

SILVER LININGS

A ten-minute dramedy by
Dan Berkowitz

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
info@youthplays.com
424-703-5315

Silver Linings © 2012 Dan Berkowitz
All rights reserved. ISBN 978-1-62088-387-7.

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. 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).

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 or by phone at 424-703-5315. When in doubt, please ask.

CAST OF CHARACTERS

SARA, a teenage girl.

AARON, a teenage boy.

SETTING

Outside a school.

TIME

The present.

AUTHOR'S NOTE

This play was written when the war in Iraq was still being waged. In the exchange on page 10, Aaron's line was "My dad was killed in Iraq," and in the following speech the birthday gift was a 10,000-dinar bill. Following the American pullout from Iraq, I changed the reference to Afghanistan, where, alas, American troops continue to fight and be killed.

While I hope that, one day, all such references will be outdated, producers of the play should feel free to substitute a current war zone if needed—or simply to indicate that the play is set post-2001.

(Outdoors. A park bench. SARA, a teenage girl, enters, striding purposefully across the stage. When she gets to about the middle of the stage, we hear a VOICE.)

VOICE: *(Off.)* Hey, wait up!

(Sara continues walking.)

I said wait up!

(AARON, a teenage boy, runs on and catches up to Sara just before she gets offstage.)

AARON: *(Out of breath:)* Didn't you hear me calling you?

(Sara says nothing, just looks at him.)

(Still catching his breath:) Why do you always walk so fast? Class doesn't start for another ten minutes.

(Sara stares at him.)

I know you can talk. I've heard you in class. Which is now starting in... *(Looking at his watch:)* ...nine minutes and forty-five seconds...forty seconds...thirty-five seconds...

SARA: *(Turning away, under her breath:)* Dork...

AARON: See, I knew you could talk!

(Sara fixes him with a baleful stare.)

I just wanted to, you know, say welcome to our fair school. I'm Aaron.

(He extends his hand. After a long pause, Sara reluctantly extends her hand and they shake.)

SARA: Sara.

AARON: Yeah, I know. I heard Mr. Dobkin call your name. Sara's a nice name. Very biblical.

(Sara stares at him.)

You know, like in the Bible? Abraham and Sara? Abraham was, like, the founder of all religions, and Sara was his wife. Aaron – me – he was the brother of Moses, and was descended from Abraham and Sara. So with our names, you're kinda like my long-ago mother!

(Sara's eyes widen in shock, then she turns and starts offstage.)

(Running after her:) Hey, wait a minute, I was only kidding! I'm not even religious...!

SARA: *(Stops, turns to him, hostile:)* What do you want?

AARON: I...I...I just...I just wanted to...y'know...

SARA: No, I don't know. That's why I'm asking.

AARON: I just wanted...to say hello.

SARA: Why?

AARON: Why?

SARA: Why?

AARON: Because...well, because...I just wanted to...

SARA: Oh please...

(She turns to go.)

AARON: And because you always look so sad.

(Sara stops but does not turn.)

SARA: What do you mean?

AARON: I dunno. All the other kids walk around smiling and stuff. Or else trying to look really fierce. You just kind of look...sad...

SARA: Well, I'm not sad, okay? So just mind your own business.

AARON: Sorry.

(Sara glares at him, but makes no move to go. After a moment, Aaron sits on the park bench.)

So, if you're, like, not sad, do you want to hang out sometime?

(Sara gives him an incredulous look which says "Duh...?")

What? What? I'm, like, the official greeter of the school. It's my duty to hang out with non-sad girls to make sure they stay non-sad.

SARA: You're crazy.

AARON: Yeah, well, so...

(There is a pause.)

SARA: It's hard.

AARON: What is?

SARA: Being new.

AARON: Tell me about it. I tried out for the swim team? And I made it but, like, every other guy on the team had been on the team for, like, a whole year, and they all knew each other and had nicknames for each other and knew everything there was to know about each other. I quit after two weeks.

(There is a pause.)

So where you'd come from? You just move here?

SARA: No. We've always lived here.

AARON: Then how come you're new?

SARA: I was in boarding school.

AARON: Awesome! I've heard boarding schools are totally cool. Not having to deal with your parents – yeah!

SARA: It's not that great.

AARON: Was it coed?

SARA: No, all girls. Run by nuns.

AARON: How come you didn't stay? (*Hopefully:*) Were you kicked out?

SARA: My dad said I needed to come home, it's no big deal.

AARON: What for? What did you do?

(There is a pause.)

SARA: My parents sent me to boarding school because my mom was really sick for a couple of years and they didn't want me to have to deal with it. And then she died, and my dad wanted me home. (*Pause.*) Okay?

(Pause.)

AARON: Jeez, I didn't know.

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