

TIME TRAVELING DRAG QUEENS IN THE 1940S!

Written by

Rick Garman

**CAST OF CHARACTERS (IN ORDER OF APPEARANCE)**

IMMA

A catty, blunt drag queen who's not afraid to say anything.

COCO

A vamp-ish, sexy, and perpetually horny drag queen.

CHRISTIE

A sweet, naïve, and not too bright drag queen.

DELORES

A brassy broad whose husband is fighting overseas.

BETTY

A ditsy bombshell with a heart of gold.

GLENN

A macho guy who won't commit.

VIOLA

A shy cook at the USO club who doesn't know how good she is.

SAM

A nice young woman who has someone she cares about overseas.

**SET:**

The set is simple.

The stage is bare, with black curtains open slightly to reveal a window and the street scene outside (using a printed/painted backdrop). The scene outside is modern at first, but after the time travel sequence in Act 1, Scene 1, it becomes 1940s era.

Also after the time travel sequence, a red, white, and blue sign reading "USO Club" is added.

There are three retro (but non-functioning) microphones, a cocktail table, and two bentwood chairs.

**ACT ONE, SCENE ONE: IF I COULD TURN BACK TIME****INT. CLUB ONE CABARET STAGE - NIGHT**

Lights come up dim on the stage as a person runs in through the house - we'll call them the INVENTOR (age, gender open).

The Inventor runs up on stage, looks around, and pulls out a phone, then dials.

INVENTOR

(into phone)

Ginger, I'm trapped. I don't know. I broke into a... I think it's a nightclub or something. No, I'm not going dancing! I doesn't matter what happens to me, they can't get the device. In the wrong hands it could be catastrophic. No, catastrophic. C-A-... It would be bad, Ginger. Like end of the world, bad! What? Hide it here and try to come back for it later? But what if someone finds it and uses it? Leave a note. Saying what? "For the love of God, no matter what you do, don't press the big red button?" I've gotta go.

The Inventor disconnects the call, then pulls "the device" from a pocket. It looks like a TV remote with a red button.

The Inventor pulls a notepad and pen from a pocket and pauses, trying to think of something to write.

From off, the sound of footsteps is heard. The Inventor panics, scribbles something, and then puts the note and device behind a speaker and runs off.

COCO (O.S.)

Imma, turn on the lights! It's so dark I can't see my fabulous tits in front my face.

IMMA (O.S.)

Coco, if I were you, I'd be more worried about tripping over them.

COCO (O.S.)

Jealousy is not good for your skin, Imma, especially at your age. Am I right, Christie?

CHRISTIE (O.S.)

Don't get me involved in this. As far as I'm concerned we are three, beautiful, petite women who are the epitome of grace and class.

The lights come on and IMMA, CHRISTIE, and COCO enter from upstage. They are all wearing 1940s style dresses.

CHRISTIE (CONT'D)

Coco, you're right about skin care. I use a moisturizer that's infused with bull semen.

(off their looks)

It's very expensive!

COCO

I know a few bulls who will give it to you for free.

IMMA

Coco, I know we're dressed like characters from the 1940s, but perhaps we can wait until after rehearsal to hear stories about your adventures with the fleet on shore leave?

CHRISTIE

Why are we doing all these old songs, anyway?

IMMA

They're not old, they're timeless. This is the music from the great American songbook.

COCO

She should know. She was there when it was written.

IMMA

I am not that much older than you.

COCO

Black don't crack, baby.

IMMA

Which is amazing considering how many men you've had on top of you.

CHRISTIE

Can we please not talk about men?

COCO

Mike broke up with her last night.

CHRISTIE

(emotional; feminine)

He said I wasn't woman enough.

(masculine, deep voice)

What the fuck does that mean?

IMMA

Christie, you need to stop basing your self-worth on what men think. And Coco you need to realize there is more to life than chasing dick.

COCO

I know that! I'm into all sorts of things. Art. Culture. Activism. I just spent all of February celebrating Black History Month.

IMMA

You used it as an excuse to be late for work and to guilt hot white guys into having sex with you.

COCO

At least Christie and I get men. When was the last time you used your lady parts?

IMMA

It's been so long, a family of immigrants moved in down there.

CHRISTIE

Really? Where are they from?

IMMA

(beat - slow burn)

Guatemala, Christie.

COCO

Imma, maybe if you were a little more sensitive to people's feelings, you'd have more luck.

IMMA

Why do people say that I'm not sensitive to people's "feelings?"

CHRISTIE

Because you put the word feelings in air quotes?

IMMA  
 Can we rehearse? Okay, ladies and gentlemen, blah blah blah, the Drag Time Revue is pleased to welcome Imma Slappabitch...

COCO  
 Coco Beach...

CHRISTIE  
 And Christie Creme...

IMMA  
 Alexa! Play track one.

**SOUND CUE:** "Boogie Woogie Bugle Boy"

The Queens take their places at the microphones as the first few bars of the song starts. But then Imma stops it.

IMMA (CONT'D)  
 Wait. Alexa, stop. Are we sure the speakers are on?

Coco checks the speaker behind which the Inventor hid the device. She pulls out the device and the note and brings it back to show Imma and Christie.

COCO  
 Hey... What's this?

CHRISTIE  
 There's a note.  
 (reads)  
 "For the love of God, no matter what you do, don't press the big red button."

COCO  
 We're totally pushing the button.

CHRISTIE  
 It says not to!

IMMA  
 Coco, give me the...

COCO  
 No, I found it.

The three get into a grapple over the device and in the confusion, all three of them accidentally push the button.

**LIGHT/SOUND/EFFECTS CUE:** The lights start to flash, a loud "wooshing sound" is heard, and smoke pours into the room.

The Queens ad lib accusatory "what did you do?" dialogue, then start to scream and shake as if caught in an earthquake.

**LIGHT CUE:** Sudden blackout.

**PRODUCTION NOTE: SET CHANGES HAPPEN HERE**

**LIGHT CUE:** fade up, daytime.

The QUEENS stop screaming as they "land" on the stage.

IMMA  
(to Christie)  
What did you do?

COCO  
I didn't do anything!

As Imma and Coco trade ad lib "did too, did not" accusations, Christie takes a look at their surroundings. She sees the USO banner first.

CHRISTIE  
Where did that banner come from?  
And why is it daytime?

Imma and Coco stop bickering long enough to join Christie.

COCO  
What the fuck? Where are we?

CHRISTIE  
We're in the same building. It  
just looks different outside.  
(re: banner)  
And what's an "oo-so club"?

IMMA  
U-S-O. United Service Organization.  
Someone told me this was a USO Club  
in the 1940s. It was a place for  
the troops. For soldiers who were  
on leave or about to ship out...

COCO  
I'm listening.

IMMA  
They'd have entertainment and  
dances here during World War II.  
(beat - looks around)

(MORE)

IMMA (CONT'D)

I don't think the question is  
"where are we?" I think the  
question is "when are we?"

COCO

Wait... are you saying that this  
thing... sent us back in time?

IMMA

I think so.

The queens look at each other and then exclaim in unison.

QUEENS

We're Time Traveling Drag Queens in  
the 1940s!?

CHRISTIE

What are we going to do?

COCO

We push the button and go back!

CHRISTIE

But what if it sends us somewhere  
else? Like prehistoric days or  
something. I can't run from  
dinosaurs in these heels.

IMMA

She's right. I mean, not about the  
dinosaurs, but we can't risk using  
that thing again until we figure  
out why we came here. I say we  
split up, do some reconnaissance,  
and see what we can figure out.

CHRISTIE

Okay. Everybody be careful.

COCO

Oh, and by the way, if you see any  
hot army boys about to head off to  
war that want to experience the  
comforts of a woman before...

IMMA

Coco!

They exit in separate directions.

**END ACT ONE, SCENE ONE**

ACT ONE, SCENE TWO: THE BROAD, THE BOMBSHELL, AND THE BITCH

INT. USO CLUB - DAY

Delores and Betty enter.

DELORES

I gotta tell ya, toots, I don't  
know how we're gonna pull this off.  
I'm tempted to take a powder.

Betty pulls a compact out of her purse.

BETTY

You don't need to take it, Delores.  
You can borrow mine.

DELORES

No, Betty, I'm saying we should  
leave. How do they expect us to  
put on a show with 8 hours notice?

BETTY

But it's for the troops! We can't  
disappoint our men in uniform.

DELORES

I'm married to a man in uniform.  
He'd call the guy that asked us to  
do this a schnook and give him a  
knuckle sandwich.

BETTY

Those are really good with mayo.  
(beat)  
Have you heard from Bill, yet?

DELORES

(beat)  
No. But I'm sure he's fine. The  
mail is just all goofed up.

BETTY

Yeah... I'm sure that's it.

DELORES

(shrugs it off)  
I don't even know if we'll have  
enough people to do a show. I  
called everyone I could think of,  
but the only ones who said yes were  
you and Sam.

BETTY

And Glenn. He should be here soon.

DELORES

Betty, why are you going out with that bum? He ain't ever gonna marry you.

BETTY

Yes, he will! He said we needed to wait so we could do our part for the war effort.

(looks out window)

Oh, there he is! Glenn! Glenn!

Betty runs off, leaving Delores.

DELORES

War effort, my ass.

Imma walks in from another direction. Delores sees her.

DELORES (CONT'D)

Hey, doll. You here for the show?

IMMA

Uh... yes. Yes, I am. I'm Imma.

DELORES

Delores. Yeah, I figured 'cuz of all that makeup. Wow, you go heavy, don't ya? You better hope there ain't no enemy planes passing overhead, 'cuz they could see you from 10,000 feet.

IMMA

(forces a smile)

Well, not everyone can pull off a look as subtle as yours. Is the circus in town?

DELORES

You got a problem with me, cookie?

IMMA

No, no. Just trying to figure out why I'm here.

DELORES

It certainly ain't for the clams.

(off Imma's confusion)

Lettuce. Moolah. Money, honey! Geez, are you from another planet?

IMMA  
Something like that.

DELORES  
All right, I'm gonna run one of my  
songs. Put my record on and then  
sit there and be quiet, *capice?*  
(off her confusion)  
Understand?

IMMA  
Yes, yes, I understand.

Imma mimes putting a record on.

**SOUND CUE:** "MISS OTIS REGRETS"

After the song is finished.

DELORES  
Come on. Let's go in the back and  
see if we can find something for  
you to wear.

IMMA  
What's wrong with what I'm wearing?

DELORES  
Sweetie, some of these guys haven't  
seen a woman in months. I'm  
worried they'll take a gander at a  
broad like you and think you're  
just here for the whoopee.

As Delores leads Imma off.

IMMA  
I should probably tell you about my  
friend Coco...

They exit.

**END ACT ONE, SCENE TWO**

ACT ONE, SCENE THREE: THE TROUBLE WITH GLENN

## INT. USO CLUB - DAY

Christie enters and looks around for a moment and then hides in a corner when Betty and Glenn enter.

BETTY

Glenn, I was thinking maybe after the show we could see a late movie. They're showing the new Bogart flick down at the Bijou.

GLENN

I don't know, doll. These USO shows bring out the dames, so my dance card might be full tonight.

BETTY

Glenn!

GLENN

I'm just yanking your chain, doll! You know you're my number one gal.

Glenn sees Christie and pushes Betty aside.

GLENN (CONT'D)

Holy mackerel. Who's this dish?

CHRISTIE

Uh, I'm Christie.

GLENN

How do you do, Christie? I'm Glenn.

BETTY

And I'm Betty. Are you here to do the show with us?

CHRISTIE

Show? Yes, that sounds like a good reason for me to be here.

GLENN

Fantastic. You look like exactly the kind of woman we could use around here.

Falling back into her pattern of basing self-worth upon what men think of her, Christie is flattered. Betty notices all of this and is a bit hurt.

CHRISTIE

You think I'm... woman enough?

GLENN

You bet! Hey, I'm gonna rehearse my number. You wanna watch?

CHRISTIE

Sure. That'd be swell.

Glenn leads Christie over to the table to sit her down.

GLENN

Betty...

Betty think she is going to do the same for her.

GLENN (CONT'D)

Put on my record, would ya?

Betty is a bit disappointed but mimes putting on the record and sits next to Christie at the table.

**SOUND CUE: "ANYTHING GOES"**

During the song, Glenn pays more attention to Christie, who doesn't mind at all. Betty, though, minds a great deal.

At the end of the song, Glenn is holding Christie's hand.

GLENN (CONT'D)

Anything.

Betty takes a beat and then jumps up.

BETTY

Hey, I should practice my song now, right Glenn?

GLENN

What? Oh, yeah... sure.

Betty takes her place at the microphone and looks at Glenn, hoping he'll put on her record. He doesn't, so Betty goes to mime putting on her own record.

**SOUND CUE: "'S WONDERFUL"**

During the song, Betty does whatever she can to get Glenn's attention - it involves confetti.

After the song is over...

CHRISTIE  
That was really good, Betty.

BETTY  
Thanks, Christie. Glenn, what did you think?

GLENN  
Yeah, yeah, it was fine. Christie, what are you gonna sing?

CHRISTIE  
Oh, I... I'm not sure yet.

GLENN  
Well, what say we go backstage and I'll show you my record collection?

Glenn starts to lead Christie offstage.

BETTY  
I'll come with!

Glenn, Christie, and Betty exit.

**END ACT ONE, SCENE THREE**

ACT ONE, SCENE FOUR: A WOMAN'S PLACE

**INT. USO CLUB - DAY**

Viola comes out with a broom to clean up the mess Betty has left behind. Coco enters. Viola sees her.

VIOLA

Oh, I didn't know anybody was here.  
I'll get out of your way.

COCO

You don't have to rush.

VIOLA

Don't you want to rehearse?

COCO

Rehearse? For what?

VIOLA

The USO show. If you're not in it,  
you need to go.

COCO

Why?

VIOLA

Because you have to work here to be  
in here, otherwise they don't allow  
us colored people.

COCO

(gently correcting her)  
People of color.

VIOLA

That's what I said. Truth be told,  
I'm surprised you're in the show.  
The only time you see people like  
us around here is in the kitchen or  
with a broom in our hands.

COCO

That's a bunch of bullshit.

VIOLA

You ain't from around here are you?

COCO

Not exactly. Don't get me wrong,  
it isn't easy in my time...

(MORE)

COCO (CONT'D)

I mean, town... but we can go where we want... as long as we use turn signals when the cops are around.

VIOLA

Well, that isn't the way here. It don't matter if you're a working stiff like me or star like you. They don't even let Lena Horne stay in the hotels where she performs.

COCO

That's terrible! Lena Horne was a goddess!

(off Viola's confusion)

Is... a goddess Present tense.

VIOLA

I love her, too. I always dreamed of getting on stage like her...

COCO

Why don't you?

VIOLA

I told you... they prefer us in the shadows, not in the spotlight.

COCO

Well... "they" aren't around now. It's just us here. Sing something.

Viola thinks about it for a moment, then mimes putting on a record and takes her place at the microphone. Coco sits.

**SOUND CUE: "STORMY WEATHER"**

The song ends and Coco applauds enthusiastically. Viola soaks it up for a moment but then we hear voices off.

VIOLA

Someone's coming. I should go.

Viola hurries off.

**END ACT ONE, SCENE FOUR**

ACT ONE, SCENE FIVE: LET'S TALK ABOUT SAM

INT. USO CLUB - DAY

Imma and Christie enter and join Coco.

IMMA

What have we figured out?

COCO

That you're lucky you're a white lady.

CHRISTIE

Well, I found out that there's a show tonight and they expect us to sing in it. Oh, and that guys in the 1940s are kinda handsy.

COCO

I'm still listening...

IMMA

Coco, you've got to be careful. If someone gets too handsy they're going to get a big surprise.

CHRISTIE

It's not that big.  
(off their reaction)  
We share a dressing room!

IMMA

Well, maybe we should press the button again and get out of here before anyone can make that determination on their own.

COCO

We don't know where we'd end up.

CHRISTIE

Yeah, and besides, they need singers for tonight. If we don't stay, they don't have a show.

Before they continue this discussion, Sam enters wearing a pair of coveralls. She seems worried and distracted.

SAM

Hi. I was looking for Delores.

IMMA

I think she's backstage.

SAM

Thanks. Are you here for the show?

IMMA

We're not sure yet. Are you?

SAM

Yes. I'm Samantha. But everyone calls me Sam.

CHRISTIE

I'm Christie. That's Imma and Coco. Nice to meet you.

SAM

You too. Sorry if I'm distracted.

CHRISTIE

Is something wrong?

SAM

No, it's just... I have a... friend overseas. Frankie... she's a mechanic, too, and she's been with the same platoon as Delores' husband, Bill. I haven't heard from her and I'm really worried.

IMMA

Frankie is your... "friend?"

SAM

Best friend. We were roommates before she decided to sign up to help the war effort.

CHRISTIE

And you're both mechanics?

SAM

Uh-huh.

COCO

Do you drive a Subaru?

SAM

A what?

IMMA

Never mind. So, you're worried about your friend?

SAM

Yeah. It's not like here to not write. Listen, do you mind if I rehearse my number? Maybe it'll take my mind of things.

CHRISTIE

Of course. Go ahead...

Sam mimes putting a record on as Imma, Christie, and Coco sit/stand at the table. Sam steps up to the microphone.

**SOUND CUE:** "As Time Goes By"

After the song, the Queens go to Sam.

CHRISTIE (CONT'D)

(to Imma)

You said you wanted to show you had feelings... say something to her.

Imma takes a beat and then pats Sam on the shoulder a bit awkwardly and uncomfortably.

IMMA

There, there...

CHRISTIE

(shakes her head)

I'm sure your... friend... is going to be just fine.

Sam understands that they understand and it means the world to her. All she can do is smile.

**END ACT ONE, SCENE FIVE**

ACT ONE, SCENE SIX: GOD SAVE THE QUEENS**INT. USO CLUB - DAY**

Delores, Glenn, and Betty come out on the stage to join Imma, Coco, Christie, and Sam. Viola sneaks into the back, pretending to be cleaning up so she can listen in.

Sam goes to Delores.

SAM  
Have you heard anything?

DELORES  
Not yet.

Delores puts her hand on Sam's arm reassuringly, then turns to the three Queens.

DELORES (CONT'D)  
All right, we've rehearsed our numbers. It's time to hear what you broads have up your sleeves.

GLENN  
(leering at Christie)  
And if you can't find anything, I'd be happy to help you look.

IMMA  
Oh, well, we really haven't had time to prepare much...

BETTY  
The show is in a few hours! If they don't have anything, we're not going to be able to...

CHRISTIE  
No, we have something.

COCO  
We do?

Christie pulls Imma and Coco aside.

CHRISTIE  
I went through the records and picked stuff out for us.

IMMA  
Do we know the songs?

CHRISTIE  
 They're all things that people we  
 love covered.  
 (to Imma)  
 Bette Midler...  
 (to Coco)  
 Shirley Bassey...  
 (points at herself)  
 Lady Gaga. Just trust me, okay?

DELORES  
 Ladies, we haven't got all day.

CHRISTIE  
 Yes, we're ready. Imma...

Imma takes her place at the microphone while Christie mimes putting on a record.

**SOUND CUE:** "STUFF LIKE THAT THERE"

Imma realizes what the song is and gets into it quickly.

After the song...

CHRISTIE (CONT'D)  
 Okay, I guess I'll go next...

Christie puts on a record and steps up to the microphone.

**SOUND CUE:** "IT DON'T MEAN A THING"

After the song...

IMMA  
 All right, Coco. Your turn.

Coco steps up to the microphone.

**SOUND CUE:** "THE LADY IS A TRAMP"

After the song Delores steps up to join them...

DELORES  
 Well, I have to say I'm very  
 impressed. They knocked our socks  
 off, didn't they?

SAM  
 So much, better than anything we  
 had prepared.

CHRISTIE  
 No, you all were fantastic.

GLENN

Thank you. Yes, I know...

BETTY

I think we should put them in charge of the show.

IMMA

What? No...

DELORES

That's a great idea! Aces!

COCO

But we...

BETTY

Yeah! You should pick songs for us to sing. With your help we can make this the best USO show ever.

CHRISTIE

Oh my God, I have so many ideas!

IMMA

Christie! We appreciate it, but...

DELORES

Tell you what. You can join us in the group number we we've done before. I'm sure you know it. Sam...

Sam mimes putting on a record.

**SOUND CUE: "SING, SING, SING"**

During this, Delores, Betty, Glenn, and Sam take lead but they drag Imma, Coco, and Christie into it and they manage to do a good job. Coco also drags Viola up on stage to join them.

At the end of the song we go to blackout.

**END ACT ONE**

ACT TWO, SCENE ONE: THE SHOW MUST GO ON

**INT. USO CLUB - NIGHT**

The lights come up on Imma, Christie, and Coco center stage looking more than a little stressed out.

COCO

This is going to be a disaster. We should've pushed the button and just taken our chances.

IMMA

Well, we're in too deep now thanks to the two of you.

COCO

Us? What did we do?

IMMA

Some of the songs you gave them to sing don't exist in the 1940s!

CHRISTIE

But they're redone to sound like old songs, so it's kinda the same.

IMMA

That's not the point! We shouldn't be messing around with history. We could go back to our time and find out that because of something we did now, we changed something that happened later.

CHRISTIE

You mean, like, maybe we don't win the war?

COCO

Oh my God! That would be awful. If that guy Deiter that I dated a few years back is any indication, German men are terrible in bed.

IMMA

Yes, that would be the worst thing about the Nazis winning World War II. It's impact on your sex life.

Delores comes out to join them.

DELORES

It's almost curtain time and the ventriloquist hasn't shown up. How are we going to fill that time?

COCO

I have an idea! Come with me...

Coco runs off and Delores follows.

IMMA

That can't be good.

(to Christie)

Okay, just try not to draw too much attention to yourself. Get on stage and get off.

CHRISTIE

You think they'd let us do that?

IMMA

No! Get off the stage!

Christie does so, Imma shakes her head.

IMMA (CONT'D)

This'll go well...

Imma leaves and the lights fade.

ANNOUNCER (V.O.)

Welcome to the USO Club! Let's get the show started!

**SOUND CUE:** "MINNIE THE MOOCHER"

Lights fade up and Glenn, Sam, and Christie take the stage and perform.

After the song, Sam, Glenn, and Christie take their bows.

Sam exits and Christie starts to, but Glenn stops her.

GLENN

Christie. I'm singing this one for you, doll face!

Christie swoons a bit and turns to exit but sees Betty standing there, looking hurt. Christie puts her head down and exits.

**SOUND CUE:** "I'VE GOT THE WORLD ON A STRING"

At the end of the song, Glenn takes his bow and exits.

Betty comes on followed by Christie.

BETTY  
It's my turn to sing, Christie.

CHRISTIE  
I know, I just... I wanted to...

BETTY  
You want Glenn for yourself...

CHRISTIE  
No! I mean, I thought... it was nice to have someone pay attention to me, you know?  
(off her nod)  
But we shouldn't like a guy just because he pays attention to us, right?

BETTY  
So... you don't want Glenn?

CHRISTIE  
No... And I don't think you should want him either.

BETTY  
But he loves me.

CHRISTIE  
Betty... he only loves himself.

Betty thinks about it for a moment.

BETTY  
You know what? I think you're right. I'm going to do that weird new song you gave me.

CHRISTIE  
Good for you!

Christie exits as Betty steps up to the microphone.

BETTY  
This one is for Glenn.

**SOUND CUE:** "YOU GIVE LOVE A BAD NAME"

After the song, Betty takes her bow and exits.

Coco pulls Viola, now looking glamorous, onto the stage.

VIOLA

I can't do this. They're expecting a ventriloquist.

COCO

Well, if you want, you could put your hand up my skirt and I can mouth the words while you sing.

VIOLA

I should've been more specific... a *white* ventriloquist.

COCO

Okay, you're right. They may not want people like us on this stage. But that's exactly why we need to be there. Prove them wrong.

Viola takes a beat, then nods. Coco smiles and exits while Viola turns to the mic.

**SOUND CUE:** "COME RAIN OR COME SHINE"

After the song, Viola takes her bow and exits.

Sam comes out onto the stage and approaches the microphone, ready to sing when Delores comes out and motions for her to join her on the side of the stage.

They whisper, obviously upset, in unheard conversation for a moment until Imma comes out to find out what is going on.

IMMA

(to the audience)  
Hi everyone. One second...  
(to Delores & Sam)  
What's going on?

DELORES

(beat)  
We just got word... the platoon that my husband Bill and Sam's friend Frankie are in was ambushed.

IMMA

Are they all right?

SAM

We don't know yet. There's someone coming here now to tell us.

IMMA  
 (trying to be sensitive)  
 Okay. Okay... I'm sure they're  
 fine. You need to think positive.

DELORES  
 I've only know you for a few hours,  
 cookie, and you don't strike me as  
 someone who tells people to "think  
 positive."

IMMA  
 I'm trying to be more sensitive to  
 people's feelings.  
 (beat)  
 Hey, I did it without air quotes!

DELORES  
 What?

IMMA  
 Never mind. Listen, why don't I  
 sing next? You two sit and...

SAM  
 Think positive.

IMMA  
 Right.

Delores and Sam sit at the table on the stage and Imma goes  
 to the microphone.

IMMA (CONT'D)  
 I want to dedicate this to...  
 (looks at Sam & Delores)  
 ... some new friends.

**SOUND CUE: "SMILE"**

After the song, Imma takes her bow and goes to Sam and  
 Delores. They exit together.

Coco comes on and heads toward the microphone, but then Viola  
 enters and motions for Coco to join her at the side of the  
 stage.

VIOLA  
 I just wanted to say thank you.

COCO  
 You're welcome. You did amazing.  
 You should do it all the time.

VIOLA

I don't know that they'd let me.

COCO

Make them let you. Look, this is not something that'll change overnight... or even all that much in the next eighty years, but it will as long as we keep making things change. You know, someday there will be an entire month where they celebrate black history.

VIOLA

(scoffs)

If there is, it'll be the shortest month.

COCO

(laughs)

You gotta start somewhere.

Coco goes to the microphone as Viola exits.

**SOUND CUE: "SOMEWHERE OVER THE RAINBOW"**

After the song, Coco takes her bow and exits.

Delores enters, with a cocktail in her hand, obviously a drink or two in.

DELORES

Wait... this isn't the bar.  
Where's the bar?

Imma comes out quickly.

IMMA

Maybe, we should get you some coffee, Delores.

DELORES

(looks at Imma)

Maybe you're right. I think I did a few too many shots. I swear it looks like you have a five o'clock shadow.

IMMA

(uh-oh)

The lighting. It's the lighting.  
I'll go get that coffee.

Imma runs off.

DELORES

Oh, well, while I'm waiting, I  
guess I'll have one more... for my  
baby...

(realization)

That's the song I should sing.  
Hey! Hey bandleader... you know  
that song? Let's do that one  
instead...

**SOUND CUE: "ONE FOR MY BABY"**

After the song, Sam comes out and helps Delores off the stage.

Christie enters followed closely by Glenn.

GLENN

Christie! Don't leave me hanging,  
doll face. What say you and I head  
on down to the Elk's Lodge and cut  
a rug.

CHRISTIE

I don't think so, Glenn.

GLENN

Oh, come on. A woman like you  
needs someone who will treat them  
the way they deserve.

CHRISTIE

You know, Glenn, if you had asked  
me yesterday... or... 80 years from  
now... I'm not sure how it works.  
Anyway, I probably would've said  
yes. But you're right. I deserve  
better.

GLENN

You really think you can do better  
than me?

CHRISTIE

(beat)

I know I can.

Glenn shrugs and exits.

**SOUND CUE: "SOMEONE TO WATCH OVER ME"**

After the song, Christie takes a bow and exits.

Betty, Coco, and Viola enter and prepare to do their song.

COCO

Are we ready to show them how it's done?

BETTY

I love these strange new songs you found.

VIOLA

Me, too. Let's make things a little more "colorful." Ladies?

\*  
\*

**SOUND CUE:** "ALL ABOUT THAT BASS"

After the song, the three take their bows and exit.

Imma and Delores enter.

DELORES

Thanks for the coffee.

IMMA

Anytime. Are you okay?

DELORES

I can't believe I'm going to say this, but... I just need to concentrate on being happy until... Or maybe I'll just drink more. That'll make me happy, too.

IMMA

Girl, it's worked for me.

DELORES

I wasn't sure about you at first, Imma. You're a mouthy broad.

IMMA

Takes one to know one.

DELORES

But you're not half bad.

IMMA

Back at ya, Delores. Hey... why don't we help each other out with that whole happiness thing?

(off her skepticism)

Not like that...

(shouts off)

Hey bandleader... Delores and I are going to sing our songs together, okay?

Delores and Imma approach the microphones.

**SOUND CUE:** "HAPPY DAYS ARE HERE AGAIN/GET HAPPY"

After the song, Imma and Delores take their bows.

Sam enters, looking devastated.

Delores and Imma go to her.

DELORES

Sam?

SAM

Bill's okay.

DELORES

(almost collapses)

Oh, thank God.

(looks at Sam)

Wait... what about Frankie?

Sam just shakes her head.

Delores hugs her and then Imma does the same.

IMMA

Come on. Let's go backstage.

SAM

No... I want to do my number.

DELORES

Are you sure?

SAM

(beat)

I'm positive.

Delores and Imma take a beat, then exit.

Sam goes to the microphone.

**SOUND CUE:** "I'LL BE SEEING YOU"

Sam takes her bow and Delores and Betty come out to join her. \*

DELORES \*  
We're so sorry, Sam. \*

BETTY \*  
Your song was beautiful. \*

SAM \*  
Thank you. But we need to get out \*  
of the way so Imma, Coco, and \*  
Christie can perform. \*

BETTY \*  
They don't want to do their song \*  
after... \*

SAM \*  
No, they have to. Frankie was one \*  
of the funniest, most upbeat, \*  
happiest people I've ever met. She \*  
wouldn't want people to leave here \*  
sad. \*

DELORES \*  
Okay... I'll go tell them they're \*  
going to sing after all. They'll \*  
do it for Frankie. \*

Delores rushes off. \*

BETTY \*  
Are you going to be okay? \*

SAM \*  
I don't know how I'm going to make \*  
it without her. \*

Betty puts her arm around Sam and starts to lead her off. \*

BETTY \*  
Well, just between you and me, I \*  
think I'm done with men for awhile, \*  
so if there's anything you need... \*

Sam can't help but look at Betty as they exit. \*

ANNOUNCER \*  
Ladies and Gentlemen, please put \*  
your hands together for Imma, Coco, \*  
and Christie! \*

The Queens come out in their WWII costumes and take their \*  
positions at the microphones. \*

CHRISTIE

We're right back where we started.

IMMA

I don't know... I kind of think  
we've come a long ways.

CHRISTIE

I think you're right.

COCO

So do I. And I get what you were  
saying about this music, now. I'm  
glad we pressed the big red button  
because we were the perfect people  
to do this show.

IMMA

Why's that, Coco?

COCO

Just like a really good song... a  
really good drag queen is timeless.

**SOUND CUE:** "BOOGIE WOOGIE BUGLE BOY"

After the Queens take their bows and then the rest of the cast comes out to join them - Delores, Sam, Betty, Glenn, and Viola.

DELORES

That was great girls! Let's do one more!

(to the audience)

You want to hear one more!?

Hopefully they do and...

**SOUND CUE: "IN THE MOOD"**

Toward the end of the song, the Queens go upstage and press the big red button. Lights flash, smoke pours in, and when the song ends, they are gone.

After the others take their bow, they realize the Queens are gone.

BETTY

Wait... where are Imma, Christie,  
and Coco?

Delores turns to the audience with a wink...

DELORES

I'm sure we'll be seeing them...  
another time!

Black out.

**THE END**