

Day, Ray, May and Fay

A musical

PRINCIPAL CHARACTERS

Day;	Mixed race	boy	Pupil/Composer (Dayton)
Ray;	English	boy	Pupil/Librettist (Raymond)
May;	Pakistani	girl	Pupil/Singer (Maysa)
Fay;	Greek	girl	Pupil/Stylist (Phaedra)

Ms. Suková;	Czech		Deputy Head of School
Jean Ashton;	British		English & Drama teacher
Paul Caron;	French		Woodwork teacher
Jorge López;	Spanish		Art teacher

Erum Ansari;	Pakistani		Maysa's sister
Mrs. Ansari;	Pakistani		Maysa's mother

The musical within the musical is called Yemi and Adaku

Kesandu;	Nigerian	girl	Performs Adaku
Adaeze;	Nigerian	girl	Performs Zauna, Adaku's sister
Maduka;	Nigerian	boy	Performs Yemi
Kambili;	Nigerian	boy	Performs Mr. Eze, Yemi's father

PART ONE - SCENE ONE - A BAR

Day and his band, 'Mind the Gap' are finishing the set. The audience wants more and for the encore he invites May to sing with him.

Ray and Fay are standing together on the Dance floor. She picks out ribbons and trimmings from her bag, twirls around, holding the trimmings to her hair. She laughs. Ray watches her performance; completely captivated. The singing is applauded by the audience.

Just left the ground

DAY & MAY

Like an eagle high on the wing

Like a tiger flying mid-spring

Like a magpie after a ring

I am going for gold tonight

Like a singer waiting to sing

Like a drummer ready to swing

Like a juggler eager to fling

I can't hold my breath and sit tight

DAY & MAY

If my feet have just left the ground

Can my love now be safe and sound?

Have I won the battle I fought

And Found the connection I sought?

MAY

Like a flower opening to spring

Like a bell resounding its ring

Like the zest when it's got its zing

I know that I just saw the light

Like two lovers out on a fling

Like a prince, now become king

Like a bride revealing her ring

I'm so happy I just might ignite

DAY & MAY

Yes, my feet have just left the ground

So, my love is now safe and sound

I have won the battle I fought

And earned the connection I sought

SCENE TWO – THE PARK

Day is singing and dancing along the street like a man in love. His limbs make extravagant movements. His steps are governed by the tempo he is singing, so they have a regular rhythm, but his arms move up and down, independent of each other, in an irregular fashion. His hands, operating a different rhythm to his arms, twist and dance in every direction while his fingers express the punctuation in the music. Now and then he stops and points the toe of his right foot at the ground, giving the music emphasis; then he moves forwards again. He takes a few steps backwards and then moves forward again, re-joining his familiar rhythm.

My little spark

Tried passing the buck
Skating on thin ice
Kept trying my luck
‘Til I wore out the dice

But it never quite hit the mark
I was living in the dark
‘Til you, my little spark
Lit up my heart

I’d gone with the blows
And searched for bright lights
I flowed with the flows
And I toured all the sights

But it never quite hit the mark
I was living in the dark
‘Til you, my little spark
Lit up my heart

Played chance like a cat
Used eight of nine lives
Would’ve eaten my hat
If you hadn’t arrived

Company/chorus. And then she just hit the mark
Stopped him living in the dark

DAY ‘Cos you, my little spark
Lit up my heart, lit up my heart
Yes you, my little spark, lit up my heart

SCENE THREE – THE PARK

Ray and Fay are walking through the park. He dances around her, singing, but she stands with her hands folded, disinterested.

The Sound of Thunder

RAY

Oh, when you danced last night
I had romance in sight
You were love gliding ‘cross the floor
I could hear the wonder
Like the sound of thunder
Never heard my heart before

Oh, when you danced last night
I had romance in sight
‘Cos it was more than dancing jive
It just shook me alive
Yes, it took me alive
With this kinda jive I’ll survive

Company/chorus He could hear the wonder
 Like the sound of thunder
 He heard his glad heart roar
 Such a simple rhythm
 A cosmic collision
 With love gliding ‘cross the floor

Come and hear the wonder
Like the sound of thunder
Come and....

Ray reaches out for her, but Fay pushes him away.

FAY – Just give over, can’t you stop
I am sick enough to drop
You ain’t getting’ my kisses
You ain’t getting your wishes
Got me a man in mind
A man whose just my kind
With a rhythm to his beat
A man who whisks me off my feet.

SCENE FOUR – A BAR

Day and Ray are sitting together.

DAY – Get on it Ray, just seize the day

It don't take long, to write a song.

RAY - Ugh, leave me Day, I just can't play

My hopes were wrong and now they're gone.

Feelings in motion

RAY

With no sign of a glow
Went looking for kisses
I am slippin' down slow
My shots were all misses

Company/chorus She revved up his senses
 Inspired his devotion
 She smashed his defences
 Kept his love in motion

Her smile was intensive
Her promise enthralled me
She took the offensive
Then started to scald me

Company/chorus She revved up his senses
 Inspired his devotion
 She mashed his defences
 Kept his love in motion

DAY – Win her with your song
 Win her with your smile
 Bring your tricks along
 Gain her with your guile

Company/chorus She gotta lotta boys
 Following her dance
 A whole lotta boys
 Who she leaves in a trance

RAY – I'm just not right, talk to me Day
Give me some news of you and May.

Day gets up on the stage.

My love is hers today

I hear her voice, it tunes my ears
She makes life sweet, she conquers fears
She makes me strong; invites my play
My love is hers today

She got my key, unlocked my heart
If we made love, we'd never part
I'm in there close, I'm there to stay
My love is hers today

Company/chorus She's the vision drifting through his nights
 She's his hunger, his fanciful flights
 She's the compass that keeps him on track
 She's the magnet that brings him right back

When she's not here, my eyes don't see
With her caress, my dreams run free
The worlds on fire, it's never grey
My love is hers today

I hear her voice, it tunes my ears
She makes life sweet, she conquers fears
She makes me strong; invites my play
My love is hers today

Company/chorus She's the vision drifting through his nights
 She's his hunger, his fanciful flights
 She's the compass that keeps him on track
 She's the magnet that brings him right back

SCENE FIVE – DEPUTY HEAD’S OFFICE

Day and Ray are sitting in Ms. Suková room.

MS. SUKOVÁ - I have a surprise, we’re building a new hall
We’re asking you guys, to sing songs for us all
Compose an event, where your band can perform
Write songs, my young gents, express our new dawn.

DAY & RAY - Are you kidding, this sounds real cool.
We’re good to sing our songs at school

They dance Inebriations, celebrations
Reparations, sweet relations.

MS. SUKOVÁ - Make the school proud of this musical duet.
Teachers enter Paul Caron from woodwork, he’ll construct the set.
Jean Ashton from drama, our production queen.
Jorge López, the artist, who’ll depict the scenes.

Company/chorus They’ll make a vision to drift through our nights
They’ll make us hungry for fanciful flights
They’ll be the compass that keeps us on track
They’ll be the magnet that brings us right back

SCENE SIX – THE REHEARSAL STUDIO

Day and Ray chatting among the paraphernalia of the band.

RAY – We must invent a tale with some clever guise

DAY – Let’s write the story of Adaku’s demise

RAY – No way, that’s mean, you’ll put tears in Yemi’s eyes.

DAY – Are you kidding, it’s a great theme? It’s acetylene. It’s not routine, it’s unforeseen, caffeine for the spleen and submarine kerosene.

RAY – I must intervene, I don’t want to sing this scene.

DAY – Ain’t nothing wrong with breaking hearts.

RAY – Its depravity. Think of Yemi and Adaku.

DAY – Its morality. Think of Yemi and Adaku.

RAY – Its vanity, profanity, brutality, insanity.

DAY – Adaku’s death happened in school

Why should we always act so cool

Let’s sing it proud and keep it near

Don’t want no fairy stories here.

RAY - Don’t want no fairy stories here?

DAY - Don’t want no fairy stories here.

Company/chorus Don’t want no fairy stories here
 Want no fictional glories here
 No allegories, deformities
 Or long-winded purgatories here.

DAY & RAY - Don’t want no fairy story hit
 Yemi and Adaku must be it
 Yemi and Adaku will be it

Squeals of laughter and the sound of a chase come from an adjacent room. Fay runs into the studio and freezes. The drummer arrives, missing one shoe. He freezes. Fay gives Day and Ray a quick smile and a wave and throws the shoe to the drummer, who catches it and puts it on. Fay grabs her bag and swans out, blowing a kiss at the drummer.

SCENE SEVEN – DEPUTY HEAD’S OFFICE

Ms. Suková, Jean Ashton, Day, Ray, May and Fay are listening to a recording Day and Ray have composed.

ADAKU - My dear Zauna I’m so pressed;
With stresses that I can’t confess.
Peace and I are strangers grown,
I’ll suffer ‘til my love is known,

ZAUNA - Express your joys, forget your fears.
Your heart clear leaps when he appears
Your heart never spoke out before
But here’s a man that you adore.
Pursue your love and all that it implies
Your eyes confess the flame your tongue denies.

Zauna departs and Yemi enters.

YEMI - Adaku, I must know, can I love you?

ADAKU - Dear Yemi, fate forbids what you pursue.

YEMI - You know I’ve no fate but you
No other fate, but you

Yemi and Adaku hug and kiss and depart

Company/chorus Go practice you moves
To musical grooves
On a night of romancing
In a bed made for dancing
Make this day your own
Let your love be shown

The recording stops – all applaud except Ms. Suková

MS. SUKOVÁ - These songs you make will cause a fuss
Yemi and Adaku are not with us
We can’t have Adaku’s death made art
I have the school’s repute at heart.

JEAN ASHTON - You are so quick to do your duty
Why be so keen to reject beauty?

MS. SUKOVÁ - There are times when love is cruelty.

JEAN ASHTON - You can’t object to life and death
This is the way we take our breath.

MS. SUKOVÁ - Are they pupil’s, this group of singers?

DAY - They're my friends, I can't use beginners.

MS. SUKOVÁ - You have got this all wrong,
It is not our remit.

DAY - Then find other songs
We'll leave you to it.

MS. SUKOVÁ - Can't you see, you are offending
Can't it have a happy ending
With all this money we're spending.
Please give us a jolly ending.

RAY - It's too late we can't go back
Return to some other track

Ms. Suková looks around, knowing she is outnumbered

Company/chorus She takes the line
She must consent
There is no time
For argument.

SCENE EIGHT – THE REHEARSAL STUDIO

Day, Ray, May, Fay, Erum, Kesandu (Adaku), Adaeze (Zuana) and the band

Company/chorus Shake the Cloud from off your head,
Follow your wishes instead.
Banish sorrow, banish care
Such a weight of clouds to bear.

ADAKU - My dear Zauna I am pressed
With stresses that I can't confess.
Peace and I are strangers grown,
I'll suffer 'til my love is known,

ZAUNA - Express your joys, forget your fears.
Your heart just leaps when he appears

Mrs. Ansari flies through the door.

MRS. ANSARI - Girls, what are you doing here?
DAY - Allow me to make it clear
MRS. ANSARI - You must return with me this minute.
DAY - Surely I can enlighten your visit.
MRS. ANSARI - I care nothing for your lies
My daughters are not some prize.
Don't imagine I'll relent.

FAY But this is a school event.

MRS. ANSARI - I know you well, don't interject
You think we have no self-respect
Your foul songs and horrid habits
Nights of dancing, high on tablets.

MAY - Ami, you're wrong, it's not what it seems
It's a school song, these are our dreams.

DAY - We fell in love out of the blue.

MRS. ANSARI - Go to hell and take love with you.

Mrs. Ansari pushes her daughters away and pushes them out of the door.

Company/chorus They made a vision drifting through our nights
They made us hungry for fanciful flights
They were the compass that kept us on track
They were the magnet that brought right back

SCENE TEN - THE BACK GARDEN AT THE ANSARI HOUSE

Day climbs a drainpipe, onto a shed at the rear of house. He crawls along the ridge to a window. It is locked. He can see a staircase, and somebody spots him and cries out. Day crawls back along the roof, but it's slippery and he falls to the ground. Shouting comes from inside the house. Day, stands up and climbs over the fence.

SCENE ELEVEN – A HOSPITAL ROOM

Day is in bed with bandages round his head. Ray is sitting with him.

DAY - I love her Ray, I tried to steal her away.
I've lost sweet May, There's nothing more to say.

There's a knock on the door and Erum enters.

ERUM - Can I come in, how are you feeling?
My mum's so cross she hit the ceiling.

DAY - She knows it was me, what can I do?

ERUM - The police, no doubt, will be contacting you.
She insists that May give up her feelings
She's found a suitor and started meetings
Maysa, distraught, just stays in her bed
She refuses food and wants nothing said.

RAY - Poor May, poor Day, poor you, what care?
Such a weight of clouds to bear.

Company/chorus Poor May, poor Day, poor you, what care?
Such a weight of clouds to bear.
Poor May, poor Day, poor you, what care?
Such a weight of clouds to bear.

Erum breaks down and leaves in tears, promising to stay in touch.

DAY - Last night I dreamt in G minor

RAY - Musical dreams, there's nothing finer

DAY - It's the key of the final scene

RAY - Inspired by Mrs. Philistine.

DAY - Last night the rhythms were a tune
Today the words describe the gloom
Da dum de dee, da dum de dee
Have now become, remember me.
Adaku's final words to Yemi
Before he flies to Benin City

RAY - It's the saddest phrase I ever heard.
DAY - Come help me now to find more words

Day sings the melody and slowly Ray finds the words.

DAY & RAY - When you are gone, my yearnings flee
So, let this be the end of strife
Remember me, remember me,
I had a dream I'd be his wife.
Remember me, remember me,
How bright it shined, this petty life.

Company/chorus Innocent men, despondent and rejected
A long life of songs is what they expected
They make a lament for their women to sing
A bond confirmed by this song, not a ring

There's a knock on the door and Erum enters.

FAY - Can I come in, how are you feeling?

RAY - We sing though our spirits are reeling
What's happening to May is savage
Her mother's arranging a marriage

DAY - Maysa, distraught, just stays in her bed
She refuses food and wants nothing said.

FAY - So now this must feed the singing
It's too bad, my head is ringing.

DAY & RAY - Then help us Fay, give us a rap.

FAY - Where are you now, I need a map.

DAY - Think of Adaku, we haven't got far
Yemi's just left her to travel afar
What are her words before leaving the bar
To meet sad fate and collide with a car.

RAY - Just take the melody from Day
And sing the words that you would say.

Day plays the sad refrain and Fay sings with him.

FAY - Dear Zauna, blackness invades me,
In your sweet arms I should rest,
Here I'd stay, but rage prevents me
Death is now a welcome guest.

SCENE TWELVE – THE REHEARSAL STUDIO - MR. EZE’S HOUSE

Day, Ray, Fay, Kesandu (Adaku) Adaeze (Zuana) Maduka (Yemi) Kambili (Mr. Eze) the band, Jean Ashton, Paul Caron, Jorge López.

They are all looking at a platform on wheels that Paul Caron has constructed to give Kambili more height and authority when playing the role of Mr. Eze. Kambili stands on it. Paul pushes him from behind with a long pole. Jean Ashton gives him an Agbada (a long robe, traditional dress in Nigeria) to wear which covers his feet. Paul pushes an armchair centre stage and pushes Kambili from offstage to a position behind the chair. Maduka (Yemi) lying on the sofa gets up when his father enters.

MR. EZE - Stay Yemi, there is something I must share
You like living when you haven't a care
But school is done, you're not sitting pretty
You must work for me in Benin City.

YEMI - Baaba, please, I ain't gonna go there
I'll stay and be a billionaire.

MR. EZE - Don't joke with me boy, you know the score
We cannot support you any more
I need you there, life here is too bleak
I've booked your flight and you leave next week.

Mr. Eze leaves the room

YEMI - That stupid man must be obeyed
Now nasty choices must be weighed
Adaku! what words can I try
Your injured pride to pacify?
No sooner do I win her heart
But from her arms I'm forced to part.
How can so hard a choice be mine
One night I'm loved the next I'm swine.

SCENE THIRTEEN – THE REHEARSAL STUDIO - A BAR

Kesandu (Adaku) and Adaeze (Zuana) are sitting at a table.

ZUANA - See Adaku, Yemi appears,
Such sorrow in his looks he bears
Without a doubt he's looking blue
Maybe the rumours are not true

YEMI - I'm lost and sad, be my witness
How can I ask your forgiveness?
My father, he must dominate
But must our love now terminate?

ADAKU - Those for sure are deceitful tears
From a hypocrite full of fears.
That's how the crocodile shiver
Weeping on the Niger river

YEMI - I promise on my life I'm true

ADAKU - Enough of your deceiving brew
To your promise and Benin fly
Leave jilted Adaku behind.

YEMI - In spite of his command I'll stay
Offend them all and love obey.

ADAKU - No faithless man, your course pursue
I'm now resolved as well as you.
Now for the first time I can see
You have had thoughts of leaving me.

YEMI - To hell with his demands, I'll stay.

ADAKU - Away, away. Away, away.

YEMI - No, no, I'll stay, and love obey!

ADAKU - Away, away, do not delay.

Yemi leaves the bar

Company/chorus Adaku, against herself, conspires
She shuns the cure she most desires.

END OF PART ONE - INTERVAL

PART TWO - SCENE ONE – SCHOOL PLAYGROUND

Ray runs out to Day who is looking frantically for someone.

RAY – We can't delay, we must start.
DAY - Please wait on, you'll break my heart
RAY - They're here, I see them, running fast
ERUM - What a day, we are here at last.

Day, Ray, May and Erum hug each other. All sing.

Just left the ground

DAY & MAY

Like an eagle high on the wing
Like a tiger flying mid-spring
Like a magpie after a ring
I am going for gold tonight

Like a singer waiting to sing
Like a drummer ready to swing
Like a juggler eager to fling
I can't hold my breath and sit tight

DAY & MAY If my feet have just left the ground
 Can my love now be safe and sound?
 Have I won the battle I fought
 And Found the connection I sought?

MAY

Like a flower opening to spring
Like a bell resounding its ring
Like the zest when it's got its zing
I know that I just saw the light

Like two lovers out on a fling
Like a prince, now become king
Like a bride revealing her ring
I'm so happy I just might ignite

DAY & MAY Yes, my feet have just left the ground
 So, my love is now safe and sound
 I have won the battle I fought
 And earned the connection I sought

SCENE TWO – THE MUSICAL – SCHOOL PLAYGROUND

Adaku and Zuana are standing together. Adaku is anxious

Company/chorus Shake the Cloud from off your head,
 Follow your wishes instead.
 Banish sorrow, banish care
 Such a weight of clouds to bear.

ADAKU - My dear Zauna I am pressed
 With stresses that I can't confess.
 Peace and I are strangers grown,
 I'll suffer 'til my love is known,

ZAUNA - Express your joys, forget your fears.
 Your heart clear leaps when he appears
 Your heart never spoke out before
 But here's a man that you adore.
 Pursue your love and all that it implies
 Your eyes confess the flame your tongue denies.

Company/chorus Fear no danger to ensue,
 Yemi loves as well as you.
 Ever gentle, ever smiling,
 Don't you find his charms beguiling.

Zauna departs and Yemi joins Adaku.

YEMI - Adaku, I must know, can I love you?

ADAKU - Dear Yemi, fate forbids what you pursue.

YEMI - You know I've no fate but you
 No other fate, but you

Yemi and Adaku hug and kiss and depart

Company/chorus Go practice you moves
 To musical grooves
 On a night of romancing
 In a bed made for dancing
 Make this day your own
 Let your love be shown

SCENE THREE – THE MUSICAL – MR. EZE’S HOUSE

Yemi is lying on the sofa. Mr. Eze enters

MR. EZE - Stay Yemi, there is something I must share
You like living when you haven’t a care
But school is done, you’re not sitting pretty
You must work for me in Benin City.

YEMI - Baaba, please, I ain’t gonna go there
I’ll stay and be a billionaire.

MR. EZE - Don’t joke with me boy, you know the score
We cannot support you any more
I need you there, life here is too bleak
I’ve booked your flight and you leave next week.

Mr. Eze leaves the room

YEMI - That stupid man must be obeyed
Now nasty choices must be weighed
Adaku! what words can I try
Your injured pride to pacify?
No sooner do I win her heart
But from her arms I’m forced to part.
How can so hard a choice be mine
One night I’m loved the next I’m swine.

SCENE FOUR – THE MUSICAL – A BAR

Adaku and Zuana are sitting at a table.

ADAKU - So now I’ve come to despise my life
Troubled my love has caused him strife

ZUANA - See Adaku, Yemi appears,
Such sorrow in his looks he bears
Without a doubt he’s looking blue
Maybe the rumours are not true

YEMI - I’m lost and sad, be my witness
How can I ask your forgiveness?
My father, he must dominate
But must our love now terminate?

ADAKU - That’s how the crocodile shiver
Weeping on the Niger river
Those for sure are deceitful tears

From a hypocrite full of fears.
 YEMI - I promise on my life I'm true.
 ADAKU - Enough of your deceiving brew.
 To your promise and Benin fly
 Let the jilted Adaku die.
 YEMI - In spite of his command I'll stay
 Offend them all and love obey.
 ADAKU - No faithless man, your course pursue
 I'm now resolved as well as you.
 Now for the first time I can see
 You have had thoughts of leaving me.
 YEMI - To hell with his demands, I'll stay.
 ADAKU - Away, away. Away, away.
 YEMI - No, no, I'll stay, and love obey!
 ADAKU - Away, away, do not delay.

Yemi leaves the bar. Zuana returns to the table

Company/chorus Adaku, against herself, conspires
 She shuns the cure she most desires.

ADAKU - Dear Zauna, blackness invades me,
 In your sweet arms I should rest,
 Here I'd stay, but rage prevents me
 Death is now a welcome guest.
 When you are gone, my yearnings flee
 So, let this be the end of strife
 Remember me, remember me,
 I had a dream I'd be his wife.
 Remember me, remember me,
 How bright it shined, this petty life.

*Adaku runs from the bar. We hear the screeching of car breaks and a collision.
 Zuana runs from the bar.*

Company/chorus. With drooping heads, her friends of old
 Scatter flowers beside the road.
 Soft and gentle as her heart
 They keep their watch and never part.

THE END OF THE MUSICAL IN THE MUSICAL

SCENE FIVE – AFTER THE MUSICAL – A BAR

The Nigerian cast line up to take their bows, applauded by Day, Ray, May, Fay, Erum, the band, Ms. Suková, Jean Ashton, Paul Caron and Jorge López. The musical cast exit and the others start to party in the bar. Day and May are ecstatic to be with each other and exit together. Throughout this scene – singing and dancing.

The Sound of Thunder

Yes, we could dance all night
We have romance in sight
We see love gliding ‘cross the floor
We can hear the wonder
Like the sound of thunder
Never heard our hearts before

Yes, we could dance all night
We have romance in sight
We want more than dancing jive
Want to shake you alive
Yes, and take you alive
With this kinda jive you’ll survive

Company/chorus We can hear the wonder
 Like the sound of thunder
 Come here your glad heart roar
 It’s a simple rhythm
 A cosmic collision
 When love glides across the floor

Come and hear the wonder
Like the sound of thunder
Come hear your glad heart roar
It’s a simple rhythm
A cosmic collision
When love glides across the floor

The Nigerian cast return to join the party. Then Day and May return wearing the costumes of Yemi and Adaku. Everyone applauds them, and they dance together, the centre of attention. Ray and Erum, and May and the drummer dance together.

My love is yours today

I hear your voice, it tunes my ears
You make life sweet, you conquer fears
You make me strong; invite my play
My love is yours today

You got my key, unlocked my heart
Now we've made love, we'll never part
We're in it close, we're here to stay
My love is yours today

Company/chorus	You're the vision drifting through my nights
	You're my hunger, my fanciful flights
	You're the compass that keeps me on track
	You're the magnet that brings me right back

When you're not here, my eyes don't see
With your caress, my dreams run free
The worlds on fire, it's never grey
My love is yours today

I hear your voice, it tunes my ears
You make life sweet, you conquer fears
You make me strong; invite my play
My love is yours today

Company/chorus	You're the vision drifting through my nights
	You're my hunger, my fanciful flights
	You're the compass that keeps me on track
	You're the magnet that brings me right back

FINALE