

DeeDee, Hawkins #1

X START

HAWKINS

Well... this is not the way to do it. I almost had those parents convinced to reinstate Prom and you disrupted everything.

DEE DEE

Well, that's exactly what we came here to do.

DEE DEE starts to leave.

HAWKINS

I'm a fan.

DEE DEE stops.

DEE DEE

What? You're a fan?

HAWKINS

Yes. I am.

DEE DEE

What kind of fan? A big fan, or a small fan, or a scary, stabby fan...?

HAWKINS

You could say I'm a big fan, yes.

DEE DEE

Really? That's surprising.

HAWKINS

Is it?

DEE DEE

You're not my usual demographic.

HAWKINS

You mean black?

DEE DEE

No. Straight. You are straight, right?

HAWKINS

I am. Straight people like Broadway too.

DEE DEE

You know I've heard that, but I always thought it was a fairy tale. So to speak.

HAWKINS

Well, it's true. I've been a fan since I saw you in your very first show.

DEE DEE

You saw "Swallow The Moon"?

HAWKINS

Sure. And I have the album. I've listened to it a hundred times.

DEE DEE

Really?

HAWKINS

That song you sing at the top of the second act: "The Lady's Improving"; I still get chills every time I hear it.

DEE DEE

That song made me a star.

HAWKINS

And it made me a fan.

End

TRENT & SHELDON reappear.

TRENT

Dee Dee, we must make haste.

SHELDON

Some of the larger hicks are trying to tip over the bus.

TRENT & SHELDON leave. DEE DEE starts to follow but HAWKINS stops her.

HAWKINS

Miss Allen. This is a delicate situation. I'm asking you and your friends to back off for a few days.

DEE DEE

Back off? Backing off is exactly what we're not going to do. I see what's happening here. You're trying to disarm me

Dee Dee, Hawkins # 2

~~HAWKINS~~

~~No, I would not like to do that. Now, if you'll excuse me, I've got work to do.~~

* START

DEE DEE

What is going on here? All week you've been wining and dining me at Applebees and now I can't tear you away from the urinal cakes. Why is everybody so mad at me?

He turns to her.

HAWKINS

Well, speaking for myself, it's because you're an opportunist.

DEE DEE

What?

HAWKINS

You came down here for publicity. You used us. You only care about yourself. You're a terrible person. A harridan.

DEE DEE

(Furious.)

A Harridan?!

(Confused.)

What is that? Is that bad?

HAWKINS

It is bad. Could you not figure that out from the context?

DEE DEE

How dare you! No one speaks to me like that! If we were in New York, I would snap my fingers and Dominic from props would come and beat the shit out of you!

HAWKINS

You know, meeting you in person has been colossally disappointing.

DEE DEE

That's your problem, not mine!

HAWKINS

You're right. It is my problem. You said by helping this one girl you might make the world a better place and I

HAWKINS (CONT'D)

believed you, because I *wanted* to believe you. I wanted you to be Delores.

DEE DEE

Who the hell is Delores?

HAWKINS

From Swallow the Moon! Delores. She was joyful. She was full of courage and hope!

DEE DEE

She was fictional!

HAWKINS

But you made her real! You brought her to life! When you sang "The Lady's Improving" to Troy Gibson, you were admitting that you weren't perfect, but you knew that you could be a better you. And that's why he didn't fire you from the circus act. Such humility and dignity. That's who I thought you were!

DEE DEE

Well. I'm not Delores. I'm just a really, really, really good actress.

HAWKINS

Yeah. You are.

DEE DEE

And you are just some hick town high school teacher who can't tell the difference between fantasy and reality.

HAWKINS

Are we done?

DEE DEE

Oh yes. We're done.

** end .*

HAWKINS goes back to work. DEE DEE turns and exits.

There is a pause and then DEE DEE reappears.

#14 THE LADY'S IMPROVING

* START

31

32 33 34

We look to you to take us a - way from the

+Flgt, Stgs

35 36 37 38

soul crush - ing jobs and e - mas - cu - lat - ing pay. When our

39 40 41 42

lives come up short and our hopes are sad and few, you

43 44 45 46 (to 49)

whisk us off to some place strange and new.

Cl
Flgl

(Stgs. cont.) *+Cls*

49 50

+Flgl, Cls, Stgs

51 52 53 54

We look to you in good times and bad. The

vla *Cl, Kbd 2, Vln 1*

55 56 57 58

8 worlds you cre - ate make the real one seem less sad. The

+Br., Cls

59 60 61 62

8 cur - tain goes up and ev - 'ry now and then it

Cl

+Vlns

63 64 65 66 * END

8 feels as if we're com - ing home a - gain.

+Flg1, Cls

D7sus
+Gtr

D7