

MURDERED BY DISCO! SCENES

- 1.1 VILLAGE PEOPLE MEDLEY (BENJI/ENSEMBLE)
- 1.2 LE SNEAK COMMERCIAL (DONNA/GLORIA)
- 1.3 CAR WASH (AL)
- 1.4 KNOCK ON WOOD (BIANCA)
- 1.5 MR. DENTIST COMMERCIAL (DONNA/GLORIA)
- 1.6 GOT TO BE THE BEST OF MY LOVE (FARRAH)
- 1.7 IT'S RAINING MEN (SHAUN)
- 1.8 VEG-O-MATIC II COMMERCIAL (DONNA/GLORIA)
- 1.9 TURN THE BEAT AROUND (TENILLE)
- 1.10 I LOVE THE NIGHTLIFE (CANDI)
- 1.11 NO MORE TEARS (DONNA/GLORIA)
- 1.12 DISCO INFERNO (ENSEMBLE)

- 2.1 I WILL SURVIVE (ENSEMBLE)
- 2.2 BOOGIE MEDLEY (AL)
- 2.3 DANCING QUEEN (CANDI)
- 2.4 RUBBER BABY BOOGE BUMPERS COMMERCIAL (DONNA/GLORIA)
- 2.5 THAT'S THE WAY I GET DOWN TONIGHT (BENJI)
- 2.6 SEPTEMBER (SHAUN)
- 2.7 DON'T LEAVE ME THIS WAY (FARRAH)
- 2.8 GOLF KING COMMERCIAL (DONNA/GLORIA)
- 2.9 DONNA SUMMER MEDLEY (TENILLE)
- 2.10 KILL THE LIGHTS (BIANCA)
- 2.11 BUTTONEER 2 COMMERCIAL (DONNA/GLORIA)
- 2.13 STAYIN' ALIVE (MURDERER)
- 2.13 LAST DANCE (ENSEMBLE)

SET:

There are two stools stage left and a disco themed backdrop.

PRE-SHOW LIGHT CUES:

Before doors:

LC-01 - (K) FULL HOUSE

Just before doors:

LC-02 - (F) PRE-SHOW

At places:

LC-03 - (G) CURTAIN PITCH

After curtain pitch:

LC-04 - (E) BLACKOUT

ACT 1 SCENE 1: VILLAGE PEOPLE MEGAMIX

INT. STUDIO ONE - NIGHT

LC-04 - (H) DISCO BALL ONLY

SC-01-01-01 - NARRATION #1

We hear the voice of the NARRATOR (recorded).

NARRATOR (V.O)

The year, 1979. The month,
December. The date, the 31st. The
hour, eleven o'clock. The minutes,
59. It was 11:59. PM. At night.
The place, famed New York City
discotheque Studio One. The more
specific place, the dance floor.
The even more specific place, under
the disco ball. Studio One was a
playground for the rich, the
famous, the beautiful, and the
people who wanted to be one of
those things but weren't. I'm not
trying to be mean, here, but you
know, let's be honest. It was New
Year's Eve, the countdown had
begun, and by the time the clock
struck midnight, someone would be
dead and someone would be a
murderer. But who? Or whom? Who.
I think it's who. Whatever.

The spotlight finds AL, striking a jovial poses.

NARRATOR (V.O.)

Al Sunshine, the owner of Studio
One. He was the jovial ringleader
of the circus they called Disco.
But the welcoming smile hid dark
secrets. Did Al commit murder to
hush someone up? Or did his own
loose lips sink his own ship?

The spotlight finds BIANCA striking wild poses.

NARRATOR (V.O.)

Bianca Bel Vivienne Luciane Dupree.
Al's ex-wife was a party girl,
always up for a good time if you
believed what was written on the
men's room wall.

(MORE)

NARRATOR (V.O.) (CONT'D)
 Did the party lead her to flush
 someone down the drain, or was she
 wiped out?

The spotlight finds FARRAH FARMINGHAM striking disco poses.

NARRATOR (V.O.)
 Farrah Farmingham, the resident
 queen of the dance floor. But what
 happened when the music stopped?
 Did she hustle away after bump-ing
 someone off? Or did she boogie on
 down for the last time?

The spotlight finds SHAUN MACHO, striking a manly poses.

NARRATOR (V.O.)
 Shaun Macho, a Studio One regular.
 He was a ladies man and a guy's guy
 who left a string of broken hearted
 women and men in his wake. Did one
 of them loathe the lothario, or did
 the lothario turn lethal?

The spotlight finds TENILLE EL CAPITAN in singer's poses.

NARRATOR (V.O.)
 Tenille El Capitan was one of the
 biggest Disco music stars in the
 world, and she had an ego to match.
 Did her monstrous pride turn her
 into a monster, or did someone
 decide to slay this dragon lady?

The spotlight finds CANDI DARLING in coquettish poses.

NARRATOR (V.O.)
 Candi Darling was dazzled by the
 disco glitterati. She was hungry
 for fame and it didn't matter who
 she had to eat to get it. Did she
 chew someone up or did she get
 swallowed whole?

The spotlight finds DONNA SUE ROBERTSON in presenter's poses.

NARRATOR (V.O.)
 Donna Sue Robertson had one of the
 biggest songs on the radio in 1976,
 but by 1979 she was a has-been - a
 one hit wonder reduced to doing
 late night TV commercials. Did her
 desire to get back on top make her
 yell cut or did she get cancelled?

The spotlight finds GLORIA GRANADA in muscle flexing poses.

NARRATOR (V.O.)

Gloria Granada was the world's reigning roller derby champion until an injury forced her to the sidelines. Would she be willing to break all the rules to get back into the game or would it end in sudden death?

The spotlight finds Benji Bickerson striking host poses.

NARRATOR (V.O.)

And finally, Benji Bickerson, famed TV host and infamous lech. He was broadcasting live from Studio One that night for New Year's Eve, but was this his final countdown or was he about to make time run out for someone else? Through recently unearthed video footage recorded that day, we'll take a look at the suspects and the events leading up to what happened on the dancefloor that fateful night. A night when someone was Murdered by Disco!

Benji steps forward with a skinny microphone.

SC-01-01-02 - VILLAGE PEOPLE MEGAMIX

BENJI

(over music intro)

Welcome to Benji Bickerson's New Year's Boogie Oogie Eve, I'm your host Benji Bickerson. We're coming to you live from Studio One, the hottest disco in New York City! It's only one hour until the big countdown to midnight, so let's kick things off with a special tribute to The Village People!

LC-05 - (B) DISCO SONG

The ensemble performs. At the end of the song, everyone exits except for Benji.

LC-06 - (C) BLUEOUT

END ACT 1 SCENE 1

ACT 1 SCENE 2: LE SNEAK COMMERCIAL

INT. STUDIO ONE - NIGHT

LC-07 - (A) DISCO GENERAL

As the lights come up, Benji is center with a skinny mic.

BENJI

How's my hair? She was supposed to make me look like Barry Gibb. Well, do I look like Barry Fucking Gibb?! Fire her! We're back in five? Four. Three...

(big smile; host voice)

That was Peaches & Herb with their hit, "Shake Your Groove Thing!" Funky! We've got more far out music coming up after this word from our sponsors, stay tuned!

INT. TV STUDIO - DAY

LC-08 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Hi, I'm Donna Sue Robertson. You may remember me from my Top 10 smash disco hit "If You Can't Boogie, Get Off My Dance Floor."

GLORIA

Yeah, I'm Gloria Granada. You prob'ly remember me as the lead jammer for the Bronx Barbarians... that is until Betty the Bitch Broomkowski came up on my blind side and took out my knee. I'm not calling her a bitch, that was her name. She had it legally changed. I'm very supportive of all women.

DONNA

We're so happy to be here and just not because it's our last desperate attempt to cling to whatever remaining tattered shreds of our fame that we can. What's our first product, Gloria?

GLORIA
 (as if reading)
 The new sneaker sensation that's
 sweeping the nation. Le Sneak.

DONNA
 Oh, I just love these. You can
 wear them at home or when you're on
 your feet all day working the
 waitressing job at Lenny's Rib Hut
 that you had to take because you
 blew all the money from the one hit
 single you had on gigolos and
 quaaludes. I even wrote a song
 about them. You want to sing it
 with me, Gloria?

GLORIA
 I don't sing.

DONNA
 We talked about this Gloria. It's
 in the contract. If we don't sing,
 we don't get paid and I NEED THIS!

GLORIA
 Okay, fine, but I'm warning you,
 this is going to be more painful
 than that time Deadly Debbie
 Dunkirk hip checked me into the
 bleachers and broke three ribs.

DONNA
 Ow! Okay, hit it!

SC-01-02-01 - LE SNEAK COMMERCIAL

LC-09 - (B) DISCO SONG

At the end of the commercial, Donna looks at the camera.

DONNA (CONT'D)
 We'll be back with more great
 products, but now it's back to the
 celebration with Benji Bickerson's
 New Year's Boogie Oogie Eve!

LC-10 - (C) BLUEOUT

Donna and Gloria exit.

END ACT 1 SCENE 2

ACT 1 SCENE 3: CAR WASH

INT. STUDIO ONE - NIGHT

LC-11 - (A) DISCO GENERAL

Benji is center, talking off, not knowing he is live.

BENJI

Yeah, I got a waterbed. What say
we go back to my place and put a
little motion in the ocean?

(realizes he's on air)

Hi, welcome back. We're coming to
you live from Studio One, owned by
Al Sunshine. Hey Al, come out and
say hi!

Benji exits as Al enters to center.

AL

Hey there, I'm Al Sunshine, yeah.
Yeah, you're looking good. Oh,
yeah!! You know, I'm not a name
dropper, but I was just saying to
my good friend Mick... Mick
Jagger... of the Rolling Stones.
He was here with my other good
friends Andy Warhol, Cher, Liza
Minelli, Elton John, Grace Jones...
did I say Cher? Anyway, I say to
them all the time that I'm a down
to earth guy. I mean, yeah, I wear
designer clothes. I drive a Rolls
Royce. I own a yacht, another
yacht, and a summer home in Miami.
And sure, I keep a rare endangered
African snow leopard as a house cat
named Snowball, but I'm really just
an average Joe. I had humble
beginnings and I got all this
through hard work and perseverance.
Let me tell you about my first job.

SC-01-03-01 - "CAR WASH" BY ROSE ROYCE**LC-12 - (B) DISCO SONG** At the end of the song...**LC-13 - (C) BLUEOUT** Al exits.END ACT 1 SCENE 3

ACT 1 SCENE 4: KNOCK ON WOOD**INT. STUDIO ONE - DAY/NIGHT**

In the darkness, we hear Narrator (reading off stage).

NARRATOR (O.S.)

A film crew was doing a documentary about Studio One and interviewed several people that day including Bianca Bel Vivienne Luciane Dupree. December 31st, 1979. 8:03pm.

LC-14 - (A) DISCO GENERAL

Bianca is center, relatively calm.

BIANCA

I own half the club - got it in the divorce from Al. And it's totally groovy. We get along great and we work really well together. Hey, can we take just a quick break? I need to go powder my nose.

LC-15 - (C) BLUEOUT

NARRATOR (O.S.)

8:26pm.

LC-16 - (A) DISCO GENERAL

Bianca is still center, now obviously coked out of her mind.

BIANCA

Al never listens to anything I say, nothing, I mean, fucking nothing, because I have the best ideas and he won't listen to me, like that time I suggested we get a monkey and teach it how to do the hustle, I mean, people fucking love monkeys, but he never listens to me, never, ever, ever, ever, ever..

LC-17 - (C) BLUEOUT

NARRATOR (O.S.)

8:29pm.

LC-18 - (A) DISCO GENERAL

BIANCA
 Ever, ever, ever, ever, ever...

LC-19 - (C) BLUEOUT

NARRATOR (O.S.)
 9:37pm.

LC-20 - (A) DISCO GENERAL

BIANCA
 Woo! Woo! Oh my God, I love
 you. You want to see my tits?
 Woo! No I'm not a bachelorette.
 Why? Woo! I love everyone!

LC-21 - (C) BLUEOUT

NARRATOR (O.S.)
 9:38pm.

LC-22 - (A) DISCO GENERAL

BIANCA
 I hate you so much! Fuck you!

Bianca starts to weep uncontrollably.

LC-23 - (C) BLUEOUT

NARRATOR (O.S.)
 9:39pm.

LC-24 - (B) DISCO SONG

SC-01-04-01 - "KNOCK ON WOOD" BY AMII STEWART

BIANCA
 I love this song. I've always
 wanted to sing this song. I should
 sing this song! Fuck you, Amii
 Stewart! It's my song now, bitch!

At the end of the song...

LC-25 - (C) BLUEOUT

Bianca exits.

END ACT 1 SCENE 4

ACT 1 SCENE 5: MR. DENTIST COMMERCIAL**INT. TV STUDIO - NIGHT****LC-26 - (D) TV STUDIO**

Donna and Gloria come out to take seats on the stools.

DONNA

Hey Gloria, do you know how I got
the deal to make my hit disco album
"Show Me Your Groove Thing?"

GLORIA

You blew a record executive in the
men's room at Studio 54?

DONNA

Yes, but how do you think I got his
attention in the first place? My
fabulous smile! And do you know
how I keep my smile fabulous? I
use Ronco's Mr. Dentist. It makes
brushing a breeze and gets your
teeth cleaner than that old-
fashioned brush you're using.

GLORIA

I don't use a toothbrush. Don't
need it. Not since Patty the
Punisher Pembroke c-blocked me
right in the mouth. One of my
incisors flew across the room
landed in my buddy Mikey's beer.

DONNA

Good news, Mr. Dentist's low-torque
motor makes it safe for dentures
and bridgework. How about we sing
a little song about it?

SC-01-05-01 - MR. DENTIST COMMERCIAL**LC-27 - (B) DISCO SONG** At the end of the song...**LC-28 - (C) BLUEOUT** Donna and Gloria exit.**END ACT 1 SCENE 5**

ACT 1 SCENE 6: GOT TO BE THE BEST OF MY LOVE**INT. STUDIO ONE - NIGHT****LC-29 - (A) DISCO GENERAL**

As the lights come up, Farrah is standing center.

FARRAH

I'm so nervous. I've never done a TV interview before.

(beat - all smiles)

Hi, I'm Farrah Farmingham and they call me the Disco Queen because I'm always on the dance floor. Why do I dance? Because it's all about spreading positivity and joy and love. Look there's Al Sunshine. Hi, Al! He's so nice... but he's so cheap he won't even pay attention, okay? But his ex-wife Bianca? Oh, she's so perky... if by perky you mean coked out of her mind all the time. That bitch has more white powdery stuff on her than the North Pole. Have you met Shaun Macho? I dance with him. He's so open and free... because sluts don't charge. Oh, look! There's Tenille el Capitan. She is such a big Disco music star... almost as big as her ego. She thinks her shit don't smell, but I've caught a whiff, okay? Oh, and that's Candi Darling - she comes here a lot. Hi, Candi! She's so sweet... that bitch be crazy.

(beat)

What was I saying? Oh, right... I think the world would be a better place if we all spread positivity and love.

SC-01-06-01 - "GOT TO BE THE BEST OF MY LOVE" MASHUP**LC-30 - (B) DISCO SONG** At the end of the song...**LC-31 - (C) BLUEOUT** Farrah exits.**END ACT 1 SCENE 6**

ACT 1 SCENE 7: IT'S RAINING MEN**INT. STUDIO ONE - NIGHT****LC-32 - (A) DISCO GENERAL**

Benji is center but again doesn't realize the cameras are on.

BENJI

Dick Clark? Fuck him! He's a
 hack! Dick Clark can suck my...
 (realizes he is on camera)
 We're about twenty minutes from New
 Year's and earlier I asked some
 people about their New Year's
 resolutions. Roll that tape.

Benji exits and Shaun enters.

SHAUN

Hey, I'm Shaun Macho. Do I have
 any New Year's resolutions? Well
 first, to dance to more Disco
 music. I don't mean to brag, but
 I'm a Disco Stud. Yeah, with my
 moves on the dance floor, I can
 have anyone I want. All the foxy
 mamas and macho men thing I'm the
 grooviest. Yeah, I'm bisexual.
 It's all the rage. Elton John.
 David Bowie. It's like why limit
 yourself? I could have anybody I
 want, anytime I want, anywhere I
 want. And have. I've done it with
 her. Her. Him. Both of them.
 All three of them, separately and
 together. That one likes it when I
 dress up like Superman and call him
 Jimmy Olsen. What? My forecast
 for 1980? Well, for me the
 forecast is calling for a tidal
 wave of women and it's going to be
 raining men.

SC-01-07-01 - "IT'S RAINING MEN" BY THE WEATHER GIRLS**LC-33 - (B) DISCO SONG** At the end of the song...**LC-34 - (C) BLUEOUT** Shaun exits.**END ACT 1 SCENE 7**

ACT 1 SCENE 8: VEG-O-MATIC II COMMERCIAL

INT. TV STUDIO - NIGHT

LC-35 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Hi, when I'm not busy making guest appearances on "The Love Boat" as horny divorcee number three, I love to spend time in the kitchen, but I hate chopping vegetables. It's so time consuming, right, Donna?

GLORIA

I don't know. Ever since Dottie the Dollface Smasher Delvecchio skated over my hands, I can only pick up a knife with my feet.

DONNA

Well, you're just going to have to take my word for it, chopping vegetables takes forever. But not with the newly improved Veg-O-Matic II. Tell them about it, Gloria.

GLORIA

(as if reading)

The Veg-O-Matic II saves you time in the kitchen. It slices, it dices, it makes julienne fries.

(to Donna)

I knew a Julienne once. Yeah, Jammin' Julienne Jefferson.

DONNA

And what horrifying thing did she do to you?

GLORIA

It's not something I can talk about on TV. But sufficed to say, my uterus is now made of cast iron.

DONNA

(long pause - then smile)

For a limited time, if you buy one you can get a second Veg-O-Matic for half price.

(MORE)

DONNA (CONT'D)
With a handy gadget like this, you
shouldn't chop until you get
enough.

SC-01-08-01 - VEG-O-MATIC II COMMERCIAL

LC-36 - (B) DISCO SONG

At the end of the song...

LC-37 - (C) BLUEOUT

Donna and Gloria exit.

END ACT 1 SCENE 8

ACT 1 SCENE 9: TURN THE BEAT AROUND**INT. STUDIO ONE - NIGHT**

In the darkness we hear the Narrator again (read offstage).

NARRATOR (O.S.)

Famed disco singer Tenille El
Capitan refused to be interviewed
for the documentary, but the camera
crew secretly recorded her while
she spoke on the phone.

LC-38 - (J) GENERAL LIGHTS

As the lights come up, Tenille is center on the phone.

TENILLE

Howard, you have to get me out of
this. They want me to sing someone
else's song. How is that going to
help sell the new album? You
listen to me, Howard, you're my
agent and you take 15% of my money.
If I'm going to get screwed then
you're going to bend over and take
15% of the dick that's doing it. I
don't know whose idea it was! They
said I have to do the song *they*
want. Yes, it's a great song, but
that's not the point, Howard! I've
had more top 10 singles than
anyone... Well, except for that
bitch Donna Summer, but that's only
because I turned down some songs
that she made into hits. I mean,
"MacAruthur Park?" Someone left
their cake out in the rain? What
the fuck does that mean? Is it a
birthday cake, a wedding cake, a
fucking bundt cake? Shit. Now, I
want cake but I can't have any
because I haven't eaten anything
but grapefruit and Slim-Fast since
1977. Oh, which reminds me, I want
to try that new weight-loss candy.
Write this down, the name is
spelled A-Y-D-S. Ayds. Yeah, cute
name. I'm sure people will
remember that.

(looks off, then back)

They want me to rehearse.

(MORE)

TENILLE (CONT'D)

Find a way to get me out of this!

(hangs up, faces front;
smiles)

Okay. I'm so excited about doing
this song. I'm ready when you are.

SC-01-09-01 - "TURN THE BEAT AROUND" BY VICKI SUE ROBINSON

LC-39 - (B) DISCO SONG

At the end of the song...

LC-40 - (C) BLUEOUT

Tenille exits.

END ACT 1 SCENE 9

ACT 1 SCENE 10: I LOVE THE NIGHTLIFE**INT. STUDIO ONE - NIGHT****LC-41 - (A) DISCO GENERAL**

As the lights come up, Candi enters to center.

CANDI

Hi, are you filming a movie?
 What's it about? It doesn't
 matter, can I be in it? It would
 be a really big deal for you
 because I'm going to be famous one
 day. My name is Candi Darling and
 I'm a singer and an actress and a
 dancer and an artist, although you
 can't get famous for that unless
 you're dead, but I could be dead if
 you want! Anything.

(tries to be sexy; fails)

Hey, big fella... that's a nice
 camera you got there. No! Don't
 go away. I'm a great actress! I
 can do all the emotions. Happy!
 Sad! Scared! Angry! I'm really
 good at angry!!

(laughs manically)

I just have to be famous. Nobody
 in my family was famous, except for
 my uncle who got on the news for
 doing illegal science experiments.
 He was trying to mix human DNA with
 goat DNA... and so the petting zoo
 had him arrested. Do you want me
 to sing? I can sing. Let me sing.

(scary/intense)

I said let me sing!!

SC-01-10-01 - "I LOVE THE NIGHTLIFE" BY ALICIA BRIDGES**LC-42 - (B) DISCO SONG**

At the end of the song...

LC-43 - (C) BLUEOUT

Candi exits.

END ACT 1 SCENE 10

ACT 1 SCENE 11: NO MORE TEARS

INT. TV STUDIO - NIGHT

LC-44 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Hey, Gloria. You know what I hate?

GLORIA

Yourself?

DONNA

Yes, but also when shampoo gets in my eyes. It always makes me cry and not just because of the three bottles of chardonnay I have every night while taking a hot bath.

GLORIA

I don't cry. Not since Pippi Longstompings gouged my eyes with a demitasse spoon.

DONNA

Well, if you were able to cry, you wouldn't if you were using Johnson & Johnson's No More Tears Shampoo.

GLORIA

Isn't that for babies? I ain't no baby. Are you calling me a baby?

DONNA

No, God no. Please don't hurt me. No, Johnson & Johnson's No More Tears Shampoo is for anyone who wants soft, silky hair. Just say "enough is enough!" I want no more tears!

SC-01-11-01 - "NO MORE TEARS (ENOUGH IS ENOUGH)" BY BARBRA STREISAND AND DONNA SUMMER

LC-45 - (B) DISCO SONG At the end of the song...

LC-46 - (C) BLUEOUT Donna and Gloria exit.

END ACT 1 SCENE 11

ACT 1 SCENE 12: DISCO INFERNO**INT. STUDIO ONE - NIGHT****LC-47 - (H) DISCO BALL ONLY**

We hear Narrator (read offstage) as EVERYONE enters and strikes party poses.

NARRATOR (O.S.)

It was almost midnight. The countdown was about to begin. By the time the clock struck twelve, one of these people would be dead and one of them would be a murderer. How could such a brazen act be committed in the middle of a dance floor in a crowded nightclub? The killer was smart. They needed a distraction.

AL

Does anyone smell smoke?

SC-01-12-01 - "DISCO INFERNO" BY THE TRAMMPS**LC-48 - (B) DISCO SONG**

At the end of the song everyone holds a freeze as the voiceover returns.

SC-01-12-02 - COUNTDOWN

A countdown from 10 is heard in the background under Narrator's voice.

NARRATOR (O.S.)

Who is the killer? Who got killed?
How did it happen?
(beat as countdown hits 1)

LC-49 - (E) BLACKOUT

NARRATOR (V.O.)

That's up to you.

Everyone exits.

LC-50 - (F) PRE-SHOW (INTERMISSION)

END ACT 1

ACT 2 SCENE 1: I WILL SURVIVE**INT. STUDIO ONE - NIGHT****LC-51 - (C) BLUEOUT**

EVERYONE returns to the poses that they ended on. The narrator is heard (read offstage).

NARRATOR (O.S.)

One can only imagine what everyone was thinking in that moment. Perhaps they saw their lives flash before their eyes. But did any of them really think they were about to die? Or did they all think they would survive?

SC-02-01-01 - "I WILL SURVIVE" BY GLORIA GAYNOR

Starts with a spot only, then on the downbeat...

LC-52 - (B) DISCO SONG

By the end of the song, the ensemble is grouped together center stage to mask the [VICTIM] who lays down on the stage behind them.

As the song ends, EVERYONE steps aside to reveal the [VICTIM].

DONNA (OR GLORIA)

Oh my God! [VICTIM] has been
[METHOD]!

PRODUCTION NOTE: The above line will always be said Donna, unless Donna is the victim, in which case the line will be said by Gloria.

EVERYONE (still alive) screams.

LC-53 - (C) BLUEOUT

EVERYONE exits

END ACT 2 SCENE 1

ACT 2 SCENE 2A (AL ALIVE): BOOGIE MASHUP**INT. STUDIO ONE - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

At approximately 6:42pm that
fateful New Year's Eve, the
documentary camera crew caught Al
Sunshine having an argument with
someone, but were unable to see who
it was. Whom it was? No, I think
it's who. So, who was it?

LC-54 - (A) DISCO GENERAL

Al is arguing with someone as if they are in the audience.

AL

I'm tired of waiting. I need that
money now! I had to sell the Rolls
and the yacht and the other yacht.
I had to sell almost all of my
boogie shoes! I even had to get
rid of Snowball... my rare
endangered African snow leopard.
I'm this close to losing Studio One
- I'm this close to losing my
beautiful boogie wonderland. If
that happens I'm nothing. Mick,
Andy, Cher, Liza, Elton, Grace,
Sly, Debbie... they'll never talk
to me again. I'll be reduced to
boogying oogie oogyng with people
who aren't famous. I won't let
that happen! So, you're going to
give me that money if I have to
kill you to get it, **[VICTIM]**.
Yeah, that's right, you should be
afraid, because this boogie man is
coming to get you.

SC-02-02-01 - "BOOGIE MEDLEY" BY VARIOUS ARTISTS

LC-55 - (B) DISCO SONG At the end of the song...

LC-56 - (C) BLUEOUT Al exits.

END ACT 2 SCENE 2A

ACT 2 SCENE 2B (AL DEAD): BOOGIE MASHUP**INT. STUDIO ONE - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

At approximately 6:42pm that fateful New Year's Eve, the documentary camera crew caught Al Sunshine having an argument with someone, but were unable to see who it was. Whom it was? No, I think it's who. So, who was it?

LC-54 - (A) DISCO GENERAL

Al is arguing with someone as if they are in the audience.

AL

I'm tired of waiting. I need that money now! I had to sell the Rolls and the yacht and the other yacht. I had to sell almost all of my boogie shoes! I even had to get rid of Snowball... my rare endangered African snow leopard. I'm this close to losing Studio One - I'm this close to losing my beautiful boogie wonderland. If that happens I'm nothing. Mick, Andy, Cher, Liza, Elton, Grace, Sly, Debbie... they'll never talk to me again. I'll be reduced to boogying oogie oogyng with people who aren't famous. I won't let that happen! So, you're going to give me that money **[and the only way for you to get out of it is to kill me.]** Yeah, that's right, you should be afraid, because this boogie man is coming to get you

SC-02-02-01 - "BOOGIE MEDLEY" BY VARIOUS ARTISTS

LC-55 - (B) DISCO SONG At the end of the song...

LC-56 - (C) BLUEOUT Al exits.

END ACT 2 SCENE 2B

ACT 2 SCENE 3A (CANDI ALIVE): DANCING QUEEN**INT. STUDIO ONE - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

Just before the broadcast, Benji was doing a camera check and they caught the following interaction that seemed innocuous at the time, but now seems... whatever the opposite of innocuous is.

LC-57 - (A) DISCO GENERAL

As the lights come up, Benji is center.

BENJI

Unique New York, unique New York,.
A skunk sat on a stump and thunk
the stump stunk, but the stump
thunk the skunk stunk.

Candi enters and goes to Benji, who walks off ignoring her.

CANDI

Mr. Bickerson. Can I talk to...
(looks out)
Are the cameras still on? Hi, uh,
[VICTIM] told me I was going to be
on the show tonight, but I think
they were playing a practical joke.
I love jokes. They're very funny.
(maniacal laugh)
But if this was a joke, that would
make me mad. [VICTIM] doesn't want
to make me mad. So, I want to
prove to you that I deserve to be
here. Disco means everything and
there's no place I'd rather be than
on the dance floor.

SC-02-03-01 - "DANCING QUEEN" BY ABBA

LC-58 - (B) DISCO SONG At the end of the song...

LC-59 - (C) BLUEOUT Candi exits.

END ACT 2 SCENE 3A

ACT 2 SCENE 3B (CANDI DEAD): DANCING QUEEN

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

Just before the broadcast, Benji was doing a camera check and they caught the following interaction that seemed innocuous at the time, but now seems... whatever the opposite of innocuous is.

LC-57 - (A) DISCO GENERAL

As the lights come up, Benji is center.

BENJI

Unique New York, unique New York,.
A skunk sat on a stump and thunk
the stump stunk, but the stump
thunk the skunk stunk.

Candi enters and goes to Benji, who walks off ignoring her.

CANDI

Mr. Bickerson. Can I talk to...
(looks out)
Are the cameras still on? Hi, uh,
[I was told] I was going to be on
the show tonight, but I think
[someone was] playing a practical
joke. I love jokes. They're very
funny.
(maniacal laugh)
But if this was a joke, that would
make me mad. **[You don't want to
see]** me mad. **[When I get mad, the
only way anyone could stop me from
doing something crazy would be to
kill me.]** So, I want to prove to
you that I deserve to be here.
Disco means everything and there's
no place I'd rather be than on the
dance floor.

SC-02-03-01 - "DANCING QUEEN" BY ABBA

LC-58 - (B) DISCO SONG At the end of the song...

LC-59 - (C) BLUEOUT Candi exits.

END ACT 2 SCENE 3B

ACT 2 SCENE 4A (DONNA, GLORIA ALIVE): RUBBER BABY COMMERCIAL

INT. TV STUDIO - NIGHT

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

Earlier in the evening, Donna Sue Robertson and Gloria Granada recorded several commercials that never made it to air. They may have offered clues as to what happened that night.

LC-60 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Hi, I'm Donna Sue Robertson. I love spending time with good friends, although that doesn't happen much since they all abandoned me when my second album only sold 400 copies. Mostly in Japan. Domo arigato.

GLORIA

I went to Japan for the roller derby world championships. We would've won but Keiko the Killer Kawasaki choked off my air supply with the straps from her Hello Kitty backpack.

DONNA

As I was saying, my second album may not have sold well, mostly because **[VICTIM]** accused me of stealing songs. It wasn't true. All of the songs on that album were completely original. Here! I'll prove it. Gloria, read that!

GLORIA

(as if reading)

Donna Sue Robertson's new album, entitled "Rubber Baby Boogie Bumpers" features all-new original Disco songs including this soon to be classic about the favorite meal she would eat with her siblings.

SC-02-04-01 - "RUBBER BABY BOOGIE BUMPERS COMMERCIAL"**LC-61 - (B) DISCO SONG**

During the song, Gloria introduces the tracks.

GLORIA (CONT'D)
And you'll love this one about the
time she was on a gameshow.

GLORIA (CONT'D)
And you'll feel the heartbreak in
this song about Donna's breakup
with her ex-boyfriend.

GLORIA (CONT'D)
And of course, you'll dance the
night away with this one about that
time Donna ate a bad clam.

At the end of the song...

DONNA
See? All original music. I didn't
steal anything no matter what
[VICTIM] says! It makes me so mad
I could kill them!
(beat)
Back to you, Benji!

LC-62 - (C) BLUEOUT

Donna and Gloria exit.

END ACT 2 SCENE 4A

ACT 2 SCENE 4B (GLORIA DEAD): RUBBER BABY BOOGIE COMMERCIAL

INT. TV STUDIO - NIGHT

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

Earlier in the evening, Donna Sue Robertson and Gloria Granada recorded several commercials that never made it to air. They may have offered clues as to what happened that night.

LC-60 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Hi, I'm Donna Sue Robertson. I love spending time with good friends, although that doesn't happen much since they all abandoned me when my second album only sold 400 copies. Mostly in Japan. Domo arigato.

GLORIA

I went to Japan for the roller derby world championships. We would've won but Keiko the Killer Kawasaki choked off my air supply with the straps from her Hello Kitty backpack.

DONNA

As I was saying, my second album may not have sold well, mostly because **[you]** accused me of stealing songs. It wasn't true. All of the songs on that album were completely original. Here! I'll prove it. Read that!

GLORIA

(as if reading)

Donna Sue Robertson's new album, entitled "Rubber Baby Boogie Bumpers" features all-new original Disco songs including this soon to be classic about the favorite meal she would eat with her siblings.

SC-02-04-01 - "RUBBER BABY BOOGIE BUMPERS COMMERCIAL"**LC-61 - (B) DISCO SONG**

During the song, Gloria introduces the tracks.

GLORIA (CONT'D)
And you'll love this one about the
time she was on a gameshow.

GLORIA (CONT'D)
And you'll feel the heartbreak in
this song about Donna's breakup
with her ex-boyfriend.

GLORIA (CONT'D)
And of course, you'll dance the
night away with this one about that
time Donna ate a bad clam.

At the end of the song...

DONNA
See? All original music. I didn't
steal anything no matter what **[you
said]**! It makes me so mad I could
kill **[you]**!
(beat)
Back to you, Benji!

LC-62 - (C) BLUEOUT

Donna and Gloria exit.

END ACT 2 SCENE 4B

ACT 2 SCENE 4C (DONNA DEAD): RUBBER BABY BOOGIE COMMERCIAL

INT. TV STUDIO - NIGHT

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

Earlier in the evening, Donna Sue Robertson and Gloria Granada recorded several commercials that never made it to air. They may have offered clues as to what happened that night.

LC-60 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Hi, I'm Donna Sue Robertson. I love spending time with good friends, although that doesn't happen much since they all abandoned me when my second album only sold 400 copies. Mostly in Japan. Domo arigato.

GLORIA

I went to Japan for the roller derby world championships. We would've won but Keiko the Killer Kawasaki choked off my air supply with the straps from her Hello Kitty backpack.

DONNA

As I was saying, my second album may not have sold well, mostly because [someone] accused me of stealing songs. It wasn't true. All of the songs on that album were completely original. Here! I'll prove it. Read that!

GLORIA

(as if reading)

Donna Sue Robertson's new album, entitled "Rubber Baby Boogie Bumpers" features all-new original Disco songs including this soon to be classic about the favorite meal she would eat with her siblings.

SC-02-04-01 - "RUBBER BABY BOOGIE BUMPERS COMMERCIAL"**LC-61 - (B) DISCO SONG**

During the song, Gloria introduces the tracks.

GLORIA (CONT'D)
And you'll love this one about the
time she was on a gameshow.

GLORIA (CONT'D)
And you'll feel the heartbreak in
this song about Donna's breakup
with her ex-boyfriend.

GLORIA (CONT'D)
And of course, you'll dance the
night away with this one about that
time Donna ate a bad clam.

At the end of the song...

DONNA
See? All original music. I didn't
steal anything no matter what **[that
person] says! [In fact, I'm going
to go to Studio One tonight and
confront them. I'm sure nothing
could possibly go wrong]!**
(beat)
Back to you, Benji!

LC-62 - (C) BLUEOUT

Donna and Gloria exit.

END ACT 2 SCENE 4C

ACT 2 SCENE 5A (BENJI ALIVE): THAT'S THE WAY/GET DOWN TONIGHT**INT. STUDIO ONE - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

Early that morning, the film crew caught someone on the phone saying things they shouldn't have been saying without checking for cameras secretly recording them. Of course, this was before cell phones and YouTube existed and people still haven't learned that lesson, but it was stupid even back then.

LC-63 - (A) DISCO GENERAL

As the lights come up, Benji is on the phone, center.

BENJI

I'm getting sued? By who?
[VICTIM]?! For what? Sexual harassment? What's that? Aw, come on. I mean yeah, I said they have nice ass. And yeah, I grabbed it a time or two. Or five. And yeah, I promised them a primo slot on the show if they had sex with me. And yeah, I exposed myself in front of 'em a time or two. Or five. And yeah, I may have told 'em I'd ruin their life if they didn't dress up in a French maid's outfit and call me a dirty, dirty boy while spanking me with a riding crop. But how is that sexual harassment? I could kill 'em for this. I mean, you can't blame me for being me. That's just the way I like it. It's the way I get down.

SC-02-05-01 - "THAT'S THE WAY I GET DOWN TONIGHT (MASHUP)"

LC-64 - (B) DISCO SONG At the end of the song...

LC-65 - (C) BLUEOUT Benji exits.

END ACT 2 SCENE 5A

ACT 2 SCENE 5B (BENJI DEAD): THAT'S THE WAY/GET DOWN TONIGHT**INT. STUDIO ONE - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

Early that morning, the film crew caught someone on the phone saying things they shouldn't have been saying without checking for cameras secretly recording them. Of course, this was before cell phones and YouTube existed and people still haven't learned that lesson, but it was stupid even back then.

LC-63 - (A) DISCO GENERAL

As the lights come up, Benji is on the phone, center.

BENJI

I'm getting sued? By who? For what? Sexual harassment? What's that? Aw, come on. I mean yeah, I said they have nice ass. And yeah, I grabbed it a time or two. Or five. And yeah, I promised them a primo slot on the show if they had sex with me. And yeah, I exposed myself in front of 'em a time or two. Or five. And yeah, I may have told 'em I'd ruin their life if they didn't dress up in a French maid's outfit and call me a dirty, dirty boy while spanking me with a riding crop. But how is that sexual harassment? I mean, you can't blame me for being me. **[You might as well kill me]**! That's just the way I like it. It's the way I get down.

SC-02-05-01 - "THAT'S THE WAY I GET DOWN TONIGHT (MASHUP)"

LC-64 - (B) DISCO SONG At the end of the song...

LC-65 - (C) BLUEOUT Benji exits.

END ACT 2 SCENE 5B

ACT 2 SCENE 6A (SHAUN ALIVE): SEPTEMBER**INT. STUDIO ONE - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

The day after the murder, the police searched the homes of all of the suspects and the murder victim. In Shaun Macho's apartment, they found a videotape he had recorded of himself. If you're too young to know what a videotape is, I say... fuck off.

LC-66 - (A) DISCO GENERAL

As the lights come up, Shaun is center recording a video.

SHAUN

You can't break up with me, **[VICTIM]**. I can't live without you. I've been with a lot of women and men. Literally thousands. I keep a list. I call it my Bang Bible. But nobody in it has ever made me feel the way I feel about you. And you feel the same way, I know you do. And when I see you tonight at Studio One, I'm going to make you admit it. Because if I can't have you, no one can. I knew we were meant to be together from the very first time we made love. I even remember the date. I wrote it down in the Bang Bible. It was the 21st of September.

SC-02-06-01 - "SEPTEMBER" BY EARTH, WIND & FIRE**LC-67 - (B) DISCO SONG**

At the end of the song...

LC-68 - (C) BLUEOUT

Shaun exits.

END ACT 2 SCENE 6A

ACT 2 SCENE 6B (SHAUN DEAD): SEPTEMBER**INT. STUDIO ONE - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

The day after the murder, the police searched the homes of all of the suspects and the murder victim. In Shaun Macho's apartment, they found a videotape he had recorded of himself. If you're too young to know what a videotape is, I say... fuck off.

LC-66 - (A) DISCO GENERAL

As the lights come up, Shaun is center recording a video.

SHAUN

You can't break up with me
[because] I can't live without you.
 I've been with a lot of women and men. Literally thousands. I keep a list. I call it my Bang Bible. But nobody in it has ever made me feel the way I feel about you. And you feel the same way, I know you do. And when I see you tonight at Studio One, I'm going to make you admit it. **[If you want to get rid of me, you're going to have kill me because]** I knew we were meant to be together from the very first time we made love. I even remember the date. I wrote it down in the Bang Bible. It was the 21st of September.

SC-02-06-01 - "SEPTEMBER" BY EARTH, WIND & FIRE**LC-67 - (B) DISCO SONG**

At the end of the song...

LC-68 - (C) BLUEOUT

Shaun exits.

END ACT 2 SCENE 6B

ACT 2 SCENE 7A (FARRAH ALIVE): DON'T LEAVE ME THIS WAY**INT. STUDIO ONE - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

On New Year's day, an arson
inspector found a hidden camera in
the ladies room. To this day,
nobody knows who installed that
camera... but let's face it, it was
probably Benji.

LC-69 - (A) DISCO GENERAL

Farrah is center as if talking to herself in the mirror.

FARRAH

Girl, you look good. And the girls
look good, too. So, Farrah, you
listen to yourself. It doesn't
matter what **[VICTIM]** has been
saying about you. Nobody is going
to believe them because nobody
listens to a gossip... Unless
they're telling you about how your
sister Pam likes to dress up as a
Dallas Cowboy Cheerleader and spend
her weekends on top of a pyramid of
naked football players.

(shakes her head)

I'm so mad at them for saying that
about me, I could just kill them!
Because what if people do believe
it? What if I get banished from
Studio One because of it? They
wouldn't do that... they can't do
that. That can't take Disco away
from me. Please Disco... please
don't leave me this way.

SC-02-07-01 - "DON'T LEAVE ME THIS WAY" BY THELMA HOUSTON

LC-70 - (B) DISCO SONG At the end of the song...

LC-71 - (C) BLUEOUT Farrah exits.

END ACT 2 SCENE 7A

ACT 2 SCENE 7B (FARRAH DAED): DON'T LEAVE ME THIS WAY

INT. STUDIO ONE - NIGHT

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

On New Year's day, an arson
inspector found a hidden camera in
the ladies room. To this day,
nobody knows who installed that
camera... but let's face it, it was
probably Benji.

LC-69 - (A) DISCO GENERAL

Farrah is center as if talking to herself in the mirror.

FARRAH

Girl, you look good. And the girls
look good, too. So, Farrah, you
listen to yourself. It doesn't
matter what **[that certain someone]**
has been saying about you. Nobody
is going to believe them. It's
just gossip and nobody listens to a
gossip... Unless they're telling
you something really juicy like how
[they like] to dress up as a Dallas
Cowboy Cheerleader and spend
[their] weekends on top of a
pyramid of naked football players.
(shakes her head)

**[So you should threaten to tell
everyone about that to make them
take back what they said about
you]!** Because what if people do
believe it? What if I get banished
from Studio One because of it?
They wouldn't do that... they can't
do that. That can't take Disco
away from me. Please Disco...
please don't leave me this way.

SC-02-07-01 - "DON'T LEAVE ME THIS WAY" BY THELMA HOUSTON

LC-70 - (B) DISCO SONG At the end of the song...

LC-71 - (C) BLUEOUT Farrah exits.

END ACT 2 SCENE 7B

ACT 2 SCENE 8A (DONNA AND GLORIA ALIVE): GOLF KING COMMERCIAL

INT. TV STUDIO - NIGHT

LC-72 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Gloria, do you enjoy the sport of golfing?

GLORIA

Golf isn't a sport. Sports are dangerous! If you can't get your femur broken in six places by a 300 pound woman going by the name Rage-eddy Ann, it's not a sport! I'd still be doing it if **[VICTIM]** hadn't convinced Betty the Bitch Broomkowski to blow out my knee.

DONNA

How did you find about that?

GLORIA

I overheard them talking in the ladies room. I was dating Betty and they wanted me out of the way so they could be together. It made me so mad, I could kill them both!

DONNA

You know what would calm you down? A bottle of tequila. I just drank one backstage, but I've got another one in my car. I'll be right back. Why don't you do this song?

Donna exits.

SC-02-08-01 - "GOLF KING COMMERCIAL"**LC-74 - (B) DISCO SONG** At the end of the song...**LC-74 - (C) BLUEOUT** Gloria exits.**END ACT 2 SCENE 8A**

ACT 2 SCENE 8B (DONNA DEAD): GOLF KING COMMERCIAL

INT. TV STUDIO - NIGHT

LC-72 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Gloria, do you enjoy the sport of golfing?

GLORIA

Golf isn't a sport! Sports are dangerous! If you can't get your femur broken in six places by a 300 pound woman going by the name Rage-eddy Ann, it's not a sport! I'd still be doing it if [you] hadn't paid Betty the Bitch Broomkowski to blow out my knee.

DONNA

How did you find about that?

GLORIA

I overheard [you] talking in the ladies room. I was dating Betty and [you] wanted me out of the way so [you] could be together. It made me so mad, I could kill [you] both!

DONNA

You know what would calm you down? A bottle of tequila. I just drank one backstage, but I've got another one in my car. I'll be right back. Why don't you do this song?

Donna exits.

SC-02-08-01 - "GOLF KING COMMERCIAL"

LC-74 - (B) DISCO SONG At the end of the song...

LC-74 - (C) BLUEOUT Gloria exits.

END ACT 2 SCENE 8B

ACT 2 SCENE 8C (GLORIA DEAD): GOLF KING COMMERCIAL

INT. TV STUDIO - NIGHT

LC-72 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Gloria, do you enjoy the sport of golfing?

GLORIA

Golf isn't a sport! Sports are dangerous! If you can't get your femur broken in six places by a 300 pound woman going by the name Rage-eddy Ann, it's not a sport! I'd still be doing it if [someone] hadn't paid Betty the Bitch Broomkowski to blow out my knee.

DONNA

How did you find about that?

GLORIA

I overheard them talking in the ladies room. I was dating Betty and they wanted me out of the way so they could be together. [But it won't work. They're going to have to kill me to get rid of me]!

DONNA

You know what would calm you down? A bottle of tequila. I just drank one backstage, but I've got another one in my car. I'll be right back. Why don't you do this song?

Donna exits.

SC-02-08-01 - "GOLF KING COMMERCIAL"

LC-74 - (B) DISCO SONG At the end of the song...

LC-74 - (C) BLUEOUT Gloria exits.

END ACT 2 SCENE 8C

ACT 2 SCENE 9A (TENILLE ALIVE): DONNA SUMMER MEGAMIX**INT. STUDIO ONE - NIGHT**

In the darkness, we hear the Narrator (read offstage).

NARRATOR (O.S.)

Tenille el Capitan's agent convinced the producers to allow her to do a different song. But what they wanted her to sing instead enraged her even more, especially when she found out whose idea it was.

LC-75 - (A) DISCO GENERAL

As the lights come up, Tenille is center.

TENILLE

Where is **[VICTIM]**? I know you're here somewhere! Come out and face me like the little bitch you are. I know it was your idea for me to do "Turn the Beat Around" and that when I complained, you're the one who suggested I do... do... oh, I can't say it... they want me to do a Donna Summer medley! Donna fucking Summer! Why don't you just punch me in the vagina while you're at it? Yes, it's great music! Yes, Disco wouldn't be the same without her. Yes, almost every dance music song that comes out for the next century will be influenced by the songs she did. And yes, she's a very nice person. But she still has more #1 singles than me and that makes her a total fucking bitch! Oh, when I find you, I'm going to kill you! I swear to God!

SC-02-09-01 - "DONNA SUMMER MEGAMIX" BY DONNA SUMMER

LC-76 - (B) DISCO SONG At the end of the song...

LC-77 - (C) BLUEOUT Tenille exits.

END ACT 2 SCENE 9A

ACT 2 SCENE 9B (TENILLE DEAD): DONNA SUMMER MEGAMIX**INT. STUDIO ONE - NIGHT**

In the darkness, we hear the Narrator (read offstage).

NARRATOR (O.S.)

Tenille el Capitan's agent convinced the producers to allow her to do a different song. But what they wanted her to sing instead enraged her even more, especially when she found out whose idea it was.

LC-75 - (A) DISCO GENERAL

As the lights come up, Tenille is center.

TENILLE

Where **[are you]**? I know you're here somewhere! Come out and face me like the little bitch you are. I know it was your idea for me to do "Turn the Beat Around" and that when I complained, you're the one who suggested I do... do... oh, I can't say it... they want to do a Donna Summer medley! Donna fucking Summer! Why don't you just punch me in the vagina while you're at it? Yes, it's great music! Yes, Disco wouldn't be the same without her. Yes, almost every dance music song that comes out for the next century will be influenced by the songs she did. And yes, she's a very nice person. But she still has more #1 singles than me and that makes her a total fucking bitch! **[When I find you, I'm going to make you pay! Donna fucking Summer! Why not just kill me?]**

SC-02-09-01 - "DONNA SUMMER MEGAMIX" BY DONNA SUMMER

LC-76 - (B) DISCO SONG At the end of the song...

LC-77 - (C) BLUEOUT Tenille exits.

END ACT 2 SCENE 9B

ACT 2 SCENE 10A (BIANCA ALIVE): KILL THE LIGHTS**INT. STUDIO ONE - NIGHT**

In the darkness, we hear the Narrator (read offstage).

NARRATOR (O.S.)
December 31st, 1979. 9:45pm.

LC-78 - (A) DISCO GENERAL

As the lights come up, Bianca is center stage.

BIANCA
Oh my God, my heart is beating so fast. Why is my heart beating so fast? I have so much energy. Why do I have so much energy? This dance floor is a mess. I should clean it. I'm gonna clean the dance floor, okay? Everybody back!

LC-79 - (C) BLUEOUT

NARRATOR (O.S.)
9:56pm.

LC-80 - (A) DISCO GENERAL

Bianca is center stage staring at the Disco ball.

BIANCA
Far out.

LC-81 - (C) BLUEOUT

NARRATOR (O.S.)
10:22pm.

LC-82 - (A) DISCO GENERAL

Bianca is weeping again.

BIANCA
What's wrong? What's wrong?!
(rage)
Someone stole my coke! I mean my purse. Someone stole my purse! Did you steal my purse? Was it you? Was it you? Don't lie to me man. Wait! I know who it was.
(MORE)

BIANCA (CONT'D)
It was [VICTIM]! Where are they?
I'm gonna kill 'em!

LC-83 - (C) BLUEOUT

NARRATOR (O.S.)
10:45pm.

LC-84 - (A) DISCO GENERAL

Bianca is dancing under the Disco ball frenetically.

BIANCA
Someone lent me their... purse. I
love them so much! But I still
hate [VICTIM]! I want to kill
them. I want to kill everything!
God, it's bright in here! Kill the
lights!

LC-85 - (B) DISCO SONG

SC-01-10-01 - "KILL THE LIGHTS" BY NILE RODGERS/ALEX NEWELL

At the end of the song...

LC-86 - (C) BLUEOUT

Bianca exits.

END ACT 2 SCENE 10A

ACT 2 SCENE 10B (BIANCA DEAD): KILL THE LIGHTS**INT. STUDIO ONE - NIGHT**

In the darkness, we hear the Narrator (read offstage).

NARRATOR (O.S.)
December 31st, 1979. 9:45pm.

LC-78 - (A) DISCO GENERAL

As the lights come up, Bianca is center stage.

BIANCA
Oh my God, my heart is beating so fast. Why is my heart beating so fast? I have so much energy. Why do I have so much energy? This dance floor is a mess. I should clean it. I'm gonna clean the dance floor, okay? Everybody back!

LC-79 - (C) BLUEOUT

NARRATOR (O.S.)
9:56pm.

LC-80 - (A) DISCO GENERAL

Bianca is center stage staring at the Disco ball.

BIANCA
Far out.

LC-81 - (C) BLUEOUT

NARRATOR (O.S.)
10:22pm.

LC-82 - (A) DISCO GENERAL

Bianca is weeping again.

BIANCA
What's wrong? What's wrong?!
(rage)
Someone stole my coke! I mean my purse. Someone stole my purse! Did you steal my purse? Was it you? Was it you? Don't lie to me man.

LC-83 - (C) BLUEOUT

NARRATOR (O.S.)

10:45pm.

LC-84 - (A) DISCO GENERAL

Bianca is dancing under the Disco ball frenetically.

BIANCA

[I just borrowed someone else's...
purse. I'm sure they won't mind.
I mean, what are they gonna do?
Kill me?] God, it's bright in
here! Kill the lights!

LC-85 - (B) DISCO SONG**SC-01-10-01 - "KILL THE LIGHTS" BY NILE RODGERS/ALEX NEWELL**

At the end of the song...

LC-86 - (C) BLUEOUT

Bianca exits.

END ACT 2 SCENE 10B

ACT 2 SCENE 11A (DONNA & GLORIA ALIVE): COMMERCIAL**INT. TV STUDIO - NIGHT**

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

On January 2nd, 1980, Donna Sue Robertson and Gloria Granada were scheduled to do a live television commercial during a broadcast of "The Love Boat." But the horrifying events that occurred two days earlier at Studio One, caused them to go off script.

LC-87 - (D) TV STUDIO

Donna and Gloria come out to take seats on the stools.

DONNA

Hi, I'm Donna Sue Robertson.

GLORIA

And I'm Gloria Granada.

DONNA

And we're here to talk to you about buttons, right Gloria?

GLORIA

That's right, Donna. Buttons fall off all the time.

DONNA

You can say that again. But that's not a problem if you have Ronco's new and improved, Buttoneer 2.

GLORIA

The Buttoneer 2? What's that Donna?

DONNA

I'll tell you, Gloria. It's a revolutionary product that attaches buttons in a snap.

GLORIA

You mean I don't need a needle and thread anymore? How does it work?

DONNA
It's simple. Just point and click
and you're done.

GLORIA
That's amazing, Donna.

DONNA
Yes, it is, Gloria.

DONNA & GLORIA
With Ronco's new Buttoneer 2, you
never need to say goodbye to your
buttons ever again.

DONNA
This one's for you, **[VICTIM]**.

SC-02-11-01 - "BUTTONEER 2 COMMERCIAL"

LC-88 - (B) DISCO SONG

At the end of the song...

LC-89 - (C) BLUEOUT

Donna and Gloria exit.

END ACT 2 SCENE 11A

ACT 2 SCENE 11B (DONNA OR GLORIA DEAD): COMMERCIAL

INT. TV STUDIO - NIGHT

In the darkness, we hear Narrator (read offstage).

NARRATOR (O.S.)

On January 2nd, 1980, Donna Sue Robertson and Gloria Granada were scheduled to do a live television commercial during a broadcast of "The Love Boat." But the horrifying events that occurred two days earlier at Studio One [changed everything... except for the script. The writer was on vacation.]

LC-87 - (D) TV STUDIO

Donna OR Gloria comes out to take a seat on a stools.

NOTE: Whichever one is alive will say their lines and take pauses where the other's lines are supposed to be.

DONNA

Hi, I'm Donna Sue Robertson.

GLORIA

And I'm Gloria Granada.

DONNA

And we're here to talk to you about buttons, right Gloria?

GLORIA

That's right, Donna. Buttons fall off all the time.

DONNA

You can say that again. But that's not a problem if you have Ronco's new and improved, Buttoneer 2.

GLORIA

The Buttoneer 2? What's that Donna?

DONNA

I'll tell you, Gloria. It's a revolutionary product that attaches buttons in a snap.

GLORIA

You mean I don't need a needle and thread anymore? How does it work?

DONNA

It's simple. Just point and click and you're done.

GLORIA

That's amazing, Donna.

DONNA

Yes, it is, Gloria.

DONNA OR GLORIA

With Ronco's new Buttoneer 2, you never need to say goodbye to your buttons ever again.

DONNA OR GLORIA (CONT'D)

This one's for you, **[VICTIM]**.

SC-02-11-01 - "BUTTONEER 2 COMMERCIAL"

LC-88 - (B) DISCO SONG

At the end of the song...

LC-89 - (C) BLUEOUT

Donna or Gloria exits.

END ACT 2 SCENE 11B

ACT 2 SCENE 12: STAYIN' ALIVE**INT. STUDIO ONE - NIGHT**

In the darkness, we hear the Narrator (read offstage). As this is read, EVERYONE enters except for the VICTIM, who is wheeled out in an open coffin.

NARRATOR (O.S.)

On January 4th, 1980, a funeral for [VICTIM] was held on what remained of the dance floor at Studio One. All the suspects were in attendance and all were maintaining their innocence. But someone in this room was a killer!

LC-90 - (H) DISCO BALL ONLY

A spotlight illuminates each person.

NOTE: The VICTIM's motive below will NOT be read.

NARRATOR (O.S.) (CONT'D)

Was it Al Sunshine, who couldn't wait anymore for the money [VICTIM] had promised him to keep his beloved discotheque open? Was it Candi Darling, driven to madness by a chance at fame offered by [VICTIM] that turned out to be nothing but a cruel joke? Was it Donna Sue Robertson, angry about [VICTIM] accusing her of stealing songs for her second album, Rubber Baby Boogie Bumpers? Was it Benji Bickerson, willing to do anything to get out of a sexual harassment lawsuit filed by [VICTIM]? Was it Shaun Macho, blinded by love for [VICTIM], who didn't love him back? Was it Farrah Farmingham, worried that gossip spread by [VICTIM] might lead to her ruin? Was it Gloria Granada, who had just found out that [VICTIM] had colluded with Betty the Bitch Broomkowski to intentionally end her roller derby career? Was it Tenille el Capitan, whose who was forced into singing Donna fucking Summer songs by [VICTIM]?

(MORE)

NARRATOR (O.S.) (CONT'D)
 Or was it Bianca Bel Vivenne
 Luciane Dupree, who thought
[VICTIM] had stolen her purse full
 of cocaine? The killer had covered
 their tracks with the fire they set
 that night. It seemed like they
 were about to get away with murder
 since all the evidence was
 destroyed! Or was it?

LC-91 - (A) DISCO GENERAL

SCENARIO A: GLORIA is neither the VICTIM or MURDERER.

GLORIA
 Hey guys, one of my ankles gave
 out, which happens every now and
 then since Margie the Mad Splatter
 Minnucci attacked me with a chain
 saw before they figured out that
 they needed to explicitly ban that
 in the roller derby rules. Anyway,
 I was down here and found
 something. It must have been
 dropped by the killer!

Gloria holds up the character specific evidence and everyone
 gasps and looks at the **MURDERER**.

**SCENARIO B: GLORIA is the VICTIM or the MURDERER but BIANCA
 is neither the VICTIM or the MURDERER.**

BIANCA
 Hey guys, I was just cleaning up
 over here and I found something in
 a pile of ashes that the police
 must have missed but I found it
 when I was over here cleaning even
 though the police missed it in the
 pile of ashes. It must have been
 dropped by the killer!

Bianca holds up the character specific evidence and everyone
 gasps and looks at the **MURDERER**.

**SCENARIO C: GLORIA and BIANCA are the VICTIM and MURDERER (in
 any combination).**

BENJI
 Hey guys, I was just here exposing
 myself to the corpse when I noticed
 something on the floor that the
 police missed. It must have been
 dropped by the killer!

Benji holds up the character specific evidence and everyone gasps and looks at the **MURDERER**.

MURDERER

Yeah, that's right. I did it! I killed [**VICTIM**]. But it's not what you think. I did it... to save Disco! In July of 1979, the top six records on the US music charts were Disco songs but September there were no Disco songs in the US Top 10 chart. People are saying Disco is dead. I couldn't let that happen! I needed to do something that would capture the world's attention. What better than a murder at the famed Studio One discotheque, right under the Disco ball? I had to make sure that Disco stayed alive!

SC-02-12-01 - "STAYIN' ALIVE" BY BEE GEES

LC-92 - (B) DISCO SONG

At the end of the song the **VICTIM** sits up in the casket...

VICTIM

So, I guess this means that in the end... I was murdered by Disco! If only I had been given one last dance...

LC-93 - (H) DISCO BALL ONLY

SC-02-12-02 - "LAST DANCE" BY DONNA SUMMER

On the drumbeat...

LC-94 - (B) DISCO SONG

At the end of the song...

LC-95 - (E) BLACKOUT

THE END