

DUSTY, THE ORIGINAL POP DIVA



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DUSTY:
The Original Pop Diva

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ACT ONE

OVERTURE

SCENE #1. O'BRIEN HOUSE / Only Want To Be With You

Lights up on MARY at her dressing table. She picks up her hairbrush and begins to sing to her 'audience' of blonde female pin-ups & posters.

SONG 1 **I ONLY WANT TO BE WITH YOU** **MARY**
(Ivor Raymonde / Mike Hawker)

MARY

I don't know what it is that makes me love you so
I only know I never want to let you go

'Cos you've started something
Oh, can't you see?
That ever since we met
You've had a hold on me
It happens to be true
I only want to be with you

It doesn't matter where you go or what you do
I want to spend each moment of the day with you
Oh, look what has happened with just one kiss
I never knew that I could be in love like this
It's crazy but it's true
I only want to be with you

You stopped and smiled at me
Asked if I care to dance
I fell into your open arms
I didn't stand a chance
Now listen, honey,

I just want to be beside you everywhere
As long as we're together, honey, I don't care
'Cos you've started something
Oh, can't you see?
That ever since we met
You've had a hold on me

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**No matter what you do,
I only want to be with you.**

**You stopped and smiled at me
Asked if I care to dance
I fell into your open arms
I didn't stand a chance
Now listen, honey,**

**I just want to be beside you everywhere
As long as we're together, honey, I don't care
'Cos you've started something
Oh, can't you see?
That ever since we met
You've had a hold on me
No matter what you do,
I only want to be with you.
I said, no matter, no matter what you do,
I only want to be with you.**

TOM enters. He cynically applauds her performance.

TOM

Glad you're warmed up. Mum and Dad are out there waiting for the concert. Get a move on. You're always late.

MARY

(POINTEDLY) Late but in tune.

TOM

Keep it nice. Come on Mary. We're on.

SCENE #2. O'BRIEN LIVING ROOM *Midnight Choo Choo*

SONG 2 **WHEN THE MIDNIGHT CHOO CHOO LEAVES FOR ALABAM'**
(Irving Berlin) **MARY and TOM**

MARY AND TOM

**When the midnight choo-choo leaves for Alabam'
I'll be right there
I've got my fare
When I see that rusty-haired conductor-man
I'll grab him by the collar
And I'll holler
"Alabam! Alabam!"
That's where you stop your train
That brings me back again
Down home where I'll remain**

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Where my honey-lamb am

**I will be right there with bells
When that old conductor yells
"All aboard! All aboard!
All aboard for Alabam!"**

Playout

KAY

Oh, that was wonderful!

O'B

I must say, as a musician myself, I am impressed. Your vocals, your musicianship, your presentation – brilliant, Tom.

KAY

And those harmonies! Did you work those out yourself?

TOM

Well, Mary helped out.

MARY

Helped out? I worked on those harmonies just as much as Tom. I worked out the key change. The whole song was my idea, and suddenly he's the genius?

KAY

Yes, our Tom's a musical sorcerer.

MARY

And what about me?

KAY

Darlin', you're the sorcerer's apprentice.

MARY

Great. I'm Mickey Mouse. Why can't I be Doris Day.

TOM

With those legs?

O'B

And that face?

KAY laughs.

KAY

There's no need to make fun of our Mary just because she's plain.

MARY

I'm not plain.

OB

Of course you're not, dear. Anyway, Mary Isabel Catherine Bernadette O'Brien, looks aren't everything.

MARY

I know. I know. You're right. But I can sing twice as well as Doris Day! I know I can. There's something special about my voice.

O'B

Really, and what's that?

MARY

(SCREAMING) I don't know! I've just got to find out what it is.

KAY

Mary, love, let's face it: who's going to pay one and thruppence to see a half-blind, carrot-headed, tubby, little tomboy?

O'B

True. Even the nuns at school think you look like the wreck of the Hesperus.

KAY

And Sister Bonaventure calls you 'Dusty'. She says you're always horsing around with the other girls.

MARY

Well anyway, I've got news for all of you. One day I'm going to be a star.

PARENTS laugh

TOM

"Twinkle, twinkle, big Fat Star..."

Mary runs from the room to her bedroom.

KAY

Mary! Come back here this instant. Your tea's almost ready.

OB

Leave her, mother. She'll come around. She's a good girl really. She's just....

TOM

Temperamental.

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KAY

Exactly, temperamental. I wonder what side of the family that came from?

O'B

Anyway, young clever fellow-me-lad, I liked the way you started in C and modulated to G.

TOM (*demonstrating as piano truck slides off*)

It's easy. You just go 'All aboard...'

KAY and **O'B** (*joining in*)

All aboard!

All aboard!

All aboard for Alabam!

SCENE #3 MARY'S BEDROOM

There are hockey sticks and pictures of blonde female film stars (Doris Day, June Haver, Betty Grable, Marilyn Monroe, Diana Dors, Peggy Lee). MARY looks at the pictures of film stars on her wall.

MARY *throws herself on the bed.*

MARY

It isn't, fair. Why doesn't anyone understand me? I bet your mum and dad didn't do that to you, Doris. (*music*) The only time I feel I can share anything with Mum is when I'm sitting next to her at the pictures watching you. One day, they'll all be sitting there, watching me. And I'll be blonde and I'll be beautiful just like you... "Dusty O'Brien"!... "Dusty"...I like that. But "O'Brien"? What about.... (*She ponders.*)

At the end of the first song, she has conjured up her fantasy creation whom we recognise to be Dusty Springfield.

SONG 3 DUSTY SPRINGFIELD MARY
(Blossom Dearie/Norma Tanega/Jim Council)

MARY:

"Dusty Springfield"? That's a pretty name

It even sounds like a game

In a green field, hobby-horses play the dusty game when it's May

Silver starshine over crystal waters

Petals fall from her glance

Flowers sparkle

With a dew of morning, feathers float from her dance

Suddenly the song's the thing

Fill your cup, come to the spring

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**And you'll stand so still
And you'll feel the thrill
Dusty Springfield, that's a pretty name
Pretty as a pearl
What a pretty girl!**

DUSTY dressed in the height of her sixties splendor complete with wig dressed with artificial daisies walks through the mirror.

**SONG 4 MAMA'S LITTLE GIRL DUSTY
(Dennis Lambert/Brian Potter)**

DUSTY:

**I took the ribbon from my hair
And I'm letting it all hang down
So, if you're lookin' for the same old me
Gotta tell you that she's left town
Don't try to call my number, baby,
You're gonna get no reply**

MARY:

**'Cos suddenly I'm changin'
I'm finally rearrangin'**

DUSTY:

**In this day of liberation
I'm lookin' to find my share**

MARY:

What's the use of being patient?

DUSTY:

You ain't goin' nowhere

MARY:

**I got my own two-step together
And I want the first slow dance with you.**

DUSTY:

I just saw Venus risin'.

MARY:

Guess I'm realisin'

DUSTY & MARY:

I ain't mama's little girl no more

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DUSTY:

And, baby, you're the first to know it

DUSTY & MARY:

I ain't mama's little girl no more

DUSTY:

I took a little time to grow

MARY

It's gonna be worth the waiting

The anticipating

DUSTY & MARY:

I'm not mama's little baby no more

KAY (*coming through door*)

Forget about this show business. (*picking up a copy of The Stage*) What's this you're reading? The Stage! Ah! Just concentrate on your schoolwork. First the School Certificate, then the Marriage Certificate. God's natural order of things.

MARY

Marriage? I'd prefer the Death Certificate.

KAY

You'll change your mind soon enough. There's a good girl.

MARY:

No more colouring books or skipping ropes.

DUSTY:

They only pass the time.

MARY:

No Christmas bells or sailing boats.

DUSTY:

Take a magic carpet ride.

MARY:

I feel I'm changin' deep inside.

DUSTY:

Growin' older is no sin.

MARY:

I'm ready to play the game of life.

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DUSTY:

And you gotta play the game to win.

MARY:

I ain't mama's little girl no more, no more, no more.

DUSTY:

And, baby, you're the first, the first to know it.

MARY:

I ain't mama's little girl no more, no more, no more

DUSTY:

It took a little time to show,

DUSTY & MARY:

It's gonna be worth the waiting

I'm not mama's little baby no more, no more etc

MARY

(MARY indicates the mirror) What do you think?

DUSTY looks at herself in the mirror.

DUSTY

Not bad! You don't think the eye makeup is a bit much for the 1950s?
Perhaps we'll save it for later.

MARY

But what will mum and dad say? They don't like girls who wear too much
makeup.

DUSTY

You're not mama's little girl any more.

MARY

I like you. You're not afraid to say what I think.

DUSTY

Well, you're the boss. So what's next?

MARY

Well, first we have to get you some work as a singer. *Mary picks up "The Stage"*
Here, look. 'Third girl needed for close harmony group. The Lana Sisters.'
After Tom, sisters'd be nice for a change.

DUSTY

Why not? It's a first step.

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DUSTY

One step at a time.

A BACKING GROUP appears dressed in theatrical version of schoolgirl uniforms.

SONG 5 EARLY CAREER MONTAGE #1

LITTLE BY LITTLE MARY AND BACKING GROUP
(Buddy Kay/Bea Verdi)

MARY & BACKING GROUP
Little by little by little by little by little
Little by little by little by little by little

You're learning how to dress
How to wear your hair
How to sell a song
And ap-pearing everywhere
Ooo, little by little by little by little

You're climbing up the bill
The gallery is packed
Three part harmony
And now you've got an act
Ooo, little by little by little by little

SCENE #4 BACKSTAGE SAVOY THEATRE – *Kissin' & a Huggin' with Fred*

Clacton. 1959

A SIGN reads: SAVOY THEATRE, CLACTON

In the wings, RODNEY, their hairdresser, is titivating RISS and LYNNE (the other two 'SISTERS'), who are about to go on. We hear the music of the juggling act that is on before them: an arrangement of 'Little by Little'.

AL SAXON (*sitting in a chair, smoking*)
That new girl of yours, she's late again.

RISS
New? Two years, and she's still keeping us waiting!

AL SAXON
What is it with all that make-up?

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LYNNE

She's as blind as a bat. Every time she looks in the mirror, she just plasters more eye shadow on.

RODNEY

I love that look. Mind you, I used to sleep with a panda bear - called Kevin. Okay folks, you're on!

RISS (*flapping*)

Oh shit! Where is bloody Dusty?

With a roll of the eyes, AL, RISS and LYNNE start moving onstage with choreographed precision. DUSTY rushes on and, just in time, joins into step for their first vocal entry.

SCENE #5 AL SAXON and THE LANA SISTERS

SONG 6 SEVEN LITTLE GIRLS AL SAXON & THE LANA SISTERS
(Lee Pockriss/Bob Hilliard)

Dee doody dum dum, dee doody dum dum
Dee doody dum dum, DUM, yeah

Seven little girls sittin' in the back seat
Huggin and a'kissin with Fred
I said, "Why don't one of you come up and sit beside me?"
And this is what the seven girls said

CHORUS

All together, girls, one, two, three
"Keep you mind on your drivin'
"Keep you hands on the wheel
"Keep your snoopy eyes on the road ahead

"We're havin' fun sittin' in the back seat kissin' and a'huggin with Fred"
Dee doody dum dum, dee doody dum dum
Dee doody dum dum, DUM

As AL continues singing, the following exchanges take place in a stage whisper. AL's volume is dipped. He sings:

AL

I drove through the town, drove through the country
Showed 'em how a motor could go
I said, "How do you like my triple carburator?"
And one of them whispered low.
All together, girls, one, two, three

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DUSTY

Sorry Girls, I'm quitting the act.

BOTH GIRLS

You're what??

DUSTY

My brother Tom's forming a new group with me in the lead...

RISS

"The Springfields" I suppose.

DUSTY

Actually, yes.

LYNNE

So you're going to dump us after we gave you your first chance?

DUSTY

I've got to go after that sound.

RISS

What sound?

DUSTY

Anything that doesn't sound like *this*.

AL

(forcefully) Altogether, girls, one, two, three!

ALL:

Keep you mind on your drivin'

Keep you hands on the wheel

Keep your snoopy eyes on the road ahead

We're havin' fun sittin' in the back seat kissin' and a'huggin with.....

SONG SEGUES TO:

SONG 7 REPRISÉ LITTLE BY LITTLE MARY AND BACKING GROUP

MARY and BACKING GROUP

You're now the only girl

Holding centre stage

Different kind of song

And you're, you're now the latest rage.

Oooo.

Little by little by little by little by little

Little by little. Bit by bit.

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Radios playing your latest hit.

Little by little by little by little by little

Little by little by little

SCENE #6: SPRINGFIELDS - *Silver Threads*

The Brighton Hippodrome. 1962.

A SIGN reads BRIGHTON HIPPODROME

EARLY CAREER MONTAGE #

SONG 8 SILVER THREADS AND GOLDEN NEEDLES

(Dick Reynolds/Jack Rhodes)

THE SPRINGFIELDS

THE SPRINGFIELDS

**I don't want your lonely mansion with a tear in every room
All I want's the love you've promised beneath the halowed moon
But you think I should be happy with your money and your name
And hide myself in sorrows while you play your cheatin' game**

**Silver threads and golden needles cannot mend this heart of mine
And I dare not drown my sorrow s in the warm glow of your wine
You can't buy my love with money cos I never was that kind
Silver threads and golden needles cannot mend this heart of mine
Silver threads and golden needles cannot mend this heart of**

As the scene changes to the dressing-room, PEG, the theatre's dresser, removes the boys' jackets. RODNEY is also in attendance.

SCENE #7 BACKSTAGE BRIGHTON HIPPODROME – *Little by Little #3*

DUSTY

I've got some news for you guys. After this season, I'm quitting the act.

TOM & MIKE

You're what??!!

DUSTY

I'm going solo. I've just got to find that *sound*.

TOM

Not that bloody "sound" again.

DUSTY

Yes. `that bloody *sound*`. Again.

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TOM

What's wrong with our sound?

DUSTY

Which one? Pseudo folk? Pseudo Latin? Pseudo Country. Face facts, boys: we're pseudo everything.

RODNEY

And not even real pseudo. Fake pseudo.

MIKE

Who asked you?

RODNEY

My liberator. I was a slave to those Lana sisters then along came Dusty – four score and seven fags ago – my Abraham Lincoln in a frock!

TOM

That's alright for you, but what do we do now? Call Shirley Bassey?

MIKE

Well, I don't know what you're doing. I'm off to the pub.

MIKE exits. Music stops.

TOM

So that's it, Mary.

MARY

Yes.

MARY

I hope you're making the right decision.

DUSTY

It's my dream, Tom. Give me that. Keep in touch. *(a beat of silence)*

TOM

Sure. You'll still be my sister. I suppose.

TOM exits

DUSTY

Shit, Rodney. What have I done?

RODNEY

You've taken the plunge, dear. You're in at the deep end, ducks. You're a star and now you're liberated just like me. Free agents, that's what we are.

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PEG

Oh, I wish someone would liberate me from this dump. I'm sick of being everybody's Mrs Drudge.

RODNEY

Well come along. I'm sick and tired of being an entourage of one. At least you're sane, Peg o' My Heart - unlike the two of us.

DUSTY

Join the caravan if you can stand the pace.

PEG

What, the three of us?

DUSTY

Why not? But I warn you: I'm a handful

PEG

You just need another pair of hands!

DUSTY

That's it then. We're a family.

RODNEY

That's right - The Three Dusketeers.

DUSTY

All for one!

PEG:

And one...

RODNEY

For all! (*Music cue*)

DUSTY, PEG & RODNEY hug and cheer.

SONG 9 LITTLE BY LITTLE #3 DUSTY, PEG & RODNEY & MARY

DUSTY, PEG & RODNEY:

Little by little

Bit by bit

All we need is a top ten hit

Little by little

Bit by bit

You got a fan club

And they just won't quit

DUSTY, THE ORIGINAL POP DIVA

MARY:

**Out there on your own
Raking in the dough
Dusty on your mark
Get set
and ready, steady, go!**

GROUP:

**Ooo
Little by little....**

RODNEY:

**Change is all around.
Her feet have left the ground.**

GROUP:

Dusty's getting' ready

PEG:

On your mark and get set.

MARY & GROUP:

Dusty's getting' ready

DUSTY: *(Now dressed for "Ready Steady Go")*
Ready!

ALL:

Ready, Steady, GO!!

SCENE #8 READY STEADY GO STUDIO – *Stay Awhile*

TV ANNOUNCER: Tonight, we're proud to present, "Ready, Steady, Go!", Britain's brand new music show. Now please welcome our special guest host and Britain's newest pop star... the fabulous Dusty Springfield!

SONG 10 STAY AWHILE

DUSTY:

**Stay awhile, let me hold you
Stay awhile, 'til I've told you, oh, oh
Of the love that I feel tonight, oh yeah**

**Stay awhile, what's your hurry?
Stay awhile, 'cause I worry, oh
Any time that you're out of sight**

DUSTY, THE ORIGINAL POP DIVA

**I hate to see you go
Tell you what I'll do
I'll be good to you
I'll make you glad that you are mine
So come on baby**

**Treat me right, must you run now?
For the night's just begun now, oh
Honey please, won't you stay awhile with me?, oh yeah, yeah**

**Oh, I hate to see you go
Tell you what I'll do
I'll be good to you
I'll make you glad that you are mine
So come on baby**

**Treat me right, must you run now?
For the night's just begun now, oh
Honey please, won't you stay awhile with me?, oh yeah, yeah
Stay awhile with me**

SCENE #9 AFTER *Stay Awhile*

Music fades under... Lights come up on dressing room. RODNEY & PEG are fussing with costumes and wigs. A TV monitor flickers in the corner.

PEG

She's coming over well on the box.

RODNEY

Even in the close-up, that wig looks brilliant.

PEG

All the fans love Dusty.

RODNEY

She makes them feel like they matter.

PEG

She makes me feel like I matter and what am I, just a glorified dresser?

RODNEY

Don't sell yourself short, Peg. She couldn't do without you. I couldn't do without you. A cup of tea wouldn't be out of the question, would it, darling?

PEG

Only for family. White and four?

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RODNEY

I'm on a diet. Make it black and five.

PEG leaves the dressing room and sees Dusty approaching.

PEG

I'm doing a tea run. Can I get you one, Dust?

DUSTY

I'm fine, thanks love.

MARY

Great show. They're loving you.

DUSTY (*gesturing*)

You sure it's not too much?

MARY

I said I'd tell you when.

DUSTY

You're the boss.

MARY

Yes – but not forever. This is your show.

DUSTY

Don't say that. I'm still not sure I'm ready. Don't forget, I'm just make-up, a wig and a pair of Pucci pants. I'm an illusion.

MARY

Nonsense. You're me now.

DUSTY

I am?

MARY

Yes. The me I always wanted to be. And even mum and dad are lapping up the publicity.

DUSTY

But it's getting out of hand. The papers are digging too deep.

MARY

Get used to it, otherwise we can both take the Piccadilly Line back to South Ealing. Is that what you want?

DUSTY and MARY enter the dressing room. RODNEY looks up.

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DUSTY

So what's next?

RODNEY (*checking the rundown*)

Just promo for next week and the closer.

MARY

A tour of South Africa.

DUSTY

South Africa!?

RODNEY (*who can't hear MARY*)

No, the bloody closer.

MARY

South Africa. All that sunshine!

DUSTY

What could possibly go wrong?

RODNEY

What could go wrong? You could miss the bloody closer!

DUSTY swings out of the dressing room and back into the studio.

DUSTY

(*Underscore to "I Only Wanna Be With You" continues*)

Tune in next week to 'Ready, Steady, Go' for our next show. Eden Kane will be here, Freddie and the Dreamers, Cilla Black and Billy J. Kramer. Thanks for having me. Bye bye now. Cheerio.

You stopped and smiled at me

Asked if I care to dance

I fell into your open arms

I didn't stand a chance

Now listen, honey,

I just want to be beside you everywhere

As long as we're together, honey, I don't care

'Cos you've started something

Oh, can't you see?

That ever since we met

You've had a hold on me

No matter what you do,

I only want to be with you.

DUSTY, THE ORIGINAL POP DIVA

SCENE #10 SOUTH AFRICA

1964.

SFX savage dogs barking.

POLICEMAN #1 (TROUGH LOUDHAILER)

Silence! Ladies and Gentlemen Clear the auditorium immediately!
This is an unlawful assembly!

POLICEMAN #2

No show tonight. Miss Springfield has demanded that she be allowed to sing to a mixed race audience. She has therefore been informed that she has three hours to leave South Africa.

POLICEMAN #1

In accordance with South African Government regulations, this illegal Dusty Springfield concert is hereby cancelled!

SCENE #11 HEATHROW AIRPORT

1964.

AIRPORT ANNOUNCEMENT (V.O.) *SFX electronic xylophone*

Announcing the arrival of B.O.A.C. Flight 23 from Johannesburg. Baggage will be available on Carousel 3 in the Arrivals Hall.

SONG 11 **NOTHING HAS BEEN PROVED** **DUSTY & BACKING GROUP**
(Tennant/Lowe)

As DUSTY descends the aircraft steps, she wears a mini trench coat. JOURNALISTS and PHOTOGRAPHERS and NEWS CAMERAMEN jostle for photos and quotes.

PHOTOGRAPHER #1

Dusty! Dusty! Come on, give us some leg!

DUSTY

How kind of you to welcome me home.

REPORTER #1

How do you feel being thrown out of South Africa?

DUSTY:

Bloody proud. Next.

REPORTER #2

Did you really think with apartheid, they'd let you sing to mixed audiences?

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DUSTY

Look, guys, don't get angry with me. Get angry with South Africa. It's a rotten bloody system. My contract stipulated mixed audiences, and they signed it.

REPORTER #1

Do you think the mud's going to stick?

DUSTY

Fellas, if they want to sling mud around, they've picked the wrong person. I have a far more deadly aim.

REPORTER #3

The people at Equity say you've ruined South Africa for British artists. What have you got to say about that?

DUSTY:

**It may be false, it may be true
But nothing has been proved**

SCENE #12 FILM PREVIEW

A red carpet rolls out. The PRESS take up their positions behind the ropes. A couple of tuxedo-clad ACTORS wearing dark glasses pose for photos. DUSTY re-appears in shimmering evening wear. She is on the arm of handsome EDEN KANE.

REPORTER #1

Quick! Get a shot of Dusty with Eden Kane!

PHOTOGRAPHER #1

Dusty, Eden. This way, please. Smile!

PHOTOGRAPHER #2

Lovely. Get in a bit closer.

PHOTOGRAPHER #3

Give us a smooch?

REPORTER #2

There's a ring on your engagement finger. Are you two thinking of tying the knot?

DUSTY

**It may be false, it may be true
But nothing has been proved**

EDEN

Cor, Dusty, what's with this ring business?

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DUSTY

It's just a bit of a lark. Good publicity. We'll be on the front page.

EDEN

Tell that to the News of the World. What's my mum going to say?

DUSTY

Never mind your mum. What's your girlfriend going to say?

REPORTERS

Ooooo! It's a scandal! It's a scandal! Such a scandal!

SCENE # 13 JEAN ROOK

JEAN

Readers of my column will know that Jean Rook brings you all the entertainment gossip fit to print, but one young lady who has had me stumped is Miss Dusty Springfield. She tells me she falls in love about three times a day, so who is the masculine object of her affection now? Last year there was a rumour it was Eden Kane. Before that, they were guessing Tom Jones. Before that it was Gerry and all the Pacemakers! Now she's off to America. Maybe she'll meet Mr Right over there, and when if it happens, you'll read it here first.

DUSTY & Ensemble

It may be false,

It may be false

it may be true

It may be true

But nothing has been proved

SFX. A jet plane crosses the auditorium in stereo sound, symbolising DUSTY's trip to America.

SCENE #14 BROOKLYN FOX THEATRE: The Nevadas – Dancin' in the Street

Brooklyn Fox Theatre. 1964

A star-spangled red, white & blue slash curtain descends, and an American VO announces.

COMPERE

Welcome back to Brooklyn's Fox Theatre for our third show of the day starring The Supremes, Little Stevie Wonder, Marvin Gaye, and from London, England, Miss Dusty Springfield. And now to get the show underway, the fabulous Reno and The Nevadas.

RENO, backed by THE NEVADAS, a black female trio in purple sequined mini-skirts and beehive hairdos, bursts through the curtain.

SONG 12 DANCING IN THE STREET RENO AND THE NEVADAS
(Marvin Gaye/Ivy Hunter/William Stevenson)

Callin' out around the world
Are you ready for a brand new beat?
Summer's here, the time is right
For dancin' in the street.
They're dancin' in Chicago
Down in New Orleans.
In New York City.
All we need is music, sweet music
There'll be music everywhere
There'll be people swayin' and records playin'.
Dancin' in the street
Oh, it doesn't matter what you wear
Just as long as you are there.
So come on, every guy grab a girl
Everywhere around the world
There'll be dancin'.
Dancin' in the street.

They're dancin' in the street

Dancin' in the street.
This is an invitation
Across the nation
A chance for the folks to meet
There'll be laughter, singin' and music swingin'
Dancin' in the street.

SCENE #15 DRESSING ROOM BROOKLYN

*DUSTY is in her dressing room listening to the number over the tannoy.
RODNEY is trying to attend to her wig. PEG enters with an ironing board. The
stage act continues at a lower level.*

RENO & THE NEVADAS

(Oooo, calling out)
(Around the world)
(Are you ready for a brand new beat?)
(Oooo, calling out)
(Summer's here and the time is right)
(For dancin', dancin' in the street)
(Sweet, sweet music)
(It's all about the music, the music)
(Swingin', swayin', and records playin' the music)

DUSTY, THE ORIGINAL POP DIVA

RODNEY

Just keep still.

DUSTY

I can't. I'm in music heaven.

RODNEY

Well, I'm not in heaven. Hell, thy name is Brooklyn.

PEG

'Ere, they've booked us into some dumps before, but this fleapit takes the cake. There was a rat in the ladies' room.

RODNEY

Which is also the men's room.

PEG

You're so right.

DUSTY

Just listen.

PEG and RODNEY listen and shrug.

RODNEY

What? Three girls singing?

DUSTY

More than that. This is it. This is the sound. You never hear that sound at home. *(She senses a tingle through her body.)* It's about joy. It's about life. Oh, God!

(We focus back to the stage.)

RENO AND THE NEVADAS

(It's all about the music)

(It's all about the music)

It's all about the music

Oh, it doesn't matter what you wear

Just as long as you are there

So come on, every guy grab a girl

Everywhere around the world

There'll be swing'in and swayin' and records playing.

Dancin' in the street!

The song finishes. The trio walk to their dressing-room next door to Dusty's.

DUSTY

Don't you get it? It's all about the music.

DUSTY, THE ORIGINAL POP DIVA

PEG

It's no good telling me, Dusty. I wouldn't know a Chiffon from a Shirelle or a Ronette from a Ryvita.

RODNEY

Any one brave enough to call himself Marvin Gaye is a hero to me.

DUSTY

I'd love to take these people back home. I've got to meet them. Get to know how they do it.

PEG

It's not all that hard. You just walk next door and introduce yourself.

DUSTY

I can't. You know me.

RODNEY

Dust, you've got a top ten hit on both sides of the Atlantic! They should be knocking on your door.

DUSTY

Good idea.

She lifts a tray containing a tea set and drops it. DUSTY lets out a blood curdling scream. An alarmed RENO rushes in.

RENO

Omigod! Are you OK, honey?

DUSTY

No I'm just warming up.

DUSTY does a vocal exercise which sounds a bit like the scream.

DUSTY

I'm sorry. I knocked over the tea tray. I'm as clumsy as an ox and blind as a bat.

RODNEY

(aside to PEG) And cunning as a fox.

RENO

All I know is you sing like a bird. I've got all your records at home, Miss Springfield.

DUSTY

Dusty.

DUSTY, THE ORIGINAL POP DIVA

RENO

To tell the truth, I always thought you were a soul sister. How can a girl so white sing so black?

DUSTY

That's the nicest thing anyone has ever said to me.

RENO

Well I meant it as a compliment, even though, honey, some folks around here wouldn't take it that way.

DUSTY

Well, I'm most flattered.

RENO

Hey, I really like the way you stood up for us in South Africa. That was kinda cool.

DUSTY

There's right and there's wrong. It's as simple as that.

RENO

OK, girl, let's drink to that. Jack Daniels is waiting in my room.

DUSTY

No thanks. I don't drink.

RODNEY

It's a miracle. She's Irish and she never touches a drop!

DUSTY

But I make a nice cup of tea.

RENO

Well, it ain't coming from that pot, honey.

RODNEY

Fear not. She travels with spares. Spends half her time at the Reject China shop.

RODNEY opens her wardrobe to discover half a dozen tea sets.

RENO

My! You do like tea!

PEG

Yeah, she uses one for tea, and the rest for smashing.

DUSTY

It helps me meet people I like.

DUSTY, THE ORIGINAL POP DIVA

RENO

Whatever turns you on.

DUSTY

I've got this mad idea. I love your sound. If I could arrange it, how would you like to come over to London and appear with me on TV? I've got a lot of contacts. I could pull some strings.

RENO

Let me check my diary. Yes!

DUSTY

With the Nevadas, of course. And Marvin. And the Supremes.

RENO

Bing Crosby not working that week?

DUSTY

No, I'm serious. England could learn so much from you.

RENO

Girl, we ain't got no audience in Britain. Cilla Black keeps stealing our songs.

RODNEY

That's the tragedy, isn't it? Cilla's not black, and Marvin's not gay.

He exits the room.

DUSTY

I'll get you an audience. I guarantee it.

RENO

Well, Dusty, I think a black cat's just crossed your path. Why not? But, London? What am I gonna wear?

Scene # 16 READY STEADY GO STUDIO

SONG 13 DANCING IN THE STREET (Reprise) DUSTY, RENO AND COMPANY

DUSTY

**Oh, it doesn't matter what you wear
Just as long as you are there
So come on, every guy grab a girl
Everywhere around the world**

The COMPANY spill out for a full production number in the RSG studios.

DUSTY, THE ORIGINAL POP DIVA

**In London town, they'll hear the sound
There'll be dancin'
Dancin' in the street
They're dancin' in the street
Dancin' in the street (oo-oo-oo)
This is an invitation
Across the nation
A chance for the folks to meet
There'll be laughter, singin' and music swingin'
Dancin' in the street**

RENO

**Trafalgar Square and the Strand
Dancin' in the street
Down at Buckingham Palace
Dancin' in the street**

DUSTY

**Not forgetting Picadilly
Dancin' in the street.**

BOTH

**All we need is music, (sweet, sweet)
Sweet music (sweet sweet music)
There'll be music everywhere
(Sweet, sweet, everywhere, o-oo-oo) ♦**

RENO

**There'll be people swayin' and records playin' (oo-oo-oo)
Dancin' in the street, yeah**

(Dance break)

It's all about the music

RENO

And dancin' and singin'

ENSEMBLE

It's all about the music

DUSTY

The music is swingin'

ENSEMBLE

It's all about the music

DUSTY & RENO

Oh, it doesn't matter what you wear

DUSTY, THE ORIGINAL POP DIVA

RENO

Just as long as you are there

DUSTY

**Believe me, I'll be there
In the USA**

RENO

In the UK, every day.

ALL

**Everywhere around the world
There'll be swing'and swayin'
And records playin'
Laughin'and singin', and music swingin'**

**Dancin'', they're dancin'
Everybody's dancin'
Dancin'in the street.**

Playout

SCENE #17 RSG DRESSING ROOM #2 – Wishin' & Hopin'

TELEVISION STUDIO 1965

In marked contrast to the Brooklyn dressing room, this one is extra plush. There are many wigs on blocks. Five are accessible.

RODNEY

(pointing to four wigs, each of which has a name: Cilla, Sandy, Lulu, and Petula)
I wish I may, I wish I might. Decide which wig she'll wear tonight.

PEG

Just make her look good, and she'll be happy. I think she's out to impress our exotic Motown friends.

RODNEY:

Then why not Cilla, the lovable lass from Liverpool? Or Sandy Shaw, nature girl?

PEG

Bare-foot...

RODNEY

Wind-swept and... 'interesting'?

PEG

I don't think so.

DUSTY, THE ORIGINAL POP DIVA

RODNEY

Or Petula with that intriguing French accent – how she picked it up in dreary old Epsom, I'll never know.

PEG

Or Lulu?

RODNEY (*stroking the bangs*)

Pert little pixie, mad little mod? Yes, I think Lulu might be right for tonight

DUSTY enters wearing a kimono, her hair in a scarf.

DUSTY

What mischief are you both up to?

RODNEY

(*taking each wig as he refers to it*)

Well, far be it from me to tell tales out of school, but little Miss Sandy here is being a right cow. Look at those bangs. They refuse to hang straight.

DUSTY

Bad Bangs!

RODNEY

And Petula's just as difficult. She won't hold the curl.

DUSTY

Let me have a word to her. (*Slaps the wig around*) Take that, you miserable, ungrateful warbler. And that! And that!

PEG

Give her one for me.

RODNEY

So, Lulu it is.

DUSTY

No, I'm sick of Lulu.

PEG

Good. I'm borrowing her tonight after the show.

DUSTY

For a date with your Brian?

PEG

You're so right.

DUSTY, THE ORIGINAL POP DIVA

DUSTY & RODNEY

Wooo!

RODNEY

Just be careful. You haven't brought him home to meet the family yet!

DUSTY

Nice to know somebody's getting some action.

Embarrassed, PEG throws the Lulu wig to DUSTY

PEG

Catch!

DUSTY throws the Petula Clark and it joins the round-robin.

RODNEY

Give it to me!

PEG

Give it to me!

The game continues, The trio ad lib until RENO, carrying a paper cup, enters only to have a wig fly past her face.

RENO

Is this some kinda weird British custom?

RODNEY

Don't worry. We're only teasing. (*demonstrates teasing the wig with his comb*)
Teasing, teasing, teasing.

DUSTY

That's the wonder of wigs. Rodney can brush my hair, and I don't even have to be there!

RENO

Uh, huh and did I hear you calling for Lulu?

DUSTY

Just the wig. You see, they all have names.

RENO

Oh, OK. Well, if you find one called Diana Ross.... flush it down the john!

DUSTY

What's she done now?

DUSTY, THE ORIGINAL POP DIVA

RENO

Oh, she's just sore cos I've got the closing duet with you. Diana, "Miss Ross", has gotta be boss!

DUSTY

Well, I'm the boss here and I want to do it with you.

RENO and DUSTY exchange glances. There is something in the air. RODNEY senses it and jumps in.

RODNEY

So, Dust. Looks like it's Cilla. I'll come back and put her on in five minutes. Remember, rehearsal at half past.

RODNEY indicates to PEG that they make themselves scarce. They exit.

RENO

You know I wasn't kidding you. Back in Detroit when I first heard you on the radio, I thought that's a sister singing. And I was right.

DUSTY

(embarrassed) Not really.

RENO

Honey, "black is beautiful", and you sing about as black as there is.

DUSTY is speechless

RENO

Well, say....something.

DUSTY

That's me. Off-stage I can't put two words together. Put me on stage out front, and you'll have to drag me off.

The air is charged. A pause as they look at each other.

(changing the subject) Oh, gawd, Reno, I was going to ask you to run through the song with me just one more time. I'm so used to singing it as a solo I keep forgetting where I don't come in.

RENO

Sure thing, Cat. Be glad to.

DUSTY

A couple of soul sisters getting our act together.

RENO

Then let's do it.

DUSTY, THE ORIGINAL POP DIVA

DUSTY presses the button on a cassette player and assumes a choreographed position.

The recorded backing begins and is picked up by the full orchestra. DUSTY practices the choreography, helped by RENO. At another point, it gradually becomes obvious that the two may become more than just friends.

SONG 14 **WISHIN' AND HOPIN'**
(Burt Bacharach/Hal David)

DUSTY and RENO

BOTH: *(ad lib)*

**Wishin' and hopin' and thinkin' and prayin'
Plannin' and dreamin' each night of his charms
That won't get you into his arms** *(music)*

DUSTY:

So if you're lookin' to find love you can share

RENO:

All you gotta do is hold him and kiss him and love him

BOTH:

And show him that you care

DUSTY:

**Show him that you care just for him
Do the things he likes to do
Yeah, right!**

RENO:

Wear your hair just for him, 'cos

DUSTY

(laughs) Ooh, hair!

DUSTY:

You won't get him

BOTH

Thinkin' and a-prayin', wishin' and a-hopin',

DUSTY:

**'Cos wishin' and hopin' and thinkin' and prayin'
Plannin' and dreamin' his kisses will start**

RENO:

That won't get you into his heart

DUSTY, THE ORIGINAL POP DIVA

DUSTY:

So if you're thinkin' of how great true love is

BOTH:

All you gotta do is hold him and kiss him and squeeze him and love him

Yeah, just do it

And after you do, you will be his

You will be his

You will be his

DUSTY and RENO kiss.

MARY appears around the corner of the unit. RENO disappears.

MARY

I must say, I wasn't expecting that.

DUSTY

Oh come on. "Horsing around with the girls". Sister Bonaventure had you pegged.

MARY

Honestly, it wasn't like that then.

DUSTY

Well it looks like it is now. Reno's up for it, and so am I.

MARY

But it's a sin. You'll go to hell.

DUSTY

Fine.

MARY

Oh my God, I've created a monster. What'll Mum say?

DUSTY

She knows. I'm sure she knows. She'll just sweep it under the rug with all the other sins and stuff.

MARY

Be careful. You're diving in at the deep end. The very deep end. It could be dangerous. I'm really not so sure about all this.

DUSTY

Well I am. And it's my life now. You created me to get somewhere. Well, we've got here, and now we're here, I'm bloody well going to enjoy myself.

SCENE #18 WESTBOURNE TERRACE PARTY - *My Generation & Stay Awhile*

A party is in full swing. The music is My Generation orchestrated in full 60's frug. All stage levels, which represent the tiny flats in this old terrace, are packed with revelers. It resembles the party in Breakfast at Tiffany's. A bit of group groping. The twist. A nerdy BRIAN, a DRAG QUEEN, a JUDGE in suspenders and high heels, etc. RODNEY & PEG are in attendance.

SONG 15 MY GENERATION COMPANY
(Townshend)

People try to put us down (Talkin' 'bout my generation)
Just because we get around (Talkin' 'bout my generation)
Things they do look awful c-c-cold (Talkin' 'bout my generation)
Hope I die before I get old (Talkin' 'bout my generation)

This is my generation
This is my generation, baby

Why don't you all f-fade away (Talkin' 'bout my generation)
Don't try to d-dig what we all s-s-say (Talkin' 'bout my generation)
I'm not tryin to cause a b-big s-s-sensation (Talkin' 'bout my generation)
I'm just talkin' 'bout my g-g-generation (Talkin' 'bout my generation)

This is my generation
This is my generation, baby

PEG
'Ere, Brian. Paul McCartney's going to be here any minute.

BRIAN
And how does my Peggy know that?

PEG
See that guardsman over there?

BRIAN
Yes?

PEG
Well, that's Nigel Hamilton-Smythe. He was at school with Peter Asher, and Peter Asher is Jane Asher's brother, and everybody knows that Jane Asher is Paul McCartney's girlfriend, soooo... if Nigel is here, Peter will be here, and if Peter's here, Jane'll be here, and if Jane's here, Paul should be here any minute.

BRIAN
(Counting on his fingers and now totally confused) Would you mind repeating

DUSTY, THE ORIGINAL POP DIVA
that?

PEG

Party!

The music builds and the revelling continues.

**Why don't you all f-fade away (Talkin' 'bout my generation)
'Don't try to dig what we all s-s-say (Talkin' 'bout my generation)
I'm not trying to cause a big s-s-sensation (Talkin' 'bout my generation)
I'm just talkin' 'bout my g-g-g-generation (Talkin' 'bout my generation)**

**This is my generation
This is my generation, baby**

A JUDGE is talking to an actor.

JUDGE

Haven't seen you around. Are you still spanking that American millionairess?

ACTOR

On and off. But it's so boring. Sometimes I just tie her up bollock-naked, stick a hairbrush up her bum and go to the pictures.

JUDGE

Really? Seen any good films lately? *(pulls open his robes to reveal himself in corset, stockings and suspenders)*

**People try to put us d-down (Talkin' 'bout my generation)
Just because we g-g-get around (Talkin' 'bout my generation)
Things they do look awful c-c-cold (Talkin' 'bout my generation)
Hope I die before I get old (Talkin' 'bout my generation)**

**This is my generation
This is my generation, baby**

**People try to put us d-down (Talkin' 'bout my generation)
Just because we g-g-get around (Talkin' 'bout my generation)
Things they do look awful c-c-cold (Talkin' 'bout my generation)
Yeah, I hope I die before I get old (Talkin' 'bout my generation)**

**This is my generation
This is my generation, baby**

KAY and O'B enter. The scene freezes. The COUPLE survey the scene, slightly shocked.

DUSTY

(gulping) Er, hello, Mother, Dad. Welcome to Westbourne Terrace. We're just ...

DUSTY, THE ORIGINAL POP DIVA
having a little party.

KAY

At 10 o'clock on a Sunday morning? We thought we'd pop in after mass. There seems to be a party going in every flat.

DUSTY

There always is. Day and night. You'll get used to it. I did. I love it.

KAY

Is that new boyfriend of yours here? We're dying to meet him.

DUSTY

(as a WOMAN in a man's suit stumbles past.)
No. But you must meet Justin.

KAY

Haven't I seen that woman before?

DUSTY

You've got a good memory. She used to be Sister Bonaventure.

O'B

Oh, Mary. There's dancing. Your mother and I haven't danced since we used to do the Lindy Hug and the Bunny Hop.

KAY

It was The Lindy Hop and The Bunny Hug.

GUEST walks by smoking a joint.

O'B

I love the smell of French cigarettes.

DUSTY

I think they might be Moroccan.

O'B *(sitting)*

Well, you must be pleased about how well your brother's doing?

KAY

Oh, yes. That 'Georgy Girl' song of his has gone to Number One in America.

O'B

Yes.

DUSTY

My latest single went to Number Two in the States.

DUSTY, THE ORIGINAL POP DIVA

O'B

That's true. And number two's pretty good in anyone's language.

KAY

There's certainly nothing wrong with a silver medal.

RENO approaches.

RENO

Hallelujah! New blood!

DUSTY

Mother, Dad, I'd like you to meet Reno. She's my new... flatmate.

RENO

I'm staying here for a while.

KAY

And what do you do, dear?

RENO

I bask in fame's reflected glory.

DUSTY

(to RENO) You do not. *(to KAY)* She's a superb singer. You remember? I brought her over for the show.

KAY

I'm sorry, I get so confused.

O'B *(exiting)*

I think I might go and try one of those Moroccan cigarettes. Very aromatic.

KAY

And I'm going to make anyone who wants it a nice cup of tea. Who's up for a cuppa?

COMPANY stop and look at KAY as if she's crazy, then go back to what they're doing. KAY exits.

DUSTY

Oh, my mother. Can I have a sip of that?

DUSTY *(taking a gulp of the glass. She gags)*

Holy Mary, Mother of God! What's this?

RENO

Sorry girl. It's what we call Motown Mouthwash. Vodka straight up with a kick. You okay?

DUSTY, THE ORIGINAL POP DIVA

DUSTY

I haven't been struck down. It feels wonderful.

RENO

Well, enjoy it 'cos it never feels that good again.

DUSTY

It certainly feels good. Everything feels good right now. And I'm so happy you're here.

RENO

Ditto Cat. And I've even met the folks. They're swell. Strange, but swell.

DUSTY

You have no idea.

RENO

Sure. But they must be very proud of you.

DUSTY

If they are, they've never told me. They make me so mad.

RENO

Well that's what folks do.

DUSTY

They've come in from Ealing but they might just as well have come down from Mars.

RENO

Family's family. They made you who you are.

DUSTY (*getting heated*)

No, they made me who I was. I made me who I am.

RENO

Okay, okay. Keep cool. Sure you're a new person but you always stay the same person underneath.

DUSTY

Maybe that's my problem.

RENO

No, if it's a problem, it's our problem.

DUSTY, THE ORIGINAL POP DIVA
SONG 16 THE LOOK OF LOVE
(Burt Bacharach/Hal David)

DUSTY

The look of love
Is in your eyes
The look your heart can't disguise
The look of love
Is saying so much more
Than just words could ever say
And what my heart has heard
Well, it takes my breath away

I can hardly wait to hold you
Feel my arms around you
How long I have waited
Waited just to love you
Now that I have found you

You've got the look of love
It's on your face
A look that time can't erase
Be mine tonight
Let this be just the start
Of so many nights like this
Let's take a lover's vow
And then seal it with a kiss

RENO & DUSTY

I can hardly wait to hold you
Feel my arms around you
How long I have waited
Waited just to love you
Now that I have found you
Don't ever go
Don't ever go
I love you so

KAY approaches and senses the intimacy of the moment.

KAY

Mary, go and get your father. I don't think those cigarettes agreed with him. He's got a funny look on his face and he's singing 'I've Got a Lovely Bunch of Coconuts'.

DUSTY

He gets worse by the week.

DUSTY moves upstage to the crowd.

DUSTY, THE ORIGINAL POP DIVA

RENO

He's enjoying himself. That's all that matters.

KAY

That's how some people see it these days. (*The underscoring stops suddenly.*)
Sadly.

KAY & RENO are isolated by light in another area of the terrace.

RENO

You must be extremely proud of Dusty.

KAY

(*politely but firmly*) And you seem to be extremely close to our Mary.

RENO

Cat? Sure, she's a honey

KAY

It's lovely that you've found a friend. But in England, we're a little bit more... old-fashioned about these things.

RENO

Mrs O'Brien, Dusty's a big girl. She knows what she's doing.

KAY

And you're trying to make sure everyone knows what she's doing? America's different. It's a much bigger place. The newspapers here are very interested in our Mary.

RENO

Are you trying to say...?

KAY

Yes. I know it's prejudice. But it exists.

RENO

Prejudice! You're telling this girl about prejudice? Mrs O'Brien, the last thing in the world I would want to do is to hurt your daughter. Honest.

KAY

Well, if you really have Mary's best interests at heart, you'll know what to do.

RENO

Whatever I do, it's going to be what's best for Dusty.

DUSTY, THE ORIGINAL POP DIVA

KAY

I knew you'd understand. (*touching her cheek*) There's a girl. I'm sure you'll be a very big star too. In America. (*music*)

KAY exits. RENO is left thinking.

Lights come up on DUSTY who is singing...the life of the party, leading guests in a sing-a-long rendition of

SONG 17 STAY AWHILE (REPRISE) DUSTY & COMPANY

**Stay awhile, let me hold you
Stay awhile, 'til I've told you, oh, oh
Of the love that I feel tonight, oh yeah**

**Stay awhile, what's your hurry?
Stay awhile, 'cos I worry, oh
Any time that you're out of sight**

**I hate to see you go
Tell you what I'll do
I'll be good to you
I'll make you glad that you are mine**

RODNEY

Follow me, people!

RODNEY & PEG encourage guests to leave, the party disperses and the song disintegrates to RENO left alone picking up the strain.

SONG 18 STAY AWHILE (REPRISE) RENO

RENO:

**Stay awhile let me hold you....
Stay awhile
I can hardly wait to hold you**

**Feel my arms around you
But this could be the start of so many nights like this....**

RENO exits, resolved. Lights dim, music segues to:

SCENE #19 WESTBOURNE TERRACE – Who Can I Turn To?

Weeks later.

DUSTY is sitting in a chair staring straight ahead, smoking. She is cradling a

DUSTY, THE ORIGINAL POP DIVA

drink and singing to it. In half light above, MARY observes the scene.

SONG 18 THE LOOK OF LOVE DUSTY

DUSTY

(singing to her glass of vodka)

**I can hardly wait to hold you
Feel my arms around you
I've waited just to love you
Now that I have found you.....**

Little by little

By little by little by little....

RENO enters with her bags.

RENO

You're not gonna take me to the airport?

DUSTY

I still don't see why you have to go. Ever since that day my parents showed up, things have been different, and every time I ask why you have to go, you avoid the question. Don't I make you happy?

RENO

Cat, I've had a swell time. But I gotta get back to my world.

DUSTY

What happened to our world?

RENO

Dusty, your life's here. And your career. I gotta get back and kick-start mine. I'm just treading water in London .

DUSTY

(Taking a drink) I'm allergic to water.

RENO

You're sounding bitter. Don't get hooked on that. It's a hard habit to kick. And ease up on the sauce as well.

DUSTY

It works. Good for what ails you.

RENO

And what ails you now?

DUSTY, THE ORIGINAL POP DIVA

DUSTY

How long have you got? I'm scared this whole success thing will end tomorrow. I know people think what we've got going is wrong, though Christ knows, it makes me happy. But you don't care about that...oh, no, no, you don't care about me at all. Nobody gives a stuff about me. So there you have it: fear, guilt, loneliness and rejection. Let's drink to that – unless you've got a better solution?

RENO

Be careful. It's got side effects. Booze makes the good times better but the bad times worse.

DUSTY

It couldn't be worse than now. You're leaving me at a time when I need you most. God, Reno, since you've been here, I've never been happier and I've never sung better. You're good for me. You're the real thing. You understand.

RENO

You're just fine as you are.

DUSTY

I'll be hopeless by myself. I need you. I need you. *(silence)* Just tell me the real reason you're going.

RENO

(fudging her real motive of sacrifice) Honey, I'm late. We'll talk on the phone.

DUSTY

Why bother? I've opened my soul to you, I need you, but you obviously don't need me. You're like the rest of them: you don't care!

RENO

If that's what you want to hear. Fine. I don't care. Be the victim. Stay a big fish in a small pond. 'Cos frankly, my dear, I don't give a damn.

DUSTY

Get out! Get out!!!

SFX taxi horn.

RENO

There's my cab.

RENO walks out. DUSTY picks up a vase and throws it to the floor. It shatters. Silence.

DUSTY, THE ORIGINAL POP DIVA

SONG 19 **WHO CAN I TURN TO**
(Bricusse/Newley)

DUSTY & MARY

DUSTY

Who can I turn to
When nobody needs me?
My heart wants to know
And so I must go

Where destiny leads me
With no star to guide me
And no one beside me
I'll go on my way

And after the day
The darkness will hide me
And maybe tomorrow
I'll find what I'm after
I'll throw off my sorrow
Beg, steal or borrow
My share of laughter
With you I could learn to
With you on a new day
But who can I turn to if you turn away?

Maybe tomorrow
I'll find what I'm after
I'll throw off my sorrow

Beg, steal or borrow
My share of laughter

MARY

With you I could learn to

DUSTY

With you on a new day

BOTH

But who can I turn to if you turn away?

CURTAIN

ACT TWO

SCENE #20 TALK OF THE TOWN NIGHTCLUB, LONDON –In the Middle of Nowhere

A lavish, all singing, all dancing, over the top Talk Of The Town Production number.

SONG 20 IN THE MIDDLE OF NOWHERE

DUSTY & COMPANY

DUSTY

**Where does our love lie?
In the middle of nowhere
Will it soon pass me by?
In the middle of nowhere**

**Baby, won't you tell me
What am I to do?
I'm in the middle of nowhere
Getting nowhere with you**

**Mmm, where did my heart land?
Hey, hey, hey.
In the middle of nowhere
Where are the dreams I planned?
Hey, hey, hey.
In the middle of nowhere**

**Listen to me baby
Listen to my plea
I'm in the middle of nowhere
And it's worrying me**

**Over and over again
You tell me you need my love
Baby you know that I love you
But I can't wait forever**

**Hey, where does our love lie?
Where does our love lie?
Where does our love lie?
Where does our love lie?
Right slap in the middle of nowhere**

DUSTY *(all charm)*

Thank you, ladies and gentlemen. You've been a wonderful audience. If you enjoyed the show, tell your friends. If you didn't, my name's Cilla Black! Good night!

SCENE #21 TALK OF THE TOWN DRESSING ROOM

PEG and RODNEY are in attendance. PEG holding a Shirley Temple costume and RODNEY holding the wig. DUSTY enters angrily and goes behind a shoulder high screen to change..

RODNEY

Darling! Marvellous!

DUSTY

Stuff this whole nightclub shit!

RODNEY

But they love the you.

DUSTY

I don't care what they love, I'm not doing it ever again. I can't believe I agreed to this. It just isn't me. It's not what I do. I'm a recording artist, for Christ's sake... *(She looks up and quickly crosses herself)* I'm not a bleeding variety act. Next there'll be some tacky tour finishing up at the end of some Godforsaken pier! No tour, no more clubs. Is that understood?

PEG

Come on Dusty. They loved you.

RODNEY

We love you. We wouldn't force you into anything you didn't want to do.

PEG

Yeah, we're family.

DUSTY

Great. Well be a good family and piss off!

RODNEY

Anything you say. 'Night, Dust. Tomorrow's another day.

PEG

And tomorrow night's another full house. Your fans have paid good money to see you. Whatever happened to The Three Dusketeers?

They exit, and DUSTY throws ashtray after them.

DUSTY

I said, piss off!

DUSTY, THE ORIGINAL POP DIVA

She realises that there's no one there to observe her tantrum. She goes to the telephone. She picks it up, thinks and puts it down.

SONG 21 I JUST DON'T KNOW WHAT TO DO WITH MYSELF DUSTY & RENO

(Burt Bacharach/Hal David)

DUSTY:

**I just don't know what to do with myself
Don't know just what to do with myself
I'm so used to doing everything with you
Planning everything for two
And now that we're through**

In another space, RENO appears. She sings of experiencing the same emotion

RENO:

**I just don't know what to do with my time
I'm so lonesome for you, it's a crime
Going to the movies only makes me sad
Parties make me feel as bad
When I'm not with you
I just don't know what to do**

BOTH:

**Like a summer rose
That needs the sun and rain
Oh, I need your sweet love
To beat all the pain**

DUSTY

I don't know just what to do with myself

RENO

I don't know just what to do with myself

DUSTY

**I should be thinkin' about love we can share
All I'm doin' now
Is wishin' and hopin' and thinkin' and prayin'**

RENO

**I can hardly wait to hold you
I can feel my arms around you
How long I have waited.....**

DUSTY, THE ORIGINAL POP DIVA

DUSTY

How long I have waited

RENO

How long have I waited

BOTH

Waited just to love you

And now that I have lost you

I need your sweet love

To beat all the pain

RENO

I don't know just what to do with myself

DUSTY

I don't know just what to do with myself

RENO

Baby, if your new love ever turns you down

Come back, I will be around

Just waiting for you

DUSTY

I just don't know what to do

Fade to black

SCENE #22 SALON

RODNEY'S HAIR SALON, 1969.

PEG is having her hot rollers removed by RODNEY while she reads the back of a postcard.

PEG

'But at the end of the day, being in Memphis is just like being in Blackpool but without the sophistication. Lots of love to both you, Dusty.' *(she chokes back a tear)*

RODNEY

Well, it's her life, and if she reckons America's where she's going to find her famous 'sound', then America it shall be. Who are we to question her?

PEG

You're so right.

DUSTY, THE ORIGINAL POP DIVA

RODNEY

But if you ask me, just between us, it's more about Reno than Memphis.

PEG

You're so right. Maybe she'll meet Elvis there, who knows?

RODNEY

Oooo, how I'd love to fondle those follicles! Yes, it's definitely all about Reno. But at least she's doing something about it. She'd been moping around, a wishin' and a hopin' for two years.

PEG

You're so right.

RODNEY

But we're coping without her. (*through gritted teeth*) We're coping. You've got your Brian, and I've got my... hot rollers. (*getting emotional*) Oh, I wish she'd come back, don't you? A couple of club shows, a cruise, and if all else fails, there's always Australia.

SCENE #23 MEMPHIS – *The Windmills of Your Mind*

RECORDING STUDIO, 1969

WEXLER is in the studio with a rhythm section. DUSTY, is in the vocal booth. The walls are decorated with album covers of Aretha Franklin, Isaac Hayes, Otis Redding and other Atlantic recording stars.

WEXLER (*exasperated*)

OK, guys, we're goin' for a take. Roll tape!

AUDIO GUY

Rolling.

WEXLER

'Dusty in Memphis', 'Windmills of Your Mind'. Take seventy three.

SONG 22 THE WINDMILLS OF YOUR MIND DUSTY
(Michel Legrand/Alan Bergman/Marilyn Bergman)

DUSTY:

Round

Like a circle in a spiral

Like a wheel within a wheel

Never ending or beginning

On an ever-spinning reel... (*ad lib- swears*)

DUSTY stops. The band look at one another and also stop.

DUSTY, THE ORIGINAL POP DIVA

WEXLER

Stop tape. What's bugging' you now, honey?

DUSTY

It's the lyrics, Jerry. I can't relate to them, "A wheel within a wheel"? It doesn't mean anything.

WEXLER

It's like this snowball down a mountain or this carnival balloon whirling silently in space like the circles that you find in the windmills of your mind. OK? Take seventy four.

DUSTY

I don't know what to think while I'm singing this stuff.

WEXLER

Honey, just think, you're in Memphis. You're at Atlantic Records and you're standing where Otis Redding recorded "Dock of the Bay". Where Aretha recorded "Respect".

There is silence from the booth.

WEXLER

Honey? Are you OK to go?

DUSTY

I'm sorry, Jerry, I'm not Aretha. I'm not Otis. Please don't mention these people. I can't possibly live up to them. I've been wanting this for years and I need to get it right. *(She takes a flask from her bag and pours a tumbler of vodka).*

WEXLER

Well, sing the song!

DUSTY

I can't sing. This isn't the way I'm used to doing it. I like to get the track right and then sing the song.

WEXLER

That's why singers come to Memphis, honey, to do it the Memphis way. We get it cooking with the rhythm section and then we add the brass and strings later.

DUSTY

Well, this just isn't the way I'm comfortable doing it.

WEXLER storms out of sound booth, then pulls himself up. A pause.

WEXLER (to BAND)

Guys, take five.

DUSTY, THE ORIGINAL POP DIVA

The BAND MEMBERS leave, muttering. WEXLER comes down to the sound booth.

DUSTY

When I hear myself in the cans, the only notes I can hear are the wrong ones. I've been cursed with perfect pitch. Do you know what that's like? It means you hear everything that's wrong. Everything.

WEXLER

OK, OK, honey. So you're cursed with the stigmata of perfectionism. I'm cursed with the stigmata of indigestion. So why don't we both take a deep breath and just get on with it?

DUSTY

Jerry, I can't stand this pressure.

JERRY

For Chissake, you've been singing since you were a kid.

DUSTY

Yes, but when I was a kid, I could go to my room and sing out loud and strong into my hairbrush, because, back then in our house, nobody was bloody listening.

WEXLER

(hands over his ears) Well, I promise I won't listen. You just sing. I won't hear a word. Just sing. Honey, we've been here a week already and we haven't kept a single note, right or wrong. Please!

DUSTY

Not this song, Jerry. I don't feel it.

WEXLER

OK, well, can we have a crack at "Preacher Man"? For me. For poor little Jerry Wexler who only wants to make Dusty Springfield sound swell.

DUSTY

Swell isn't enough. This album's the greatest risk I've taken in my career. And just for your information, it's called 'Dusty In Memphis', not 'Jerry In Memphis'. I'm not singing it till I'm good and ready because I'm the one who's got to wear it if it's a dud and I'm the one who's got to get it right.

The BAND start playing

SCENE 24 NEW YORK RECORD LAUNCH - *Preacherman*

1969.

DUSTY, THE ORIGINAL POP DIVA

The backing is a New York skyline. A blow up of the 'Dusty in Memphis' cover hangs over the stage. WEXLER stands CS with a microphone.

WEXLER:

... and finally I gotta thank President of Atlantic Records, Ahmet Ertegun - *(acknowledging him)* Ahmet - for letting me give the world *the* album of 1969, 'Dusty in Memphis' and I have to say, in all honesty, it was one of the most pleasurable experiences of my life. It's an album which I believe is destined to make international recording history: England's White Queen of Soul backed by America's greatest musicians. Ladies and gentlemen, the fabulous Miss Dusty Springfield.

Three BACKING VOCALISTS enter and take their positions on the podium. DUSTY enters, bows and takes the microphone from WEXLER. Midway through the song, RENO appears amongst the guests.

SONG 23 SON OF A PREACHER MAN DUSTY & BACKING SINGERS
(John Hurley/Ronnie Wilkins)

DUSTY:

**Billy-Ray was a preacher's son
And when his daddy would visit he'd come along
When they gathered round and started talkin'
That's when Billy would take me walkin'
A-through the back yard we'd go walkin'
Then he'd look into my eyes
Lord knows to my surprise**

**The only one who could ever reach me
Was the son of a preacher man
The only boy who could ever teach me
Was the son of a preacher man
Yes he was, he was, oh, yes he was**

**Being good isn't always easy
No matter how hard I try
When he started sweet-talkin' to me
He'd come and tell me everything is all right
He'd kiss and tell me everything is all right
Can I get away again tonight?**

**The only one who could ever reach me
Was the son of a preacher man
The only boy who could ever teach me
Was the son of a preacher man
Yes he was, he was, oh yes he was**

**How well I remember
The look that was in his eyes**

DUSTY, THE ORIGINAL POP DIVA

Stealin' kisses from me on the sly
Takin' time to make time
Tellin' me that he's all mine
Learnin' from each other's knowing
Lookin' to see how much we've grown

And the only one who could ever reach me
Was the son of a preacher man
The only boy who could ever teach me
Was the son of a preacher man

Yes he was, he was, ohh, yes he was
He was the sweet-talking son of a preacher man
Sweet-lovin' son of a preacher man
Ahh, move me

The only one who could ever reach me
Was the son of a preacher man
The only one who could ever reach me
Was the son of a preacher man
The only one who could ever reach me
Was the son of a preacher man
The only one who could ever reach me
Was the son of a preacher man
The only one who could ever reach me
Was the son of a preacher man

The CROWD applauds, breaks up and leaves. RENO emerges.

RENO
Guess who's gone and found what she was after?

DUSTY
Reno! You made it!

RENO
Couldn't stay away. Congratulations, cat. It's going straight to number one and staying there. It's really got that Memphis sound.

DUSTY
Don't tell anybody, but I ended up recording it here in New York.

RENO
Who cares? A hit's a hit.

DUSTY
It is good, isn't it?

DUSTY, THE ORIGINAL POP DIVA

RENO

Good? Honey, it's sensational.

DUSTY

That means so much, coming from you. It's almost the exact sound I've been looking for. I'm getting closer.

RENO

So.... a new career... and here in the States...where I work... where I live.

DUSTY

Well, that was part of my plan.

RENO

You have a plan now. Things are looking up.

DUSTY

I've missed you.

The musical intro starts.

RENO

Well where do we start?

DUSTY

Are you staying in the hotel?

RENO:

Room Fourteen Twelve. Next to the elevator.

DUSTY

Well you can start by getting them to move your bags to the Penthouse.

RENO

And then?

DUSTY

And then....

SONG 24 I CLOSE MY EYES AND COUNT TO TEN

(Clive Westlake)

RENO & DUSTY

RENO

**It isn't the way that you look
And it isn't the way that you talk
It isn't the things that you say or do
Make me want you so**

DUSTY, THE ORIGINAL POP DIVA

DUSTY

It is nothing to do with the wine
Or the music that's flooding my mind
But never before have I been so sure
You're the someone I dreamed I would find

RENO

It's the way you make me feel
The moment I am close to you
It's a feeling so unreal
Somehow I can't believe its true
The pounding I feel in my heart
The hoping that well never part
I can't believe this is really happening to me

DUSTY

I close my eyes and count to ten
And when I open them you're still here
I close my eyes and count again
I can't believe it but you're still here

DUSTY & RENO

But the way you make me feel
The moment I am close to you
Makes today seem so unreal
Somehow I can't believe its true
Tomorrow will you still be here?
Tomorrow will come but I fear
That what is happening to me
Is only a dream

I close my eyes and count to ten
And when I open them you're still here
I close my eyes and count again
I can't believe it but you're still here

RENO

So the Penthouse, huh? Cat, I've got a feeling I'm going to love the view.

DUSTY

(WAVING GOODBYE) Ciao, ciao.

RENO exits.

Music under: 'Nothing Has Been Proved' MARY appears, DUSTY deliberately does not look at her.

MARY

You can run but you can't hide from yourself.

DUSTY, THE ORIGINAL POP DIVA

DUSTY

Oh, God! Not you!

MARY

Where you go, I go.

DUSTY

Not any more. This is a new start.

MARY

If only it was that easy. I'm all you've got now. There's no mum and dad. No Rodney and Peg. Just your old friends: fear, guilt, loneliness, rejection. *(a beat)* Rejection.

DUSTY

I'm over that, and nothing's gonna stop me. Nothing. Reno's back on the scene. I've got a new home, a hit record, so what I don't need is some half blind, carrot-headed, tubby little tomboy telling me what to do. The only place I'm going is up.

DUSTY turns to face MARY, she has vanished. DUSTY is lost. JEAN ROOK appears.

SCENE #25 – JEAN ROOK APPEARS IN A SPOT

Music under: 'Nothing Has Been Proved'

JEAN ROOK

And in the 'Whatever Happened To..? file', Miss Dusty Springfield. Remember her? In the sixties, she was everywhere. But as the the eighties approach, where is she now? In the middle of nowhere – or to be more precise, in a rundown mansion on the outskirts of Hollywood where she lives with half a dozen cats and only ventures out to follow the women's tennis circuit. My American spies tell me that if you want to hear her on record, the only singing she does nowadays is back-ups on her friends' albums. Dusty Springfield - file her under sixties fads: beehives, yo-yo's and The Twist.

Whispered lyrics - increasing reverb: 'It's a scandal. Such a scandal.'
Blackout.

SCENE #26 GAY DISCO – That's the Kind of Love I've Got For You

STUDIO ONE GAY DISCO LOS ANGELES, 1979.

Lasers and disco lights flash. The club patrons are dancing and whooping it up.

A FAT DRAG QUEEN and three BACK-UP DRAGS on a stage are miming a

DUSTY, THE ORIGINAL POP DIVA

Dusty disco record. They are all dressed in Dusty style wigs and frocks. DUSTY is propped up at the bar. Her appearance has alarmingly deteriorated. She is

drunk. Her hair is frizzed and unkempt. RENO is with DUSTY. A BARMAN comes up to take another order from DUSTY, and RENO gestures him away.

**SONG 25 THAT'S THE KIND OF LOVE I'VE GOT FOR YOU DRAG
QUEEN AND COMPANY
(Don Fletcher/Dean Parks)**

**From a mountain high to a valley low
Stronger than the strongest and even more
Running deep, as deep can go
And can even turn your darkest clouds to falling snow
That's the kinda love I got for you, yeah
That's the kinda love I got for you-hoo-oo
I can't help myself
I can't help myself
Oh, I love ya
Well, I just can't help myself**

**Like falling water on desert sand
Making flowers grow on barren land, yeah
Ever growin', growin' long
Heaven only knows just how much it grows, ah
That's the kinda love I got for you-oo
That's the kinda love I got for you-oo
I can't help myself, I can't help myself
Darker, baby
Just can't help myself.**

(Dance break)

**I'm playing with fire
I've lost control, yeah**

The lead DRAG QUEEN cuts the music off. The audience objects strongly with 'oh's' and whines.

DRAG QUEEN

OK, bitches, celebrity alert! Celebrity alert! (*He mimics alarm sound.*) Guess who's propping up the bar tonight - a goddess from a galaxy far, far away. I'm talking the nineteen sixties. Anyone here remember the nineteen sixties? You do? Well, piss off! This is 1979. Nobody wants to look at an old queen! Yes, my darlings, guess who is here? Yes, it's the faaaaabulous Miss Dusty Springfield!! Surprise pink on Miss Springfield.

Rapturous applause. DUSTY squints in the light.

DUSTY, THE ORIGINAL POP DIVA

DRAG QUEEN

Girls. This lady was my inspiration. And isn't it great that we've both kept our stunning figures? Remember this little number Dusty? Grammy Awards 1965?

DUSTY

I always wondered what happened to that dress!

DRAG QUEEN

It's my favourite colour. And tell me Dusty, darling, what's your favourite colour?

DUSTY

Vodka.

DRAG QUEEN

You and me both, darling. But I have to know, did we get the look right?

DUSTY

I have no idea. I can't see. I'm blind as a skunk and drunk as a bat.

DRAG QUEEN

And older than the Hollywood Hills!

One more question. Have Billie Jean and Martina been giving you beauty tips?

DUSTY

Screw you!

RENO

(loudly) Show's over. We're going.

DRAG QUEEN

Well, in memory of the old Dusty, I'd like to pay tribute by giving you my faaabulous version of "You Don't Have to Say You Love Me".

DUSTY

Wonderful. Why don't I do it with you?

RENO

(firmly) No way. We're outta here.

RENO exits. The customers and drag queens watch in horrific fascination as DUSTY prepares for her solo.

DUSTY

Go fuck yourself.

DUSTY, THE ORIGINAL POP DIVA

SONG 26 YOU DON'T HAVE TO SAY YOU LOVE ME DUSTY

The song is sung drunkenly out of tune and meter.

DUSTY:

**You don't have to say you love me
Just be close as hand
Believe me,
Believe me
Believe.....**

The music of SOFT CORE comes in over DUSTY's embarrassing last note.

SCENE #27 SOFT CORE Dusty's Bedroom, Laurel Canyon

**SONG 27 SOFT CORE
(Kevan Staples/Carole Pope)**

RENO & COMPANY

RENO

**You brush by me and my whole facade just melts
You seem a bit twisted but that makes me more intrigued
You drag yourself through a maze of alcohol and neon lies
Can't seem to hold on to your love**

The scene dissolves into a bizarre nightmare sequence illustrating how DUSTY has hit rock bottom. In keeping with the lyric, it is a psychedelic dream. In fact, it is a nightmare - a drug and booze-induced nightmare. A myriad of "DUSTYS" join the danse macabre.

By the end of the sequence the scene has changed.

**I'm sick of being submissive when I really want to scream
I know this is just a psychopathic dream
You leave me lying with my head in my hands
You've got blood in your eyes
Can't seem to understand your love**

COMPANY:

**I'm not the vindictive kind, you bring that out in me
I've been inflicted with a lot of pain, you see**

RENO

**I'm so frustrated, want to tear my hair out
Can't seem to understand your love**

**You deny me and my self-esteem just dies
You like to lash out when I dare to criticise
You drag yourself through a maze of drugs and alibis**

DUSTY, THE ORIGINAL POP DIVA

Can't seem to understand your love...

RENO

God damn it, Dusty, what in Christ's name are we meant to do with you?

DUSTY

Well, you could pour me a drink.

RENO

Look at yourself. Who do you see? Not Dusty Springfield. You're somebody I don't know. Somebody I don't want to know.

DUSTY

Come on. Stop bitching. You know what you like and you always come back for more.

RENO

You disgust me. 'Reno, pour me another drink, sugar.' 'Reno, clean up the broken glass, sweetie'. 'Reno, cover for me with the press, won't you, honey?' 'Reno, screw up your life for me, darling!' Just look at yourself! In ten years, you've aged twenty. I'm not going to stand around while you destroy yourself. I'm outta here.

DUSTY

Where have I heard that before?

RENO

I don't want to be there when they carry you out in a body bag.

DUSTY

Reno! Wait! Reno please! I need you! Please! Don't leave me!

Playout

SCENE #28 O'BRIEN LIVING ROOM– My Colouring Book

It is dark. Drapes cover the windows. The telephone is ringing. A light comes on it. DUSTY reaches to answer, then collapses back into the bed and lays there, motionless. The answer machine picks up.

RENO'S VOICE ON TAPE *(cheerily)*

Hi. We're not home right now, but if you leave a message after the tone, we'll get straight back to you. Wait for the tone, now.

(SFX answer tone)

Lights come up on KAY AND O'B. They are much older and frailer. They are sharing the receiver.

DUSTY, THE ORIGINAL POP DIVA

O'B

Oh, they're recording me, mummy. (*Singing*) Happy birthday to you!!! Happy birthday, darling. Forty years old! They say life begins at forty! Your mother's here!

KAY

Happy birthday, Mary. What are you up to darling, over there in Hollywood? Hmm? We miss you.

O'B (*raising voice*)

We don't even hear your records on the wireless anymore. I always liked that Son of a Clergyman.

KAY

Preacherman!

O'B (*raising his voice*)

Your two friends came to see us. The charming half-wit and the nice nancy boy.

KAY

Yes, they're very worried about you.

O'B (*shooshing her – mimed*)

Mummy! It's her birthday.

KAY

It's good to have your father back from hospital. We've had no one to do the shopping, what with my....

O'B

... arthritis. Well, darling, I'm sorry we missed you. You're probably out celebrating. We just wanted to let you know we're thinking of you.

KAY

Look after yourself, love.

The underscoring of 'My Colouring Book' begins

Maybe, you could spend your next birthday here with us. That'd be nice. Maybe, Tom could come over too, and we could watch a Doris Day film on the telly. You always said you could sing better than Doris Day. Well, you do, darling. (*pause*) You sing better than anybody.

SONG 28 **MY COLOURING BOOK** **KAY**
(Fred Ebb/John Kander)

KAY

These are the eyes that watched her as she walked away

DUSTY, THE ORIGINAL POP DIVA

Colour them grey

This is the heart that thought she would always be true

Colour it blue

These are the arms that held her and touched her

Then lost her somehow

Colour them empty now

These are dreams we kept

For the days when we're old

Colour them gold

This is the house I sleep in

And walk in

And weep in

And hide in

So nobody sees

Colour it lonely, please

This is the girl whose love we depended upon

Colour her gone

Blackout

SCENE #29 LAUREL CANYON #2

The darkened figure of RODNEY is opening the drapes. The Californian sun pours in.

RODNEY

Ah, Los Angeles! And another fucking perfect day!

The light wakes DUSTY. She hides her eyes from the light

DUSTY

Go away. I want to be alone.

RODNEY

(Garbo accent) 'I want to be alone' I think that's been said in this town before. Well, you're not alone because I'm here, and I didn't come half way around the world to see my Dusty looking like Mrs Krushev. What have you been using on your hair? Agent orange?

DUSTY

Rodney, I appreciate you being here...but enough of enough of the jokes. Where's Reno?

RODNEY

She'll be back, love.

DUSTY

No. Not this time. I'm all alone. I've got no one to hold. Reno's gone, my career's

DUSTY, THE ORIGINAL POP DIVA

gone, Mum and dad are almost gone. And they never held me anyway.

RODNEY

Well, I'm here, aren't I? (*a beat*) I could always be here if you wanted.

(*There is a pause. RODNEY drops to one knee*) Will you marry me?

DUSTY

(*laughs*) Oh, Rodney, you wonderful man! Of course I won't. I wouldn't go to those lengths for a free hairdo.

RODNEY

I'm serious. You need someone to take care of you.

DUSTY

Oh, Rodney I love you.

RODNEY

And I love you. But you're right. We love each other too much to get married.
(*sings the old song by Ayer/Grey*) "If you were the only girl in the world, and I was the only boy..."

DUSTY (*joining in the old joke*) and **RODNEY** (*both deadpan*)

"....Nothing".

They laugh

DUSTY

Rodney, darling, you can always make me laugh. Thanks for coming.

RODNEY

Dust, you've got to get yourself back up. Everyone at home is asking whatever happened to Dusty Springfield? I mean, Peg's got her hands full with your fan club still. You could make a wonderful comeback.

DUSTY

No one would want to see me.

RODNEY

Rubbish! I bet you could fill the Royal Albert Hall.

DUSTY

You're sweet...but my last four albums have been lemons.

RODNEY

You thought 'Dusty in Memphis' was a lemon. Look at it now. A classic.

DUSTY

Sadly, I don't look like the girl on the cover any more.

DUSTY, THE ORIGINAL POP DIVA

RODNEY

Do you remember 'Little by little, step by step'?

DUSTY

I do. I'm living off the royalty cheques.

RODNEY

Well, I think you're in the market for a twelve step by step programme. And I'd be walking with you every step of the way. (*music*)

DUSTY

Do you think I could... we could... get off the booze? Last the distance? Wash all this away?

RODNEY

I know you can. One day at a time.

DUSTY

It might never rain in Southern California... but, if you're right, Rodney, maybe today's the day.

SCENE #30 A.A. MEETING – I Think It's Going to Rain Today

RODNEY helps DUSTY to her feet, and gets her dressed.

SONG 29 **I THINK IT'S GOING TO RAIN TODAY** **DUSTY & A.A.**
MEMBERS
(Randy Newman)

DUSTY:

**Broken windows
In empty hallways
Pale dead moon
And the sky streaked with grey
Human kindness overflowing
And I think it's gonna rain today**

As the song progresses, the COMPANY enter with school chairs to represent an Alcoholics Anonymous Meeting. They obscure the bed. RODNEY escorts DUSTY to join the group

**Scarecrows dressed in the latest styles
With frozen smiles to keep love away
Human kindness overflowing
And I think it's gonna rain today**

**Lonely, lonely
Tin can at my feet**

DUSTY, THE ORIGINAL POP DIVA
I think I'll kick it down the street
That's the way to treat a friend

DUSTY stands up and addresses the meeting.

DUSTY

Hello, my name is Dusty.

MEMBERS

Hi/Hey, Dusty

MARY suddenly appears amongst the members.

MARY

No.

DUSTY

No, my name is Mary.

MEMBERS

Hi/Hey, Mary.

DUSTY

My name is Mary and I'm an alcoholic. I'd like to ask God to grant me the serenity to accept the things I cannot change, the courage to change the things that I can and the wisdom to know the difference.

DUSTY & MEMBERS

Right before me
The signs implore me
Help the needy
And show them the way
Human kindness overflowing
And I think it's gonna rain
And I think it's gonna rain
And I think it's gonna rain

SCENE #31 OFF STAGE WINGS ROYAL ALBERT HALL 1979

RUSSELL HARTY (V.O.)

... and welcome to the Royal Albert Hall for the Royal Command Charity Concert, 1979. Please put your hands together for popular music's first lady of song, Miss Dusty Springfield.

PEG is watching DUSTY on stage (DOUBLE dressed as DUSTY from ACT 1, Scene 1. Her back is to the audience. We hear "I Only Want to Be With You". She is holding the burgundy over-dress ready for the costume change.

A couple of STAGE HANDS are chatting amongst themselves.

DUSTY, THE ORIGINAL POP DIVA

RODNEY joins her.

PEG

She's going down a treat. Who said she couldn't fill the Royal Albert Hall?

RODNEY

Certainly not me, dearie

PEG

I can see Princess Margaret from here...looks like she's having a right royal hot flush.

RODNEY

And what about all those queens in the cheap seats? I can hardly breathe in this steam bath of Aramis. Nice to know royalty's not confined to the box.

PEG

That's funny. Dusty should say that.

RODNEY

She will. I gave it to her before the show.

PEG

It's good that she's come through.

RODNEY

And the Three Musketeers are back together.

There is a pause while RODNEY admires Dusty, still singing.

RODNEY

She really gives it her all.

PEG

Sometimes she gives too much.

An AUDIO ASSISTANT plops down a mike stand and joins in the STAGE HANDS' conversation.

RODNEY and PEG are irritated with the disrespect they are showing and glower at them.

RODNEY begins singing and DUSTY's vocal dips. They now sing their thoughts, though not directly to the STAGE HANDS.

SONG 30 **QUIET PLEASE THERE IS A LADY ON STAGE** **RODNEY & PEG & DUSTY**
(Allen/Sager)

RODNEY:

Quiet please, there's a lady on stage
She may not be the latest rage

PEG:

But she's singing and she means it
And she deserves a little silence

The offending STAGE HANDS move off

PEG

Quiet please, there's a woman up there
And she's been honest through her songs
Long before your consciousness was raised
Doesn't that deserve a little praise?

PEG & RODNEY

So put your hands together and help her along
All that's left of the singer's
All that's left of the song
Stand for the ovation
And give her one last celebration

PEG:

Quiet please, there's a person up there
And she's been singing of the sins
That none of us could bear to hear for ourselves
Give her your respect if nothing else

SFX Applause. The DUSTY DOUBLE exits the stage as the real DUSTY, dressed identically, comes into the wings and gives RODNEY and PEG a kiss.

DUSTY (as she changes into the burgundy over-dress)
They seem to like it.

RODNEY

The understatement of 1979.

DUSTY

I can't thank you both enough for getting me here. If I were you, I would have given up on me years ago. I'm so sorry.

PEG

Just get back out there and do what you do best.

DUSTY, THE ORIGINAL POP DIVA

RODNEY (*shoving her on stage*)
Sing!

She sweeps back onto the stage, facing front and encouraging the audience to clap in time.

SCENE 32 ROYAL ALBERT HALL – REPRODUCTION OF FIRST SCENE

DUSTY
So put your hands together and help her along
All that's left of the singer's
All that's left of the song

Stand for the ovation
And give her one last celebration

So put your hands together and help her along
All that's left of the singer's
All that's left of the song
Stand for the ovation
And give her one last celebration

Quiet, quiet, please. There's a lady on stage.

SCENE 33 JEAN ROOK-

JEAN ROOK
Well readers. I haven't pulled my punches with Miss Dusty Springfield. The Prodigal Pop Diva has seen it all, done it all, and she's back and we're loving it. Yes, believe it or not, Dusty is back on top. A hit single with, of all people, those darling Pet Shop Boys.

SCENE 34 PSB's Video – *What Have I Done to Deserve This?*

SONG 31 **WHAT HAVE I DONE TO DESERVE THIS** DUSTY & NEIL
TENNANT
(Willis/Tennant/Lowe)

NEIL
You always wanted a lover
I only wanted a job

I've always worked for a living
How'm I gonna get through? How'm I gonna get through?

I come here looking for money

DUSTY, THE ORIGINAL POP DIVA

(Got to have it)

And end up living with love,

(Oh, oh)

Now you left me with nothing

(Can't take it)

How'm I gonna get through? How'm I gonna get through?

I bought you drinks, I brought you flowers

I read you books and talked for hours

Every day, so many drinks

Such pretty flowers, so tell me

What have I, what have I, what have I done to deserve this?

What have I, what have I, what have I done to deserve this?

What have I, what have I, what have I...

DUSTY:

Since you went away I've been hanging around

I've been wondering why I'm feeling down

You went away, it should make me feel better

I don't know, oh

How I'm gonna get through?

How I'm gonna get through?

How I'm gonna get through?

How I'm gonna get through?

NEIL: (*Under Dusty*)

How I'm gonna get through? How I'm gonna get through?

How I'm gonna get through?

DUSTY:

What have I, what have I, what have I done to deserve this?

NEIL: (*Under Dusty*)

How I'm gonna get through? How I'm gonna get through?

DUSTY:

What have I, what have I.....

SCENE #35 DOCTOR'S OFFICE

1998.

DUSTY is in an overhead harsh white light.

DUSTY

(spoken)

What have I done to deserve this?

DUSTY, THE ORIGINAL POP DIVA
The music stops.

So how long have I got?

DOCTOR

It's always hard to say. You've responded well. The chemotherapy is shrinking the secondaries. You've had two years' remission. There's no reason why that couldn't happen again.

DUSTY

Thanks. But how long have I got?

DOCTOR

The most important thing is to maintain a positive attitude. And stick to a healthy lifestyle. Eat well, get plenty of sleep, keep up your interests. Don't give up the fight.... *(Music Cue)*

SCENE #36 HENLEY

DUSTY'S HOUSE 1999

DUSTY is in her wheelchair facing upstage. RODNEY is talking on a cord free phone. He is fussing around her warm, comfortable, country home.

RODNEY

You're right, Elton. I know. I know. I agree with you, Elton. But you try and tell that to her. She won't even let me touch her hair. But at least she'll tell me when it's time. It'll be, "Rodney, Break out the peroxide. If I'm going out, I'm going out a blonde!" *(pause)* She won't be able to see you, love. She won't see anyone. It's just family now. All we do is look after her. No, love, she just watches television. She'll watch anything on that telly, even that awful Neighbours. And, of course, if there's nothing on, she's taken up the rosary. No, Elt, I said she's 'taken up the rosary', not 'taken up with Rosemary'. But we have a laugh. OK, I'll tell her that you called. Ta ta, Elt. Bye.

RODNEY *hangs up the phone and turns to DUSTY.*

RODNEY

Reggie Dwight sends his love.

DUSTY

Darling Elton. Did you thank him for the beautiful roses?

RODNEY

Yes.

DUSTY

Everyone's been so kind. I even got a lovely card from my brother Tom, and he says he's coming to see me.

DUSTY, THE ORIGINAL POP DIVA

RODNEY

That's nice. *(realising the time)* Oooh. Match of the Day! Match of Day! David Beckham's playing! One a penny, two a penny, hot cross buns!

A dressed-up PEG enters with a Fortnum and Mason's bag.

Peg! You're home just in time for the game.

DUSTY

You look lovely. Where have you been?

PEG

I've been to London to see the Queen. And I brought you a little something back.

DUSTY

Oh, yummy. Fortnums.

DUSTY opens the bag. It is a small leather case.

Oh, my God, you really have been to see the Queen! My O.B.E.!

PEG

It's been sitting around Buck House for months waiting for you to come and collect it. All the staff were so disappointed you couldn't come yourself. They brought in their records and CD's for you to sign. They all love you, Dusty. Everyone loves you. *(an emotional moment)*.

RODNEY

Let me pin it on.

DUSTY

I'll bet Princess Margaret had nothing to do with this.

PEG

I'll never forget that night at the Albert Hall, and you said, 'I'm glad to see that queens aren't confined to the box,' and they all shrieked. She hated that. The look on her face!

RODNEY *(guilty)*

I have no recollection of that line.

DUSTY

Well, I do. She made me write that letter of apology for insulting the crown. And I bloody did! I wish I'd just said, "I'm sorry, I'm too busy having a three-way with Princess Anne and one of her horses."

They all laugh.

DUSTY, THE ORIGINAL POP DIVA

I think they only gave me this because I'm on my last legs.

RODNEY

Don't be daft! They gave it to you because you're a legend – a showbiz legend like Judy and Marilyn and Piaf.

DUSTY

No, not like them! They're all tragic figures. Victims. Don't pin that tag on me. I'm no victim. I did what I did and I loved it...well most of it. Oh, my darlings, how on earth have you coped with me all these years?

RODNEY

Oh, vodka under the bridge.

PEG

It doesn't matter what's happened. We love you and always will. Won't we?

RODNEY

Forever.

PEG

All for one

RODNEY

And one

DUSTY:

For all.

PEG

And your fans have hung in there.

PEG:

It's a miracle.

RODNEY

Yes, and isn't it a miracle how the three of us haven't aged a day since we met? We're younger than springtime.

DUSTY

Well I feel older than God.

PEG

None of that now. Remember the old days.

RODNEY:

Yeah me with me leopard print stove-pipe trousers..

PEG

DUSTY, THE ORIGINAL POP DIVA
And your chartreuse winkle pickers.

RODNEY

And you with your PVC Mary Quant miniskirt....

SONG 32 HEART AND SOUL DUSTY, PEG & RODNEY
(Charlie Skarbek/Rick Blaskey)

PEG:

It was back in 'sixty-three
We were young and we were free
Thought the world was really ours for the taking

RODNEY:

We had heart and we had soul
Ooh, we lived for rock and roll

RODNEY & PEG:

And didn't we, didn't we, didn't we do it?

PEG:

Fashions come and fashions go

RODNEY:

We were there so we should know
I sometimes smile when I think of how I looked then

DUSTY:

Burning candles at both ends
Hoping time would make amends

TRIO:

And didn't we, didn't we, didn't we do it?
With heart and soul
The world is yours, the stars are too

If you bring out the best in you
With heart and soul
Whatever you've been wantin' to
Heart and soul will see it through, oh, ho

PEG:

Now we're older nothing's changed
Just some things are rearranged

RODNEY:

But the message is the same as when we started
Our love is stronger everyday
Looking back now we can say

TRIO:

**And didn't we, didn't we, didn't we do it? Ahh
With heart and soul
The world is yours, the stars are too**

**If you bring out the best in you
With heart and soul
Whatever you've been wantin' to do
Heart and soul will see it through, ahh
See it through, see it through
Little by little by little!**

On the last phrase, PEG runs DUSTY into RODNEY for a final 'hurrah'. PEG & RODNEY cover her with Elton's flowers, but she falters and drops them.

DUSTY

Quick! Put them back in the vase. The place has to look perfect for Reno.

PEG

Oh, Dust, she's come all this way to see you, not the house.

DUSTY

It's the only proper home I've ever lived in, and now all I have to do is die in it.

The doorbell sounds.

RODNEY

Ooooh, hark. It's the return of the Queen of Sheba. Peg, you get the door, and I'll warm up the other telly. Beckham beckons.

DUSTY

Not too fast, Peg. I just need thirty seconds.

RODNEY exits. PEG goes to the door as DUSTY with some difficulty adjusts her dressing gown and headscarf. PEG opens the door.

RENO

Peg!

They hug.

PEG

Thanks for coming, love.

RENO

Sure thing.

DUSTY

DUSTY, THE ORIGINAL POP DIVA
Reno!

RENO

Cat!

PEG realizes that she should leave them.

PEG

I'll leave you two to catch up.

DUSTY

Thanks, Peg.

RENO goes to DUSTY and embraces her.

RENO

You're looking fine.

DUSTY

Don't lie to me. I look like I feel: shit on a stick and death warmed up.

RENO

You're doing great. Better than most mornings back in LA.

DUSTY

Funny, I can remember those mornings. It's the nights I seem to forget. We made a pretty good team back then, didn't we?

RENO

Tore up the town!

DUSTY

It was a special time.

RENO

So you have an OBE?

DUSTY

You heard? (*indicating OBE*) This is it. Isn't it sweet?

RENO

And I hear you're about to be inducted into in the Rock-n-Roll Hall of Fame.

DUSTY

Perhaps they could stuff me and put me in a glass case with a sign underneath, "Dusty Springfield – she did it her way and screwed it"

RENO

There you go again, beating yourself up.

DUSTY, THE ORIGINAL POP DIVA

DUSTY

Anyway, I'm too sick to go. Elton's picking it up for me.

RENO

Face it, hon, you're a legend.

DUSTY

You were the legend, Reno, putting up with all my shit.

RENO

You don't have to make amends to me.

DUSTY

But I do. It's Step 9. I'm almost there.

DUSTY begins to cry.

RENO (

Thank you, darling. As I said, 'a legend'.

DUSTY (needing approval still)

Was I *really* that good?

RENO

The best.

SONG: 33 I CLOSE MY EYES AND COUNT TO TEN (reprise) RENO

RENO

It's the way you make me feel
The moment I am close to you
It's a feeling so unreal

Somehow I can't believe its true
The pounding I feel in my heart
The hoping that we'll never part
I can't believe this is

DUSTY puts her fingers on RENO's mouth to stop her singing.

DUSTY

Reno...you're going to have to go. I'm so tired.

RENO

Sure thing. I'll come by tomorrow.

DUSTY

Say a prayer for me.

DUSTY, THE ORIGINAL POP DIVA

RENO

Till tomorrow then.

RENO exits

DUSTY

Mary? Are you there?

SONG 34 ALL I SEE IS YOU DUSTY & MARY
(Clive Westlake/Ben Weisman)

DUSTY:

I tried so hard
All summer through
Not to think too much of you
But the more I try
The more I find
I just can't leave the past behind

Times that are happy
Are times that are few
And once I was happy
When I had you

MARY appears

But days have come and gone
Since you were here
Nights are twice as long
Without you near
Pictures on my mind
Stand out so clear

No matter where I am
Or what I do
My darling
All I see is you

MARY:

You're there in every dream
I ever dream
There at every place
I've ever been

DUSTY:

Everyday I find
You're in my heart
And on my mind

DUSTY, THE ORIGINAL POP DIVA

**I close my eyes
But I'm not blind
I see you still**

**BOTH:
And when I throw my arms out wide
I find that you're not by my side
But one thing is for sure
Until I do
All I see is you**

**DUSTY:
Everyday I find
You're in my heart
And on my mind
I close my eyes
But I'm not blind
I see you still**

**MARY:
I won't live again
'Til I'm with you**

**DUSTY:
Oh, darling
I won't love again
Unless it's with you**

**BOTH:
So until the day
When you are back with me to stay
In every way**

**DUSTY
All I see is you**

DUSTY dies.

SCENE #37 FUNERAL – *Dusty Springfield*

March 2 1999

A single flute sings an Irish "Dusty Springfield". RENO, PEG, RODNEY and the COMPANY fill the stage. They sing

DUSTY, THE ORIGINAL POP DIVA

SONG 35 **GOODBYE** **RENO, PEG, RODNEY and COMPANY**

(Music: J.S. Bach / Lyrics : Norma Tanega)

**Go my love
Go softly goodbye
Life is like an empty dream
Lost in the sky
I see through my tears
The sadness of years**

The shadows of happiness passing

**I will miss the sun when you go
I will miss the mornings of laughter and tears
Your hello (your hello)
and more than this as you go**

(RISS LANA)

Gone is the warmth of your smile

(NEIL TENNANT)

Now is the coldness of snow

(COMPANY)

**Gone when you go is the welcome of love
And the dream
So goodbye, my love
Goodbye**

The guests slowly exit leaving Rodney alone. He takes a moment, gathering himself. He slowly walks upstage swapping places with Mary.

MARY *(spoken to audience)*

They took me from the church in a horse-drawn hearse, and later, my brother scattered my ashes on the cliffs of Moher in County Clare, Ireland. That's the way Mum and Dad would have wanted it. Mary O'Brien was gone. But Dusty Springfield will live as long as there's music, because she...I... was born to sing.

SCENE #38 FINALE - *You Don't Have to Say You Love Me*

DUSTY in a fabulous frock circa 1964.

SONG 36 **YOU DON'T HAVE TO SAY YOU LOVE ME** **DUSTY**
(Pino Donaggio/Vito Pallavicini/Vicki Wickham/Simon Napier-Bell)

DUSTY:

DUSTY, THE ORIGINAL POP DIVA

**When I said I needed you
You said you would always stay
It wasn't me who changed but you
And now you've gone away**

**Don't you see
That now you've gone
And I'm left here on my own
That I have to follow you
And beg you to come home?**

**You don't have to say you love me
Just be close at hand
You don't have to stay forever
I will understand
Believe me, believe me**

**I can't help but love you
But believe me
I'll never tie you down**

**Left alone with just a memory
Life seems dead and so unreal
All that's left is loneliness
There's nothing left to feel**

**You don't have to say you love me
Just be close at hand
You don't have to stay forever
I will understand
Believe me, believe me**

**You don't have to say you love me
Just be close at hand
You don't have to stay forever
I will understand
Believe me, believe me, believe me**

CURTAIN CALLS

SCENE #39 MEGA MIX

SONG 37 MEGAMIX: DUSTY'S GREATEST HITS DUSTY & COMPANY

As all the cast take their final bow, a photograph of the real Dusty - as featured on the order of service of her funeral - flies in with the dates 1939-1999.

Led by the actor playing Dusty, the whole cast turns and presents to the photo.

DUSTY, THE ORIGINAL POP DIVA

The End.

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