



## THE GIRL WITH THE RED HAIR

By Anthony M Laura

A SMITH SCRIPT

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## CHARACTERS

HAYLEY JONES - soft spoken with a lot to say, 28

YOUNG HAYLEY JONES - should bear a resemble to Hayley, age 11

DOCTOR MICHELLE WATKINS - any age, head of the psychiatric unit

TABITHA BAINES - 65 or older, believes in the delusion of Prince William sweeping her away

EVE CRAVEN - 27, hypersexual in need of connection

COURY LEWIS - 25, sensitive, part of Hayley's inner life

BETTE MIDLER - 29, a powerhouse diva. (This role should not imitate Bette Midler, but use her music as a guide)

CORTNEY DAWSON - 20, extremely intellectual, can recite any philosophical text.

AZURA - 18, played by the same actor who plays Cortney. Vibrant, red hair.

NURSE JANICE BROOKS - any age, kind and tolerant, believes in compassion over rules.

## SONG LIST

- Scene 5: "LOVE IS ALL AROUND" by SONNY CURTIS
- Scene 5: "CONGA" by GLORIA ESTEFAN
- Scene 8: "WATERLOO" by CHER
- Scene 18: "GOOD RIDDANCE (TIME OF YOUR LIFE)" by GREEN DAY
- Scene 21: "IT'S A SMALL WORLD" from WE LOVE DISNEY (2015)
- Scene 27: "THE BEST DAMN THING" by AVRIL LAVIGNE
- Scene 27: "PUFF THE MAGIC DRAGON" by PETER, PAUL AND MARY
- Scene 27: "THE RAINBOW CONNECTION" by GWEN STEFANI
- Scene 33: "DOG DAYS ARE OVER" by FLORENCE + THE MACHINE
- Scene 37: "IN THE MOOD" by BETTE MIDLER
- Scene 38: "WATERLOO" by CHER
- Scene 39: "THE RAINBOW CONNECTION" by SARAH MCLACHLAN

NOTE ON MUSIC: All musical cues are suggestions. Please feel free to use music where rights are simpler to obtain. The author asks only that as the songs for BETTE MIDLER become increasingly more aggressive as the play goes on.

In terms of limited budget, the creative team should feel free to get rid of the aforementioned music and instead use public domain music that will give the same effect. It is suggested that the creative team, please, use the songs above as guidance if rights cannot be attained.

**PRE- SHOW**

Hayley will be present on stage for thirty minutes prior to curtain, taking in the hospital for the first time and waiting to see the doctor.

She will have a journal with her and will treat the audience as orderlies in the hospital, if necessary.

**INTERMISSION**

Young Hayley will be present on stage during the entire intermission.

She will play a game on the floor, as if she is in her bedroom and not interact with the audience.

When the lights go down before Act II begins, Hayley will switch places with her and begin in the same position we left Young Hayley.

**TRANSITIONS**

Hayley will move around the stage during the scene transitions as the other actors in the upcoming scene take their places.

Actors can begin doing business before Hayley arrives.

Once Hayley joins the other actors, the scene will begin.

ACT ONE

1 INT. HOSPITAL - CORRIDOR - DAY 1

HAYLEY JONES, 28, moves around, taking in her surroundings.

A long moment after lights become steady, Hayley moves to the end of the stage.

CORTNEY DAWSON, 22, enters behind Hayley. She approaches her, but doesn't get too close.

CORTNEY  
Don't be scared.

HAYLEY  
(almost a whisper)  
I'm not scared.

CORTNEY  
I'll show you around. Is that okay?

HAYLEY  
Yeah. Yeah, that's okay.

2 INT. HOSPITAL - DOCTOR WATKIN'S OFFICE - NIGHT 2

Hayley, a bit shy at first, stands at the far edge of the office.

DOCTOR MICHELLE WATKINS, 29, lab coat, speaks with her back to us as she pours water for herself and Hayley.

WATKINS  
And that's pretty much the gist of what happens around here, Ms. Jones. Any questions?

HAYLEY  
Hayley. I don't like Ms. Jones.  
(beat)  
No.

Watkins returns to Hayley, offers her a cup of water. Hayley declines. Watkins brings it over to her desk and continues.

WATKINS  
For the first twenty four hours, you'll be on close watch by Nurse Janice. That's common procedure.  
(MORE)

WATKINS (CONT'D)

Everyone on the ward is mostly pleasant and I think you'll fit in very well. This will work, if you make an effort for it to work. Do you understand?

HAYLEY

Yes.

WATKINS

Is there anything you would like to start by telling me?

HAYLEY

No.

WATKINS

One word responses rarely help in getting down to the root of any problem, Ms. Jones.

HAYLEY

Can I go to my room?

WATKINS

If you don't talk about your feelings, then there is no opportunity for a remedy.

HAYLEY

A remedy?

WATKINS

To make yourself better.

HAYLEY

I'm not sick.

WATKINS

Maybe not in the physical sense.

HAYLEY

Do you always patronize people?

Pause.

WATKINS

Let's start over. Why did you want to end your life?

HAYLEY

That's starting over? I thought starting over would be "Hello."

WATKINS

Hello.

(then)

Why did you want to end your life?

HAYLEY

I didn't.

Long pause.

WATKINS

I'm going to start you on a very low dosage of Wellbutrin.

HAYLEY

No, thank you.

WATKINS

What's that?

HAYLEY

No, thank you.

WATKINS

That was not a question.

HAYLEY

It should've been.

Pause.

WATKINS

Right now, I think the best option is for us to experiment with what medications work best for your body.

HAYLEY

I can refuse.

Pause.

WATKINS

I'm going to ask Nurse Janice to escort you to your room where you will settle in and can lie down for the rest of the night.

HAYLEY

I feel as if I'm talking to myself.

WATKINS

Is that common?

(towards door)

Nurse, please come in.

(MORE)

WATKINS (CONT'D)  
 (to Hayley)  
 Do you hear voices?

HAYLEY  
 I hear your voice.

WATKINS  
 We will meet two times a week. That seems like a fine start for now. Consistency is important to me, Ms. Jones. Let's agree to not abuse the process before it gets started.

NURSE JANICE BROOKS, mid 20s, enters.

NURSE JANICE  
 Doctor.

WATKINS  
 Please escort Ms. Jones here to her room.

HAYLEY  
 Do I get to make phone calls?

WATKINS  
 It's unfortunate that you're treating this like a prison. No one here is out to get you. We don't want to take away your freedom. Our goal is rehabilitate you, so that when you go back out into the world, you will no longer be suffering.

HAYLEY  
 I was never suffering.

WATKINS  
 We will discuss this further next time. Trust me about the medication. Good night.

Watkins sits at her desk, as Janice escorts Hayley out. Watkins writes something down, then takes a long moment.

3 INT. HOSPITAL - HAYLEY'S ROOM - DAY - TWO WEEKS LATER 3

Hayley sits reading as EVE CRAVEN, 20, occupies Hayley's bed, taking up more room than necessary.

EVE  
 I don't come anymore. It's freaking me out.

(MORE)

EVE (CONT'D)

I tried lying on my back, squatting, using a pillow, even that fuckin' splintery bed post....nothing. How is it possible that everything turns me on, but I can't fucking come? I mean, *everything*. I have to try something else. I don't think I've went this long since, God, I don't know.

(pause)

It's better with just me though anyway, you know? No one fumbling, putting their dick in the wrong hole, which happens way more than you think, honestly. Look, what is sex anyway, right? Wet, sweaty, naked bodies humping and sucking like idiots so, what, so our faces could look stupid and then we just....collapse? Anyway, it doesn't matter, I wanna fuck, not have sex. I don't need romance or foreplay. I want to come.

(then)

Without coming, we lose who we really are.

HAYLEY

That feels warped.

EVE

Have I ever lied to you?

HAYLEY

Daily.

EVE

(mocking)

Daily.

(normal)

Fuck off.

HAYLEY

Why does he want to be alone with me?  
How would that even work?

EVE

The being alone part or the fucking?

HAYLEY

I'd rather not.

EVE

Is it cause you're gay? Are you hot for me?

HAYLEY

Fuck off. He's just, not the type of guy you want to be alone with in a psychiatric bedroom.

EVE

That's an optimistic phrase for this shit canker.

HAYLEY

He's odd, no?

EVE

So? What the hell are you? Tabitha insists the hot air balloon is going to pick her up with Prince William inside. P-ah-rince William, okay? That crazy ass nurse keeps telling stories that I swear to Satan there's no end to. You get what's thrown at you here. He's fine.

HAYLEY

I just,

EVE

You think about him when you do it?

HAYLEY

Do what?

Eve looks at her.

HAYLEY (CONT'D)

Jesus. No.

EVE

I think about Heath Ledger. Not as the Joker, but, I dunno, sometimes as Batman. Is that weird? He's dead and shit but I don't think of him as dead. He is very alive, if you know what I mean. I also, I mean, I don't *only* think of dead people. I also think of....it's weird I can't think of a single alive person right now, but, you know what I mean, right? Sex is the *only* drug they won't give us here. At least at lights out, I can put something inside me besides some stupid pill. And I've been better, okay? I can control it.

HAYLEY

I didn't say anything.

EVE

If everyone stopped having sex, there'd be a lot of murders.

HAYLEY

I want to read.

EVE

I'm telling him it's a go.

HAYLEY

I'm sick of your face. Go away.

EVE

You love it.

Eve gets up, haggles by the exit.

EVE (CONT'D)

The more you deny the fact that your vag needs a pound, the crazier this place is making you.

HAYLEY

Poetic.

EVE

Kisses.

Eve leaves. Hayley sits on her bed. A moment or two pass. She looks terrified.

4

INT. HOSPITAL - REC ROOM - NIGHT

4

Hayley and TABITHA BAINES, 60s, sit alone.

HAYLEY

Of course he will, Tabitha.

TABITHA

The doctor told me if I keep having these delusions, she's gonna send me to another ward.

HAYLEY

So, don't tell her. Only you have to know what you believe.

Pause.

TABITHA

Do you think we can fly?

HAYLEY

We? Me and you?

TABITHA

We. Humans. Or whatever we are.

HAYLEY

I don't think so, Tab.

Pause.

TABITHA

I bet Cortney could break through those bars on that window.

HAYLEY

I bet you're right.

TABITHA

And if she can do that, and I can fly, then you can come on my back and we can go meet Prince William half way.

HAYLEY

(smiles)

I like that.

TABITHA

But you said we can't fly.

HAYLEY

Maybe in airplanes in the night sky.

Nurse Janice enters.

NURSE JANICE

Hey! It's late.

Tabitha runs away, fast.

HAYLEY

Tab!

She's gone.

NURSE JANICE

Can't sleep?

HAYLEY

Nope.

NURSE JANICE

Parents come today?

HAYLEY

Nope.

NURSE JANICE

Maybe next time.

HAYLEY

Yeah.

NURSE JANICE

You ought to head back to your room.

HAYLEY

Five minutes?

NURSE JANICE

Four.

Pause. Hayley stares at her.

HAYLEY

So, you're a real nurse, not an intern?

NURSE JANICE

Did I inject you with a needle this morning?

HAYLEY

Yeah.

NURSE JANICE

Did it hurt?

HAYLEY

No.

NURSE JANICE

Then, I'm not an intern. Three minutes, twenty seconds.

HAYLEY

Is there any chocolate milk?

NURSE JANICE

Chocolate milk?

HAYLEY

Milk with chocolate. I love it. Love, love, love chocolate milk. Do you like milk?

NURSE JANICE

You don't get special privileges.

HAYLEY

Why'd you give me an extra five minutes?

NURSE JANICE

I gave you four minutes which is now....two minutes and forty seconds.

Pause.

HAYLEY

I heard this rumor that...come here...no, closer.....the world won't end if you smile. Dead serious.

NURSE JANICE

I'm going to get my charts. When I come back, you better be in that room, you hear me?

HAYLEY

I do.

Janice leaves. Hayley stands on her own. She begins to shake slightly, but forces herself to stop.

5

INT. HOSPITAL - HAYLEY'S ROOM - NIGHT

5

Hayley is having trouble falling asleep. She sits up in her bed. There's a sadness within her that's hard to fight off. Then:

ANNOUNCER

Ladies and gentlemen, please welcome Ms. Bette Midler!

BETTE MIDLER, appears. She serenades Hayley. Hayley smiles along.

BETTE MIDLER

(singing)

WHO CAN TURN THE WORLD ON WITH HER SMILE?  
WHO CAN TAKE A NOTHING DAY,  
AND SUDDENLY MAKE IT ALL SEEM WORTHWHILE?  
WELL, IT'S YOU, GIRL, AND YOU SHOULD KNOW IT.

WITH EACH GLANCE, AND EVERY LITTLE  
MOVEMENT, YOU SHOW IT.  
LOVE IS ALL AROUND, NO NEED TO WASTE IT.  
YOU CAN HAVE THE TOWN,  
WHY DON'T YOU TAKE IT?  
YOU'RE GONNA MAKE IT, AFTER ALL.  
YOU'RE GONNA MAKE IT, AFTER ALL.