

AND HOME'S WHAT VANESSA'S RUNNIN AWAY FROM!
I'M RUNNIN TO MAKE IT HOME,
AND HOME'S WHAT VANESSA'S RUNNIN AWAY FROM...

(USNAVI is at the bodega door, VANESSA at the salon door. She sings to him.)

VANESSA

THE NEIGHBORHOOD SALON IS THE PLACE I AM WORKING FOR
THE MOMENT.

AS I CUT THEIR HAIR, LADIES TALK AND SHARE—
EVERY DAY, WHO'S DOING WHO AND WHY...

THE NEIGHBORHOOD SALON DOESN'T PAY ME WHAT I WANNA
BE MAKING BUT I DON'T MIND.

AS I SWEEP THE CURB I CAN HEAR THOSE TURBO
ENGINES BLAZING A TRAIL THROUGH THE SKY.

I LOOK UP AND THINK ABOUT THE YEARS GONE BY.

BUT ONE DAY—I'M WALKIN TO J.F.K. AND I'M GONNA FLY!

IT WON'T BE LONG NOW!

ANY DAY...

(They exit.)

MUSIC 4A: RETURN TO THE DISPATCH

Scene 5: The Dispatch Booth

(BENNY and NINA in the dispatch booth.)

BENNY

(Into the radio. Shaky Spanish.)

Roger. Como? Uh... donde estas?

Slow Down! Uno momento.

Yo, cabrón, I'm trying to help you!

[How? Uh... where are you?]

[One moment.

Yo, bastard...]

NINA

Whoa, who taught you Spanish?

BENNY

The drivers, dirty bastards.

NINA

(She takes the radio.)

Aha, dime.

[Aha, tell me.]

PERUSAL

I - 5 - 30

(Listens.)
He's going to the Cloisters, he's stuck on the Hudson.

BENNY

Exit fourteen, follow signs to Fort Tryon.

NINA

The u-turn off exit fifteen is quicker.

BENNY

It's also illegal.

NINA

(Into the radio.)
Salida quince, hagas una media vuelta, | *[Exit fifteen, do a u-turn,*
sigue derecho. | *continue straight.]*

BENNY

You gave him your directions, didn't you?

KEVIN

(Enters, watches them flirt)
Eyes on the dispatch, por favor. | *[please]*

BENNY

(Back to work)
Yes sir.

KEVIN

(Hugs NINA.)
You look more beautiful and even smarter!

NINA

It must be the bags under my eyes.

CAMILA

(Enters.)
Nena de mamá! Mija tan preciosa! | *[Mama's baby! Daughter so precious!]*
Turn around, let me see my flaquita! | *[skinny little girl]*

NINA

Mom.

PERUSAL