

CHARACTERS

Kay Lavonne
Raag Lenny
Kenny Love
Cassie Lee
Kay Alvin
Pearson Shakeson
Samantha James
Starzy May

ENSEMBLE

Ricky
Sean
Johnny Boy
Peter
Georgia
Evelyn
Deadra
Zina

NEXT, PLEASE

ACT ONE SCENE ONE

CHOREOGRAPHER (JOHNNY BOY): And 1, 2, 3, 4, 5, 6, 7, 8 and 2, 2, 3, 4, 5, 6, 7, 8, and 3, 2, 3, turn, 5, 6, 7, 8, and 4, 2, up and down, 5, 6, 7, 8. Alright first group. (*Kay Lavonne, Sean, and Kenny Love do the routine first*). Next! (*Kay Alvin, Peter, and Deadra go second*). Next! (*Ricky, Georgia, and Evelyn are the last three*). Next!

MUSICAL CASTING DIRECTOR (EVELYN): Okay just give me 16 bars of your best song.

SAMANTHA JAMES: (*Singing*) I'm gonna take his manhood away from him. Like Lorena Bobbitt did to her man. I'm not just gonna grab, twist, and pull. I'm gonna grab, twist, pull, and cut it off.

MUSICAL CASTING DIRECTOR (EVELYN): Next!

RICKY: (*Singing*) I love you more than words can sing. I'm gonna bring you more joy than a cat can bring. If you love me back I'll promise to you; I'll give you all you want including a zoo.

MUSICAL CASTING DIRECTOR (EVELYN): Next!

CASSIE LEE: (*Singing*) Sunshine, moonlight, and the stars, all come together like we did in the bar. Together forever is how we need to stay; come one and love boy or I'll slap you today.

MUSICAL CASTING DIRECTOR (EVELYN): Next!

CASTING DIRECTOR (ZINA): You're best monologue please.

RAAG LENNY: Don't you understand why I love you? I love you because you make me happy; you make me sing you make me want to go ding; ding. Don't you understand the desires I have for you and your bosom? Please let me stay for I love you.

CASTING DIRECTOR (ZINA): Thank you, Next!

GEORGIA: How dare you come back here thinking I would take you back? You're nothing, but a sorry ass excuse of a man. You're a little boy is what you are. You haven't even grown to become a man. A real man, a man that is going to treat me like the queen I am. Trust me you are not the man for me. I don't want you I don't need I don't even want to look at you. So please step away from me.

CASTING DIRECTOR (ZINA): Next!

PEARSON SHAKESON: For thy cometh unto me with such ungratfullness desires. Desires that hath not been seen by thy ancestoreth. For ye have no good deed unto my residents of love, lies, kindness, of my goodness unto thee. So stepeth it away for thy lover is here to brath my longing unto thee.

CASTING DIRECTOR: Next!

JOHNNY BOY: *What the hell is wrong with me?*

DEADRA: *Why do you keep telling me next?*

SEAN: You're too tall

JOHNNY BOY: You're too short

GEORGIA: You're too fat.

PETER: You're too skinny

EVELYN: Too black

DEADRA: Too white

ZINA: Too young

RICKY: Too old.

KAY LAVONNE: *I just can't seem to fit any type to make it out here on Broadway. I don't even have what it takes to make it on off-Broadway.*

RAAG LENNY: *Every rejection I receive makes me want to quit. I think I'll give up and find another dream. But what can I do? What else can I be? What other dream can I live awake?*

KENNY LOVE: *Everyone said that it would be difficult, but I thought I had the talent to surpass the hard times.*

STARZY MAY: *Here I am waiting tables; waiting for another audition. There has to be another way.*

ALL: *So here we are working jobs that pay the bills, but do not satisfy all our hearts desires.*

RICKY: *Will the day ever come*

GEORGIA: *When I could be on stage*

PETER: *getting paid to entertain?*

ALL: *To entertain you!*

CASSIE LEE: *Every where I sing*

KAY ALVIN: *Every where I dance*

PEARSON SHAKESON: *Every where I act*

CASSIE LEE, KAY ALVIN, and PEARSON SHAKESON: *They all say you are so wonderful.*

SAMANTHA JAMES: *I just wish those damn casting directors saw the same “so wonderful” in me.*

SEAN: *So here I am*

EVELYN: *Once again*

ZINA: *At another 9-5*

SOPRANO, BASS: *wasting my time,*

TENOR, ALTO: *wasting my time,*

STARZY MAY and PEARSON SHAKESON: *wasting my time*

ALL: *on another dreamless job.*

ALTO: *When will the day?*

CASSIE LEE: *The day I get the leading role?*

TENOR, SOPRANO: *When will the day?*

KAY ALVIN: *The day I become a dance company member?*

BARITONE, BASS: *when will the day?*

PEARSON SHAKESON: *The day I get my Tony nomination?*

ALL: *When will the day? Appear?*

ZINA: *You're too tall*

DEADRA: Just too short

SEAN: Lose some weight

RICKY: Gain five pounds

ZINA: You're not black enough

GEORGIA: You could be whiter

JOHNNY BOY: Get a nose job

PETER: Not old enough

EVELYN: Much too old.

ACT ONE SCENE TWO

ZINA: So how was the audition? Did it feel tubular to be in New York City auditioning for a Broadway show?

CASSIE LEE: Alright, I guess. I went in and sang my 16 Bars and all I got was a, “thank you Cassie, it was nice meeting you.” No callbacks no phone calls.

ZINA: Wow, what a bummer.

CASSIE LEE: The only thing I could say is that the weather was nice.

ZINA: Well at least you got the chance to go to the city. I mean what’s not to like about that place? The stinky smells, the loud noises, the rude and nasty people, the crazy mentalists that waltz around, the sinful porn shops. Goodness, don’t you just love New York City?

CASSIE LEE: Yeah, I guess.

RICKY: So what piece are you using to audition with?

PEARSON SHAKESON: Hamlet’s monologue, “To do or not to do.”

RICKY: Wow, that’s so awesome! Are you nervous? Are you anxious? Are you excited?

PEARSON SHAKESON: Well, no. I’m just...I don’t know what I am.

RICKY: You sound depressed. Are you okay?

PEARSON SHAKESON: Yeah, I just. I’m so tired.

RICKY: Tired of what?

PEARSON SHAKESON: I’m exhausted of getting rejected at every audition I go to. It’s getting discouraging. I’m starting to doubt my talents.

RICKY: You can’t do that. You know even Barbara Streisand was rejected. And look where she’s at. She’s one of the most beloved singers and actresses ever.

PEARSON SHAKESON: I know, but I feel like there’s something wrong with me. I feel like giving up.

RICKY: You can’t give up. You have to keep going until something breaks. It’s kinda like push.

PEARSON SHAKESON: Push?

RICKY: Yeah push. P.U.S.H. Pray until something happens. You have to audition until something happens you have to A...ush. Ow-ush. Aush. You know what I mean.

PEARSON SHAKESON: I don't know that I have the energy to Ow-ush.

RICKY: You do. You have all the energy an actor needs to survive in this wonderful city of New York.

PEARSON SHAKESON: You think so.

RICKY: I know so.

PEARSON SHAKESON: Thank you. You're a big help.

KAY LAVONNE: So, I saw an audition in the Backstage Newspaper. That's a weekly newspaper for theater geeks. So, I decided to go. Of course that day it was raining like hell. Well, not literally being that it doesn't rain in hell. By any way, I got off the train and made my way to the audition studio. Apparently my book bag was cheaper than I thought because the rain somehow got into my bag as I ran to the studio because by the time I got there and took out my self home made headshot it was ruined by the rain. I thought to myself oh dear God what do I do now. I decided to give it to them any ways. So finally they call me in and I go in with my sheet music which is damp and I hand it to the accompanist. I apologize to him for the wet music and then proceed to audition. As I began to sing the accompanist for whatever reason starts to play the song much slower than I had wished I looked over at him in confusion but continued to sing. At the end of it all I got was a thank you. What a horrible day. I hate auditioning. There has to be a better way.

ACT ONE SCENE THREE

Restaurant set up.

YOUNG WOMAN (DEADRA): (*Lightly bangs fork on glass*) Excuse, Miss; I need you for a second.

STARZY MAY: Yes ma'am, how may I help you?

YOUNG WOMAN (DEADRA): I need you to bring me another glass of water. This has something in it. You see that floating?

STARZY MAY: Oh, sorry Miss; I'll get you another.

OLD MAN (SEAN): Excuse me, girl; get over here. What the hell is this; is it bacon? It tastes like rubber.

STARZY MAY: I'm so sorry sir; I'll let the cook know. He'll surely make; make you some more.

OLD WOMAN (GEORGIA): Excuse me, sweetie; my grandson wants another glass of juice.

STARZY MAY: Coming right up.

BUSINESS MAN (PETER): Excuse me; waitress; another cup of coffee. It's very good, it's very good.

STARZY MAY: Thank you, sir; I'll bring you more. *Working in this diner is such a crazy thing. All these orders and requests. You gotta move fast, you have to move quickly if you want a good tip. But what I really want is not a big tip, but the chance to shine big on a stage. Right now it's Barbara; right now it's Mariah; right now it's Sutton, but one of these days it will be me.*

MANAGER (RICKY): Starzy, wake up! You're day dreaming again. Table two wants coffee; table five wants bacon; table eight needs a glass of water and table 3.7 needs a glass of juice. Now hurry up and keep it moving.

YOUNG WOMAN (DEADRA): (*Lightly bangs fork on glass*) where's my water?

OLD MAN (SEAN): Where the hell is my bacon?

OLD WOMAN (GEORGIA): Dear, my grandson needs his juice.

BUSINESS MAN (PETER): I thought I ordered another cup of coffee.

STARZY MAY: I'm sorry. *(She takes care of each customer before retiring back to day dreaming). No more waiting on people with their annoying demands. I will be backstage getting ready while my workers obey my commands. The life on stage is what I want it's what I long for. Right now it's Bernadette; Right now it's Beyonce; right now it's Angelina, but one of these days it will be me. (Goes into dance sequence with customers and manager. After the sequence is done all customers return to seat and yell out orders). One of these days, one of these days, one of these days it will be me.*

CUSTOMERS: *Starzy May!*

MANAGER (RICKY): Starzy!!! Wake up! And get to work.

ACT ONE SCENE FOUR

RAAG LENNY: I went to this audition for the rock musical Mortgage. Sign up started at 10AM and the auditions started at 11AM. I got there at 11AM. Big mistake. The audition line wrapped around three blocks. I thought to myself this is crazy. I then even became discouraged with low self-esteem thinking to myself, look at all of this competition. Am I even good enough? I waited four hours just to get in the building. Then there were like three more lines to wait in. It was just so annoying. So finally I get inside and I sing my 16 bars of a song and the jack-ass just smiles and says thank you. I wanted to punch him, no I wanted to jump him, but I just left angry, tired, exhausted, and disappointed. I'm starting to believe I should have made a plan B.

PEARSON SHAKESON: They told me to make a plan B. My mother, my father, my sister, my brother. They advised that there was a chance my plan A; my performing arts dream; my acting dream; my Broadway dream; my Hollywood; they told me my plan A dream just might not come to pass, so I should have a just in case plan B. They told me that they knew I was talented, but talent wasn't enough. My teachers, my professor warned me and said you know it's hard out there for us performing arts people. It's not easy making it in. They said it wouldn't hurt if you had a plan B. Every where I went every where I stood people encourage a plan B. I was against plan B because I thought that all I needed was my faithful plan A. But my plan A has not been faithful to me. So now I wish I created a plan B.

CASSIE LEE: *I always thought that I would make it in. Make it in to a Broadway show. And receive my Equity card. I just can't seem to move. Move in the right direction to spot on a stage. Can't even get an ensemble roll. How bad am I? Do I really have no talent? Rejection has me questioning me.*

I remember directing a show. I took a director's workshop. I enjoyed myself and now think it is time to put my dreams away. Too tired to receive another rejection. So maybe it's time to direct.

I never thought that I would leave my dream alone. I never thought that I would give up so soon. Never really realized how hard; just how hard it would be just to make it in.

ACT ONE SCENE FIVE

SAMANTHA JAMES: This is my fifteenth audition in this week and the last fourteen have been nothing but rejections. I don't know how much more I can take of this.

KENNY LOVE: I've been to twenty-five auditions already in this week. I've had a couple of call-backs, but in the end no jobs.

KAY LAVONNE: Why do we continue to do this? I mean we go to these auditions hoping for the best and we get the worst time and time again. Sometimes I wish I had a plan B.

STARZY MAY: Oh, I hate plan Bs. I hate to even hear people talk about it. There is no plan B for me. This is it.

PEARSON SHAKESON: Well, as bad as it sounds I think I'm going to have to figure out what my plan B is. I really do not think I can do this much longer.

RAAG LENNY: I never thought of getting a plan B. I just had so much hope that I would soon get work in the theater.

CASSIE LEE: Didn't we all think that. I hate to think all those annoying people were right. That not everybody can make it in. I've come to hate auditions.

KAY ALVIN: I hate auditions too. But for other reasons.

STARZY MAY: For what reasons?

KAY ALVIN: I hate dance auditions. I hate how everyone shows off how good they are. As if they are showing you your competition.

RAAG LENNY: What do you mean?

KAY ALVIN: Every time I go to a dance audition you get into the waiting rooms and there they are. A bunch of dancers stretching in from of you. But its not just stretching they are purposely doing certain stretches to show how good they are. That they are more limber than you and more trained than you and more everything than you. It's like they are trying to intimidate you into feeling you are not good enough. It is just the most annoying thing.

EVELYN: *Look at me. I can reach my leg to the sky and with no pain I can leave there. But I'm not bragging I'm just stretching.*

PETER: *Look at me. I can do a split and in split mode I can lay my torso on the floor. But I'm not bragging I'm just stretching.*

GEORGIA: *Look at me I can touch my toes without bending my knees and I feel no pain, but I'm not bragging I'm just stretching.*

SEAN: *Look at me.*

DEADRA: *Look at me.*

JOHNNY BOY: *Look at me.*

ENSEMBLE: *Just look at me. I can stretch without pain, I don't know if you can.*

ZINA: *Look at me.*

RICKY: *Look at me.*

EVELYN: *Look at me.*

ENSEMBLE: *Just look at me.*

SEAN: *I can stretch*

JOHNNY BOY: *I can kick*

RICKY: *I can turn*

GEORGIA: *I can twirl*

PETER: *I can do everything*

DEADRA: *Without any care*

ZINA: *And I don't think that you can*

ENSEMBLE: *But I'm not bragging I'm just stretching.*

GEORGIA: *Oh, no, no, no, no!*

ENSEMBLE: *But I'm not bragging I'm just stretching.*

SEAN: *Oh, no, whoa!*

ENSEMBLE: *I'm not bragging I'm just stretching. I'm not bragging I'm just stretching. (Dance number) I'm not bragging I'm just stretching. I'm not bragging I'm just stretching.*

ACT ONE SCENE SIX

RICKY: So how did the audition go?

PEARSON SHAKESON: The same as always. Another rejection.

RICKY: You're not going to give up are you?

PEARSON SHAKESON: I just might. I am getting angry. I mean real anger. It is really making my self-esteem slip.

RICKY: Well, maybe it's time to take a break. Try something else. Maybe you should do your plan B.

PEARSON SHAKESON: I don't have a plan B.

RICKY: Pearson, do you remember when we were younger and we would do plays for our parent's?

PEARSON SHAKESON: Yeah. Those were fun.

RICKY: Do you remember that you used to write them and direct them? Maybe you should become a director and or a playwright. You won't be on stage, but at least you will still be in the theatre.

PEARSON SHAKESON: Yeah. I guess you're right. I never thought of that.

RICKY: I think you should take the time to right a play and then produce it.

PEARSON SHAKESON: Thanks for the advice. I never thought of that.

SAMANTHA: I hate having this feeling; this feeling of wanting to do theater. I try to get a plan B, but my desires keep me surrounding my original plan, my plan A. I try to get a 9-5, or a professional job or even those at home jobs where you can make 20 billion dollars in a day, but I just cannot seem to push my commitment towards that. My soul, my heart won't allow me to give up these happy feelings I have about being in theatre. I hate being a theater geek. Why did I have to become a theater geek? No matter how are I try it just does not seem to go away; these feelings; the feeling of love for theater. No matter what I say or what I do I just cannot shake these feelings. I hate having these feelings; these feelings of wanting to do theater.

ACT ONE SCENE SEVEN

SAMANTHA JAMES: This is audition number nine of this week. I just can't seem to stop auditioning. I think I am getting addicted to rejection.

KAY LAVONNE: (*Laughs*). That's a good one. I don't know what I'm addicted to; the process of auditioning or rejection. I just hate the fact that every time I say this is the last one I schedule three more.

STARZY MAY: I remember when I was eight years old my mother took me to see *Cats*. I knew right then and there I wanted to be a performer on Broadway. I just didn't know how difficult it would be.

PEARSON SHAKESON: I saw an old classic movie with my father one day at home and I just got so attracted to this thing called acting. I hate that I cannot shake it off me.

RAAG LENNY: My mother used to do Community Theater on the side. I went to see one of her shows and got interested. After doing one show with her I was hooked.

CASSIE LEE: I remember watching the movie *Fame* on PBS. I knew I had to do something like those kids were doing. I just wish these auditions weren't so annoyingly filled with rejection.

KENNY LOVE: I remember the first time I got interested in theater. I knew I could sing, dance, and even act, but I'd never thought I'd do it as a profession. But when I saw how many girls were in the drama club at school I knew I had to join. And the great thing about it was there weren't that many straight guys so I had all the ladies. I never in my life was surrounded by so many ladies. It's a great feeling to be a straight guy in theater. You get more action.

STARZY MAY: (*To the audience*). I'm really not sure what is going to happen to me. I am tired of day dreaming about being on stage. I want to actually make it there in real life. Being a waitress is not so bad, but I do not want to be that forever. I really want to finally go to an audition and be received, be accepted. Will that day ever come? Just not sure if my faith can hold out any longer. What will happen to me?

ACT TWO SCENE ONE

RAAG LENNY: I'm pretty sure you're wondering what became of the auditioning friends. Well, let's start with me. *(Sits next to Ricky).*

ACTOR (SEAN): To be or not be that is the question of Romeo, Romeo where for art thou Romeo for the course of true love never did run smooth because fair is foul, and foul is fair.

DIRECTOR (RICKY): Great job. Let's go to the next scene please. Um Raag how is Kathy doing?

RAAG LENNY: She was having problems getting the costumes done in time so she called Yola University and requested some costuming interns. She said she has three of them and is able to finish everything in time. She said she will be having a fitting this Thursday.

DIRECTOR (RICKY): What about Harry?

RAAG LENNY: He said he will be here tomorrow to show the lighting he has chosen for the show. And Hazel said she will be here on Friday to let you hear the sound effects and music she chose for the show. Oh, and Brian said he only needs to collect three more props. He said he will be making one. The other two he said he will be traveling to New York to purchase.

DIRECTOR (RICKY): Thank you Raag. You are the best stage manager I have ever worked with.

RAAG LENNY: No problem it's my pleasure. *(To the audience).* That's right; after stage managing a show for a local theater company I decided to become a professional stage manager. I put all my performing dreams aside, but at least I am still in theater and I am getting paid. I don't get to perform, but sometimes you have to do what you can until you can do what you want to do. *(Exits).*

KAY LAVONNE: It's been five years since I've been to an audition and ten years since I have graduated from college. I am not an actress, dancer, nor an actor. I got exhausted from being rejected so I got a 9-5 and I save enough money to create a high rating, 5 stars, and an audience loving all female show. It's sexy, not trashy, but classy show that sells out every night because the boys and girls love my girls. *Great girls, wonderful ladies from big and tall, small, black and white all kind of types; they'll get high. Naturally high and hazy that'll put a smile on your face. Come on in and don't be scared because they won't bite. They'll make you feel like you're at home come on and relax. If you're looking for fun than stay right and welcome the lovely Lavonnette Girls.*

LAVONNETTE GIRLS: *When people look at me they think I'm a nurse. Some even think I'm a front desk clerk. But rest assure, I'm not a nurse. I'm not even a plain ole*

doctor. I am Ms. Doctor Love. Come and get your healing. Ms Doctor Love. I'm more than appealing.

GEORGIA: I can rub your back. And what you lack I can give you.

EVELYN: I'm ms doctor love. A gift from up above.

DEADRA: Ms. Doctor Love. The one you're dreaming of.

*ZINA: For I am Ms Doctor Love. *Dance Break**

ZINA: They say to eat an apple a day. To keep me away.

EVELYN: And drink three glasses of milk to keep you fine as silk.

GEORGIA: But if it's milk you want. Its milk I've got.

DEADRA: So, don't you run away. 'Cause I'll be your apple a day.

LAVONNETTE GIRLS: For I am Ms Doctor Love. I know what you're feeling. Ms Doctor Love. Come and get your healing. Ms Doctor Love. I'm much more than appealing. For I am Ms Doctor Love.

ACT TWO SCENE TWO

TALK SHOW HOST (JOHNNY BOY): So he we are with one of today's hottest Broadway directors please give it up for Cassie Lee. (*Applause is heard*).

CASSIE LEE: Thank you. Thank you for having me.

TALK SHOW HOST (JOHNNY BOY): Just a little run down; you have been nominated seven times for Tony awards and you won three times. Of course you one for best direction. The three plays you directed that received these Tony's are: the classic Romeo and Hamlet's Midsummer Night Dream about Macbeth; then you have one for the horror play Chucky Screams on Elm Street 28 Days Later. And of course the contemporary musical, Precious the Musical based on the Movie Precious: Based on the Novel Push by Sapphire. What was it like receiving these awards?

CASSIE LEE: It was amazing. I couldn't believe it. To be honest I didn't really know that I was that good at directing. I originally was trying to be on the stage, but it wasn't working out. I guess you can say directing Broadway Theater was my plan B.

TALK SHOW HOST (JOHNNY BOY): That's amazing. So tell us what goes in your mind when you are directing? How is the process like? Do you meditate on the show?

CASSIE LEE: Well I read it first just to get an understanding what the writer is trying to say and portray. I then read about four or five more times to see if I missed anything important. As I am reading it again I get ideas in my mind of what I want to see and hear. I then try my best to put what's in my mind on stage. If it works I keep it, if not I let it go.

TALK SHOW HOST (JOHNNY BOY): It sounds really simple yet complicated. Is it easy for you or is it complicated to direct a show?

CASSIE LEE: It's both. Sometimes my thoughts work out perfectly other times they do not. The thing when an idea I had doesn't work out I have to come up with another idea on the spot which can be nerve racking sometimes, but you get through it.

TALK SHOW HOST (JOHNNY BOY): You said earlier that you wanted to be on the stage. Do you ever think about auditioning again?

CASSIE LEE: I have thought about it, but when I realize I already have a job that I enjoy I think why. I went through so much rejection during my audition days; I would hate to have to go back to them.

TALK SHOW HOST (JOHNNY BOY): So you pretty much gave up performing forever?

CASSIE LEE: I wouldn't say forever; just now. If the right show comes along and I am asked to join the cast rather than audition; I'd think about it.

TALK SHOW HOST (JOHNNY BOY): Well, this is awesome sitting here with Broadway's best director. Are you working on anything right now?

CASSIE LEE: Yes, I am directing a new musical called "Dreamgirls Who Want to Sing Because They're Arms Are too Short to Box with God."

TALK SHOW HOST (JOHNNY BOY): Oh that's just wonderful. Is there a release date as of yet?

CASSIE LEE: Yes, we open for reviews at the New York Broadway Theater next month. I am very excited. It's a great show.

TALK SHOW HOST (JOHNNY BOY): I am sure it is. Especially if you're directing it.

CASSIE LEE: Thank you.

TALK SHOW HOST (JOHNNY BOY): Well, that's all the time we have join us next time on the William Rodham Show.

ACT TWO SCENE THREE

ANNOUNCER (GEORGIA): And the nominees for best playwrights are; Gregory Knight for Kiss My Asterick; Kevin Jenkins for Grab Twist and Pull; Pearson Shakeson for Love Me Baby, Smell My Feet; and Frederick Onions for Lick and Tell. And the Tony goes to: Pearson Shakeson.

PEARSON SHAKESON: *This is great; this is wonderful, my very first Tony and it's for writing a show. I always thought my first Tony would be for my acting skills. Whatever happened to my dreams of being on stage? Are they gone forever or maybe just a season? Will I ever get to be on stage? I thank my mother and father for their support. I thank the voters for choosing me. I thank the director; cast and crew for making my play come alive. I never thought that I would give up on my dreams. Yes, I'm a great writer an award winning writer, but I always had the dream that I would win the Tony for best actor, and then win an Emmy for best actor and then win an Oscar for best actor. Will those days ever appear? Whatever happened to my dreams?*

REPORTER (ZINA): How do you feel Pearson?

PEARSON SHAKESON: *I feel bittersweet. I am a little bit confused. I know I should be happy I know I should be elated, but there is a side of me that cannot forget I am living my Plan B not my original dream. I should be grateful for what I have. Why can't I appreciate this moment? I ask myself; whatever happened to my dreams?*

REPORTER (PETER): How did you feel when you heard your name?

PEARSON SHAKESON: *Bittersweet.*

REPORTER (EVELYN): Are you working on anything new at the moment?

PEARSON SHAKESON: *Bittersweet.*

REPORTER (PETER): Congratulations Pearson. You deserve it.

PEARSON SHAKESON: *Bittersweet.*

ACT TWO SCENE FOUR

VOICEOVER: Please welcome Kay Alvin (*Loud applause is heard*)

KAY ALVIN: Thank you. Thank you very much. I am glad that you could make it to the opening night of our seventh season. It doesn't seem like seven years, but indeed it is. When I started the Kay Alvin Dance Company seven years ago I did it out of frustration. I was tired of the audition route so I made a route of my own. I decided to create my own dance company filled with dancers of all shapes, sizes, colors, types from different places on earth. Our first year we only did two showcases, but as the year went by we began to tour and now we are one of the most famous dance companies and it is unbelievable (*applause*). As you watch tonight's show I hope you remember the very first time you saw a Kay Alvin Dance Company Show. I hope you enjoy. Thanks again for coming. (*He exits; dancers enter and dance about two-three pieces. Kay Alvin enters and does a solo. The scene ends with a group dance*).

ACT TWO SCENE FIVE

CUSTOMER (KAY LAVONNE): I want to thank you so much for helping us out Samantha. Our theater is dying. Every show we have the attendance is getting smaller and smaller. We are doing everything we know how to get people in the seats, but nothing is working. Nothing at all.

SAMANTHA JAMES: It's no problem. I have helped tons of theaters get butts in the seats. You just have to know who to reach out to for each show.

CUSTOMER (KAY LAVONNE): Well, I don't know much of anything. But a friend of mine said you can help us so I really hope you can.

SAMANTHA JAMES: I will do everything I know to help boost your attendance at shows. And because you are a smaller theater and you say you are losing money I will give you a discount.

CUSTOMER (KAY LAVONNE): Oh my gosh really? Thank you so much. How about this; if you can boost our attendance and we began to make a real serious profit I will pay full price.

SAMANTHA JAMES: That's a deal.

CUSTOMER (KAY LAVONNE): So I have heard so much about your work. How do you do it? How do you get butts in the seats?

SAMANTHA JAMES: it's a bunch of different ideas I use. All secret. If I told than I wouldn't have a job.

CUSTOMER (KAY LAVONNE): That's awesome. You are great. You must have know your whole life you were going to be a publicist. I mean you P.R. so well I couldn't imagine you doing anything else, but being an independent publicist. I don't know how you do it, but you are the best publicist and I am happy we are using your services.

SAMANTHA JAMES: *I never thought that I would give up my dream. I never thought that I would give in. My parent's told me that it would be tough; my teachers explained that it would be rough. But I thought that I had it all; all to make it in. Whatever happened to my dreams? Did I let them go? Will I ever get the chance to be a star? I never thought that I would give up my dreams. I thought that I would stay in the race. Why did I give up? Where are my dreams?*

ACT TWO SCENE SIX

(Club music is heard along with clapping and cheering).

ANNOUNCER (OFF STAGE): Please welcome Kenny Love!

KENNY LOVE *(Louder cheering is heard and chanting (Kenny). Kenny Love enters). Hello ladies, how are you doing? Kenny Love is happy; happy to see you. Do want to have a good time? Well, get ready 'cause I'm about to show you...some love, some love from Kenny Love. Do you want me; like I want you, baby? Don't be shy; come close and let me feel you. Touch my thigh, my legs, and everything that's on me. Don't just look go ahead and touch me baby. I'm not shy so don't you care about the crowd now. Give me a touch; touch me like you want me; and I will take you a little higher; high to the sky where we can fly above together. (During this song he is dancing and stripping. He stops for a sexy dance break than continues). I want you now; and I want you to touch me now. Don't be afraid for I won't bite you. And if size is what you want I've got all the size you need. So come on; and don't be afraid to touch me in the spot; the spot that makes me hot; hot is what I've got; I've got to give it up; let's go. (He continues to dance and strip until he is in underwear (sexy underwear). As he is stripped down he finishes. He exits and the screaming and chanting begins again. He goes off to change into the next costume. As he is changing he looks in a mirror). I never thought in a million years you would be stripping to pay the bills. Whatever happened to my dreams? Did I let them go? Are they gone forever? Will they ever return? Whatever happened to my dreams?*

ANNOUNCER (OFF STAGE): Do you want more Kenny Love? *(YES!!! Is heard)*. I can't hear you. Do you want more Kenny Love? *(YES!!! Louder this)*. Then give it up for the loveable, the delectable, the sexy...KENNY LOVE!!!

KENNY LOVE *(Louder cheering is heard and chanting (Kenny). Kenny Love enters. He does a dance along with stripping the scene ends with him stripping.*

ACT TWO SCENE SEVEN

STARZY MAY: *(On the computer)*. Oh cool I received a new friend request. I wonder who it is. Let me see...Oh my goodness it's from Kay Lavonne. Oh wait and she sent me a message. Hello, Starzy May its Kay Lavonne. I hope you remember me. Of course I do. I decided to contact all my auditioning buddies and have a reunion. I haven't seen you guys in ages. Just thought I'd catch up and see what everyone's doing. I hope you can make it. Its next month. *What should I do? Should I even go? I think I'll uncomfortable. What do I say when they ask me what do you do? I am just a waitress. I'm still a waitress. I cannot go; knowing I am the same as they left me. No new accomplishments; no new anything. Just a waitress being rejected from every audition I go to. Maybe I could lie. They would never know. Maybe I could hire some sexy man to be me husband who is a doctor and a lawyer. Maybe I could be an actress living in Massachusetts doing theater in all the professional shows. They all still live in New York so it's not like they would know. Maybe I could be a background vocalist it's not the same as being a star, but it's better than a waitress. Or I could be the star of independent movies whatever I choose, whatever I choose, whatever I choose; it'll be better than a waitress.* I think I'll go, but what will I be?

ACT TWO SCENE EIGHT

(Samantha James, Pearson Shakeson, Kay Alvin, Cassie Lee, Starzy May, Kenny Love, Raag Lenny, and Kay Lavonne are seen talking and having the "reunion").

SAMANTHA JAMES: So as we all know Cassie Lee is a Tony winning director and Pearson Shakeson is a Tony winning playwright, but what about the rest of you. What have you've been up to?

RAAG LENNY: Well, Kay Alvin owns his own dance company. I think we all know that.

SAMANTHA JAMES: Yes of course. How could I forget? What about you Raag Lenny; what have you been doing?

RAAG LENNY: I am a stage manager. I stage managed a couple of Broadway and Off-Broadway shows. What about you Samantha?

SAMANTHA JAMES: I am an independent Publicist. I help theaters and companies P.R. for their upcoming events.

KAY LAVONNE: I choreograph and direct showgirl type shows at different venues. They're called the Lavonnette Girls.

KENNY LOVE: That's awesome. I myself am a stripper.

EVERYONE: A Stripper?

KENNY LOVE: Yea, it pays very well and I get to be surrounded by girls. Who can ask for anything more?

CASSIE LEE: What about you, Starzy? What have you been up to?

STARZY: Should I do it? Should I lie or just tell the truth? Um, well, I still waitress at the diner. And I still go to auditions in hopes one day I'll get to be in a show.

SAMANTHA JAMES: *(Uncomfortable pause)*. Well, that's awesome. I wish I had the faith to keep auditioning. I gave up my dreams.

KAY ALVIN: Yeah, that's pretty cool. All the best to you.

STARZY: You know I have an audition tomorrow. I hope all goes well.

RAAG LENNY: Well, I wish you the best. We all do.

STARZY: Thank you.

ACT TWO SCENE EIGHT

STARZY: So this is it. Another audition. And no more frickin rejections. I am going to go in there and kick ass. They are going to love me and want me to be in their show. I will make this audition.

CASTING DIRECTOR (EVELYN): Next, please.

STARZY: I know who you are and I am coming after you. I am going to find you and make you pay. *(She sings this song better than Jennifer Holiday, Bernadette Peters, and Barbara Streisand put together).*

CASTING DIRECTOR (EVELYN): Next! *(Starzy looks out to the audience confused. Black out).*

THE END