

Back to the Music

A Musical Journey Through the Ages

Book by: Jeanette Airen
Songs from popular artists through the decades.

Characters:

Alex – Clark Edwards
Riley – Lucy McBreen
Mr. Sharp – Carter Pomerantz

Elvis – Nathan Schallgerger
Record Producer (Walter Scharf) – Finnley Kerman
Elvis' Backup Singer 1 – Annika Bass
Elvis' Backup Singer 2 – Nathalie Magtajas
Elvis' Backup Singer 3 – Clare Coito
Elvis' Backup Singer 4 – Lane Green

The Tonight Show Announcer/Cue Card Holder – Alysson Martinez
Johnny Carson – Logan Brown

The Supremes
Diana – Flora Mikals
Mary – Addy Green
Florence – Caylee Dixon

The Tonight Show Camera Operator – Dylan Buss
Boom Mic Holder – Finley Prater
Applause Sign Holder (Non-Speaking) – Marigold Lott

Music Video Director – Legend Alvarez
Madonna – Aleya Nevarez

Music Video Crew Member 1 – Sienna Lovejoy
Music Video Crew Member 2 – Lyla Hicks
Music Video Crew Member 3 – Annika Bass

Music Festival Host – Haylee Cunningham
Britney Spears – Camille Counts

Backup Dancers (Non-Speaking) – Norah Schallberger, Brooklen Polino, Raven Santana

*NSYNC

Justin – Finnley Kerman
Joey – Dylan Buss
JC – Legend Alvarez
Lance – Finley Prater

Scene 1: The Music Classroom

(Lights up on the music classroom. The STUDENTS are all talking and no one is paying attention to the teacher, MISS/MR. SHARP.)

MR. SHARP

(Does a hand clap pattern to get the classes attention and they repeat it back.)

Ok, class. Here we go. We only have a few minutes left before the bell rings. Let's do the song one more time!

STUDENTS

Yeah! *(all cheer in excitement)*

(The STUDENTS get into place to perform the song.)

#1 – SONG: Move Your Feet/D.A.N.C.E./It's A Sunshine Day from the Trolls Soundtrack

ALL

EVERYBODY, MOVE YOUR HAIR AND FEEL UNITED

OH---

EVERYBODY, SHAKE YOUR HAIR AND FEEL UNITED

OH---

YEAH!

ALEX

EVERYBODY'S COMING TO THE CELEBRATION

I'MA HOOK YOU UP WITH THE INVITATION

RILEY

LET YOUR HAIR SWING AND PARTY WITH ME

NO BAD VIBES, JUST LOVE, YOU'LL SEE

PART 1

DO THE D-A-N-C-E

PART 2

1, 2, 3, 4, FIGHT

PART 1

STICK TO THE B-E-A-T

PART 2

GET READY TO IGNITE

PART 1

YOU WERE SUCH A P-Y-T

PART 2

CATCHING ALL THE LIGHTS

PART 1

JUST EASY AS A-B-C

PART 2

THAT'S HOW YOU MAKE IT RIGHT

MR. SHARP

(spoken) Great job! Keep that energy going! Move those feet!

ALL
EVERYBODY, SHAKE YOUR HAIR AND FEEL UNITED, OH---

PART 1
SUNSHINE DAY

PART 2
EVERYBODY'S LAUGHING

PART 1
SUNSHINE DAY

PART 2
EVERYBODY'S SINGING

MR. SHARP
(spoken) Come on class. Move to the beat.
You got this! Keep it going. You're doing great! Here we go!

PART 1
AH---! DON'T STOP

PART 2
DON'T STOP

PART 1
DON'T STOP THE BEAT

PART 2
I CAN'T STOP

PART 1
CAN'T STOP

PART 2
I CAN'T STOP THE BEAT

PART 1
I WON'T STOP

PART 2
WON'T STOP

PART 1
WON'T STOP THE BEAT

PART 2
GO!

ALL
EVERYBODY, SHAKE YOUR HAIR AND FEEL UNITED, OH---

PART 1
SUNSHINE DAY

PART 2
EVERYBODY'S LAUGHING

PART 1
SUNSHINE DAY

PART 2
EVERYBODY'S SINGING

PART 1
SUNSHINE DAY

STUDENT SOLO
EVERYBODY, MOVE YOUR HAIR AND FEEL UNITED, OH---
YEAH! OH!

ALL
YEAH!

(The bell rings and the STUDENTS grab their backpacks and start to EXIT. ALEX and RILEY stay behind.)

MR. SHARP
Great work today class! See you tomorrow in our brand-new music classroom! Anyone that wants to help pack up the old classroom will get extra credit.

(ALEX and RILEY start putting instruments in boxes and MR. SHARP organizes his desk.)

MR. SHARP
Thank you for staying to help out.

ALEX
No problem-o Mr. Sharp! We're always happy to help our favorite music teacher.

RILEY
(quietly to ALEX) But we're doing this for the extra credit right?

MR. SHARP
Yes, Riley, you will get your extra credit.

RILEY
Oh, good!

ALEX
Where should we put these boxes?

MR. SHARP
(pointing to an area where there is a pile of boxes and something covered by an old, dusty sheet)
You can set them over there with those boxes.

RILEY

You got it, boss!

(ALEX and RILEY take the boxes to the area with the other boxes and notice the sheet.)

RILEY

What's this? *(tugging at the sheet)*

ALEX

Ugh! It's all dusty.

MR. SHARP

Please don't touch that. It's nothing, just some old, dirty equipment. We don't want to make a mess.

(The phone rings and MR. SHARP answers it.)

MR. SHARP

Hello, Mr. Sharp speaking.

RILEY

(to ALEX as they peek under the sheet) Oo! I see some cool colors!

ALEX

Leave it alone, Riley. Mr. Sharp doesn't want us to make a mess.

(RILEY is still peaking under the sheet.)

RILEY

Woah! You gotta see this!

ALEX

Riley, come on... don't touch that.

RILEY

But... Look! *(RILEY pulls off the sheet to reveal an old jukebox.)*

ALEX

Woah! That's so cool!!!

RILEY

Yeah, but what does it do?

ALEX

I don't know... It looks like it's from another time. I wish I could visit a different time.

RILEY

Yeah! Like time travelers! That would be totally awesome!

MR. SHARP

(still talking on the phone) Thank you, Principal Carter. We will make sure to get everything packed up quickly.

ALEX

(looking over at MR. SHARP, still on the phone) Hurry, we gotta cover it up before Mr. Sharp sees.

RILEY

But what does this button do?

ALEX

Don't touch it!

(As ALEX says "it" RILEY pushes the button, and the jukebox comes to life.)

SCENE 2: 1950's – Elvis at the Recording Studio

(The lights dim on the classroom and ELVIS appears with his RECORD PRODUCER and BACK-UP SINGERS. There's a vintage microphone at center stage and a "Recording" sign that lights up. The scene opens with ELVIS mid-song, recording "(Let Me Be Your) Teddy Bear." BACK-UP SINGERS sway with smooth harmonies, snapping fingers. The RECORD PRODUCER watches from the recording booth.)

#2 – SONG: (Let Me Be Your) Teddy Bear

ELVIS

OH, BABY LET ME BE, YOUR LOVIN' TEDDY BEAR
PUT A CHAIN AROUND MY NECK, AND LEAD ME ANYWHERE
OH, LET ME BE
YOUR TEDDY BEAR

I DON'T WANT TO BE YOUR TIGER

ELVIS + CHORUS

'CAUSE TIGERS PLAY TOO ROUGH

ELVIS

I DON'T WANT TO BE YOUR LION

ELVIS + CHORUS

'CAUSE LIONS AIN'T THE KIND

ELVIS

YOU LOVE ENOU-OU-OU-OUGH

ELVIS + CHORUS

JUST WANT TO BE, YOUR TEDDY BEAR
PUT A CHAIN AROUND MY NECK AND LEAD ME ANYWHERE

ELVIS

OH, LET ME BE
YOUR TEDDY BEAR

OH, LET ME BE

I JUST WANT TO BE YOUR TEDDY BEAR

BACK UP SINGERS

BOP BA DA DA (4x)
BOP BA DA DA (4x)
OH, LET HIM BE

BOP BA DA DA (2x)
OO WAH (8x)

BOP BA DA DA

BOP BA DA DA (4x)
BOP BA DA DA (4x)

OH, LET HIM BE

BOP BA DA DA (2x)
OH, LET HIM BE
BACKUP SINGERS + CHORUS
YOUR TEDDY BEAR
OO

(As the song ends, applause erupts from ALEX and RILEY, who are standing just off to the side. They are wide-eyed with excitement.)

ALEX

(whispering to RILEY) Did we seriously just watch Elvis Presley record a hit song? This is insane!

RILEY

(laughing in disbelief) He sounds just like the real thing—because he is the real thing! I can't believe we travelled back to the 50s!

ALEX

He is so cool!

ELVIS

(smooth and charismatic) Well, thank ya, thank ya very much. That one's feelin' real good today, Walter.

RECORD PRODUCER (WALTER SCHARF)

(nods approvingly) That's the take, Elvis. You nailed it. We'll get it pressed and shipped out for the fans in no time. We've got it on tape—magnetic tape, that is.

BACKUP SINGER 1

Ain't nothing more high-tech in 1957.

ALEX

(stepping forward) Wait, you record everything on tape? Like... actual tape?

RECORD PRODUCER

(grinning) You bet. We roll it onto the reel and capture every sound as a magnetic signal.

RILEY

But how do you edit it?

RECORD PRODUCER

Editing? We use a razor blade and splice the tape by hand.

RILEY

That's wild. No auto-tune? No computer?

RECORD PRODUCER

Nope. A computer for recording? *(He laughs.)*

BACKUP SINGER 2

Computers are only used for scientific calculations. Not recording.

BACKUP SINGER 3

And what's auto-tune?

(They shrug looking confused.)

RECORD PRODUCER

What you hear is what you get.

BACKUP SINGER 4

That's why we rehearse and rehearse until it's perfect.

ELVIS

The band, the singers—everyone's gotta be on their game.

RECORD PRODUCER

Mistakes cost time. And time costs money.

BACK-UP SINGER 1

Sometimes we're in here all night to get that one perfect take.

ELVIS

It's all about feelin' the music. That groove, that swing—it's gotta be real.

BACKUP SINGER 2

That's how you reach people.

ELVIS

You can't fake soul.

ALEX

Wow, cool. And the microphone—it's huge!

RECORD PRODUCER

That's a ribbon mic. Picks up all the warmth in Elvis' voice.

ELVIS

But I can't get too close, or I'll pop the signal.

RILEY

This place is like stepping into a museum—except everything's alive.

BACKUP SINGER 3

Well, you kids look like you're from another planet—but I gotta admit, you've got the right enthusiasm.

RECORD PRODUCER

You ever seen a 45 get pressed?

RILEY

Not unless there's a YouTube video about it.

ELVIS

You-tube? That a new kind of television or something?

ALEX

Uh... yeah. Sort of!

RECORD PRODUCER

Well, stick around. After we finish in here, we'll send this tape off to the pressing plant. It'll get turned into a vinyl record, sold in stores, and played on jukeboxes across America.

BACK-UP SINGER 4

Teenagers'll be boppin' to it by next week!

RILEY

(to ALEX) This is like living history. If this is what the 1950s are like, I can't wait to see what comes next.

ALEX

Yeah, but how do we get back? We still don't know how that jukebox time machine works...

(Suddenly, the studio lights flicker and the jukebox hums again, glowing in the corner.)

RILEY

I think we're about to find out.

(As the lights dim, ALEX and RILEY look around nervously. The hum grows louder, leading to a blackout and transition to the next decade.)

SCENE 3: 1960's – The Supremes at The Tonight Show with Johnny Carson

(A 1960s television studio set — On one side is Johnny's desk with a microphone and mug. A big "NBC" logo hangs in the background. Studio lights shine down. A live studio audience is implied. The jukebox hums and flickers as ALEX and RILEY appear on the edge of the stage.)

(As lights come up, a live ANNOUNCER voice booms.)

ANNOUNCER

Live from New York City... It's The Tonight Show Starring Johnny Carson!
Tonight's guests: The Supremes!
And now... here's Johnny!

(Swinging big band music plays as JOHNNY CARSON enters to applause, waving to the audience. He takes his seat behind the desk.)

JOHNNY CARSON

Good evening, everybody! We've got a great show tonight, so let's get right to it. Our guests tonight are three sensational young women who are climbing the charts faster than a New York taxi in fifth gear! Ladies and gentlemen... please welcome The Supremes!

(THE SUPREMES enter in matching sparkly dresses, striking poses under the lights.)

#3 – SONG: You Can't Hurry Love

DIANA

I NEED LOVE, LOVE
TO EASE MY MIND
I NEED TO FIND, FIND SOMEONE TO CALL MINE
BUT MAMA SAID

YOU CAN'T HURRY LOVE
NO, YOU JUST HAVE TO WAIT
SHE SAID LOVE DON'T COME EASY
IT'S A GAME OF GIVE AND TAKE

DIANA + CHORUS

YOU CAN'T HURRY LOVE
NO, YOU JUST HAVE TO WAIT
YOU GOT TO TRUST, GIVE IT TIME
NO MATTER HOW LONG IT TAKES

DIANA

BUT HOW MANY HEARTACHES
MUST I STAND BEFORE I FIND A LOVE
TO LET ME LIVE AGAIN
RIGHT NOW THE ONLY THING

SUPREMES

CAN'T HURRY LOVE
JUST HAVE TO WAIT
LOVE DON'T COME EASY

YOU GOTTA WAIT

OO, YOU GOTTA GIVE AND TAKE
LOVE DON'T COME EASY

OO (3X)

THAT KEEPS ME HANGIN' ON
WHEN I FEEL MY STRENGTH, YEAH
IT'S ALMOST GONE
I REMEMBER MAMA SAID:

DIANA + CHORUS

YOU CAN'T HURRY LOVE
NO, YOU JUST HAVE TO WAIT
SHE SAID LOVE DON'T COME EASY
IT'S A GAME OF GIVE AND TAKE

CAN'T HURRY LOVE
JUST HAVE TO WAIT
LOVE DON'T COME EASY

YOU GOTTA WAIT

HOW LONG MUST I WAIT
HOW MUCH MORE CAN I TAKE
BEFORE LONELINESS WILL CAUSE MY HEART
HEART TO BREAK?

OO, YOU GOTTA GIVE AND TAKE
LOVE DON'T COME EASY

*(As the song ends, the STAGEHAND holds up an "applause" sign. THE SUPREMES bow and wave.
JOHNNY CARSON joins them center stage.)*

JOHNNY CARSON

Weren't they fantastic, folks? Let's hear it again for The Supremes!

(ALEX and RILEY peek from backstage, watching in awe.)

ALEX

(whispering) Is this really The Tonight Show? We're watching it happen live!

RILEY

Everything looks so... old school. But they're so cool. Look at those outfits!

JOHNNY CARSON

Now ladies, you've been lighting up the radio lately. What's it been like riding this wave of Motown magic?

DIANA (LEAD SUPREME)

Oh Johnny, it's been a dream. Motown's been like family to us. Mr. Gordy believed in us from the beginning, and now we're sharing our music with the whole country.

JOHNNY CARSON

And you're doing it in style!

DIANA

Thank you so much, Johnny. We can't say no to sparkles.

MARY (SUPREME 2)

Sparkles and bright colors. We love it all.

JOHNNY CARSON

Oh yes, I think we can all see that. Now folks, let me tell you something—putting together a show like this? It's no small feat.

(JOHNNY turns toward the audience, breaking the fourth wall slightly.)

JOHNNY CARSON (cont'd)

Every night, we tape this show in front of a live studio audience—no do-overs.

CAMERA OPERATOR

We do the show in one take, just like theater.

JOHNNY CARSON

The lights, the makeup, the cameras—it's all got to be perfect.

CAMERA OPERATOR

We've got three big cameras rolling, cue cards, boom mics.

BOOM MIC HOLDER

And about a hundred cables you better not trip over.

MARY

And don't forget the hair! We have to sit for hours to get these 'dos just right.

FLORENCE (SUPREME 3)

We're not just singers—we're stylists, dancers, and our own glam squad most days!

RILEY

(to ALEX, impressed) Wow, it's like live theater... but on TV!

ALEX

And they film it every single night? That's intense.

JOHNNY CARSON

People tune in all over the country.

MARY

On black-and-white TVs.

FLORENCE

Or color TVs, if they're lucky.

DIANA

We just feel so blessed that our songs are connecting with people. Music has a way of bringing everyone together.

JOHNNY CARSON

We've got to entertain folks, help them forget their worries. And let's be honest... having talent like this on the stage doesn't hurt.

FLORENCE

Thank you, Johnny. You're too kind.

(The STAGEHAND holds an applause sign up to the audience.)

JOHNNY CARSON

(to THE SUPREMES) Well ladies, thank you for joining us. We'll be spinning your records 'til the cows come home.

DIANA

Johnny, as long as the audiences keep dancing and singing with us, we'll keep on shining.
Thank you for having us. And thank you, America!

(THE SUPREMES exit gracefully. JOHNNY turns back to his desk as the house band plays a jazzy outro. Lights dim slightly.)

ALEX

This is amazing. We're seeing history happen—Motown, live television... Elvis and then The Supremes!

RILEY

Every stop on this journey shows how music—and how we experience music—keeps changing.

(Suddenly, the jukebox hums and lights up again at the edge of the stage.)

RILEY (cont'd)

Uh-oh. I think it's gonna happen again...

ALEX

Hold on tight!

(Lights fade as the glowing jukebox begins to whirl, leading into the next decade.)

SCENE 4: 1980's – Music Video Shoot

(A flashy 1980s music video set. Neon lights glow and bold colors fill the stage. There's a boom box, a film camera on a dolly, and a clapperboard. CREW MEMBERS hustle around. A DIRECTOR yells out instructions. The jukebox hums again as ALEX and RILEY appear on the sidelines, in awe of the chaos around them.)

DIRECTOR

(energetic, yelling) Places, people! Cue the lights! Madonna, you're center stage. Let's shoot from the top—full choreography! And roll camera in 3... 2... 1...

#4 – SONG: Holiday

MADONNA + CHORUS

HOLIDAY
CELEBRATE
HOLIDAY
CELEBRATE

MADONNA

IF WE TOOK A HOLIDAY
TOOK SOME TIME TO CELEBRATE
JUST ONE DAY OUT OF LIFE
IT WOULD BE, IT WOULD BE SO NICE

MADONNA + CHORUS

EVERYBODY SPREAD THE WORD
WE'RE GONNA HAVE A CELEBRATION
ALL ACROSS THE WORLD
IN EVERY NATION

MADONNA

IT'S TIME FOR THE GOOD TIMES
FORGET ABOUT THE BAD TIMES
OH YEAH
ONE DAY TO COME TOGETHER TO RELEASE THE PRESSURE
WE NEED A HOLIDAY

MADONNA + CHORUS

IF WE TOOK A HOLIDAY
TOOK SOME TIME TO CELEBRATE
COME ON, LET'S CELEBRATE
JUST ONE DAY OUT OF LIFE
HOLIDAY
IT WOULD BE, IT WOULD BE SO NICE

DIRECTOR

Cut! That's a wrap on Take 14! Nice work, Madonna. Let's reset and check playback.

*(MADONNA steps off set, takes a drink from a water bottle, and sits to touch up her makeup.
ALEX and RILEY, still watching, approach a CREW MEMBER nearby.)*

ALEX

Is this... a music video set? This is nothing like the Elvis recording session.

CREW MEMBER 1

Welcome to the 1980s, kid. Music is no longer just for the radio—now it's visual.

CREW MEMBER 2

MTV changed the game in '81. You don't just hear the song anymore... you see it.

RILEY

So, songs are videos?

CREW MEMBER 3

Exactly. Artists like Madonna? They're icons because of how they look and move, not just how they sound. These videos take days to film. Choreographers, costume designers, lighting techs, camera operators—we're a full-blown film crew now.

(The DIRECTOR walks over, talking fast.)

DIRECTOR

Every shot's a setup. We're storyboarding scenes like we're making a blockbuster. We're talking multiple cameras, playback monitors, costume changes, fog machines—you name it.

MADONNA

(joining the conversation) It's exhausting, but it's part of the brand. In the '80s, image is everything. You want to make it big? You've gotta shine on camera and command the stage.

ALEX

So, people watch these videos on MTV?

RILEY

What's that—like TikTok but on TV?

MADONNA

I don't know what TikTok is, but MTV is 24/7 music television. If your video gets played on MTV, you're gold. It's how fans connect with your style, your attitude—your whole vibe. You're not just a singer. You're a pop star.

CREW MEMBER 1

We shoot for hours, then cut it all together in the editing room.

CREW MEMBER 2

Sometimes we film a 4-minute video for three days straight.

CREW MEMBER 3

It's all about getting the perfect look.

DIRECTOR

And everything's done on tape—VHS for home, broadcast reels for TV. If the colors pop and the moves land, it becomes iconic. Like this one.

MADONNA

Darling, we're making history. Again.

(The lights flash, startling ALEX and RILEY.)

ALEX

Okay, yeah, this is way more dramatic than the 1950s.

RILEY

But also... totally awesome.

MADONNA

That's the '80s for you. Big hair. Big beats. Big dreams.

(The jukebox hums again, casting a soft glow.)

RILEY

Here we go again...

ALEX

I wonder what's next.

MADONNA

Good luck, kids. Don't forget to strike a pose.

SCENE 5: 2000's – Music Festival

(A massive outdoor music festival in the early 2000s. A colorful stage with flashy LED screens, fog effects, and giant speakers fills the space. The audience (implied) is packed with cheering fans. Banners with names like "PopPalooza 2002" hang in the background. The jukebox lights up, and ALEX and RILEY appear at the edge of the stage, both wearing VIP lanyards.)

(The lights flash. An announcer's voice comes over the booming sound system.)

HOST

Get ready to scream, because your favorite stars are taking the stage! Welcome to PopPalooza 2002!

#5 – SONG: 2000's Pop Mashup ("...Baby One More Time" – Britney Spears, "Bye Bye Bye" – NSYNC)

"BABY ONE MORE TIME"

BRITNEY

OH BABY, BABY

OH BABY, BABY

SHOW ME HOW YOU WANT IT TO BE

TELL ME, BABY

'CAUSE I NEED TO KNOW NOW, OH, BECAUSE

BRITNEY + CHORUS

MY LONELINESS

IS KILLING ME

BRITNEY

AND I

BRITNEY + CHORUS

I MUST CONFESS

I STILL BELIEVE

BRITNEY

STILL BELIEVE

BRITNEY + CHORUS

WHEN I'M NOT WITH YOU I LOSE MY MIND

GIVE ME A SIGN

HIT ME, BABY, ONE MORE TIME

“BYE, BYE, BYE”

NSYNC

BYE, BYE, BYE

CHORUS

BYE, BYE

ALL

BYE, BYE

NSYNC

OH, OH

I KNOW THAT I CAN'T TAKE NO MORE

IT AIN'T NO LIE

I WANNA SEE YOU OUT THAT DOOR

BABY, BYE, BYE, BYE (BYE, BYE)

NSYNC + CHORUS

DON'T WANNA BE A FOOL FOR YOU

JUST ANOTHER PLAYER IN YOUR GAME FOR TWO

NSYNC

YOU MAY HATE ME, BUT IT AIN'T NO LIE

BABY, BYE, BYE, BYE (BYE, BYE)

NSYNC + CHORUS

DON'T REALLY WANNA MAKE IT TOUGH

I JUST WANNA TELL YOU THAT I HAD ENOUGH

NSYNC

MIGHT SOUND CRAZY, BUT IT AIN'T NO LIE

BABY, BYE, BYE, BYE

(The medley ends with flashing lights and cheers. The HOST runs out onstage with a mic and energy to match the crowd.)

HOST

Pop fans, make some noise! That was PopPalooza 2002 with Britney Spears and *NSYNC!

(Crowd cheers wildly. ALEX and RILEY are near the side of the stage, excited and stunned.)

ALEX

Okay, this is unreal. It's like someone turned an old iPod playlist into a live concert.

RILEY

I've only seen these performances on YouTube clips and documentaries... I didn't know pop shows were this huge back then!

HOST

This is the era of the mega pop star. Every move, every outfit, every dance break—it's all carefully planned. And if you make it onto MTV's TRL? That means you're a superstar!

RILEY

What's TRL?

ALEX

It was a music countdown show. Fans would call in to vote for their favorite videos. It was the place to be if you were a pop artist.

RILEY

How do you know that?

ALEX

My mom loved that show... and she *still* talks about it.

BRITNEY

Everything has to be perfect. The dancing, the singing, the outfits... we practice nonstop. And our music videos? They're like mini movies.

*(JUSTIN, from *NSYNC, steps out and high-fives A BACKUP DANCER.)*

JUSTIN

Music isn't just music—it's a whole production. We have world tours, backup bands, full-on stage sets. We entertain millions.

JOEY

And behind it all? A small army of stylists, vocal coaches, choreographers, and tour managers working day and night.

RILEY

That's a lot for just one concert!

BRITNEY

Oh, honey, this isn't just one concert. This is every night, city after city, screaming fans in every corner of the world.

JC

And the fans know every lyric, every dance move. If you slip up, it will probably already be on the internet by morning.

ALEX

Speaking of the internet—wasn't that just starting to take over around this time?

LANCE

Yep! Downloads, MP3 players, music sharing—it's all exploding right now. The whole music industry is changing.

CHRIS

But live shows? Festivals like this? They are the ultimate way to connect.

RILEY

This might be my favorite stop so far.

(The jukebox begins to glow and hum again at the side of the stage.)

ALEX

Time to move again?

RILEY

Yep. We're out of here. Hold on!

HOST

Good luck, you two.

SCENE 6: 2020's Back in the Classroom

(The new music classroom. It's the next day. The jukebox is back in the corner — quiet now — and students are filtering in. MR. SHARP is at the desk. ALEX and RILEY burst into the room, looking exhausted but buzzing with excitement.)

MR. SHARP

Good morning, class! I hope you're all ready to pick up where we left off with our song yesterday.

(The kids murmur and chatter as they get settled. ALEX and RILEY exchange glances and rush to the front of the room.)

ALEX

Wait! You guys are not gonna believe what happened to us!

RILEY

We traveled through time. For real. With the jukebox!

STUDENT 1

(laughs) Okay, sure. And I rode a dinosaur to school.

STUDENT 2

What do you mean "the jukebox"? That thing hasn't worked in years.

ALEX

No, seriously! We saw Elvis record in the '50s...

RILEY

Then we were on The Tonight Show with The Supremes in the '60s...

ALEX

We danced through Madonna's music video shoot in the '80s...

RILEY

And went to a HUGE pop concert in the early 2000s!

STUDENT 3

You mean like... Britney Spears?

RILEY

Yes! She was there!

ALEX

So was NSYNC!

RILEY

And SO many backup dancers!

STUDENT 4

You guys need some sleep.

MR. SHARP

(laughing) Sounds like someone's imagination has been working overtime.

ALEX

No, we're serious! The jukebox—it lit up, and the music pulled us in. We learned about music history by living it.

RILEY

It was amazing. Every decade was totally different, but the music always brought people together.

MR. SHARP

Music sure is the best way to bring people together. Now let's sing the song we've been working on again so it's ready for our class performance.

#6 – SONG: It's A Sunshine (Reprise) Day from the Trolls Soundtrack

ALL

EVERYBODY, SHAKE YOUR HAIR AND FEEL UNITED, OH OH OH

PART 1

SUNSHINE DAY

PART 2

EVERYBODY'S LAUGHING

PART 1

SUNSHINE DAY

PART 2

EVERYBODY'S SINGING

SHARP

Sounding great class! You got this!

PART 1

AW! DON'T STOP

PART 2

DON'T STOP

PART 1

DON'T STOP THE BEAT

PART 2

I CAN'T STOP

PART 1

CAN'T STOP

PART 2
I CAN'T STOP THE BEAT

PART 1
I WON'T STOP

PART 2
WON'T STOP

PART 1
WON'T STOP THE BEAT

PART 2
GO!

ALL
EVERYBODY, SHAKE YOUR HAIR AND FEEL UNITED, OH OH OH

PART 1
SUNSHINE DAY

PART 2
EVERYBODY'S LAUGHING

PART 1
SUNSHINE DAY

PART 2
EVERYBODY'S SINGING

PART 1
SUNSHINE DAY

ALL
EVERYBODY, MOVE YOUR HAIR AND FEEL UNITED, OH OH OH
YEAH! OH!
YEAH!

(ALEX and RILEY glance back at the jukebox. It gives a faint glimmer, then goes still.)

RILEY
(softly, to Alex) Do you think it could ever happen again?

ALEX
(smiling) With music? Anything's possible.

(The school bell rings.)

MR. SHARP
Great job, everyone! Class dismissed — and remember, music connects us all, no matter the decade!
[THE END]