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| School of Laughter |
| A script from sophomore Class 4 |

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**Introduction**

**It’s a story between a strict teacher and a drama-loving student. Within five working days to make a wonderful script, who should be in charge?**

**As the leader of the troupe of the Laughter School, B and his script is examined by A, vice-headmaster of the school, right before the performance. Strict as A, he dislikes drama and believes it would be a huge distraction for students. But the more he deliberately makes difficulties for B, the more he starts to recognize the charm of drama. Is it late for A to change his idea? Can B save his script?**

**Act One**

(The first day)

B waits outside the office; A goes onto the stage.

Student stands up and bows.

A goes into the office with a poker face: Come in please.

B follows and makes a deep bow again.

A sits down, looking at B, taking out a script: “Laughter of School“, the students’ drama troupe?

B: Yes

A: I have heard of you, though I’ve never watched your play. My name is xxx, and I’m in charge of all the affair of art in school this year.

B bows again: I’m xxx.

A: Nervous?

B: Sorry……Just not adapt to the atmosphere here.

A: It’s OK. Time is limited. Sit down, please. I think I should tell you first that I’m not interested in your play——not at all. I’ve told you that I never take a look at those things. Students should put an emphasis on study but not plays! It’s really unwise to assign me to take charge of this kind of things. (Looking up at B) Are you thinking that you have met with a difficult people?

B: No.

A: Tell me the truth.

B: Yes.

A: I am such a person. (Smiling provocatively)

B is frightened.

A: Written all by yourself?

B: Yes.

A: Pretty talented. Are you confident?

B: Well…There’re still many things less than ideal.

A: You seem to be confident.

B: Perhaps.

A: I have read altogether three times and I’ve thought for whether it can be approved for a whole night. Before that, you’d better make an estimate whether it can be passed?

B: It would be better if it could be approved.

A: Look at here first, Mr. Xxx. As you may have heard, I will take a look at the script first and then mark with red label where there is a problem. The more red labels there are, the less likely it will be approved.

B: That’s right.

A: There’re not any labels on your script.

B: Nowhere.

A: Yes, what’s your opinion?

Just when B wants to talk

A stands up angrily: On the contrary, there’re too many problems! (throw the script onto the floor) If I marked, it would be a disaster! I have to give up. I must represent our school in telling you that this script cannot be approved!

B picks up the script: Would you please tell me where to correct. I have brought paper and pen……

A: (interrupted) do you hear me? None of these is acceptable. It is not a problem of revision.

B: (repeated in astonishment) none of them…is acceptable…but…

A: (sat down slowly) Let me ask you, is it original?

B: No, it’s an adaptation of “Romeo and Juliet”.

A: And the writer is?

B: Shakespeare, the most brilliant dramatist in the Great Britain.

A: Well, the first rule, no Shakespeare.

B: But he is…

A: Did he go to university?

B: Probably…

A: I tell you, he didn’t! You know, in this school, each student shall hitch their wagon to university. Yet you want to stage a play of someone who was never a university student! Now you tell me, is that acceptable?

B: But…

A: Those splendid words you’ve heard, if they are out of the mouth of a man outside university, will it still be listenable? To you?

B: I suppose not. But… (Stands up) with all due respect, sir, what about Fan Jinxing and Ma Jiajue? Will you listen to them?

A: Nonsense!

B: Is it?

(A stared at B, B was frightened and sat down.)

A: Anyway, this is not acceptable. And just a word, this sort of thing seems to me a total waste of time. Preoccupy yourself more with your study next time. (ready to seal the” Rejected”)

B in anxiety: But we’ve been in rehearsal all these days, and the cast is already in place.

A (paused)

B: Anyhow, please at least bestow on me a chance.

A: I don’t mean to be hard on you. But revision is your only chance. Overall, two primary points: school—the setting; students—the protagonists, and it will good enough without any mark of Mr. S.

B: It is barely feasible.

A: Revision or rejection, it is up to you.

Act 2

A: Stay up whole night, don't you?

B: No, I had a nap this morning.

A: Could you hold on?

B: Yes, I think so. Thank you for asking still.

A: Good. Please sit down and make yourself comfortable. I'm going to read it.

A flipped over the script faster and faster, sneering, and then plunged it into the bin: That's it.

B rose up in a hash: Wait a minute. What's wrong with the script? You couldn't just throw it away after I spent all night long on it.

A glanced at the bin and then at B: Well, it's not yours. (Walked back to the desk) I told you I take charge of all the literature and artistic activities on campus.

A took out B's script: I've scanned it. What's your own opinion over this?

B: Anyway, I correct it all according to your words.

A: It IS different from before. I can tell you worked really hard to accomplish it overnight.

B: I hope it can be passed today since place has been change to the school and characters the students.

A: It surprises me by changing Li lei and Han Meimei to the characters. You obviously took time on thinking over that.

B felt sort of pride: I did. I changed Romeo and Juliet to student images as they are the familiar characters from primary school English textbooks that everybody knows.

A: Exactly. It's fun enough merely to parody them.

B: Actually it's you who I'm really grateful to. The changing of characters makes the script even more attractive, with strong feeling of show-within-the-show

A: I beg your pardon.

B: Well, it's you who force to transplant the jokes within show to students, making the script not only interesting within and without the play but also profound and constrictive.

A: Thank you very much.

B: I hope it could be passed.

A: I'm sorry no.

B sat straight: Could you explain?

A: It's too stuffy to force a story as such into a campus frame. Changed their names, the main characters are not really changed since there should exist plots like Hanmeimei takes poison and Li Lei cut himself! Typical Shakespeare!

B: But it's why it's that interesting.

A: Sorry for not getting it.

B: It is we transplant Romeo and Juliet into campus background that...

A: I know.

B was excited: Please look at here. (Pointing the script) At the beginning, the director would explain the background (looked up at A) And at the second page, (He stood up and act on his own)'Well, I'm the chef director. Our playwright Mr. Asshole had adapted a lean play written by an undergraduate just ahead of Gaokao but I negated it firmly and corrected it into a campus play popular among students and teachers!' (Then B turned to A) In another words, the so-called "stuffiness" becomes natural and even charming, because it's the director's words that the play was forced to become a campus story.

A: That sounds kind of reasonable.

B: Yes. It's stuffy, it's fun.

A: but that guy is rather arbitrary

B: indeed, it’s hard to see in reality

A: you are talking about me

B (awkward): er..

A: this director refers to me

B: a, not true

A: it insinuates what I said yesterday artfully

B (joy): you see that?

A (stand up with anger): it’s obvious! You are tricking me!

B: no, it is because your words left me a deep impression. I will modify it immediately

A: just let it be

B: I will recompose

A: just let it be

B: I will recompose

A: I say, just let it is.

B: get it. Just let it be. Can it be approved? All the actors are waiting. Please!

A: not enough

B: which part? I have already rewrote it according to your requests

A: one more request: add “for study” into lines

B: “for study?” let’s stop

A: what?

B: can we add this kind of lines?

A: must

B: add to where? Who to say it?

A: I am not the writer, it’s your business

B: I can’t do it

A: Oh, Fine. One more line, for study.

B: where do you want me to add?

A: three lines

B: I will think for a while

A: this is the campus drama, delicate all the affectionate actions

B: it’s a love story! Originally!

A: see you tomorrow

B: kiss once, Just for one time, not the lips, kiss the forehead is all right.(an act of kissing)

(Someone push the door to get in) ” vice-headmaster….you…go on” (shut the door and leave)

A: four lines: “for study”” for study”” for study”” for study”. And never do such kind of things which will lead to misunderstanding. In a word, no kiss under any circumstances

B: the love without kiss

A: that’s it. See you tomorrow

(Dark)

Act 3

*Rehearsal Hall (INT) Night*

A goes pass the rehearsal hall and hears the careless laughter. He wants to go in and have a look but walks away after wrestling.

Act 4

*Office Room (INT) Day*

A: I have read your script.

B: I would appreciate your advice.

A: The lines about learning……（pause）

B: I have put everything in. And Li Lei would say ……

A: How many times concretely?

B: Altogether four times.

A: Oh…… Will it be verbose? Can you read it for me? Page 33, Li Lei’s words in the second line.

B stands up and performs: Li Lei: “Meimei, I did this for study: I can endure sleepless nights for learning; I can endure hunger for learning; I will even lose my desire for any other thing except learning.” Is that verbose?

A: No, not at all.

B continues perform: Then Han Meimei said, surprised: “how do you know my nickname is ‘learning’”.

A: This way, audiences will think the “for learning” you said is “for Meimei.”

B: That’s it.

A: On purpose?

B: Of course.

A: That is the way you designed it?

B: Yes. That is, you keep saying “for learning”, “for learning”. When Han mentions about her nickname at the end, full-court will burst into laughter.

A: It seems you haven’t got me. I’m not asking you to add jokes.

B: Well, telling jokes doesn’t hurt.

A pounds the table: My requirement for you to add the lines about learning was not letting you to talk about love again. Learning! What a sacred word! People are longing for learning to change their fates! But for you, it is only a girl’s nickname, a whisper for flirting! Not tolerable! How fooling!

B: Give me one more chance, I will edit instantly. Just slip of pen.

A: How would be such persons like you? Wait, I also required you to cut the love scenes. How you edit that?

B: Ok, I got it. See, they have never made it. Every time they are going to touch lips of each other, something disturbing always happens. For instance, they are being prepared to kiss in the classroom after class when the teacher pushes the door open and comes in, though the teacher says, “wow, I have seen nothing” and leaves immediately.

A: Does it make any sense?

B: Certainly yes, I believe those who often see drama will find it so funny.

A: (Being serious): you should make the teacher banter!

B: No, no. How dare I do that.

A: This is indeed what you mean

B: I think you have misunderstood me. Here, audience will just pay attention to the flustered expression of those two pitiful lovers rather than the teacher.

A: No more arguing, I still feel it’s a little weird.

B: Please believe me. I beg your approval.

A: (Being lost in thought) just a moment

B: Dear principal, please.

A: I have an idea!

B: What’s that?

A: (Think again) no, hurry, I’m just thinking the feelings of that teacher. You need to wait for a while.

B: Any problems? Where is strange?

A (looks confused): En--why does the teacher not prevent them? Even if he is not that opposed to "puppy love", it is not acceptable that he allows them to do that thing in the classroom.

B: what?

A: This is wrong. The role of the teacher is just designed for appearance, which is obviously a flaw that needs correction. That's what I want to point out.

B: Unacceptable? Here? Oh, yeah, someone in our troupe also say so such as that the lines are not fluent enough to be lined up or unnatural...something likes that.

A: I won't authorize the play. It doesn't conform to the reality and has no reflection of the life.

B: This is my first time to meet the examination like this. We have ALREADY been modifying the script.

A: Mr.XXX, why can't you explain clearly that plot?

B: There is no way to explain clearly. It is suddenly that the teacher appears. The interference appears suddenly when they two are doing something.

A: If you insist, I can't authorize. I believe you must have some ways.

B: Well. See you tomorrow.

(B stands up and walks to the door)

A: Come on, how do you think about that way? (B turns about) Ah, I' m amateur. I'd better be silent.

B: What's that?

A: I have an idea, but, eh...

B: Please go ahead. Maybe it will be helpful.

A: Please don't laugh at my amateur opinion. For example, the teacher is preventing to find something. That's it.

B: That sounds nice.

A: The teacher comes in and out to find things again and again, which hints to them repeatedly and is not unnatural. What do you think?

B: Not bad.

A: A flashing inspiration.

B (suddenly becomes excited): Sounds interesting!

A: That is so-called NATURAL.

B (rans back excitedly and sits down again): Head, let's suppose the teacher to find things, shall we? "Ah? Where's my plans?", comes in the teacher.

A (continues): When he notices Li and Han, he asks" do you notice my plans?"

B (continues): Li is nervous on the teacher's appearing and replies “maybe on the platform." The teacher exits after finding out his plans.

A: After that, Li and Han continue to hug each other. Suddenly, the teacher appears again.

B: "Do you know where is my red pen?", the teacher asks. Li and Han is frightened and apart immediately.

A: That's it! In this way, the role can be vivid. They two wish the teacher could leave as soon as possible.

B: However, the teacher expects the two students to leave, without motion. (Admired) Head, that's great! It will be a wonderful campus play,

A: Yes.

B (is ready to write it down and stops suddenly): Shall we have a try?

A: Now?

B: Just drill. Only drill can test whether it is available. Come on! (runs to a corner of the stage) You act as the teacher.

A: Me?

B: I act as Li and Han.

A: How can this be?

B: You say the words of the teacher.

A: What?

B: Not seriously. That's all right.

A: It is too...

B (begins to act): Li and Han hug each other. "Li." " Han." Suddenly, the teacher comes in. (looks at A) Come on. "Li." " Han." I am almost feeling shy.

(After hesitation, A stands up): Where should I appear?

B (points at another side of the stage): There.

A (walks to there): What should I say?

B: Just find things, saying “Ah? Where is my plan?" That's enough.

A( walks nearby the two): Ah? Where is my plan?

B: The teacher looks at the two. Li and Han separate hurriedly.

A: Oh, here is it.

B: At this time, the teacher goes out.

A: Then I step down from the stage?

B: Yes.

A: Re you kidding me?

B: Just leave.

(A runs out.)

B: One more time. Then Li and Han continue to hug each other, the teacher comes in again.

They two practice again; A becomes more and more skillful: I say

B: Please.

A: The teacher should better ask Li.

B: It doesn't matter whether he asks or not.

A: In this way, the play is not authorized.

B: Well, I will accept your suggestion. The teacher will ask Li after he comes in.

A: Good.

B starts another rehearsal, when A become more serious

After the rehearsal, B is about to leave: I’ll write it down as soon as I reach home. See you tomorrow. (Standing behind the door, turning around, seeming to be determined) Headmaster, I have something to say.

A: what?

B: this is my battle.

A: what are you talking about?

B: it’s hard to explain. It’s just what we are doing in school, learning and learning. Why cannot we have fun in school?

A: I understand. But it’s not the right place to talk about this problem.

B: sorry, I just don’t understand why students are not allowed to play the drama they like, and why we cannot write our own script.

A: you!

B: and why even a Shakespeare should undergo so much examination.

A: you! Watch out!

B: actually I have been thinking about giving up. But I love drama. One loves drama has his battle. There must be a way to write an excellent script without the help of others. There must be a way to avoid the examination, protect the script, and finally play in the way we want to. I accept all the advice from the teachers, and I will rewrite the script as soon as possible. But this time, it should be much more interesting and attractive. This is my battle. This is my battle against the dominant power.

A: I understand. But here let me ask you a question. Why would you say that to me?

B: I thought you will support me.

A: sorry.

B: headmaster.

A: enough. I don’t want to hear what you say.

B: headmaster, wait.

A: I’m so sorry. Maybe we just indulge in the play and forget our position.

B: what do you want? Restrict us to play it?

A: it’s easy to ban your play, but I won’t do that. It’s devious. Just like what you said, I also have my own way.

B: what do you mean?

A: the script…will not pass the examination. Oh, forget to tell you there is another advice for your script.

B: what?

A: the dialogue. You are in your senior high. Students must focus on the coming college entrance exam. Your dialogue is so hilarious that will distract them.

B: even the….

A: no humorous dialogue. But it should be a comedy after all.

B: what? It’s not possible.

A: it’s your problem not mine. You okay with that?

B: (determined) okay. I will rewrite it tonight.(walking out of the office)

A: wait. You understand it?

B: yes.

A: it’s impossible to have a comedy without humorous dialogues.

B: but still you have to try. What if there is one. Nothing is impossible.

Act 5

*Office room (day)*

A: (look at the latest play on the desk alone, smile sometimes) look at this boy, I told him to delete all the funny parts. Well, it turns to be more and more interesting, ha-ha [smile]

A: (put up the phone) Mr.X, does B come to school today?

X: um..don’t you know, my headmaster? He has already dealt with his transfer formalities a week ago because his parents thought that he spent too much time in school’s drama instead of his study. They want to change a new environment for him to concentrate on his study. Hello, headmaster, hello?

A (put down the phone and look at the play)

*Auditorium (night)*

(Two weeks later)

A (command the stage’s decoration) quick, quick, quick, pay attention to your work, hey, and you...

There is a horizontal scroll above the stage reads: <Li Lei and Han Meimei> from Smiling School.

**End**

**（附：笑之高中中文版）**

**人物**

A：已在XX高中连续带了数届高三，刚被提拔至副校长，分管文艺；不爱笑

B：学生，戏剧团团长

第一幕 办公室（内景） 日

（第一日）

办公室外B在等候，A上台

B起，鞠躬

A面无表情，进入办公室：进来吧

B跟随进入，再次九十度鞠躬

A坐下，看着B，翻出一份剧本翻看：你就是“笑之高中”的？那个学生剧团？

B：是的，是团长

A：哦，不容易啊。我听说过你们，虽然没有看过你们的戏。我叫XXX，这个学期分管学校里所有与文艺方面有关的事务

B再次鞠躬：我叫XXX

A：很紧张吗？

B：对不起，只是不太适应这里的气氛

A：没什么可紧张的，时间宝贵，请坐吧。我事先告诉你，我对你们搞戏剧，没有丝毫兴趣，刚才也说过了我从不看那些东西。学生就应该以学习为重，搞什么戏剧。所以上头调我来，真是失策。（抬头看B）你是不是在想，遇到一个难缠的人了

B：没有

A：说实话

B：是

A：我就是这样一个人（挑衅微笑）

B受到惊吓

A：这都是你写的吗？

B：是的

A：其他人的台词也都是？

B：是的

A：挺有才华的嘛。有自信吗？

B：怎么说呢，还有很多不理想的地方

A：看样子你很自信啊

B：大概还说得过去吧

A：我看了整整三遍，是否批准，我想了整整一个晚上。这之前，你先估计估计，你看能批准吗？

B：如果能批准，当然好了

A：你先看看这里，XXX同学，你可能听说过了，审批之前我会先看看剧本，然后在有问题的地方，用红色标签做出记号。红色标签越多，被批准的可能性就越小

B：是

A：你的剧本上，没有任何标签

B：哪都没有

A：是的，你怎么看？

B刚想讲话：可能是。。。

A生气站起：正相反，问题太多！（摔剧本）做标记的话，就成灾了，只好干脆一个也不做了。我代表学校告诉你，这个剧本，不批准

B捡回剧本：你说哪里不行，我马上改正。我带来了纸和笔。。。

A打断：我说的话，你有在听吗。全部不行，不是什么改不改的问题

B惊讶重复：全部不。。。行。。。可是

A缓缓坐下：让我来问你，这个作品是原创吗？

B：不，是改编的，原著是《罗密欧与朱丽叶》

A：是谁写的？

B：英国最伟大的剧作家，莎士比亚

A：对，第一点，是莎士比亚的作品就不行

B：可是莎士比亚是。。。

A：莎士比亚上过大学吗？

B：他好像。。。

A：让我告诉你，他没有。在这样一所人人都应该以考上大学为目标的学校里，你排一个连大学都没上过的人的戏剧，合适吗？

B：可是。。。

A：你听过很多大道理，但是如果这个道理是由一个连大学都没上过的人讲出来的，你会听他的吗？

B：大概不会，可是。。。（站起）上过大学的药家鑫。马加爵的话你会听吗？

A：诡辩！

B：到底是谁

A瞪眼，B怂，坐下

A：总之，这样是不会被批准的。再多说一句，我认为这样的作品，完全就是浪费时间，以后还是把心思用回学习上吧（准备盖章“不批准”）

B急了：可是已经排演了很久，所有演员也都说好了

A停住

B：再怎么说，也得给个机会啊

A：我也不是故意要为难你。想要通过的话就要修改，概括来说，有两点，地点换成学校，人物换成学生，看不出莎士比亚的痕迹才可以

B：这太难了

A：要改，还是要换个剧本，这随便你

（暗场）

第二幕 办公室（内景） 日

（第二日）

A：一夜没睡吗？

B：早上小睡了一会

A：熬得住吗？

B：谢谢，没事的

A：好，正看着，你先坐

A不时冷笑，越翻越快，站起把剧本丢在垃圾桶：太不像话

B着急站起：请等一下，到底哪里不合适了？熬了一夜才改完，你不说清楚可不行

A看了看垃圾桶，又看了看B：这不是你的（走回办公桌）我不是说过吗，我要管这学校所有有关文艺的事情

A拿出B的剧本：剧本我仔细看过了。你自己怎么看，有把握吗

B：总之，都按照您说的改了

A：确实是不一样了。一个晚上能改成这样，不容易啊

B：那今天应该能批准了吧？地点换成了学校，人物也换成了学生

A：居然换成了李雷与韩梅梅，意外啊，费不少脑子吧

B有点得意：罗密欧和朱丽叶要换成学生的形象，的确想了不少时间，用大家都很熟悉的小学英语课本里的人物似乎最适合

A：是啊，单是模仿他们就觉得很有趣

B：事实上我要感谢校长您。改成学生，这个本子变得更有趣了，有很浓的剧中剧的味道

A：怎么说？

B：把剧中剧的笑话强制移植到学生身上，戏里戏外都搞笑，是个相当有趣深刻的剧本。这都多亏了您

A：谢谢你的夸奖

B：今天能批准了吧？

A：这样的剧本，不行

B坐正：请说出理由来

A：强行改成学校的故事之后，太生硬。出场的人物虽说是李雷和韩梅梅，但实际上还是罗密欧和朱丽叶，竟然还有韩梅梅服毒，李雷切腹，明明就是莎士比亚的痕迹

B：所以才搞笑啊

A：不明白

B：正因为是生把罗密欧与朱丽叶的故事搬到学校。。。

A：这个我知道

B兴奋：看看这里，（看剧本）最初，有个导演向观众作说明（抬头看A）第二页（站起身来演示）“咳，我是这台戏的导演，在接近高考之际，我们剧团的混蛋编剧，居然写了一个垃圾剧本，去改编了一个大学都没毕业的作家的戏，我坚决予以推翻。终于，活生生地把它变成了广受师生欢迎的校园戏剧、学生戏剧！”（表演完转向A）也就是说，由这个导演说出，剧本是被强行改成校园戏剧的。所以，其中的“生硬”也变得不足为奇了，而且还变得有趣了。

A：有些道理

B：因为生硬，所以有趣

A：但是那样的家伙也太蛮横了

B：确实，这样的导演在现实中也不太多

A：是说我吧

B（尴尬）：诶

A：这个导演是说我吧

B：啊，不是这样的

A：是把昨天我说的话很巧妙地影射了，

B阴谋得逞的小开心：看出来了？

A生气站起：什么叫看出来了。这都明摆着，你是在戏弄我

B：不是的，是因为你的话使我印象深刻。我马上改

A：就这样吧

B：我改

A：就这样吧

B：我改

A：我说就这样吧

B：明白了，就这样不改了。那这样能批准了？演员都等着呢，拜托了

A：还不够

B：还有哪里，不是按你说的改了吗

A：还有个要求，台词里要加上“为了学习”

B：“为了学习”？算了吧

A：你说什么

B：这样的台词能加上吗

A：要加上

B：加在哪里啊？这样的台词谁来说

A：我不是作家，这是你的事情

B：我做不到！

A：是吗？那好，那就再多加一句“为了学习”，“为了学习”

B：你让我加在哪里嘛？

A ：三句

B咬牙切齿：我想想办法

A：对了，这是校园戏剧，把两个主角亲热的戏份都删了吧

B：这原本可是爱情剧诶

A：明天见

B：就亲一次，就一次，不能亲嘴，亲额头也可以。。。（作亲嘴状）

有人推门进来：副校长你。。。你们继续（关门离开）

A：四句“为了学习”、“为了学习”、“为了学习”、“为了学习”！还有以后不要再做这些会让人误解的动作了！总之，任何场合都不能接吻

B：没有接吻的恋爱。。。

A：好了，明天见

（暗场）

第三幕 排练厅（内景） 夜

A路过排练厅，听到里面的欢笑声，想进去看看，但经过思想斗争，还是转身离开了

第四幕 办公室（内景） 日

A：大作拜读了

B：请多多指教

A：关于为了学习的台词（停住）

B：我都加进去了，由李雷来说。。。

A：具体有几次？

B：一共四次

A：哦——啰嗦吗？你读读行吗？三十三页，正数第二行，李雷的台词

B站起表演：李雷说：“梅梅同学，我这样做是为了学习；为了学习我可以废寝忘食；为了学习我可以茶饭不思；为了学习我可以日夜不眠。”不罗嗦吧？

A：嗯，不罗嗦

B继续表演：这时韩梅梅惊讶地说道：“你怎么知道我的小名就是学习的”

A：这样一来，观众会认为你说的为了学习就是为了韩梅梅的

B：是的

A：特意的？

B：是的

A：就是这样设计的？

B：是的。也就是说，“为了学习”、“为了学习”地说着，到最后韩梅梅一提小名，全场肯定爆笑

A：看来你还是没有明白。（生气）我不是为了让你增加笑点

B：可是，搞笑也没坏处

A拍桌子：我让你加“为了学习”的台词，不是让你又绕到男女恋爱问题上去！学习，是个多么神圣的字眼，多少人只能靠学习这条路来改变命运，到你这里居然变成了女同学的小名，变成调情时候的情话，成何体统！不能容许！

B：我改，我马上就改。是笔误，笔误

A：怎么会有你这种人的？等会，我还让你去掉亲热戏份？你怎么改的

B：哦好的、好的，你看哦，每一次李雷和韩梅梅准备接吻的时候，当嘴唇当接未接的时候，总会突然出现干扰打断两人。比如，放学后两人在教室里正准备亲热，老师突然推门而入说“哟，亲热着呢”然后离开

A：这有意思吗？

B：经常看戏剧的人都知道，这时候是很有意思的

A严肃：你是说，拿老师来打趣

B：不是的

A：你刚刚明明是这样说的！

B：误会了，这里大家笑的不是老师，是笑那两个恋人的慌张

A：强词夺理，我还是觉得哪里不太对

B：是真的，请批准吧

A思考状：稍等

B：校长！

A：我有了

B：什么

A继续思考：等等，我在设想那个老师的心情，你再等等

B：有什么问题吗？哪不对劲

A纠结状：嗯——为什么老师不制止他们，就算是对早恋问题不排斥的老师，也不应该允许他们在教室里做这种事情的吧

B：你说什么

A：这不对，老师这个角色是为了出场而出场，明摆着是破绽嘛

，该制止的，我要说的就是这里

B：不顺眼嘛，这里？是的，剧团里也有这么说的，这个台词根本接不上啦，不自然啦

A：演出不能批准，不符合实际，没生活

B：头一次遇到这样的审查，明明就是在修改剧本了

A：XXX同学，这里就不能交待一下嘛

B：没办法呀，本来就是突然出现的，那两个人正在干些什么，突然出现的干扰。。。

A：这样的话，我不能批准。我相信你一定有办法的

B：好吧，明天见

B起身走到门口

A：你看，这样的话如何？（B转身）啊，我是外行，还是不说了

B：是什么

A：我有个主意，但是。。。

B：请您先说说看，说不定会有帮助

A：外行的想法，请不要笑。比如：老师假装在找东西什么的，就这些

B：是哦

A：一次一次地进出找东西，反复暗示了两个人又不会尴尬，怎么样

B：可能不坏呀

A：突然的念头

B兴奋起来：很有意思

A：这样才自然呀

B激动地跑过来重新坐下：校长，就让老师找东西吧。“诶？我的教案呢”老师推门而入

A接口：当他看到李雷他们的时候，“你们有看到我的教案嘛”

B继续：李雷看到老师很紧张，“好像在讲台上”。老师找到教案后推门出去

A：李雷和韩梅梅两人继续抱在一起，突然，老师又上场

B：“你们看到我的红笔了吗”两人立马吓得又分开

A：就是这样，这样才把老师演活了。两个人希望老师赶快离开

B：老师却想让两个学生离开，自己就是不走（佩服状）校长，真是太好了，这会是很棒的校园剧啊

A：是啊

B准备记下来，突然停下：我们试试如何？

A：现在？

B：就演练一下，演练一下才能明白，来吧！（跑到舞台一角）您来演老师

A：我？

B：我来演李雷和韩梅梅

A：这怎么可以

B：您来说老师的台词

A：什么呀

B：又不当真，没关系的

A：这也太。。。

B开始演了：李雷和韩梅梅抱在一起，“李雷”，“韩梅梅”，这是老师推门而入（看向A）拜托了，“李雷”，“韩梅梅”，快呀，我都快不好意思了。

经过犹豫，A终于站起：从哪上

B指向舞台另一边：那里

A走过去：说什么

B：找东西嘛，就说“诶？我的教案呢”好了

A走近B：诶？我的教案呢

B：老师看向两人，李雷韩梅梅慌忙分开

A：哦，在这里找到了

B：这时老师推门而出

A：这就下台了？

B：是的

A：你不是又在耍我玩吧

B：只是离开

A跑开

B：请再来一遍，李雷韩梅梅又抱在了一起，老师又推门进来了。。。

两人又排了一遍，A也慢慢地进入了状态：我说

B：请说

A：老师还是要问一下李雷

B：其实问不问都无所谓的吧

A：演出不批准

B：那就听你的，进来之后老师会向李雷提问

A：嗯

A，B开始又一轮地排练，A也越来越投入

排练完，B准备离开：我这就回去把这些写下来，谢谢你，明天见。（在门口停住，转身，像下了很大的决心）校长，有些话我想对你说

A：你说

B：这是我的战斗

A：战斗？什么意思

B：我也说不清楚，就是学校现在做的事。为什么学校要剥夺学生的乐趣？整天就是学习学习

A：XXX同学，我理解你的心情。但是，至少这里不能说

B：对不起，但是我无论如何不能理解，随便就禁止排戏剧，真是奇怪？为什么我们不能写我们喜欢的？

A：XXX同学！

B：为什么连莎士比亚的戏剧都要反复修改才能通过审查

A：XXX同学！

B：实际上，我也想过，放下手上的笔。但是，我热爱戏剧，热爱戏剧就要有热爱戏剧的战斗方式，我这样想。没有老天的相助，也定有写出剧本的办法。绕开审查，保护戏剧，争取上演，一定会有其他办法的。审查老师说什么，我都接受。这之后，重新写，全部按照要求重新写，但是，改的剧本要更有趣，更吸引人！这就是，最适合我的方式。这就是，面对权力的，我的战斗方式。

A：你说的，我都听明白了。

B：谢谢

A：让我来问你一个问题

B：请说

A：为什么要对我说这些

B：我认为，校长你会理解这些的

A：你过奖了，很抱歉。。。

B：校长

A：我本不想从你嘴里听到这些的

B：等等

A：遗憾。我们大概还陶醉在剧本当中，都忘记了双方各自的立场。

B：你打算怎么样？禁止演出吗？

A：禁止演出很简单，但是我们还是光明正大地来。就像你说的，你有你的方式，我也会有我的对策。

B：怎么说

A：这个剧本，这样的话不能批准。忘了告诉你了，还有个很重要的要求，能按照要求修改吗？

B：请说

A：现在是高三备考的关键阶段，学风一定要严肃，不可以出现这种只知道嬉皮笑脸的东西！同学看了之后要是心散了，不认真复习了，怎么办？

B：不能出现。。。

A：不允许有一句搞笑的台词，但还必须是喜剧

B：这怎么可能嘛

A：这就是你的事了。怎么样，你接受吗？

B（下了很大决心）：就这样，给我一个晚上，我改给你。告辞了（走出办公室）

A：等等，XXX同学，我的要求你明白了吗？

B：是的

A：不能笑的喜剧，这根本就是不可能的

B：不试试怎么知道。如果有一个晚上，什么都有可能发生。明天见（离开办公室）

（暗场）

第五幕 办公室（内景） 日

A在独自看着桌上的B修改完的最新剧本，不时地发笑：这小子，我让他删掉所有的笑点。他倒好，写得越来越搞笑了（又笑）

A拿起电话：X老师，B今天没来学校嘛

X：啊，校长你不知道嘛？B一星期前就办好转学手续了，他的家长觉得B一直在我们学校在搞戏剧，没有好好学习过，就想给他换了一个新环境，好让他专心学习。喂，校长，你还在吗？喂

A放下电话，盯着剧本

（暗场）

第六幕 礼堂（内） 夜

（两个星期后）

A在指挥舞台的布置：快快快，做事专心点，还有你。。。

舞台正上方横幅写着：“《李雷与韩梅梅》来自笑之高中”