



## 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. Fluttery and ditzzy 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. Shhhhh 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!

*(DICK'S 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 then 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.*

*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**

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**TINSWORTHY**

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**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.



## Hart – Here for you

Hart, Missy,  
Ensemble Men

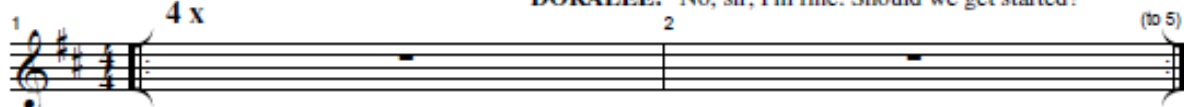
# HERE FOR YOU

3

**Smarmy Honky Tonk** ♩ = 124

**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?"

1 4 x 2 (to 5)



**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)

**HART:**

5 6 7 3 3 8

Oh, my sweet, dear Dor-a-lee You don't know what you\_\_\_ mean to me. I

22 23 24 25

Here for you I'm here for you. I want you so, I tru-ly 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: 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.

### #3 – Here For You

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 doub - le D's Hold them oh so

GUYS:

Hoo those doub - le D's!

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. Yeah. Will I get those —

76 3

77

ev - er! Ooh

78 legs un - crossed? Of course I will 'cause I'm the boss,

79

80

He's the boss!

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

82

83

84

85 Oh! Here for you I'm here for you.

ad lib riff

86

87

88

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:)

101 102 103 104 104A 104B (to 105)

you just drive me — cra - zy.

## Joe – Let Love Grow

Joe, Violet

# LET LOVE GROW

17

Freely



4 1-4 4 4A-4D

5 JOE:



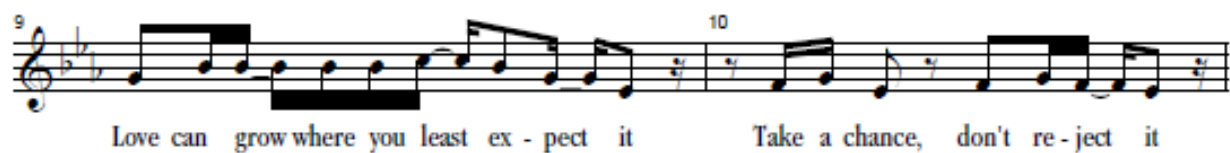
Love can grow in the strang-est plac - es Might find love in strang-ers fac - es

7



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

9



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

A tempo

11

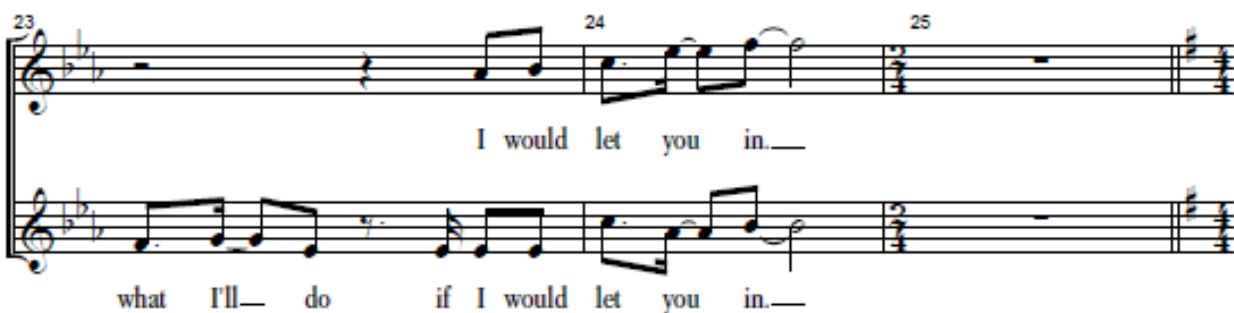


Love will grow if one just lets it Let Love\_\_ Grow\_\_

13



3 13-15 16 JOE: I know



30 **JOE:**

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

32

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

34 **(JOE:)**

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

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

37

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



38 (JOE:) 39

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

VIOLET:

Look a head - and not be - hind you.

40 41 42

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

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

VIOLET: "We're gonna be late."

42A Rit. → 43 Slower 44

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

Let love grow.

45 A tempo Dictated 46 47

Let love grow.

Let love grow.

**Dwayne – 9 to 5 (b69 – 82)**

64 **WOMEN:** *mp* Nine to Fi - hi - hive. 65

*mp* **MEN:** Nine to five.

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

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

68 **(DORALEE:)** you got dreams he'll ne - ver take a - way. 69

**DWAYNE:** You're in

70 **DORALEE:** the

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

72 73

tide's gon - na turn and it's all gon - na roll 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 to - geth - er. You know

(WOMEN)

(MEN) Nine to fi - hive.

76 DORALEE:  
DWAYNE: DWAYNE: 77 DORALEE:

You and I will make it through what e - ver. They can't

You and I - hi.

78 79 DORALEE:  
DWAYNE:

keep us down. We'll just rise a - bove it. You hold

Ain't no way.

80 81

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

2

81A-81B

82 ALL: 83

Nine to five you can lose your mind. Get up— and work. Get up and work.

Nine to five you can lose your mind. Get up— and work. Get up and work.

84 KATHY: *poco ad lib* 85

Nine to five.

Nine to five you can lose your mind. Work - in' nine— to fi -

Nine to five you can lose your mind. Work - in' nine— to five,