr interessant ...

interviews when I was chucked<sup>1</sup> - I mean when I left - Starmaker. But since then, nothing - the papers are just full of her.

TARA: That must be hard for you.

DAVY: Yeah.

TARA: Aren't you going to invite me in? It won't take long.

DAVY: OK then. I don't see the harm<sup>2</sup>.

TARA: Thanks.

DAVY: What do you want to know?

TARA: I want to know about Chloe. She was your girlfriend, wasn't she?

DAVY: She was. And pleased about it, too, until she got onto that show. It changed her.

TARA: In what way?

DAVY: She wouldn't listen to anything I said. All she was interested in was herself - she became a right pain.

TARA: I see.

DAVY: Between you and me she only came along to the audition to support me. We had never even sang together before.

TARA: Now that is interesting! Go on.

DAVY: And you know all that stuff about her having been anorexic - she made it up<sup>3</sup>.

TARA: Is that a fact?

DAVY: Oh yeah, she'd make anything up to stay on that show. The lies get bigger and bigger as the weeks go on.

TARA: This is interesting stuff, Davy. Talk to me some more and I'm sure I can sell - I mean get - your side of the story into the newspapers. It could even help restart your singing career.

DAVY: Really?

*Tara leaves.*

## Scene 8

CHLOE: Have you any idea what it was like having to go on and perform after all the horrible things they wrote in the papers?

“Starmaker Scandal – Chloe Lies About Anorexia”,

“Chloe Dumps Boyfriend for Fame”,

“Chloe – It's Just Too Good to be True!”

DAVY: I've said I'm sorry, but you have to understand how I felt.  
*Starmaker Theme*

---

<sup>1</sup> rausgeschmissen

<sup>2</sup> da ist wohl nichts dabei

<sup>3</sup> ... sie hat das alles nur erfunden

JACKSON: And the last act on tonight - hoping to go through to the Final - is a little lady who has had a tough time in the newspapers this week. The pressure is really on for her<sup>1</sup>. Ladies and gentlemen - it's Chloe!

*Chloe enters. She is very nervous. She starts to sing but it all goes horribly wrong and she forgets the words and runs off.*

JACKSON: And I have just been handed tonight's results. The act going home tonight is - *(Pause)* Chloe.

*Jackson exits - Chloe turns on Davy.*

CHLOE: It was horrible. One minute everyone loved me and the next minute they all hated me. I just wanted to hide away but there were press everywhere.

“How did it feel to be caught out<sup>2</sup>?”

“Didn't I think I deserved to lose?”

I even got hate mail - not to mention the trolls<sup>3</sup> on Facebook.

DAVY: If I'd known ... I would have never spoken to that girl from the newspaper.

CHLOE: I'm never going to sing again.

DAVY: Don't say that.

CHLOE: It's true. Even now I don't like going out in case someone recognises me.

DAVY: It does get better - honestly. I know from experience.

CHLOE: Jackson just ignored me after I lost.

DAVY: Doesn't surprise me.

CHLOE: And Krystal wouldn't come near me. Before she was behaving like she was some kind of mother substitute<sup>4</sup>.

DAVY: That's what those people are like. They are only nice to you when it suits them.

CHLOE: I only said what the producers told me to say.

DAVY: Yes, but you knew it was untrue.

CHLOE: You encouraged<sup>5</sup> me.

DAVY: I know.

CHLOE: And you made me out to be the bitch from hell<sup>6</sup> who would do anything for fame.

DAVY: She twisted my words<sup>7</sup>. I was hurt. I still am.

CHLOE: I didn't want to hurt you, but don't you see how it was for me? They made me go solo. They didn't really give me a choice.

DAVY: That's not strictly true. You did have a choice - the same as I did. The fame thing just went to our heads.

CHLOE: Yeah, and all those media people just took advantage.

---

<sup>1</sup> ... sie steht sehr unter Druck ...

<sup>2</sup> Wie fühlt man sich, wenn die Täuschung auffliegt?

<sup>3</sup> Personen, die auf Facebook, Blogs, Foren etc empörende und verletzende Meldungen hinterlassen.

<sup>4</sup> Mutterersatz

<sup>5</sup> ermuntern, dazu bringen

<sup>6</sup> ... du hast mich als gemeines Miststück hingestellt ...

<sup>7</sup> ... sie hat meine Worte verdreht ...

DAVY: We were used.  
 CHLOE: And then got rid of<sup>1</sup>.  
*Pause.*  
 DAVY: So, what now?  
 CHLOE: What?  
 DAVY: What are you going to do now? You can't be serious about not singing any more? I'm sure some agents will be after you. After all, you nearly got to the Final!  
 CHLOE: I did, didn't I?  
 DAVY: Yeah, and though I hate to admit it, you weren't that bad.  
 CHLOE: Thanks a bunch<sup>2</sup>!  
 DAVY: Well?  
 CHLOE: It's back to the original plan - school and then uni. And if I am still interested in music after that, I might have another go.  
 DAVY: You always were the sensible one.  
 CHLOE: And you?  
 DAVY: Oh, I couldn't bear to go back to school. I'm going to a Performing Arts College if they will have me. I'm going to learn how to do it properly.  
 CHLOE: So ... where do we go from here?  
 DAVY: I, er ... dunno.  
 CHLOE: I mean, are we cool now<sup>3</sup>?  
 DAVY: Yeah. If you forgive me for that newspaper thing.  
 CHLOE: Course. Do you forgive me for dumping you<sup>4</sup> on national television?  
 DAVY: *(smiling)* I suppose.  
 CHLOE: Then we're quits<sup>5</sup>.  
 DAVY: Almost. There's one thing you can do for me.  
 CHLOE: Oh yeah? What's that?  
 DAVY: I've got an audition for a place at the college this afternoon ... so I thought, maybe ...  
 CHLOE: You want me to come with you?  
 DAVY: Yeah. I could do with some company.  
 CHLOE: I should think I was the last person you'd want to come along.  
 DAVY: No, no ... It'd be great to have your support.  
 CHLOE: I can hear a 'but' ...  
 DAVY: No buts. It'd be great to have you there - so long as you stay in Reception<sup>6</sup>.  
*They laugh.*  
*The company finish with a song. The End.*

<sup>1</sup> loswerden  
<sup>2</sup> na, vielen Dank  
<sup>3</sup> ... sind wir wieder OK ...?  
<sup>4</sup> loswerden, fallen lassen  
<sup>5</sup> ... dann sind wir quitt  
<sup>6</sup> Foyer

## TV Talent Shows - useful words and phrases

<b>audition</b> they are auditioning ... are you auditioning for ... auditions are open to anyone ... to audition for ... to audition up and down the country  Achtung: to <u>apply</u> for a job - sich für einen Job bewerben	<b>Casting, Auswahlverfahren (bewerben)</b> sie halten Auswahlverfahren ab bewirbst du dich für ... jeder, der ..., kann sich bewerben sich bewerben für (Rolle/Talentwettbewerb) landauf und landab Castings abhalten
<b>gig</b>  <b>to rave about</b>  <b>to go solo</b>  <b>to rehearse</b> dress rehearsal	<b>Auftritt (Konzert, Jam Session)</b>  <b>sich begeistern, begeistert sein</b>  <b>eine Solokarriere starten</b>  <b>proben, üben</b> Generalprobe
<b>registration form</b>  <b>competition</b> to go in for the competition to enter the competition to be out of the competition to go further in the competition	<b>Anmeldeformular</b>  <b>Wettbewerb</b> in einen Wettbewerb einsteigen, bei ... mitmachen bei einem Wettbewerb mitmachen aus einem Wettbewerb rausfliegen in einem Wettbewerb weiterkommen
<b>to have a (another) go</b>  <b>to get somebody through to the next stage</b>  <b>it makes good/much better TV</b>  <b>to be selected for boot camp</b> boot camp	<b>es (nochmal) versuchen</b>  <b>jn. in die nächste Runde weiterkommen lassen</b>  <b>es kommt (viel) besser rüber im Fernsehen</b>  <b>in die nähere Auswahl kommen</b> Vorbereitungslehrgang
<b>judge</b> judges' panel	<b>Preisrichter, Jurymitglied</b> Jurorengremium (auch: Anzeigetafel)
<b>his/her/their career takes off</b>  <b>to need a vote to get through</b>  <b>it's an act, they put it on for the camera</b> to edit the cameras are rolling	<b>seine/ihre Karriere startet durch</b>  <b>eine Stimme brauchen, um weiterzukommen</b>  <b>das ist alles nur gestellt (vor der/für die Kamera)</b> (heraus)schneiden, bearbeiten die Kameras laufen
<b>contestants</b>  <b>performers</b>	<b>Bewerber, Kandidaten</b>  <b>Künstler, Darsteller</b>

**to do a complicated routine**

**to go further in the competition**

to go forward to the live show  
to get onto a show/the Final  
to go through to the Final

**to come on and perform**

to perform in front of an audience

**to win a recording contract**

**presenter of the show**

**to get a good reception**

to do really well

**the acts coming back next week**

the act going home today...

**results of the public vote**

I've just been handed tonight's  
results ...  
to come top in the public vote

**the (phone) lines are open**

to pick up the phones (again) for ...

**to have a great/tough time in the press**

the media people are taking  
advantage of ...

**agents will be after you**

**Performing Arts College**

**dunno = I don't know**

**eine schwierige Schrittfolge ausführen**

**weiterkommen, es in die nächste Runde schaffen**

bis in die Liveshow (weiter)kommen  
an einer Show/am Finale teilnehmen  
bis ins Finale kommen, es ... schaffen

**auftreten, auf die Bühne kommen**

vor Publikum auftreten

**einen Plattenvertrag als Preis gewinnen**

**Moderator, Showmaster**

**gut ankommen (Auftritt, Show)**

sich gut schlagen, erfolgreich sein

**... nächste Woche wieder mit dabei ...**

... und für ... ist heute Schluss

**Publikumswertung (via Telefon oder SMS)**

Soeben bekomme ich die heutigen  
Resultate ...  
in der Publikumswertung voran liegen

**ab jetzt sind die Leitungen offen**

rufen Sie jetzt (wieder) an für ...

**in den Medien (Presse) gut/schlecht wegkommen**

die Journalisten nützen ... aus

**Musikmanager werden sich um dich reißen**

**Musical-/Schauspielschule**

## Quick Comprehension Check

### Scene 1

- What are the names of the main characters?
- How old are they?
- Where does the play take place?
- What is the new TV talent show called?
- Who are the judges?
- Why does Davy want to audition for the show?
- Who did Davy and Chloe get to see first?

### Scene 2

- What do the assistant producers think of Davy?
- What does Becky suggest?
- Is Chloe happy about this?
- Why does she agree to enter the competition with Davy?
- What do the assistant producers want Chloe and Davy to do?

### Scene 3

- Are the judges really interested in Davy's and Chloe's voices?
- What is Krystal most interested in?
- Why does Alex put them through to boot camp?

### Scene 4

- Where is boot camp and what is it like?
- Do you remember the names and acts of the other contestants at boot camp?
- Who is better at dancing?
- What does the vocal coach think of Davy and Chloe?
- How do Chloe and Davy feel before they have to sing for Krystal?

### Scene 5

- What does Krystal tell Chloe in front of the cameras?
- Does Chloe really want to be in the show without Davy?
- Was the whole interview shown on TV?
- Which parts were edited?

### Scene 6

- Who is the presenter of the show?
- How does Krystal introduce Chloe?
- How far does Chloe get in the contest?
- What is Jackson trying to do?

Scene 7

- How did Davy feel after he got sent home from boot camp?
- Who is Tara Gordon and what does she want from Davy?
- How does she get Davy to tell her his side of the story?
- Is it really Davy’s singing career Tara is interested in?

Scene 8

- Why is so much pressure on Chloe before the next show?
  - Does she make it through to the semi-final?
  - What happens during her act?
  - How do Krystal and Jackson react when Chloe is voted out?
  - What are Chloe’s plans now?
  - What is Davy going to do?
- 
- Did you like the play? Why/why not?
  - Was understanding the language easy or difficult for you?
  - Which of the characters did you like best/not at all? Say why.
  - Would you like to audition/take part in a casting show? Why/why not?
  - Do you like watching talent shows? Do you vote for *your* favourite performer(s)? How (e.g. phoning, texting, on the internet ...)?
  - How do you feel when *your* personal favourite gets through? Or when *your* top act is going home (e.g. angry, sad, ...)?
  - Do you have special interests, hobbies, talent(s)? Which?
    - music / singing
    - sports
    - writing / storytelling
    - arts / crafts
    - acting / dancing
    - or .....?

1966 MAN OF DESTINY by George Bernard Shaw  
 1967 THE HAPPY JOURNEY by Thornton Wilder  
 1968 VILLAGE WOOING by George Bernard Shaw  
 1970 THE IMPORTANCE OF BEING EARNEST by Oscar Wilde  
 1971 THE GLASS MENAGERIE by Tennessee Williams  
 1972 MAN OF DESTINY by George Bernard Shaw  
 1973 LOVERS by Brian Friel  
 1973 AN INSPECTOR CALLS by J. B. Priestley  
 1974 THE HAPPY JOURNEY by Thornton Wilder  
 1975 OF LOVERS AND FOOLS, scenes from Shakespeare as arranged by Manfred Vogel  
 1976 A SLIGHT ACCIDENT by James Saunders  
 LOOK BACK IN ANGER by John Osborne  
 1977 THE HAPPY JOURNEY by Thornton Wilder  
 ARMS AND THE MAN by George Bernard Shaw  
 1978 FAMILY ALBUM by David Newby  
 AN INSPECTOR CALLS by J. B. Priestley  
 1979 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde  
 ALL MY SONS by Arthur Miller  
 1980 THE HAPPY JOURNEY by Thornton Wilder  
 MAN OF DESTINY by George Bernard Shaw  
 1981 FAMILY ALBUM by David Newby  
 RELATIVELY SPEAKING by Alan Ayckbourn  
 1982 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde  
 A MAN FOR ALL SEASONS by Robert Bolt  
 1983 ROBIN HOOD by Nicholas Allen. An entertainment with music  
 LOVERS by Brian Friel  
 1984 THE HAPPY JOURNEY by Thornton Wilder  
 1984/85 KING ARTHUR by Nicholas Allen. An entertainment with music  
 THE IMPORTANCE OF BEING EARNEST by Oscar Wilde  
 1985/86 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde  
 THE GLASS MENAGERIE by Tennessee Williams  
 1986/87 SONGS AND DREAMS by Nicholas Allen  
 SAME TIME, NEXT YEAR by Bernard Slade  
 1987/88 DICK WHITTINGTON AND HIS CAT by Sean Aita  
 LOOK BACK IN ANGER by John Osborne  
 1988/89 THE WIDOW'S DIAMONDS by Nicholas Allen  
 THE PRIVATE EAR by Peter Schaffer  
 1989/90 ROBIN HOOD by Nicholas Allen. An entertainment with music  
 IN PRAISE OF LOVE by Terence Rattigan  
 1990/91 THE HAPPY JOURNEY by Thornton Wilder  
 DANGEROUS OBSESSION by N. F. Crisp  
 1991/92 RICHARD THE LIONHEART by Nicholas Allen  
 THE FOUNTAIN OF YOUTH by Sean Aita  
 THE ZOO STORY by Edward Albee  
 1992/93 SONGS AND DREAMS by Nicholas Allen  
 STAGE BY STAGE by Jennie Graham  
 I OUGHT TO BE IN PICTURES by Neil Simon  
 1993/94 TREASURE ISLAND by Sean Aita  
 SHERLOCK HOLMES INVESTIGATES by Ingrid Statman  
 RELATIVELY SPEAKING by Alan Ayckbourn  
 1994/95 FAMILY ALBUM by David Newby  
 FREDDY AND THE CLOVEN HOOF by Adam Bridges  
 LOVERS by Brian Friel



1995/96 THE CANTERVILLE GHOST by Nicholas Allen  
     DRACULA by Sean Aita  
     MY CHILDREN! MY AFRICA! by Athol Fugard  
 1996/97 CRUSOE by Nicholas Allen, based on the novel by Daniel Defoe  
     LOVE HURTS by Sean Aita  
     THE GLASS MENAGERIE by Tennessee Williams  
 1997/98 HUCKLEBERRY FINN by Sean Aita  
     SUGAR AND SPICE by Philip Dart  
     ALL MY SONS by Arthur Miller  
 1998/99 THE SWORD AND THE CROWN by Sean Aita  
     BOTTLING OUT by Philip Dart  
     BUTTERFLIES ARE FREE by Leonard Gershe  
 1999/00 BANANAS by Sean Aita and Nicholas Allen  
     DANCE CLASS by Clive Duncan  
     THE BROWNING VERSION by Terence Rattigan  
 2000/01 AROUND THE WORLD IN 80 DAYS by Sean Aita  
     MILLENNIUM by Sean Aita  
     BLUE GIRL by Deborah Aita  
 2001/02 HOTMAIL FROM HELSINKI by Judy Upton  
     ROMY AND JULIAN by Clive Duncan  
     THE LAST YANKEE by Arthur Miller  
 2002/03 A PERFECT MATCH by Sean Aita  
     A DOG'S LIFE by Sean Aita  
     DANGEROUS OBSESSION by N.J Crisp  
 2003/04 STREETS OF LONDON by Sean Aita  
     WILD WEEKEND by Clive Duncan  
     BUTTERFLIES ARE FREE by Leonard Gershe  
 2004/05 THE CANTERVILLE GHOST adapted from Oscar Wilde by Clive Duncan  
     SUGAR AND SPICE by Philip Dart  
     MACBETH adapted from Shakespeare by Clive Duncan  
 2005/06 AROUND THE WORLD IN 80 DAYS by Sean Aita  
     ROMY & JULIAN by Clive Duncan  
     THIS LAND IS YOUR LAND a Woody Guthrie Folk Musicale devised by David M. Lutken  
 2006/07 REVOLTING BRITONS by Clive Duncan  
     DANCE CLASS by Clive Duncan  
     LOOK BACK IN ANGER by John Osborne  
 2007/08 VIRTUAL HEROES by Clive Duncan  
     WILD WEEKEND by Clive Duncan  
     PITCH BLACK by Clive Duncan  
 2008/09 PERFECT MATCH by Sean Aita  
     LITTLE GIRL LIES by Claudia Leaf  
     VIRGINS by John Retallack  
 2009/10 FAME GAME by Philip Dart  
     SACRIFICE by Claudia Leaf  
     MACBETH by William Shakespeare adapted by Clive Duncan  
 2010/11 ROB AND THE HOODIES by Sean Aita  
     ROMY & JULIAN by Clive Duncan  
     BUTTERFLIES ARE FREE by Leonard Gershe  
 2011/12 THE SWITCH by Philip Dart  
     DISCONNECTED by Adam Barnard  
     PITCH BLACK by Clive Duncan  
 2012/13 AROUND THE WORLD IN 80 DAYS by Sean Aita  
     JEKYLL'S POTION by James Cawood  
     A PICTURE by Clive Duncan  
 2013/14 VIRTUAL HEROES by Clive Duncan  
     POPULAR by Philip Dart  
     PRETTY SHREWD by Clive Duncan  
 2014/15 SPOOKED! by Sean Aita  
     DANCE CLASS by Clive Duncan  
     THE MAKEOVER by Clive Duncan