

# A NUMBER OF SECRETS

---

A ten-minute dramedy by  
Jeri Weiss

This script is for evaluation only. It may not be printed, photocopied or distributed digitally under any circumstances. Possession of this file does not grant the right to perform this play or any portion of it, or to use it for classroom study.

[www.youthplays.com](http://www.youthplays.com)  
[info@youthplays.com](mailto:info@youthplays.com)  
424-703-5315

*A Number of Secrets* © 1999 Jeri Weiss  
All rights reserved. ISBN 978-1-62088-557-4.

**Caution:** This play is fully protected under the copyright laws of the United States of America, Canada, the British Commonwealth and all other countries of the copyright union and is subject to royalty for all performances including but not limited to professional, amateur, charity and classroom whether admission is charged or presented free of charge.

**Reservation of Rights:** This play is the property of the author and all rights for its use are strictly reserved and must be licensed by his representative, YouthPLAYS. This prohibition of unauthorized professional and amateur stage presentations extends also to motion pictures, recitation, lecturing, public reading, radio broadcasting, television, video and the rights of adaptation or translation into non-English languages.

**Performance Licensing and Royalty Payments:** Amateur and stock performance rights are administered exclusively by YouthPLAYS. No amateur, stock or educational theatre groups or individuals may perform this play without securing authorization and royalty arrangements in advance from YouthPLAYS. Required royalty fees for performing this play are available online at [www.YouthPLAYS.com](http://www.YouthPLAYS.com). Royalty fees are subject to change without notice. Required royalties must be paid each time this play is performed and may not be transferred to any other performance entity. All licensing requests and inquiries should be addressed to YouthPLAYS.

**Author Credit:** All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisements and publicity relating to the production of this play. The author's billing must appear directly below the title on a separate line with no other accompanying written matter. The name of the author(s) must be at least 50% as large as the title of the play. No person or entity may receive larger or more prominent credit than that which is given to the author(s) and the name of the author(s) may not be abbreviated or otherwise altered from the form in which it appears in this Play.

**Publisher Attribution:** All programs, advertisements, flyers or other printed material must include the following notice:

*Produced by special arrangement with YouthPLAYS ([www.youthplays.com](http://www.youthplays.com)).*

**Prohibition of Unauthorized Copying:** Any unauthorized copying of this book or excerpts from this book, whether by photocopying, scanning, video recording or any other means, is strictly prohibited by law. This book may only be copied by licensed productions with the purchase of a photocopy license, or with explicit permission from YouthPLAYS.

**Trade Marks, Public Figures & Musical Works:** This play may contain references to brand names or public figures. All references are intended only as parody or other legal means of expression. This play may also contain suggestions for the performance of a musical work (either in part or in whole). YouthPLAYS has not obtained performing rights of these works unless explicitly noted. The direction of such works is only a playwright's suggestion, and the play producer should obtain such permissions on their own. The website for the U.S. copyright office is <http://www.copyright.gov>.

## COPYRIGHT RULES TO REMEMBER

1. To produce this play, you must receive prior written permission from YouthPLAYS and pay the required royalty.
2. You must pay a royalty each time the play is performed in the presence of audience members outside of the cast and crew. Royalties are due whether or not admission is charged, whether or not the play is presented for profit, for charity or for educational purposes, or whether or not anyone associated with the production is being paid.
3. No changes, including cuts or additions, are permitted to the script without written prior permission from YouthPLAYS.
4. Do not copy this book or any part of it without written permission from YouthPLAYS.
5. Credit to the author and YouthPLAYS is required on all programs and other promotional items associated with this play's performance.

When you pay royalties, you are recognizing the hard work that went into creating the play and making a statement that a play is something of value. We think this is important, and we hope that everyone will do the right thing, thus allowing playwrights to generate income and continue to create wonderful new works for the stage.

Plays are owned by the playwrights who wrote them. Violating a playwright's copyright is a very serious matter and violates both United States and international copyright law. Infringement is punishable by actual damages and attorneys' fees, statutory damages of up to \$150,000 per incident, and even possible criminal sanctions. **Infringement is theft. Don't do it.**

Have a question about copyright? Please contact us by email at [info@youthplays.com](mailto:info@youthplays.com) or by phone at 424-703-5315. When in doubt, please ask.

## CAST OF CHARACTERS

CALLIE, teenage girl; not the best student.

GLYNNIS, teenage girl; studious and practical.

## SETTING

A school library.

---

*(A school library. GLYNNIS sits at a table, studying. CALLIE enters and drops her backpack in front of Glynnis.)*

**CALLIE:** My life is over.

**GLYNNIS:** What is it this time?

**CALLIE:** I'm flunking health.

**GLYNNIS:** How can anyone flunk health?

**CALLIE:** It's this stupid research paper.

**GLYNNIS:** How's it coming along?

**CALLIE:** It's not. But I plan on starting tonight.

**GLYNNIS:** Tonight? But it's due this Friday!

**CALLIE:** That's why I'm not putting it off until tomorrow.

**GLYNNIS:** No wonder you're flunking. What topic did you get?

**CALLIE:** Something weird. I've never even heard of it.

*(Callie flips through her notebook.)*

Here it is. *(Mispronouncing:)* "Bulimia."

**GLYNNIS:** It's pronounced "bulimia." You've never heard of it?

**CALLIE:** No.

**GLYNNIS:** It's been all over the news.

**CALLIE:** And your point is...?

**GLYNNIS:** Don't you ever read the newspaper?

**CALLIE:** Occasionally when I'm lining my birdcage. So are you gonna tell me what this bulimia thing is or not?

**GLYNNIS:** It's a type of eating disorder. You can die from it.

**CALLIE:** From eating? What happens – do you explode?

© Jeri Weiss

This is a perusal copy only.

Absolutely no printing, copying or performance permitted.

**GLYNNIS:** No. I'm not exactly sure how it kills you. I just know that it has something to do with bingeing and purging.

**CALLIE:** Bingeing and purging?

**GLYNNIS:** Pigging out and then throwing up.

**CALLIE:** Gross!

**GLYNNIS:** I know.

**CALLIE:** Why would somebody do that?

**GLYNNIS:** I think they do it because they're afraid of getting fat. They try to get rid of the food before it sticks to their body.

**CALLIE:** No wonder nobody else chose it for their topic. It's disgusting. They probably got nice diseases like tonsillitis—

**GLYNNIS:** (*Interrupting:*) I had my tonsils out when I was eight, and, believe me, it wasn't what I'd call nice.

**CALLIE:** You know what I mean. They don't have to write about puking.

**GLYNNIS:** Well, I hate to say it, but if you'd gotten started on this sooner you could have chosen a better disease. Now let's see what books they have on the subject. They should be over here in the 600 section.

*(They scan the library shelves. They each open a book.)*

**CALLIE:** This book only has one dinky chapter on food spewing. Does that one have anything good in it?

**GLYNNIS:** I'm still looking. (*Beat.*) You know, the thing I don't get is what makes bulimia so deadly.

**CALLIE:** It says here that when you make yourself throw up over and over again, it, like, totally confuses your body. After a while you can't keep your food down at all.

---

**GLYNNIS:** But I've had the flu and thrown up a lot and it didn't kill me.

**CALLIE:** It says your body loses electro-somethings. It can, like, give you a heart attack. (*Closing the book:*) Bummer.

**GLYNNIS:** Hey, look. There's a quiz in this book. Somebody took it and circled her answers.

**CALLIE:** Let me see. (*Callie takes the book and skims the quiz.*) This is one sick chick.

**GLYNNIS:** Why do you say that?

**CALLIE:** Listen to how she answered this question: How often do you force yourself to vomit? [a] never, [b] once a month, [c] once a week, or [d] every day. She circled [d].

**GLYNNIS:** That's awful.

**CALLIE:** That's disgusting.

**GLYNNIS:** You know, she could be in one of our classes.

**CALLIE:** Just so long as I'm not sitting next to her.

**GLYNNIS:** She could be someone we know.

**CALLIE:** None of my friends do that.

**GLYNNIS:** But that's just it. You can't be sure. I was just reading about it.

*(Glynnis takes the book back from Callie.)*

Here it is. It says that a symptom of the disease is that you hide it from your family and friends. You stuff your face when no one's around. You could look perfectly fine to everyone around you.

**CALLIE:** There must be some kind of sign.

**GLYNNIS:** Nothing real noticeable. Little things like swelling or bloating. Sometimes your teeth get bad or you get scars on the back of your hands.

**CALLIE:** Scars? What from?

**GLYNNIS:** From putting your fingers down your throat to make yourself throw up.

**CALLIE:** Yuck.

**GLYNNIS:** But it says here that most bulimics go undetected. They get very good at fooling even their doctors.

**CALLIE:** So, it could be anyone. (*Beat.*) Brooke's always saying her butt's too big.

**GLYNNIS:** And she does love to eat.

**CALLIE:** But she doesn't try to hide it. She's always waving her fast food coupons around like they're tickets to Broadway. It couldn't be her.

**GLYNNIS:** What about Ashley?

**CALLIE:** Ashley? No way. She's like a sister to me. I know her like the back of my hand.

**GLYNNIS:** Tiana?

**CALLIE:** Her mouth's too busy talking to have time to binge.

**GLYNNIS:** Well, I know it's serious and I'm really sorry for whoever has it. But you've only got two days to finish your paper. You need to think about yourself right now.

**CALLIE:** I just really want to know who it is.

**GLYNNIS:** So do I, but—

**CALLIE:** I have an idea.

**GLYNNIS:** This can't be good.

**CALLIE:** Meet me at the girls' restroom tomorrow at 12:00.



**GLYNNIS:** Why would I do that?

**CALLIE:** Well, just ask yourself: What happens at 12:00?

**GLYNNIS:** (*Shrugging:*) It's noon. Lunch time.

**CALLIE:** Right. And what do you do at lunch time?

**GLYNNIS:** Eat lunch?

**CALLIE:** Yes. And if you were bulimic and it was lunch time and you just ate, what would you be doing next?

*(Glynnis is confused.)*

You'd be in the restroom puking your guts out, wouldn't you?

**GLYNNIS:** (*Protesting:*) Oh, no.

**CALLIE:** Come on, Glynnis.

**GLYNNIS:** You're not getting me to stand outside the stalls and listen for that.

**CALLIE:** It's not exactly how I'd like to spend my lunch hour either, but do you have any better ideas? The best way to find her is to catch her in the act.

Want to read the entire script? Order a perusal copy today!