

maggie

FLORA, THE RED MENACE

FLORA. No more polka-dotted SECRETARIES! *(She swings around and punches Harry right in the nose.)* Oh my god!

HARRY. Woah! Put those plots of yours to g-good use.

FLORA. Oh! I'm so sorry.

HARRY. It's not the first time.

FLORA. Look—we can get some ice at my studio. *(She goes through her bag to get a handkerchief.)*

HARRY. No! No! No, no, no. We don't have to g-g-go to your s-studio.

FLORA. It's just around the corner.

HARRY. No! I'm—ah—just fine. I'll j-just go on my way.

FLORA. *(She will not give in.)* Harry! Please. I insist. *(She picks up Harry's portfolio and book.)*

HARRY. Uh—I—uh

FLORA. "My studio." Doesn't that sound grand? It's nothing really. I mean, it IS something. But not THAT much something. It's just an old ballroom in the Hotel Sedgewick.

HARRY. Listen—

FLORA. I rent it out to different artists and at the end of the month—if everything comes out right—I make a little money.

HARRY. The collective cause.

FLORA. Of course, nothing has come out right. Yet. But it will. One of us has got to make some money. I mean, we're an odd bunch. [MUSIC #4 ONE GOOD BREAK] But we're kinda like family. We might as well be—we practically LIVE in the studio. First off, there's Kenny and Maggie . . .

(Harry and Flora start to exit as Maggie comes onto the stage. Maggie flips a light switch and the wall sconces in the studio come on. She has just come in from outside and takes off her coat. Flora and Maggie's dialogue overlap. The underscoring for the song begins. Each of the speeches incorporated into the song is delivered directly to the audience.)

FLORA. Maggie ran a dance studio in Oklahoma until . . .

SCENE FOUR

The Studio

MAGGIE. *(overlapping with Flora's dialogue.)* I ran a dance studio in Oklahoma until one afternoon the whole place just blew

start →

AK

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away. So I came to New York. That first afternoon, I went to this automat—you know—the one on 57th Street. And there was Flora. She was going from table to table asking every woman there if she wanted to go on this blind date with this guy. (*Kenny enters. He takes off his coat.*) It was Kenny. When she got to me—well—I don't know why but for some reason I said yes. Only it turned out, it wasn't a regular blind date. Oh no! It was a dance marathon.

end-

~~KENNY. Thirteen days and nights I danced with this girl Maggie—I didn't even know. Just to stay awake we told each other the most amazing things about ourselves. And you know what? We lost. But we discovered we made a damn good dance team. A damn good one. Flora rented us space in her studio and now all we need is for someone to give us an audition. (*Maggie hands him his dance shoes as they are about ready to rehearse.*)~~

[MUSIC #1: ALL I NEED IS ONE GOOD BREAK]

KENNY.

ALL I NEED IS ONE GOOD BREAK
JUST ONE GOOD BREAK
THEN MISTER WATCH MY SPEED

MAGGIE.

ALL I NEED IS ONE GOOD BREAK JUST ONE

KENNY.

ONE SUBSTANTIAL BREAK IS ALL I NEED

MAGGIE.

ONE SUBSTANTIAL BREAK IS ALL I NEED
TO MAKE THEM ALL STAND UP AND CHEER

KENNY. (*Counterpoint.*)

ONE SUBSTANTIAL BREAK IS ALL I NEED
TO MAKE THEM ALL STAND UP AND CHEER

MAGGIE.

I COULD SET THIS TOWN RIGHT ON ITS EAR

KENNY.

I COULD SET THIS TOWN RIGHT ON ITS EAR
GIMME GIMME A CHANCE

MAGGIE.

GIMME GIMME A CHANCE

KENNY/MAGGIE.

I DON'T WANT ANY HANDOUT
GIMME GIMME A BOOST