

These Dreams Have Faded From Your View

By Lillian Meredith

Characters

Girl – late teens, early 20s. large role

Little Girl – between the ages of 6 and 10. large role

Boy – late teens, early 20s. medium role

Man – middle aged. Also plays father and psychiatrist. medium role

Woman – middle aged. Also plays mother and bride. small role

Other Girl – late teens, early 20s. small role

Stage Directions – large role

Rule: Based on the structure of *bobrauschenbergamerica* by Charles Mee in that

1. There are scenes that are based on image to invoke a visceral reaction
2. It is a collage (or a montage depending on how you choose to look at it)
3. It has moments that serve as scenes

The Beginning

(An empty stage with two levels. Girl stands center. A small beam of light covers her. One by one, the Boy, Man, Woman, and Little Girl enter and infiltrate her light. The light grows bigger. There is a bed upstage left. They move around and the light grows to the size of the stage. The Girl stays center trying to maintain her stance but it is no use. The Boy rides by on a bicycle and stops in front of the Girl.)

GIRL

Hey.

BOY

Hey.

(He gives her the bike. He walks off. After a moment, the Girl rides off after him.)

Always a Bridesmaid Part I

(A Woman in a bride gown enters. She smiles. The Girl enters at a run and tackles her to the ground. They struggle. The Bride finally emerges and runs off stage. The Girl, disheveled, runs after her.)

Female Interlude

(The Little Girl skips on stage. She looks out, curtsies, twirls, giggles. The Woman enters and watches. She vaguely attempts to imitate the girl but gives up out of embarrassment. She comes and takes the Girl's hand.)

His Shirt

(Behind them on the raised level, the Girl walks into his room. She stands. She takes off her coat and lays it on the chair. The Woman and the Little Girl start to exit. She takes down her hair. She pulls off her shirt and throws it on the floor. She sits on the bed and takes off her shoes, then her socks. She stands and removes her sweatpants, then steps out of them. She unhooks her bra and slides it off. She goes to the mirror in her underwear and stands staring. She turns and goes to his closet, finds a blue long sleeve button down shirt and takes it off the hanger. She puts it on, buttons it halfway up so she is just barely covered. She takes the collar and raises it to her face and inhales. Hugs herself, breathes out and curls up on the bed.)

I Love You

VOICEOVER (BOY)

I love you.

(the Girl is surprised. She starts to try to answer.)

I LOVE YOU!

(She is silenced. A small smile. She begins to smile broader.)

I....

Loveyouiloveyouiloveyouiloveyouiloveyouiloveyouiloveyouiloveyouiiiiiii

(She is laughing)

Looooooooovvvveeee

You!

(silence. She continues laughing. Slowly, her laughing subsides. She looks perplexed, then worried. Finally, out of the silence...)

You?

(She points to herself in question. She tries to speak.)

I love....

I you...

You...

Love I love

....

No.

(Silence. She finally gets a moment, takes a breath and tries to speak. Nothing comes out.)

No.

Morning Part I

(Boy enters and gets in bed.

Morning. Girl and Boy in bed. The boy is awake.)

GIRL

Mmmm...

BOY

Morning.

GIRL

Morning. How long have you been awake?

BOY

Oh, like half an hour.

GIRL

Oh. Have you just been...lying here?

BOY

You're so beautiful when you sleep.

GIRL

Uh huh. Well...thanks.

BOY

I made you something.

(from under his pillow he pulls out a package)

For our one week anniversary.

It's a mix CD of songs that remind me of you.

GIRL

Oh. Thanks.

(silence.)

I should go.

BOY

(getting up.)

Really? Why?

GIRL

I have to get ready.

(he makes a sad face.)

I'm sorry. I'll see you later.

BOY

OK. I'll call you.

GIRL

Sure.

(he pulls her down to him. Kiss.)

Bye.

(goes off platform and downstage. The Boy sits up.)

Information

(Psychiatrist enters and stands upstage)

PSYCHIATRIST

The female

During intercourse

Produces a hormone

Which bonds her to the male

Emotionally

(pause)

No such hormone is produced in the male.

(he comes forward)

Reading Material I

(Woman, Girl, Other Girl and Little Girl enter. Everyone on stage pulls out magazines. The Man reads GQ, The Woman reads Vogue, The Girl reads Cosmo, The Boy reads Maxim, The Other Girl reads Seventeen, and the Little Girl goes back and forth between “My Body Book for Girls” and “My Body Book for Boys” with great interest. Suddenly, the girl in anger throws down her Cosmo. The others look up, then leave except for Boy who stays in bed. The Little Girl returns and sets up a TV at the opposite end of the stage. The Girl turns and looks at it.)

Everyday Moment Part I

(The Girl sits and watches TV.)

LITTLE GIRL

I am still awake
I hope you are in pain
Physical
Emotional
I don't really care

(The Little Girl sits and watches TV from afar.)

Contest

(The Other Girl enters in a bathing suit. The Girl sees her and takes off her own clothes to reveal her own bathing suit. They stand while the Boy inspects them from the bed. The girls inspect each other. Both pass the test. The Other Girl leaves and The Girl returns to bed. The Little Girl, bored with TV, plays hopscotch. The Woman enters with a broom and sweeps the clothes off stage in one fell swoop. The Little Girl keeps playing.)

Morning Part II

Mmmm

GIRL

Morning.
(gets up.)

BOY

GIRL

(waking up) I had a dream about you last night. We were (turning towards him...) Where are you going?

BOY

Oh. Just to shower.

GIRL

Oh.

(she settles back down. Silence.)

BOY

...Are you staying?

GIRL

...Oh. Yeah, I thought I'd just lie down for a little while. Is that OK?

BOY

I kind of like my mornings to myself.

(The Little Girl stops playing and stares.)

GIRL

Oh.

(getting up.)

Yeah sure.

BOY

Thanks.

(kisses her quickly.)

Bye.

(exits.)

Good Enough

(The Mother enters. The Girl runs to her.)

GIRL

Mother I found a boy!

(During the following speech, the Girl inches back towards the bed and curls up in protection when she gets there. The Little Girl tries to stand up straighter and fixes her dress like a child would do, every once in a while twirling it like a twirly skirt.)

MOTHER

Really?

Is he tall? short? He isn't short is he? Liberal or Conservative? Is he a Moderate? Attractive? Handsome? "Hot"? What does he want to do with his life? Oh dear, why can't you find a nice boy who wants to go into business/medicine/law/art/engineering/restoration of old houses? Where did he go to school? How much money does he make? Not that I care about anything like that, but a little money would be nice. And what do you mean "found"? Have you "hooked up" with him? That's what you say, isn't it? "Hooked up"? Does that mean kissing? Or something else? Nevermind! I don't want to know. And I don't want to know what you're doing with this boy of yours. (pause) I just want him to be good enough for you.

(The Woman exits)

Everyday Moment Part II

(The Girl sleeps.)

LITTLE GIRL

The change is barely noticeable
But you know because
You're looking for it
The feeling
Radiates
Tremors to your head and
If you're lucky
Tingles your feet
A relationship begins

(The Little Girl exits.)

Footsie

(While the Girl sleeps, Feet appear. Multiple feet of all different kinds of people. They play a giant game of footsie. The feet disappear. The Girl wakes up. She is confused.)

An Outburst

ALANIS MORISSETTE (singing)

You seem very well.
Things look peaceful.
I'm not quite as well;
I thought you should know.
Did you forget about me
Mr. Duplicity?
I hate to bug you in the middle of dinner.
It was a slap in the face
How quickly I was replaced

Car Part I

(John Denver's "For Bobbie" begins to play. A car. The little girl bounces on her seat singing off key, looking out the window and then at her father. Her father sings along, occasionally glancing at his daughter.)

Cleansing Part I

(The Bride runs through and sweeps the chairs off with her in a grand gesture. The Man allows himself to be swept off with the Bride, but the Little Girl spies the cosmo and goes to pick it up.)

Reading Material Part II

LITTLE GIRL

Nine Hottest Ways to Please Your Man

One

Start by lightly biting his lip while kissing him

Don't hurt him!

You're trying to jump start his motor not break the car

Two

While kissing him

Circle your tongue clockwise three times around the tip of his tongue

Pull out fast and spit in his face

It will drive him c-razy!

Three

Wrap your pinkie finger in seran wrap

Warm seran wrap bathed in lotion

Take it off after 10 minutes

And massage his cheek

Four

Freeze some vodka and pour it all over his body

He might shiver

But that's because he's loving it

Five

Stand in front of him

That's all

Six

Check his hot spots

Especially the ones you haven't thought of before

Between his index and middle finger

The middle finger itself

The inside of his nostril

Leg hair

He'll never see it coming
Seven
Strip
But not in front of him
Do it in the room next to him and describe it through the wall.
For extra kink
Tie his feet and hands together and gag him
Eight
Cut his hair
Slowly
Nine
If all else fails
Have sex with him
Apparently
Guys just like getting laid

(Little Girl looks perplexed. The Other Girl enters and takes the magazine from her. The Little Girl exits. The Other Girl studies the Cosmo, and walks off, bumping into the wall as she goes.)

An Explanation

(Girl enters and stands down right. Only her face is lit. She faces the audience. In the background, a projection of a Fred Astaire/Ginger Rogers movie without dancing: i.e. the part in "Gay Divorcee" in front of the car in the woods – they don't dance then. At some point, it flips to Judy Garland and Mickey Rooney not dancing, preferably at a point when there's a soft focus close up of them staring off into the distance cheek to cheek.)

GIRL

I spent most of 7th grade indoors.

VOICEOVER (BOY)

Didn't we all?

GIRL

(laughs) Yeah. I didn't really have any friends. Well, I mean, I did, but they were really kind of...mean, you know?

VOICEOVER

Yeah, I guess.

GIRL

Yeah, well I mean, I had friends, but they were 7th grade friends. I mean, you know?

VOICEOVER

Yeah I understand.

GIRL

Well, anyway, I spent all of Spring Break watching old movies. Like real old. Gene Kelley and Cyd Charise old. Judy Garland, Mickey Rooney “Let’s Put on a Show” and I knew all the songs.

VOICEOVER

Who’s Cyd Charise?

(The Little Girl enters dancing. The Woman comes and watches her enviously.)

GIRL

...um she was this incredible dancer. I mean really amazing. She had short dark hair...anyway, it’s not really important. I just, I wanted to be them. I mean, I was this tall, ugly girl with bangs and frizzy hair and bad skin. And I couldn’t sing or dance and I desperately wanted to be able to. And the men. I just wanted someone to come and love me that much. So much that they just had to dance with me in a tux and I would appear in a white flowing dress and suddenly I would be...I don’t know...better. Beautiful.

(The Other Girl enters and dances with the Little Girl. The Girl watches her enviously.)

VOICEOVER

You are beautiful.

GIRL

Oh...well, thanks. But I just meant...I don’t know. Don’t you think dancing is just the most amazing, most romantic experience? Just pulled into a waltz and fuck the crazy aunt and needy heiress waiting downstairs.

VOICEOVER

I guess. I didn’t really watch those movies.

GIRL

Oh. Well, when was the last time you danced with a girl?

VOICEOVER

Um...well I went out to a club a few weeks ago.

GIRL

Oh, no I meant...really danced.

VOICEOVER

(laughs) I guess never.

GIRL

(laughs) Yeah, me neither. But I think it would be nice.

(projection goes off. The Other Girl, Woman and Little Girl all exit.)

The Shirt

(a shirt floats on stage. It hangs in a spotlight. The Girl gazes at it.)

VOICEOVER (OTHER GIRL)

He gave me his shirt four years ago
I still haven't worn it
...it's sacred.

(The shirt disappears.)

Everyday Moment Part III

(The Little Girl enters onto raised space. During her speech, the Girl waits for the bus.)

LITTLE GIRL

pictures that mean nothing
from too many years of anger
that bright light that was us
dashed and now
there is no us

(No bus comes.)

The Purpose of the Day

(The Girl crosses the stage.)

VOICEOVER (WOMAN)

A girl crosses the stage.

(The Boy enters opposite and crosses.)

VOICEOVER

She explodes.

(The Girl sees the Boy and explodes. Boy doesn't notice. He exits. The Girl begins to crawl towards the bed.)

Laughter

(Laughter cascades from all sides. The Girl sinks into herself and tries to hide by closing her eyes. It doesn't work. The laughter subsides. She continues to crawl.)

Makeup Ballet

(The Woman, Other Girl and Little Girl enter. "I Enjoy Being a Girl" from Flower Drum Song plays. The Woman dances with concealer. The Other Girl dances with mascara. The Little Girl dances with blush. The Woman makes her way off stage. The Girl has reached the bed and is now sitting up, looking out.)

Explaining More

(The Other Girl and The Little Girl come hold hands and look at the stars. They float. After a time, the Other Girl leaves, but the Little Girl continues to gaze. The Father comes out downstage next to the Little Girl. He doesn't look at the Little Girl but gazes out.)

MAN

There's Orion
Can you see it? It's over there.
You can always tell because it has the three stars.
(The Boy sits up in bed.)
That's his belt. Orion's belt.

MAN/BOY

Can you see it? It's right there.
(The Boy enters and stands next to the bed. He too stays facing out. Neither male acknowledges the other although their words overlap.)

BOY

Underneath The / Dipper

MAN (overlapping)

You know it's there.
Can you/see it?

BOY (overlapping)

See? The Little Dipper is there
And you can always find the Little Dipper / because

MAN (overlapping)

Because the Little Dipper / points to the Big Dipper

BOY (overlapping)

The Big Dipper points to the Little Dipper
And that long white strip of little stars?
That's the Milky Way.

MAN

It's all one big sky

BOY

...
One big galaxy
Makes you feel kind of / serene

MAN (overlapping)

Unimportant

MAN/BOY

Doesn't it?

...
You see?

(The Little Girl is oblivious, lost in her reverie. The Father fades away. The Boy turns towards the bed.)

MAN

Lonely.

BOY

Perfect.

LITTLE GIRL

(As they disappear.) Sleepy.

(She goes to sleep. The Other Girl comes and carries her off.)

Dancing Part I

("Moon River" begins to play. The Boy snaps out of his reverie and goes to the Girl. He holds out his arms to her and closes his eyes in fear and anticipation. She becomes shy, but accepts and they dance middle school style, arms length apart. It is very pathetic. Eventually they make eye contact, and slowly move closer until they are just swaying and holding each other. The Man in a tux and the Woman in a white ball gown waltz on, and dance themselves across the stage and off. Soon after this, the Boy disappears. The Girl does not notice and continues to sway.

Suddenly she realizes she is alone. She is embarrassed, and sits on the bed in confusion.)

Pleasure and Pain

(Sounds become audible. The sounds build. It becomes clear they are the sounds of two people having sex. Subtle at first; bed creaking, breathing. The Girl listens to the sounds and very slowly smiles. The sounds escalate. Moaning can be heard. The Girl looks lost in memory. Her smile wavers. Suddenly...)

VOICEOVER (OTHER GIRL)

FUCK ME!

(Girl freezes in her reverie. Sounds continue. The girl looks shocked.)

VOICEOVER (BOY)

Yeah! Yeah, you like that?!

VOICEOVER (OG)

Yes! Yes!

VOICEOVER (B)

Oh FUCK YEAH!

(Girl becomes ashamed. She begins to cry. The crying turns into anger, morphing into pain. She crumples. During this, the dialogue continues in a similar vein to above. Then it escalates while Girl becomes stone faced and rigid...)

VOICEOVERS

Yes! Yes! Yes! Yes! Yes! Yes! Yes! YES! AHHHHHH!!!!

(The Girl is shaken. She grabs a chair and sits downstage. The psychiatrist enters, taking his time with his chair. He sits opposite her.)

Professional Help Part I

(The psychiatrist enters. The psychiatrist's office. Girl sits in chair. Psychiatrist, an older man who looks remarkably like Father, sits opposite. Silence.)

GIRL

(sighing, continuing) Well, she was beautiful, you know?

(no response. Above them both, The Other Girl appears in beautiful spotlight.)
I mean like really beautiful. She had this long brown hair and this amazing figure.

And she was short!
(The Other Girl laughs. Psychiatrist raises eyebrows)
And she was a singer.
(The Other Girl starts singing voice warm up scales beautifully. The Girl is aware of her.)
I wanted so badly to sing.
And I couldn't
And she could
And all I wanted
Was that voice
That ability to connect through song
I mean, how amazing is that
To connect through song.
I was jealous of her from the first time I saw her.
(Silence. The Girl fidgets. The Other Girl fidgets. The psychiatrist remains completely placid. The girl's voice remains nonchalant.)
Well, anyway
I knew she would replace me
(The Other Girl looks at her.)
I mean I knew.
She was perfect for him.
Their personalities just
I don't know
Clicked
In a way ours never could.
And I was jealous of that too.
(Stillness.)
You know he once told me
That the song "Lay Lady Lay"
Reminded him of her.
...
"His clothes are dirty but his hands are clean
And you're the best thing that he's ever seen."
I used to love that song.
(Girl looks down. The Other Girl starts humming "Lay Lady Lay")
And I guess
I felt lower.
I mean
I was lower.
I mean not really
I don't really think I'm lower
I do but I don't
(Psychiatrist and Other Girl raise their eyebrows. The Other Girl starts singing "Lay Lady Lay" The Mother enters and sits on the bed watching.)
I couldn't get her out of my head
I used to vomit when I heard her name

I'm still terrified I'll run into her.
Isn't that ridiculous?
It's been two years
And I'm still scared that I'll see her and
I don't know
Punch her
Run out into traffic

(The Other Girl stops singing.)

I called him up once late at night
Because I had to
And he was in bed with her
And I thought I was going to die
Those first few months
I thought I was going to die
That I should just die

(Spotlight goes out on The Other Girl. A Beat.)

I always say that he broke my heart
But it was really her.

(The psychiatrist takes some notes. The Girl gets up from her chair and walks away.)

Comfort

(The Mother holds out her arms. The Girl goes to her and hugs her. The mother holds her daughter. As she does this, the Boy appears and the Man stands. They stare. The men exit. Mother and daughter remain still.)

Comparison

(The Mother exits as the Girl's attention is drawn to The Other Girl, who crosses the stage running. She bounces along in short shorts and a tank top in time to "She's So Damn Hot" by OK Go. After a moment, she is followed by The Boy. The Girl watches.)

Coping

(The Mother enters with various types of chocolate: syrup, cookies, candy bars, cake, pudding, etc. She gives them to the Girl and exits. The Girl comes center and stops. She rubs the chocolate all over her body. She bathes in the chocolate. A shower of potato chips falls from the sky. She goes and collapses on the bed.)

Aftermath

(The Girl lies in bed. She cannot get up.)

VOICEOVER

Come play!

VOICEOVER

Come out!

VOICEOVER

Come party!

VOICEOVER

Come on!

(She turns over.)

Morning Part IV

(Boy enters and gets in bed. Morning. Girl and Boy in bed.)

GIRL

Mmmm....

BOY

Mmmm....Morning

GIRL

Morning Tyler. ROBERT! SORRY!

(Bells and Whistles go off. Sirens. Boy leaps out of bed. Girl leaps out of bed. Chaos! They rip everything off the bed, leaving it stark then run off in opposite directions.)

The Bride

(The bride enters. She looks cautiously to both sides. When confident that no one is watching, she does a cartwheel. Then another. She looks up sheepishly. The Little Girl enters and does a cartwheel in imitation. The Bride doesn't notice. She takes out a daisy and plays "he loves me/he loves me not" with it. The Little Girl cartwheels off.)

Always a Bridesmaid Part II

(The Girl runs on stage to the Bride. At the same time, The Other Girl runs on from the opposite side to the Bride. A moment. The Bride looks worried. The Other Girl stares from Bride to Girl and back, then kicks the Bride. The Bride hobbles off. The Girl and Other Girl stare at each other a moment and then sit. The Girl takes out some jacks and the two begin to play.)

Male Interlude

(The Boy and Man enter. They stand awkwardly. The Boy starts to speak, then stops himself. The Man stares him down. The Mother enters and takes the Other Girl's place playing jacks. The Other Girl exits. The men turn and watch them play.)

Female Interlude Interrupted

(The Boy comes over and violently kicks the jacks away. The Man comes over and grabs the Mother while the Boy grabs the Girl. They are wrenched apart. It is desperate. The Mother is pulled off while the Girl is pulled downstage. The Boy lets go of her and exits.)

Alone

(The Girl stands alone. Eventually the Boy reenters.)

Wishing and Hoping and Thinking and Praying

(The Boy and The Girl sit.)

Can I talk to you for a second.	GIRL
Sure. Sit down.	BOY
So...I talked to him.	GIRL
Yeah? And?	BOY
Not good.	GIRL
Oh man. What happened?	BOY
I don't know.	GIRL

I don't think he's interested.

BOY

That's not true.

GIRL

C'mon.
He stands there and smiles
And I smile
And it's stupid, you know.
I'm stupid.

BOY

You're not stupid

GIRL

I am stupid.
Not stupid, just totally and completely moronic.
And stupid.

...
I'm lonely.

BOY

I know.
(he holds her.)

GIRL

I shouldn't be so lonely.
I just
Am.
Whatever.

BOY

No not whatever
But you can't harp on this guy forever.
There are other guys out there.
And I know you'll find someone.
(Girl laughs)
You will! Don't give me that shit.
(Girl laughs again. Moves closer.)
He's not good enough for you anyway.
(Girl looks at him. A moment. Cell phone rings.)
Shit, sorry.
(He moves away. Looks at cell phone.)
Shit, it's umm

GIRL

Oh, yeah.
I should go anyway.
Tell her I say hi.

BOY

I will.
(Boy gets up to exit.)
You gonna be ok?

GIRL

Yeah sure I'll be fine.
Thanks.
Bye.

(He has already picked up his cell phone.)

BOY

(into cell) Hey.

(waves to her. He exits.)

Car Part II

(John Denver's "For Bobbie" begins to play. The Man enters and sits next to the Girl. A car. Father and daughter sit silently staring ahead. After a time of listening, the father reaches out his hand. The daughter looks at her father, takes his hand, then looks out front. A moment.)

Cleansing Part II

(The Bride runs through and in an attempt to sweep everything off, she knocks everything down and manages to break something valuable. Everyone stares. She walks off dejected. The Boy comes on and cleans up after her. The Other Girl goes off and then comes back on and runs past with a broom.)

Professional Help Part II

(The psychiatrist's office. Girl goes to sit in chair. Psychiatrist, an older man who looks remarkably like Father, sits opposite. Silence.)

GIRL

So
I called him up
To ask him if he wanted to go to a movie with me that night
Just to, you know
Solidify a relationship I had been so sure of

(The Little Girl appears above them and pretends to pick up a phone as though she were playing a game.)
This was the winter of my freshman year at college.
(Psychiatrist nods.)

OK
Well, he said no.

VOICEOVER (MALE)

No.
(Girl looks down. The Little Girl stops playing and stares in shock)

GIRL

I didn't really understand what was so painful about the rejection
I just wanted to see a movie with him.

(The Little Girl starts to cry.)

He turned me down.
And I guess I was just hurt.
Really hurt.

(pause. She starts to cry.)

Anyway, I didn't ever say anything to him about it.
(The Little Girl shakes her head vigorously.)

PSYCHIATRIST

Why not?

GIRL/LITTLE GIRL

I didn't know how.

GIRL

I guess it just feels like since college
He's pushed me away.
I was his little girl
And now it's all about my brother
He's "ma' boy!"
"ma' son!"
And I don't really fit in anywhere.
And I know father daughter relationships change
But
I want so badly to find a way to relate to him
So I can stop trying to impress him the way I used to impress him

LITTLE GIRL

Because that doesn't really impress him anymore. (pause)

GIRL

I think
He started to remove himself from me when I was 16
(Girl gets up and walks to stark bed. The psychiatrist exits through the next bit.)
Because I had this boyfriend
And I wasn't his little girl anymore
And I feel guilty
Because I didn't notice until I went to college
And it was too late.
(The psychiatrist has exited with chairs.)

Everyday Moment Part IV

(The Little Girl sits. During her speech, the Girl stares at the bed.)

LITTLE GIRL

over you
it only means
no longer longing
for something past
but rather longing
for feeling something
at all

(The Little Girl goes over and drops a flower by the Girl; a single daisy. She exits.)

Morning Part V

Mmmmm	VOICEOVER (WOMAN)
(breathes in.) Morning.	VOICEOVER (MAN)
Oh! (giggles) Morning.	VOICEOVER (W)
How did you sleep?	VOICEOVER (M)
(turning in sleepy stretching) Mmmmm....So well.	VOICEOVER (W)
Good.	VOICEOVER (M)

(Sleepy silence. The Girl looks at the flower.)

VOICEOVER (W)

Is that for me?

VOICEOVER (M)

(tickles her)

Who else would it be for?

(Woman laughs. She turns towards him. Silence.)

God, I could lie here all day.

VOICEOVER (W)

Me too. Thank God it's Sunday.

(kiss.)

VOICEOVER (W)

Mmmm....

Dancing Part II

("Someone to Watch Over Me" sung by Frank Sinatra begins to play. The Girl starts to sway. She looks around and sees she is alone. She moves in time with the music towards center. She dances. The light refocuses until it is only on her. Blackout.)