



Male Audition Pack

FRANKLIN HART Franklin Hart is a pompous jerk of a boss. If he weren't the boss, he would have no friends at all. Smarmy. Sexist, Egotistical, Lying, Hypocritical, Bigot. **Baritone**

JOE Charming, attractive accountant who is interested in Violet. Doubles in the Men's Ensemble. **Baritone/Tenor**

DWAYNE RHODES Doralee's supportive husband. Country. Doubles in the Men's Ensemble. **Tenor**

DICK BERNLY Judy's soon-to-be ex-husband. An average guy, he is sporting a little less hair and a little more paunch than he did ten years ago. May double in the Men's Ensemble

JOSH NEWSTEAD Violet's awkward teenage son. Must look young enough to pass as a teenager, but old enough to double in the Men's Ensemble

RUSSELL TINSWORTHY Chairman of the board of Consolidated. He has the bearing of an army general. Doubles in the Men's Ensemble.

HART – Audition Piece 1

HART's Office

HART

Now be a good girl and get my coffee. No sugar, just some Skinny 'N' Sweet.

VIOLET

Yes, sir.

(VIOLET marches out of HART's office, JUDY still behind her. DORALEE enters with a dictation pad as JUDY and VIOLET leave.)

DORALEE

Should we get back to that dictation, sir?

HART

First, I want to apologize for my behaviour yesterday. I got a little carried away.

DORALEE

(good-naturedly)

That's alright, I've been chased by swifter men than you and I ain't been caught yet.

HART

Y'know ever since I made that stupid mistake about that convention in San Francisco ...

DORALEE

Oh Mr. Hart, you didn't make a mistake. You see I'll just have to make sure the next time I'm asked to work at a convention that there is a convention going on.

HART

Here's a little something to say I'm sorry. I picked it out myself.

(Hands her the scarf.)

DORALEE

That's very nice.

HART

That's very nothing! I'm a rich man. I've got my checkbook right here. You just say the word and you could write your own figure!

DORALEE

I could do that now, I sign your name better than you do.

(beat)

Let's get back to the letter.

(HART knocks over his pencil cup on DORALEE's side of the desk. Pencils scatter to the floor.)

I'll get it.

(HART gets to his feet to get a good view of DORALEE's ample cleavage as she bends over to retrieve the pencils.)

HART

Sure you don't need a little help?

(DORALEE gets to her feet and picks up her pad and pen.)

DORALEE

No, sir, I'm fine. Should we get started?

HART

To all regional managers, from Franklin Hart Jr. regarding tardiness. All employees who arrive at work more than five minutes late should be docked pay in incremental –

HART SINGS

Yours sincerely, no – firmly, Franklin Hart Jr ... Doralee, get me the Harper Davis file off the top shelf.

(DORALEE slides a library ladder over to the place HART indicated and begins to climb it)

Bob, corral the boys. Double D is flying high!

DORALEE

I just don't see it, Mr Hart.

HART

Keep on looking, honey. You've never failed me yet.

(BOB ENRIGHT, Hart's "Golden Boy" and "THE BOYS CLUB" enter Hart's office. They ogle DORALEE.)

HART SINGS WHILE LOOKING UP HER SKIRT

(HART hurries "THE BOYS CLUB" out of his office)

DORALEE

Were you saying something to me?

HART

Doralee, I can't help myself, I just gotta have you.

DORALEE

Mr. Hart, please, I'm a married woman.

HART

And I'm a married man! That's what makes it so perfect!

(He makes a grab at her as they fall onto the couch ...)

DORALEE sends HART falling to the floor just when the door opens and HART's wife, MISSY, walks in. Flattery and ditzy she is clueless as to his true nature. She sees both DORALEE and HART lying on their backs, on the floor, looking at the ceiling.)

MISSY

Frank?

HART

You're right. The ceiling definitely needs touching up.

DORALEE

(scrambling to her feet.)

I'll send a note to maintenance, sir.

HART

Missy, what are you doing here? You know I don't like you dropping by the office.

MISSY

Oh Frank, don't get mad. I just was dying to show you some of these brochures for cruises I picked up.

DORALEE

How are you, Mrs. Hart?

(VIOLET re-enters with HART's coffee. She instantly sees the scarf.)

MISSY

Just fine, Doralee. My, that's a lovely scarf you're wearing.

VIOLET

Yes, Doralee. What a lovely scarf you're wearing.

DORALEE

It was a present from your husband.

MISSY

Oh Frank, how thoughtful of you.

(to DORALEE)

I'm so glad he appreciates all you do for him.

VIOLET

Oh he appreciates her all right.

DORALEE

Nice seeing you Mrs. Hart.

(DORALEE and VIOLET exit. MISSY brings the brochure to HART.)

MISSY

Here's my favorite. An Italian line. Four weeks of sunshine –

HART

Four weeks? Are you out of your mind? I can't take off four weeks to go paddling around on some spaghetti Love Boat!

Hart – Audition Piece 2

BULLPEN.

RUSSELL TINSWORTHY, wearing an ice cream suit and Panama hat enters. He has the bearing of an army general. He is carrying a bottle of champagne. HART rushes over and pumps his hand

HART

Mr. Tinsworthy, sir, to what do we owe the pleasure?

TINSWORTHY

Hello, Hart. What's with the pyjamas?

HART

Well, I, ah ...

VIOLET

It's ... the end of the week, sir. We feel we're more productive if we're more ... relaxed so, Mr. Hart instituted ... something ... called ... Casual Friday.

TINSWORTHY

Casual Friday. I like it. But it's Thursday.

VIOLET

That's Mr. Hart for you. Always ahead of the curve.

TINSWORTHY

I'll say ... Hart, I'm dumbfounded about what's been happening in this division over the last four weeks.

HART

And I'm so relieved you're here so we can clean up this mess. There's something you need to know

...

TINSWORTHY

Damn right. I need to know who's responsible ...

HART

These women ...

TINSWORTHY

... for the 20% rise in productivity.

HART

(realizing)

... Wait, what?

TINSWORTHY

These women are responsible?

(The girls smile.)

HART

Yes. No. I mean, Violet was the ring leader when they –

TINSWORTHY

Is this Violet Newstead? THE Violet Newstead? I've heard a lot about you over the years.

VIOLET

Thank you, Mr. Tinsworthy.

TINSWORTHY

What's been going on around here, Violet?

HART

Sir, I think we're talking about two different things ...

TINSWORTHY

Hart, hush. I'm talking to a lady.

VIOLET

Well, sir ... my two colleagues, Doralee Rhodes and Judy Bernly and I thought it was time to make some changes in the office

(nods to JUDY)

JUDY

We thought with some new ideas – job sharing, flexible hours, day care – we could improve the quality of life here at Consolidated.

DORALEE

And increase productivity at the same time.

VIOLET

(to TINSWORTHY)

And Mr. Hart signed off on the changes. Doralee has copies of every memo.

HART

(aside)

How many memos are we talking here?

DORALEE

(under her breath)

About a hundred.

TINSWORTHY

Hart, I'm proud of you for nurturing such creative thinking ... and from secretaries no less!

VIOLET

Oh God, here we go.

TINSWORTHY

I want you by my side, Hart. I think it's time you came to work with me.

HART

It would be an honor sir.

VIOLET

Wait, Mr Tinsworthy. Sir, I think you just might want to take a look at this file first.

HART

Before we get to that, sit, I think you need to know what these three have really been up to.

VIOLET

Mr. Tinsworthy, we're the ones who ...

HART

In spite of how hard I've worked to make this company feel like a family ...

VIOLET

A family?

HART

Or the sacrifices I've made so all my girls could reach their greatest potential ...

VIOLET, DORALEE & JUDY

Your girls?

HART

(steamed)

While these three GIRLS were painting the desks and hanging curtains in the Xerox room ... Sir, they were also holding me ...

VIOLET

HOSTAGE!

TINSWORTHY

Excuse me, what?

Joe – Audition Piece 1

VIOLET

I don't know. I just made it up. Shhhh here comes Joe.

(JOE walks in and greets the WOMEN.)

JOE

I never thought I'd love getting up and coming to work. If I didn't know better, I'd think someone else was running the office.

VIOLET

Exactly what are you trying to say, Joe?

JOE

Hmmm, let me try again. Good morning, Violet, Doralee, beautiful day, isn't it?

VIOLET

Are you saying some other than Hart is running the office?

JOE

Violet, what's the matter with you?

VIOLET

Why would anything be the matter? I'm fantastic!

JOE

(not buying it)

If you say so.

VIOLET

Well I just did. I said so. Just said it.

JOE

Doralee, could you give us a second?

DORALEE

'Scuse me, I got an office to run.

(DORALEE slips out.)

VIOLET

I've got work, too

(JOE stops VIOLET from leaving.)

JOE

What's going on?

VIOLET

Would you stop.

JOE

I know you. Something's wrong ...

VIOLET

I'm telling you, I'm fine.

JOE

Stop pushing me away. Talk to me. Seriously, you can tell me *anything*.

VIOLET

(In one breath, blurting it out)

We've got Hart tied up in his house while we try to prove he's been stealing from the company. We're following the money trail to collect enough evidence to prove he's been cooking the books!

JOE

Not what I was expecting.

VIOLET

Me either.

JOE

You actually kidnapped Hart?

VIOLET

No! We just, we sort of ... yup, we kidnapped Hart. And I'll tell you, if we don't find more evidence on him before Mrs. Hart comes back next week we're screwed.

JOE

I have access to every financial account in this company. I bet I could help you.

VIOLET

Really?

JOE

See what happens when you actually talk to me?

VIOLET

Joe, you're the best.

JOE

I'm the best. Okay, move fast Joe. Violet, have dinner with me. No time to think about it, say yes!

VIOLET

Oh Joe. I think you're a great guy ...

JOE

No, no, no, not the "great guy" speech. Give me one good reason why you won't go out with me. And not some bull about age. C'mon Violet, it's not like I'm not in my thirties.

VIOLET

Oh my god! You're still in your thirties?

JOE

What is it? Really.

VIOLET

I'm a one-man woman. And I had my one man.

JOE

He's been gone over three years now, hasn't he?

VIOLET

Sometimes it seems like he was just here a moment ago, sometimes it seems like he's been gone a lifetime.

JOE

I know. But isn't it time you found something more to look forward to than just showing up here everyday?

Dwayne – Audition Piece 1

(LIGHTS GO DOWN on VIOLET and JOSH. LIGHTS UP ON DORALEE and DWAYNE in their bedroom.)

DORALEE

I'm as nice as I know how to be down at that office and everyone still treats me like the bastard at the family reunion.

DWAYNE

Forget about them, honey.

DORALEE

But Dwayne, it hurts my feelin's. They all seem to be judgin' me on how I look.

DWAYNE

I think you look real good. If they weren't a bunch of women, I'd go down there and punch 'em all out for you.

DORALEE

You would wouldn't you.

DWAYNE

Course I would, you're my girl. You go down there tomorrow and show 'em what a great gal you are. Remember, Texans never quit.

DICK – Audition Piece 1

HART

Blah blah blah, for pities sae, will you stop talking!

JUDY

Ok, then. Nighty, night.

(JUDY HEARS a NOISE, she sees its DICK.)

Dick, what are you doing her? How did you know where I was?

DICK

I've been following you for a while. Whose place is this?

JUDY

You have to go.

DICK

You're here alone, aren't you?

JUDY

I'm house sitting. For a friend.

DICK

How about a cup of coffee for your husband?

JUDY

Ex husband.

DICK

Technicality

JUDY

Maybe to you. I thought you were in Mexico with whatshername.

DICK

Yeah, well ... things sorta didn't work out.

JUDY

She dumped you, didn't she?

DICK

There was this cliff diver ... long story. Not important.

(There's a sound from HART in the bedroom.)

DICK

What was that?

JUDY

Nothing. Probably the cat. I'll go check.

DICK

Big cat.

JUDY

Stay here, Dick.

(She hurries to the BEDROOM. She finds HART trying to free himself.)

Ohmygod!

HART

Get away from me!

(JUDY hits the remote, which sends him flying in the air. He grabs her and they struggle in a sort of S&M pas de deux.

DICK opens the door.)

JUDY

Stay out!

(DICKS mouth drops open as he sees HART, gagged and chained, struggling in the air.)

DICK

Who's he?

JUDY

My boss!

Josh – Audition Piece 1

(VIOLET is standing on a ladder fixing the garage door with her son, JOSH)

VIOLET

Can you believe it? Me, the mother of an aging child, a widow for godsake and I'm still his "girl".

JOSH

Why do you let him get away with it?

VIOLET

Cause he makes a decision on the promotion in a few days and until them I'm playing the game.

JOSH

You need to stop thinking about work all the time and start dating.

VIOLET

-Josh, you've got to stop trying to get me laid. It's a little weird.

JOSH

You seem tense.

VIOLET

Hart could make anyone tense

JOSH

O.K. take this doobie

VIOLET

Hang on there, buster.

JOSH

It'll calm you down.

(he holds out the joint. VIOLET climbs down off the ladder.)

VIOLET

You know my feelings about that! Pot is dangerous – it can lead to other things.

JOSH

I know ... like relaxation.

VIOLET

Not gonna happen.

(VIOLET stands back and points the remote. We HEAR the door close.)

Hey, it works!!!

JOSH

Exactly how long have you been waiting for that promotion?

VIOLET

Slip it in my purse.

Russell Tinsworthy – Audition Piece 1

BULLPEN.

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HART

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(The girls smile.)

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VIOLET

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TINSWORTHY

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HART

Sir, I think we're talking about two different things ...

TINSWORTHY

Hart, hush. I'm talking to a lady.

Hart – Here for you

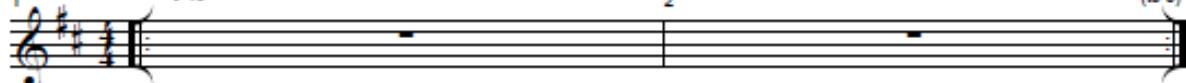
Hart, Missy,
Ensemble Men

HERE FOR YOU

3

Smarmy Honky Tonk $\text{J} = 124$

4 x

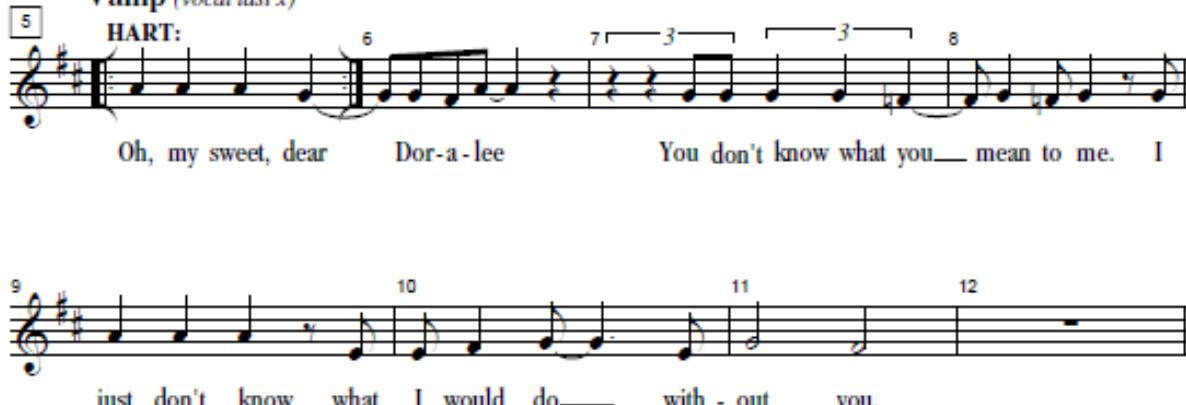


DORALEE: "I'll get it."
[HART gets to his feet to get a good view of DORALEE's cleavage]
HART: "Sure you don't need a little help?"
DORALEE: "No, sir, I'm fine. Should we get started?"

HART: "To all regional managers, from Franklin Hart Jr.
regarding tardiness. All employees who arrive at work
more than five minutes late should be docked..."

Vamp (vocal last x)

5 **HART:** 6 7 3 3 8



9 10 11 12

just don't know what I would do with - out you.

13 14 15 16

You're so ef-fic-cient and a-ler; The way you look, well, shit, that don't hurt.

17 18 19 20 21

Please don't think I'm just a flirt. It's just I'm nuts a - bout you.

#3 – Here For You

22

23 24 25

Here for you I'm here for you. I want you so, I truly do. My

26 → 35 [HART plays air guitar solos] 36 37 38 (to 41)

bo-dy is your in-stru - ment, please play it.

41 2 3 52 HART:

41-42 → 49-51

It's

53 54 55 56

just that you stay on my mind, ev -'ry min - ute all the time. I've

57 58 59

got to do it: make you mine— com - plete -

HART: "Bob, corral the boys. Double D is flying high."

59A 59B → 60

ly.

61 62 63 64

I'd give you ev -'ry dime I've got. Why—— hon - ey you could be on top——

65 66 67 67A

There's no way to say this all dis - creet - ly.

DORALEE: "I just don't see it, Mr. Hart."
 HART: "Keep on lookin', honey. You've never failed me yet!"

67B 67C → 68

Half-Time Honky Tonk/Gospel Feel

69 HART: 70 71

I'd like to take those double D's Hold them oh so

72 GUYS: 73 74

close to me. I could lose my - self in her - for -

so close to me! Lose my - self for -

72 73 74

close to me. I could lose my - self in her - for -

so close to me! Lose my - self for -

75 ev - er. 76 3 Yeah. 77 Will I get those
 ev - er! 8 Ooh.

78 legs un - crossed? 79 Of course I will 80 'cause I'm the boss,
 He's the boss!

81 (HART:) 82 83 84
 I will win at an - y cost I'm cle - - ver.

85 ad lib riff 86 87 88
 Oh! Here for you I'm here for you.
 Oh Here for you He's here for

89

90

91

92

Oh I do en - joy—— the view.— Oh dear I—— can see why you feel
you! What a view - hoo!

93

94

95

96

shak - y.—— The ladd-er of suc - cess is steep. But
Shak - y—— Hoo—— Suc - cess is steep!

97

98

99

100

not if you—— hold on-to me.— Or I'll hold on to you my sweet. Oh
Hold— on Hoo——

DORALEE: "Were you sayin' somethin' to me?"
HART: "Doralee, I can't help myself, I just gotta have you."
(HART:)

101 3

102

103

104

104A

104B (to 105)

you just drive me—— cra - zy.

Joe – Let Love Grow

Joe, Violet

LET LOVE GROW

17

Freely

4 4

1-4 4A-4D

5 JOE: 6

Love can grow in the strang-est plac - es Might find love in strang-ers fac - es

7 8

Wait - in' just a - round the cor - ner for all you know

9 10

Love can grow where you least ex - pect it Take a chance, don't re - ject it

11 12

A tempo

Love will grow if one just lets it Let Love Grow

13 3 16 JOE:

13-15

I know

17 JOE: 18 19

you have feel-ings for me too But you're a - fraid to— try— to love—

(JOE:) 20 21 22

— a - gain

VIOLET: 23 24 25

I know your heart is true But this is all so new. And I won - der

26 27 28

I would let you in.—
what I'll— do if I would let you in.—

JOE: 29

It's a chance that's worth the tak - ing. Love is out there for the mak - ing.

30 31

Find it in the eyes of some - one that you know. In

30 JOE:

31

an - y col - or shape or fash - ion, There is no de - ny - ing pas - sion.

32

33

Love is al - ways ev - er - last - ing Let Love— Grow Yeah—

34 (JOE:)

35

Love can fill the emp - ty spa - ces. Dry our tears and all their tra - ces

VIOLET:

Love can fill the emp - ty spa - ces. Dry our tears and all their tra - ces

36

37

Mend our bro - ken hearts. and heal our souls.

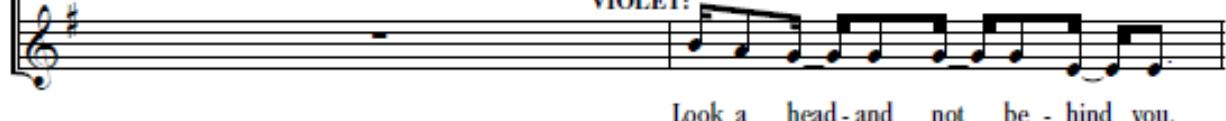
Mend our bro - ken hearts, and heal our souls.

38 (JOE:)



Hind-sight's al - ways out to blind you _____ Not be - hind you.

VIOLET:



Look a head - and not be - hind you.

40



Look for love and let it find you. Let love grow.

41

42



Look for love and let it find you. Let love grow.

VIOLET: "We're gonna be late."

42A

Rit. → 43 Slower



Love will grow if one just lets it. Let love grow.

Let love grow.

45

A tempo



Let love grow.

46 Dictated



Let love grow.

Dwayne – 9 to 5 (b69 – 82)

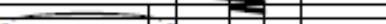
WOMEN: *mp* 64 Nine to Fi - hi - hive.
MEN: *mp* Nine to five.

65A 2 65C Vamp 65D DORALEE: (to 66) They

66 67 let you dream just to watch 'em shat-ter. You're just a step on the boss man's lad-der, but

(DORALEE:) 68 you got dreams he'll ne - ver take a - way.
DWAYNE: You're in

70 71 DORALEE: the
(DWAYNE:) — the same boat with a lot of your friends. Wait-in' for the day your ship - ll come in — the

72  tide's gon-na turn and it's all gon-na roll. 
 73  your way.

 tide's gon-na turn and it's all gon-na roll.  your way.

74 DORALEE:
DWAYNE: DWAYNE:
Nine to five. as long as we're together. You know
(WOMEN)
(MEN) Nine to five. hive.

76 DORALEE:
DWAYNE:
DWAYNE: 77 DORALEE:
You and I will make it through what ever. They can't
You and I hi.

78 DORALEE:
DWAYNE:
keep— us down. 79 We'll just rise— a - bove it. You hold
Ain't no way.

80 on - to me. We'll tell 'em where to shove it.

2

→ 82 ALL:

84 KATHY: *poco ad lib*