



# STUDENTSLIVE: PASSPORT TO BROADWAY

## *“Broadway Dreams”*

### SAMPLE SYNOPSIS

**Prologue:** A group of students are preparing for a big audition by warming up, stretching and listening to music. Ricky, a young man from a wealthy family, is center stage and begins moving to the song “Amor,” which he is listening to on his iPod. Ricky invites several other students to dance with him in his Latin-Pop style. A dance battle erupts between the urban hip-hop dancers and some more classical dancers. Eventually their styles blend and the students dance together as a group, but Ricky shoves Tony, a young man from a less-affluent family, at the end of the song and another dance battle erupts to the “Prologue” from *West Side Story*. This fight between Ricky and Tony is the first indication of class differences and discrimination, themes which continue throughout the show.

**Scene 1:** The dancers sing “Something’s Coming” (*West Side Story*) as they hopefully anticipate their audition for the director, Zach, who assigns audition numbers and calls actors out to teach them the song for the audition. At the end of the song, Tony and Mimi are left alone on stage and are instantly attracted to one another. After a brief moment between them, they leave the stage and join the other dancers for the audition. All of the dancers sing “I Hope I Get It/Music in the Mirror” (*A Chorus Line*) while they do their final warm-ups for the audition. While the dancers perform “One” (*A Chorus Line*), Zach chooses the dancers that will be cast in the show.

**Scene 2:** Tony and Mimi begin to explore their new romance during the song “Falling” (*Smokey Joe’s Café*) while Zach cuts several dancers. The group of dancers who get cast sing a slower version of “One” (*A Chorus Line*) as they congratulate one another, and then transition into backup singers for Tony and Mimi. The dancers that do not get cast, led by Karen, let out their emotions by singing “96,000” (*In the Heights*). The song inspires them to move forward and upwards in their lives. Mimi gets so caught up in the passion of the song that she ends up dancing with Ricky and accepting a “gift” from him. Tony is jealous and hurt. Mimi and Tony discuss the problems in their relationship during the song “If I Loved You” (*Carousel*), while the ensemble dances a dream ballet which mirrors their conflict. Ricky, who is somewhat superficial and unable to commit to any one person, leaves Mimi at the end of the song. Tony, unable to overcome his jealousy, also leaves Mimi at the end of the song. The guys sympathize with Tony as the girls support Mimi during “Word of Your Body” (*Spring Awakening*) and “Falling in Love is Wonderful” (*Annie Get Your Gun*). From this point forward Mimi desperately attempts to win Ricky back until her catharsis at the end of the show.

**Scene 3:** The group dynamic transitions from empathy to mocking as the boys tease Mimi while the girls, trying to lighten the mood, join in the fun during “Who Loves You” (*Jersey Boys*). When the song is over, Mimi feels alone and confused. Eponine, Adelaide and Sheila join Mimi in a medley of “On My Own” (*Les Miserables*), “Who Can I Turn To” (*The Roar of the Greasepaint, The Smell of the Crowd*), “Time Heals Everything” (*Mack and Mabel*), “It’s a Fine, Fine Line” (*Avenue Q*). Each girl represents a different layer of Mimi’s inner conflict. Tony joins Mimi in singing “It’s a Fine, Fine Line” (*Avenue Q*) as Mimi tries to figure out what she wants. Tony walks away from Mimi, who begins singing “I Dreamed a Dream” (*Les Miserables*) as she reflects on her feelings. Eponine, Adelaide and Sheila continue supporting their friend Mimi by reprising “On My Own” (*Les Miserables*), “Who Can I Turn To” (*The Roar of the Greasepaint, The Smell of the Crowd*) and “Time Heals Everything” (*Mack and Mabel*).

**Scene 4:** Despite the pain love can cause, the girls still want to express the importance of love as they urge the group to join them in singing “Seasons of Love” (*Rent*). The conflicts between classes arise again as part of the cast cynically counters the sentimental mood by revealing their desire for “Money” (*Cabaret*). For the next few songs the cast members, except for Tony, turn into greedy, selfish, narcissistic characters to highlight these conflicts and differences. Glen and Charity lead the group in exploring their quest for status and money in “It’s all About the Green” (*The Wedding Singer*) and “Big Spender” (*Sweet Charity*). The desire for sex, money, power, and greed gets out of control during “American Dream” (*Miss Saigon*), and at the end of this number Mimi realizes the emptiness of her pursuits. She decides

she needs to get away from Ricky for good during a reprise of “96,000” (*In the Heights*). She and Tony reject Ricky and sing “All I Care About is Love” (*Chicago*) as they reconcile with one another.

Scene 5: Sheila begins to sing “Good Morning Starshine,” (*Hair*) encouraging everyone to get back to a place of positive energy. This inspires Jackie to lead the group in “Aquarius” (*Hair*). Jonathan continues to develop the spirit of unity within the group and gets Ricky to realize his wiser, deeper and more caring side by leading “Brotherhood of Man” (*How to Succeed in Business Without Really Trying*), which then inspires Adelaide, Eponine and Zach to begin “Circle of Life” (*The Lion King*). These songs pour out love, diversity and most importantly, the idea that all are equal regardless of economic status or class and can come together to help one another. The ending, a reprise of “Good Morning Starshine” (*Hair*), is a celebration of joy: the joy of being alive, the joy of being together and the joy of experiencing love.