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The Audition – The Musical

A musical in one-act

Book by Don Zolidis
Music by Rick-Hip Flores
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Musical Comedy Drama
10w, 5m, 1 any gender plus ensemble

It's everyone's favorite time of the year: the school musical! A passionate new theatre teacher is determined to take their high school's drama program to the next level with an ambitious production of A Chorus Line. But before the curtain can rise, a cast must be chosen. What follows is a chaotic, hilarious and heartfelt audition process filled with hopefuls of all kinds: the overachievers, the anxiety-prone, the misfits and the stars-to-be. Through soaring songs, dizzying dance steps and personal revelations, these students bare their insecurities and dreams, discovering that the spotlight isn't just about landing the lead, it's about finding your voice. The Audition: The Musical! is a fast-paced, funny and deeply touching celebration of theatre, resilience and the courage it takes to put yourself out there. Based on the play The Audition by Don Zolidis.

Cast of Characters

MR. TORRANCE
STAGE MANAGER
CARRIE
SOLEIL
EDDY
ALISON
SARAH
TOMMY
YUMA
GINA
MARISOL
EDDY'S MOTHER
ALISON'S FATHER
CARRIE'S MOTHER
MISS DRAPER

There is also a chorus of ACTORS, who are auditioning for the play. They may be doublecast in as many different parts as necessary.

Setting: A high school auditorium. The present.

Mr. Torrance: As a nod to its inspiration, *A Chorus Line,* Mr. Torrance is supposed to be mostly off-stage, speaking through a microphone. If you wish, you may have him on stage, or visible to the audience in some way.

Gender of the characters: Most of the major roles could be cast with an actor of any gender. Feel free to adjust pronouns and names as necessary.

A bare stage.

Before the lights come up we hear the sound of people gathering on stage, beginning vocal exercises.

ACTORS

EE AA EE AA EE AA
BUM BUM BUM BUM
Lights rise on actors, dressed for an audition, warming up.
MY MOMMY MADE ME MASH MY M&M'S.
BETTER BOTTER BOUGHT SOME BUTTER.
MANY MUMBLING MICE ARE MAKING MERRY MUSIC IN THE MOONLIGHT, MIGHTY NICE.
Song ends and actors continue to stretch and mingle, talking amongst themselves.

MR. TORRANCE *(off-stage)*

Okay, People.
They mostly ignore him.
Okay, People.
Clap once if you can hear me.
Some of them clap.
Clap twice is you can hear me.
More people clap twice.
Clap three times if you can hear me.
Everyone claps three times. It's silent.
First off, thank you for coming out today. If you don't know me, my name is Mr. Torrance.
ACTOR 1 raises their hand.
Yes?

ACTOR 1

Can I go to the bathroom?

MR. TORRANCE *(off-stage)*

Just hold on.

ACTOR 2

My Mom needs to pick me up in half an hour so I need to go first—

MR. TORRANCE *(off-stage)*

Okay, just—
STAGE MANAGER enters, holding a clipboard.

STAGE MANAGER

Quiet please.

MR. TORRANCE *(off-stage)*

I know that I'm new here but I wanted to share my vision for this theater program. If you go to other schools around here, you're going to see some pretty good shows. We're not going to do "pretty good." We're going to do amazing.

A moment

But that's not why we do this.

ACTOR 3

It's not?

STAGE MANAGER

Shhh –

MR. TORRANCE *(off-stage)*

No it's not. The most important thing we do here is build a community. So yes I want to see your talent today, but more than that, I want to learn about who you are. Why you're here. Okay?

ACTOR 1

So can I go to the bathroom now?

MR. TORRANCE *(off-stage)*

Sure.

START MUSIC HERE

Actor 1 rushes off stage.

We'll get started in a minute.

ACTORS *(individual)*

WHY DID I WEAR THIS DRESS?
I SHOULD HAVE LEARNED HOW TO DANCE.
I THINK I'D RATHER DO COSTUMES ANYWAY.
I'D BETTER CALL MY MOM.
MY BUDDY'S WAITING OUTSIDE.
I WISH THIS IDIOT CHOSE A DIFFERENT PLAY.

ALL

IT'S THE SOUND OF A MILLION VOICES
EVER CAREFULLY INTERTWINED
IT'S THE SOUND OF A MILLION CHOICES
ENOUGH TO MAKE YOU LOSE YOUR MIND.

ACTOR 3

I can do a Hungarian accent. Do you need anything with a Hungarian accent?

ALL

IT'S THE SOUND OF THIRTY* KIDS AUDITIONING
THIRTY KIDS POSITIONING TO BE CAST IN A ROLE
BUT WHICH ROLE IS NOT IN THEIR CONTROL
THIRTY KIDS WITH THOUGHTS TO SHARE
THIRTY KIDS WITH SOULS TO BARE
AND YOU NEVER KNOW
HOW THE AFTERNOON WILL GO

BUT BY THE END WE'LL SEE
JUST WHO WILL BE IN THE SHOW.

*The number "Thirty" could be changed to any number depending on production.

MR. TORRANCE *(off-stage)*

This is Carmen. She's our stage manager. It goes from God to me to Carmen to you. You will listen to her as if she were me. If you are going to be late, you will call her, if you have a problem with scheduling you talk to her—

Actor 2 approaches Stage Manager.

Later. This is the first round. From everyone who auditions today, I'll post a call-back list.

ACTORS *(each line solo)*

I SHOULD HAVE JOINED A SPORT
THIS IS THE ROLE OF MY DREAMS
I THINK MY ASTHMA IS ACTING UP AGAIN
I THINK MY VOICE IS SHOT
THAT GIRL IS EYEING ME DOWN
I'VE BEEN HERE WAITING IN LINE SINCE WHO KNOWS WHEN.

ALL

IT'S A LITTLE BIT TENSE AND SCARY
ALL THE VISIONS INSIDE YOUR HEAD
BUT THE THRILL IS EXTRAORDINARY

SOLO

ONCE YOU MAKE IT PAST THE DREAD.

ACTOR 4

Breathe in, breathe out, breathe in, breathe out.

ALL

IT'S THE SOUND OF THIRTY KIDS AUDITIONING
THIRTY KIDS AMBITIONING
FOR THEIR SPOT ON THE STAGE
BUT THE ODDS ARE AWF'LY HARD TO GAUGE

~~FOR~~ THIRTY KIDS WITH FOLKS TO PLEASE
THIRTY KIDS WITH ALLERGIES
AND YOU NEVER KNOW
ALL THE DRAMA THAT CAN GROW
AND BY THE END WE'LL SEE
JUST WHO WILL BE IN THE SHOW.

INDIVIDUALS

THIS WAS A BAD IDEA
THIS WAS A GREAT IDEA
I WISH I BROUGHT A SNACK
I WISH I BROUGHT MY MAC
I'VE NEVER SUNG BEFORE
I NEVER HEARD THIS SCORE
I THINK HE'S REALLY CUTE
WHY CAN'T I PLAY A MUTE?
IT'S NOT LIKE WHAT I THOUGHT
THIS IS SO OVERWROUGHT
THIS COULD BE MY BIG BREAK
I GOT A STOMACH ACHE
WHAT IF I DON'T GET IN
WHAT IF I DO GET IN
I HATE SUSPENSE

ALL

SO LET'S BEGIN

INDIVIDUALS

MY PHONE IS OUT OF JUICE
I'VE GOT A GOOD EXCUSE
I REALLY HATE THAT GIRL
I THINK I'M GONNA HURL
IT'S REALLY NOT MY RANGE
IS IT TOO LATE TO CHANGE?
I'VE GOT THIS IN THE BAG
THAT OUTFIT MAKES ME GAG
DOES THIS REQUIRE TAP?

I REALLY NEED A NAP
I ONLY WANT A LEAD
I THINK I'M FIRST TO READ
MY PRIDE IS ON THE LINE

VOICES ADDING ON

AS I REACH FOR MY MOMENT TO SHINE
MOMENT TO SHINE
MOMENT TO SHINE
MOMENT TO SHINE
MOMENT TO SHINE
MOMENT TO SHINE

ALL
IT'S THE SOUND OF THIRTY KIDS AUDITIONING
THIRTY KIDS POSITIONING
FOR A CHANCE TO PERFORM

SOLO
WHO ARE JUST A TOUCH OUTSIDE THE NORM

ALL
IT'S THIRTY KIDS WHO OVERSTRESS
THIRTY KIDS WHO SECOND GUESS
AND YOU NEVER KNOW
HOW THE SHIFTING WINDS WILL BLOW

BUT BY THE END WE'LL SEE

MR. TORRANCE
You have three minutes to prepare yourselves.

ALL

THAT THERE'S NO GUARANTEE

MR. TORRANCE
And yes, you are required to sing.

ALL
SO YOU NEVER KNOW WHO'LL GET PICKED TO BE
IN OUR MUSICAL SHOW.
Lights change.
Everyone exits.

MR. TORRANCE
Okay who do we have first?
DEVON enters.

STAGE MANAGER

This is Devon.

DEVON
Hi. I'm Devon. My Mom's waiting in the parking lot.

MR. TORRANCE
Great. What are you going to sing?

DEVON
I have to sing?

MR. TORRANCE
This is a musical.

DEVON
This is a musical?

STAGE MANAGER
It says so on the posters. *A Chorus Line*. It's a musical.

DEVON
There were posters?

STAGE MANAGER
Didn't you listen to the announcements? Don't answer that.

DEVON
I can't ever hear the announcements. No one ever shuts up for them.

MR. TORRANCE
So you don't have a song prepared?

DEVON
We're supposed to prepare a song?

STAGE MANAGER
Yes! That's what it said on the announcements and the poster and the audition form and the text messages that went out.

DEVON
Huh. Um. No I don't have a song.

MR. TORRANCE
How about happy birthday?

DEVON

Are you sure I have to sing?

MR. TORRANCE

Pretty sure, yeah.

DEVON

Are there any non-singing parts?

MR. TORRANCE

I need to hear you sing first before I can put you in a non-singing part.

DEVON

Why?

STAGE MANAGER

He needs to make sure you can't sing.

DEVON

Okay um… Happy Birthday, right?

MR. TORRANCE

Whenever you're ready.

Devon readies themselves
Devon's phone buzzes.
They look at it.

Oh I gotta go.

Devon runs off.
Then runs back in.

When are call-backs?

YUMA bursts onto the stage.

YUMA

HI!!! I'm Yuma!

STAGE MANAGER

This is—

YUMA

And I just gotta *dance*! Kick it!

Nothing happens. Yuma approaches the stage manager.

When I say kick it, you hit the music okay?

without waiting for a response, Yuma crosses to centerstage.

And I just gotta *dance!* Kick it!

Yuma does one half of one dance move before realizing that no music is happening.
Hold on one second.
She approaches the stage manager again.
Did you understand me when I said kick it that was your cue to start the music? You got that?

STAGE MANAGER

You didn't bring any music.

YUMA

You think that's gonna stop me?

MR. TORRANCE

Yuma? Maybe you could start by telling us a little bit/ about yourself –

YUMA

Why would I do that?

MR. TORRANCE

I want to learn about you as a person.

YUMA

There's not much to learn other than my incredibly awesome dance moves which I would've been able to show you if *someone* had kicked it like they were supposed to kick it.
She points at the Stage Manager
I'm talking about you.

STAGE MANAGER

Yeah I gathered that.

MUSIC STARTS HERE

YUMA

Oh I get it – you think I'm a bit much.

STAGE MANAGER

Well I wouldn't go that far -

YUMA

EVER SINCE I WAS A LITTLE GIRL
EVERYBODY TOLD ME:
"YUMA, BE STILL"
"YUMA, NOT NOW"
"YUMA, SIT TIGHT AND PAY ATTENTION"
ALL THE WORDS I HAD TO SWALLOW

LEFT ME FEELING DULL AND HOLLOW
IT WAS ALL A BIT EXCESSIVE
FOR A GIRL LIKE ME WHO'S SELF-EXPRESSIVE

I HAD A LOT OF THINGS OF THINGS TO SAY
WHICH, THOUGH I TRIED TO KEEP INSIDE
I'D SHOUT EM ANYWAY
MY PARENTS WOULD SAY "YUMA WE'RE SO PROUD"
BUT WHY MUST YOU BE SO LOUD?"
Ensemble enters upstage.

YUMA (+ ENSEMBLE)
YUMA, YOU MUSTN'T BE SO LOUD
YUMA YOU MUSTN'T BELT SO FORTISSIMO
JUST BE QUIET AND GO WITH THE CROWD
YUMA, YOU MUSTN'T BE SO LOUD"

YUMA
I was going insane. Cause I had things to say and people needed to *know*. Even if I was seven. Finally my Mom had a solution: dance class.
The back-up dancers become ballet students.
TOOK MY FIRST BALLET CLASS AT THE Y
SAID MY DANCE INSTRUCTOR:
"TENDU, PLIE
TENDU, JETE
TENDU AND PORT DE BRAS, ASSEMBLE"
ALL THIS NEW VOCABULARY
WELL IT MADE ME SLIGHTLY WARY
I COULD MASTER ANY COMBO
BUT THEN ALWAYS FELT THE URGE TO MAMBO

I HAD THE SKILL
THE FORM AND TOUCH
BUT MY TECHNIQUE WAS *TRÉS UNIQUE*
AND JUST A LITTLE MUCH
MY TEACHER WOULD SAY "YUMA WE'RE SO PROUD"
BUY WHY MUST YOU DANCE SO LOUD?

YUMA (+ ENSEMBLE)
YUMA, YOU MUSTN'T DANCE SO LOUD
YUMA YOU MUST RESPECT THE OLD STATUS QUO
WHERE WE KEEP OUR EYES LOW AND HEAD BOWED
YUMA, YOU MUSTN'T DANCE SO LOUD"

YUMA

So I did the only thing I could do: Busted outta there like I was breaking out of prison. And I danced for myself until I saw this audition sign. A community theater was doing *Annie*.

YUMA

IT WAS THEATER
MUSICAL THEATER
AND WHAT A SWEET RELIEF IT WAS TO FIND
SO MANY OTHER PEOPLE OF MY KIND
WHO ARE LARGER THAN LIFE AND WHO CAN'T BE CONFINED

+ ENSEMBLE

CUZ WHEN YOU'RE IN A SHOW (WHEN YOU'RE IN SHOW)
YOU PLAY TO THE LAST ROW (PLAY TO THE LAST ROW)
AND EXPRESSION IS WHAT'S IT'S ABOUT (SHOUT!)
AND WHATEVER YOU'RE DOING YOU'RE DOING FULL OUT!

DANCE BREAK
Jazz Combo!
Ballet!

Modern!
Flamenco!

OH WHAT A THRILL- THIS WORLD I FOUND

AND EVENTUALLY MY FAMILY AND TEACHERS CAME AROUND
I ALWAYS HEAR THEM SAYING WE'RE SO PROUD

YUMA (+ ENSEMBLE)

OUR YUMA IS DANCING LOUD
SINGING AND DANCING LOUD AND PROUD
WATCH YUMA ON THAT STAGE
SHE'S LETTING FLY
NEVER TIMID OR SHY
WHAT A GIFT TO BE SO FREE (YUMA GO ON AND, YUMA GO ON AND)
TO PERFORM SO THUNDEROUSLY (YUMA GO ON AND, YUMA GO ON AND)
DON'T KNOW HOW SHE GOT TO BE (HOW SHE GOT TO BE SO)
SO LOUD.

(YUMA GO ON AND BE SO LOUD!)

YUMA *(to the stage manager)*

Told ya.

She exits.

MR. TORRANCE *(off-stage)*

Okay.

GINA enters.

GINA

What exactly are you looking for? I think I would do a better job of auditioning if I knew exactly what you were after, you know? Cause I can do anything. I mean, not anything, I couldn't be like a crazy person villain character cause I'm generally nice, but pretty much anything besides that. Like if it was a really sad role I cry just about every day. Not for any real reason, just for practice. Look at this sad face. Look at it.

She makes a sad face

I do this in the mirror every morning when I wake up.

The sad face gets sadder

I try to imagine my Mom dying – that usually doesn't work so then I think about like natural disasters and stuff, and that doesn't work either so then I think about puppies. Puppies make me cry. I'm not imagining them being hurt or anything, mostly I just kinda hate puppies cause they're so full of themselves. They're always looking at you like, `look at me I'm so cute', well you're not cute, you're just a baby dog, that doesn't automatically make you cute. And personally, I think puppies are sell-outs. I mean, try and turn on the TV and not see a puppy selling something. So I think about puppies. And then I cry. I can also burp on command.

She burps. Or tries to.

MR. TORRANCE *(off)*

Thank you.

Lights change.

EDDY sits on a couch, looking at his phone.
EDDY'S MOM enters.

EDDY'S MOM

Remember you have the audition today.

EDDY

What?

EDDY'S MOM

The audition? You're going to the audition for the musical!

EDDY

I am? Ughhh.

EDDY'S MOM *(going on, then fading out)*

You always do this, you can't just sit there doing nothing all day, you have to actually get off your butt and stop looking at your phone and -

MUSIC BEGINS HERE

EDDY
MY MOM IS OVERBEARING

EDDY'S MOM
Is that what you're wearing?

EDDY
SHE'S A TOUGH AMBITIOUS SORT

EDDY'S MOM
You need to make a good impression.

EDDY
SO SHE SIGNS ME UP FOR EVERY SINGLE CLUB AND TEAM AND SPORT

EDDY'S MOM
We can fit in an extra French class tonight after karate.

EDDY
SHE SAYS I HAVE NO PLANS AND THAT I NEVER FOLLOW THROUGH

EDDY'S MOM
Remember we're volunteering at Coats for Kids this weekend –

EDDY
BUT LET ME TELL YOU, MA, I KNOW EXACTLY WHAT I D DO

IF I COULD DO NOTHING
I D SLEEP UNTIL QUARTER PAST NOON
IF I COULD DO NOTHING
MAYBE WATCH THE NEW X-MEN CARTOON
AND AS FOR DOING WORK I D SAY I LL GET TO IT SOON"
BUT THEN GO BACK TO PLAYING WITH MY CAT
AND ONCE I M FINALLY DONE WITH ALL THAT

THEN I WOULD DO NOTHING
I D CHECK ON MY INSTAGRAM FEED
I WOULD DO NOTHING
FIND SOMETHING ON SNAPCHAT TO READ
THEN BUY SOMETHING ON AMAZON I DON T REALLY NEED
AND IF THAT DOESN T MAKE MY MOM CRINGE

THEN I D FIND SOMETHING ON NETFLIX TO BINGE

AND WOULDN T IT BE SOMETHING?
HAVING FUN THROUGH ALL OF MY DAYS
DRIFTING IN A HAPPY MALAISE
WITHOUT THE BORE OF GRADES AND SCORES AND GPA S
OR RESUMES

IF I COULD DO NOTHING
IMAGING ME SCROLLING FOR HOURS
IF I COULD DO NOTHING
I D START TAKING BATHS— NO MORE SHOWERS
AND MAYBE SPEND AN AFTERNOON JUST SNIFFING THE FLOWERS
NOW THAT ONE S JUST A METAPHOR, NO DOUBT
CUZ I DON T THINK I D EVEN GO OUT
IF I COULD DO NOTHING.

ACTOR 5

As a college admissions counselor, we are looking for well-rounded individuals who get perfect grades and have dozens of passionate hobbies. There are so many things you could do!

EDDY

Oh really, like what?

ACTOR 6

YOU COULD READ SOME GREAT BOOKS ON THE HIST RY OF SCIENCE

EDDY

I'D GLADLY REJECT EM WITH STALWART DEFIANCE!

ACTOR 7

YOU COULD TAKE UP A HOBBY OR MAYBE A TRADE?

EDDY

I D TRADE THAT FOR TAKING A NAP IN THE SHADE.

ACTOR 8

HOW ABOUT CODING OR SOMETHING IN TECH?

EDDY

THAT SOUNDS LIKE A LITERAL PAIN IN THE NECK

ACTOR 4

WHY NOT GO FOR A RUN?

EDDY

YEAH THAT COULD BE FUN
BUT HERE S AN IDEA THAT IS SECOND TO NONE.

I COULD DO NOTHING!
LA DI DA DA DA
Eddy grabs a cane and hat does a soft shoe.

EDDY

Look Ma I'm dancing!
AND WOULDN T IT BE SOMETHING?
SOMETHING ALMOST OUT OF A DREAM
JUST THINK OF ALL THE MOVIES I D STREAM
MAYBE NOW AND THEN I LL EVEN HAVE A CHANCE
TO SING AND DANCE

Wait! I do wanna do something! I like singing and dancing.
Surprised
And apparently I m a natural genius! Hey Mom, watch this!

EDDY (+ ENSEMBLE)

OKAY I FOUND ONE THING
YEAH SOMETHING THAT MAKES ME FEEL GRAND
OKAY I FOUND ONE THING
THAT MAKES MY WHOLE BEING EXPAND
CAUSE NOTHING COMES FROM NOTHING AND I NOW UNDERSTAND
AND SUDDENLY MY WORLD IS ALL SO CLEAR
I M READY TO BEGIN MOM CUZ HEEEEEERE—
….GOES NOTHING!
Ain't that something else?

EDDY'S MOM

Yeah but you're late.
He runs off.

Lights change.

STAGE MANAGER

And this is… Marisol.

MARISOL *(barely audible)*

Hello.

MR. TORRANCE *(off)*

I'm sorry what was that?

MARISOL *(quiet)*

My name is Marisol.

MR. TORRANCE

You're gonna have to speak up.

MARISOL *(same volume)*

My name is Marisol.

STAGE MANAGER

MARISOL.

MR. TORRANCE

You need to project. Send your voice out. Imagine you're talking to the person sitting in the last row.

MARISOL

There's nobody in the last row.

MR. TORRANCE

But if there was somebody in the last row, they'd need to hear you.

MARISOL

Maybe they sat in the last row because they didn't want to hear me.

MR. TORRANCE

I'm sure they want to hear you. Let's assume they want to hear you.

MARISOL

Why do I have to put myself out to talk to somebody who didn't care enough to sit closer to the front of the stage?

MR. TORRANCE

Maybe the show is sold out.

MARISOL

I don't think that's realistic.

MR. TORRANCE

Let's imagine a dream scenario where the show is sold out, everyone wants to hear you, and they're all looking at you. And I want you to reach into your heart and speak to all of them. Let them all hear what's in your soul.

MARISOL
Don't these people have anything better to do with their time?

MR. TORRANCE
No! This is the most important thing in their lives right now. Being here. Listening to you. Hearing what you have to say.

MARISOL
These people sound desperate.

STAGE MANAGER
Just be loud! That's all you have to do! Be loud!

MARISOL
Why are you yelling?

STAGE MANAGER
Because I want you to listen!

MARISOL
I can hear you just fine, you're right next to me.

STAGE MANAGER
Aarrrrggh.
Lights change.
Then come back up.

STAGE MANAGER
Next we have…
ALISON enters and cuts her off.

ALISON
He knows me. I'm Alison Bass. Of course you know that. Let's see… experience… last year I was Belle in the Beauty and the Beast. The year before that I was Anna in Anna and the King. The year before that I was the Crucible in the Crucible. Well okay I wasn't the crucible, that's not really a role, but if there was a role for the crucible, that would be me. And when I was a little kid I played Annie. In Annie.

MR. TORRANCE *(off)*
That's pretty impressive, Alison.

ALISON
I know, isn't it? That was a joke. Look um… do I really have to audition? I mean who are we trying to fool here, right? I know when everyone's here you can't make it look like you're going to give a part to a certain person, but… come on, we both know what's going to happen.

STAGE MANAGER
I noticed that you didn't put down whether or not you'd accept a smaller role.

ALISON
Why would I get a smaller role?

STAGE MANAGER
If you weren't cast as one of the leads.

ALISON
I don't even understand the words that are coming out of your mouth right now. Why wouldn't I be a lead? I'm Alison Bass. Alison *Bass*.

MR. TORRANCE *(off)*
Okay what are you gonna sing for us today?

ALISON
Just check my reel I gotta go.

MR. TORRANCE *(off)*
Well um –

ALISON
Have your people get in touch with my people. Also, if I'm gonna be in the show, I want final approval over costumes. The last director tried to put me in yellow – it didn't end well for her.

STAGE MANAGER
In *Beauty and the Beast*?

ALISON
Yeah. Insane. How can anyone be a beauty in yellow?
She exits.

STAGE MANAGER
Okay. Um…
SARAH darts in.

SARAH
Are you ready for me?

STAGE MANAGER
This is Sarah –

SARAH

Is it okay if I audition with someone? And is it also okay if we perform a song that I wrote? And is it also okay if maybe he hasn't ever seen that song but he'll probably pick it up?

STAGE MANAGER

Uh…

SARAH

Great, thanks!

Sarah runs off stage and returns seconds later with TOMMY, pulling him by the arm.

TOMMY

What's going on?

SARAH *(to Tommy, stage whisper)*

They're demanding we go together. I heard them talking. They want passion.

TOMMY

Oh –

SARAH

They want passion, Tommy. Passion. You can do this. Oh and they want us to sing this song.

Without waiting for a response, she puts some sheet music in Tommy's hand and pulls him to center-stage.

Hi there! I'm Sarah Arlen and this is Tommy… *(dreamily)* Hartley, and we're auditioning for the roles of the people that find their soul-mates in the show and fall madly in love.

TOMMY

We are?

SARAH

YES.

MR. TORRANCE *(off)*

I'm not sure there is a scene where a couple fall in love and –

SARAH

Then we're putting one in! Music please.

Tommy reads from his sheet music to start.

MUSIC STARTS HERE

TOMMY

I'VE MADE SOME BAD CHOICES IN MY LIFE
LIKE GOING OUT WITH CHLOE

SARAH

That's it. Get it out.

TOMMY

SHE WAS AWFUL, I MEAN REALLY AWFUL
SO WAS CHRISTINE, AND SO WAS ZOE.

ZOE pops in.

ZOE

Hey!

TOMMY

Uh sorry. Sorry,
BUT NOW I'M STANDING ON THIS STAGE
ABOUT TO TURN A BRAND NEW PAGE
AND THAT'S WHY SARAH, I SWEAR/ A
CLOUD HAS BEEN LIFTED,
THIS MOMENT'S BEEN GIFTED WITH YOU.

SARAH

No, no. It's up here.
WITH YOU

TOMMY

WITH YOU!

SARAH

Then we add a little mist and a massive Phil Collins drum fill.

TORRANCE

What?

Massive Phil Collins drum fill and a little mist
The lights change – Tommy throws the script down. Sarah throws her script down.
We're in a dream now.
If possible, they both change into sparkly outfits.

TOMMY

WITH YOU!

ACTOR

Hey, where are the drums coming from?

SARAH

It's a dream sequence. Just go with it!

TOMMY

WE CAN START A SHOWMANCE
BE LIKE TONY AND MARIA
WE CAN START A SHOWMANCE

SARAH

THAT'S SUCH AN INCREDIBLE IDEA
WE CAN START A SHOWMANCE
LIKE A THRILLING BACKSTAGE DRAMA
WE CAN START A SHOWMANCE

BOTH

AND MESS AROUND* AS MUCH AS WE WANNA
**Can be switched out with "Mess things up"*

TOMMY

CAUSE WE'LL BE WRITING OUR OWN PLAY

SARAH

KISSY EMOJI, LOL, HEART

TOMMY

HOLDING HANDS

SARAH

MAKING PLANS

BOTH

WE'RE RAISING THE STAKES HERE
IT'S SO MUCH BETTER THAN SHAKESPEARE!

IT'S A PERFECT SLOW DANCE
TO THE THUMPING BEAT OF THE DRUMS
AND IT'LL ALL FEEL SO RIGHT
THAT WE'LL HOPE OPENING NIGHT NEVER COMES.

TOMMY

Hey Sarah?

SARAH

Yeah Tommy?

TOMMY

This play's gonna be amazing.

SARAH

I know.

TOMMY

And now that we've both been cast as the romantic leads, I guess we'll be spending a lot of time together.

SARAH

We will.

TOMMY

Maybe we'll need to rehearse… at my house.

SARAH

I'd like that.

He touches her cheek.

BOTH

WE CAN START A SHOWMANCE

SARAH

LIKE ALEXANDER AND ELIZA

BOTH

WE CAN START A SHOWMANCE

TOMMY

THE MELODY…

BOTH

AND THE HARMONIZER

~~BOTH~~

WE CAN START A SHOWMANCE

TOMMY

RUNNING LINES BEHIND THE CURTAIN

BOTH

WE CAN START A SHOWMANCE
AND PASS THE TIME JUST FUMBLIN AND FLIRTIN

BOTH

TECH TIME'S OUR TIME TO MISBEHAVE

SARAH

Did you check the Group chat?

TOMMY

Yeah that was so cute!

BOTH

MISS SOME CUES
WHILE WE SCHMOOZE
THEN COME IN AT THE WRONG TIME
IT'S SO MUCH BETTER THAN SONDHEIM.

IT'S KINDA LIKE A ROMANCE
BUT WITH SPARKLING LIGHTS FROM ABOVE

WE'LL BE CAUGHT IN SUCH BLISS
THAT WE THINK MAYBE THIS COULD BE LOVE.

TOMMY

OH SARAH

Lights go back to normal.
Tommy picks up the script and sings with it, badly.

WE'LL BE CAUGHT IN SUCH BLISS
THAT WE THINK MAYBE THIS COULD BE LOVE.

The song ends.
A moment.

MR. TORRANCE *(off-stage)*

Thanks.

SARAH

So is there gonna be any kissing in this show?

Tommy flees.
Lights change.

TOBY enters.

TOBY

Hi I'm Toby. I'm here to audition for the show.

MR. TORRANCE

That's great, what do you have for us, Toby?

TOBY

Um… I don't actually want to sing in the show. Or dance. Or talk. Or like, appear.

MR. TORRANCE

So you're not really auditioning then?

TOBY

I'm auditioning for props.

STAGE MANAGER

I don't think you actually need to audition for props.

TOBY

What?

STAGE MANAGER

You can just like volunteer for props.

MUSIC STARTS HERE

TOBY

I have a whole thing prepared. I worked on this. Listen:

YOU WANNA PUT ON A SHOW?
YOU NEED PROPS
CUZ IN THE THEATER YOU KNOW
YOU NEED PROPS
YOU WANNA RADIO CLOCK
A DIRTY OLD SOCK
A SKILLET OR A FRYING PAN OR MAYBE A WOK
YOU NEED PROPS

IT DOESN'T MATTER IF YOUR PLAY IS MIN'MALISTIC
A COMEDY OR TRAGEDY OR CRIME
CUZ IN THE THEATER EVERYTHING IS MORE ARTISTIC
WITH THE ITEMS I PROCURE
AND NO MATTER HOW OBSCURE

YOU WANNA THING-A-MA-BOB
YOU NEED PROPS
YOU WANNA GIVE ME A JOB
GIMME PROPS!

YOU WANNA FUNNY CIGAR
A TINY GUITAR
A HATCHET AND SEVERED BLOODY HAND IN A JAR
THEN I'M THE TOPS!

NEED A BLANKET OF FUR MADE OF SABLE
YOU'LL FIND IT BACKSTAGE ON MY TABLE
SITTING NICELY AND MARKED WITH A LABEL
GIMME PROPS PROPS PROPS PROPS PROPS PROPS PROPS!

Ladies and Gentlemen, my name is Toby and I want you to give me props. Whatever you need, I can get it. And if I can't get it, I will make it. Does this play call for a Cornish game hen?

ENSEMBLE:
Props!

TOBY
I already made one! You know what I do in my spare time?

ENSEMBLE
Props!

TOBY
You know what I think about first thing in the morning?

ENSEMBLE
Props!

TOBY
You know what I think about when I go to sleep at night?

ENSEMBLE
Props!

TOBY
I believe the world can be ordered and labeled, and if everyone FOLLOWS THE RULES we can create the GREATEST THEATER EXPERIENCE THE WORLD HAS EVER SEEN!

ACTOR 1
HOW BOUT A ROTARY PHONE?

TOBY

YOU NEED PROPS!

ACTOR 2

A BLUEBERRY SCONE?

TOBY

YOU NEED PROPS

VARIOUS ACTORS

HOW BOUT A FLOWER BOUQUET
A SILLY TOUPEE
A LAMINATED PHOTOGRAPH OF ROBERT GOULET

TOBY

YOU NEED PROPS

(+ENSEMBLE)
IMAGINE PLAYING JULIET WITHOUT THE DAGGER (OOOOHH)
OR ROMEO WITHOUT HIS POISON VIAL (POISON VIAL)
AND HEAVEN KNOWS THAT CYRANO WOULD HAVE NO SWAGGER (OOOOHH)
WITHOUT HIS MIGHTY FEATHER PEN (AAAAHH)
AND I'M TELLING YOU ONCE AGAIN

YOU WANNA SAMURAI SWORD?

ACTORS

YOU NEED PROPS

TOBY

YOU WANT A CHARCUTERIE BOARD?

ACTORS

YOU NEED PROPS!
YOU WANNA KETTLE OF FISH
A SATELLITE DISH
A SANDWICH WITH A SIDE OF ONIONS AND A KNISH?

TOBY + ENS
IT NEVER STOPS! (IT NEVER NEVER STOPS!)
I CAN MAKE ANYTHING OUT OF PLASTER (PROPS!)
I CAN SET ANYTHING ON A CASTER (PROPS!)
AND THAT'S WHY PEOPLE CALL ME THE MASTER…

ACTORS
FASTER AND FASTER AND FASTER AND FASTER

TOBY
THE MASTER OF PROPS!

ACTORS
PROPS PROPS PROPS PROPS PROPS PROPS PROPS!
GIVE ME PROPS!

STAGE MANAGER
You got it.

Lights change.

HAILEY enters, nervously.

STAGE MANAGER
This is Hailey. She's here to audition.

HAILEY
Hi I'm Hailey. I guess you already know that. Ha ha ha. Little joke to break the ice. I'm fine, I'm totally fine, I'm not having a panic attack if you're wondering I'm just like this.

MR. TORRANCE
Take a deep breath Hailey.

HAILEY *(suspicious)*
Why? Are you judging my breathing?

MR. TORRANCE
I'm not judging your breathing, I just want you to relax.

HAILEY
Sure. Of course. I can relax. I'm really good at relaxing.

Hailey takes a very tortured breath.

How was that?

MR. TORRANCE
Do you feel more relaxed?

HAILEY
Is that a trick question? Is there like a right answer to that? Am I screwing this up?

MR. TORRANCE

No no no I just think you'll be able to sing better if you're relaxed.

HAILEY

I haven't even sung yet how do you know?

STAGE MANAGER

Mr. Torrance has a lot of experience. Like a lot. He's very old.

MR. TORRANCE

Thanks, Carmen.

STAGE MANAGER

He's seen a lot of people screw up worse than you're doing right now.

HAILEY

Am I screwing up?! Oh my gosh!

STAGE MANAGER

No no no you're doing great! This is the best audition so far.

HAILEY

Really? I'm the best one?

MR. TORRANCE

We need to actually hear you sing.

HAILEY

Sure. Of course.

MR. TORRANCE

Breathe.

HAILEY

Am I not breathing right?!

MR. TORRANCE

Just breathe and then sing.

HAILEY

Sure yeah of course definitely you're the director.

Hailey breathes.

Almost got it.

She breathes again.

To Carmen

Can you turn around? I get nervous when people look at me.

STAGE MANAGER
You know there will be people in the audience watching you during the show right?

HAILEY
I just need you to turn around and stop being difficult!

STAGE MANAGER
Okay. Um… Sure.
Carmen turns her back to Hailey.

HAILEY *(to Mr. Torrance)*
And can you turn around too?

MR. TORRANCE
What if I just closed my eyes?

HAILEY
I need you to turn around!

MR. TORRANCE
Okay. All right. I'm turning around.
Mr. Torrance turns around.
Whenever you're ready.
Hailey turns around.

HAILEY
And can you turn off the lights?
Lights change.

STAGE MANAGER
The call-back list is up!
Everyone rushes to check out the list.
Walk please. WALK. Walk.
No one walks. Everyone checks the list. Some are elated. Others are not.

YUMA
YES! YES! YES! YES!

ACTOR 1
Why don't they love me? Why don't they love me?

ACTOR 6
I made it! Oh my gosh!

INDIVIDUALS
DIDN'T THINK I'D GET THIS FAR
THEY WANT TO SEE ME AGAIN
MY WORLD IS TEEMING WITH POSSIBILITIES
I GOTTA CALL MY MOM
HE SPELLED MY NAME WITH A Y
THE KEY IS TALENT AND VERSATILITY

ALL
THROUGH THE JOURNEY HAS ONLY STARTED
WE'RE ALREADY A TAD PERPLEXED
ON THIS TREACHEROUS ROAD UNCHARTED
WHAT'S NEXT
WHAT'S NEXT

SARAH
Tommy, they want to see us again! We gotta rehearse. My house. Thursday.

ALL
IT'S THE SOUND OF THIRTY KIDS AUDITIONING

ALISON
WAAAAAAAIT!
Everyone stops.
Um… Why isn't my name on the list?
Everyone slinks off.
This is a mistake, right? Right?
Lights change.

CARRIE's house.

Carrie hums a few bars as CARRIE'S MOTHER watches TV.

CARRIE'S MOTHER
Do you mind not doing that?

CARRIE
Sorry. I'm just practicing.

CARRIE'S MOTHER
For what.

CARRIE
There's a musical at school. I got called back.

CARRIE'S MOTHER

Okay.

CARRIE

Do you want to know what it is?

CARRIE'S MOTHER

I'm sure it's fine.
Beat.
Fine. What is it?

CARRIE

A Chorus Line. It won the Pulitzer Prize. It's pretty great.

CARRIE'S MOTHER

I'm sure it is.

CARRIE

Maybe you can come see this one.

CARRIE'S MOTHER

We'll see.
A moment
Can you practice in the other room I'm trying to watch my show.

CARRIE

Sure.
Carrie steps to the side, in her own light.

MR. TORRANCE *(off-stage)*

Are you with us, Carrie?
She looks up.

CARRIE

Sorry.

STAGE MANAGER

Whenever you're ready.

MUSIC STARTS HERE

CARRIE

Um… What do you want again?

MR. TORRANCE *(off-stage)*

Why are you here today?

CARRIE

Sure.
I'M NOT JUST BEING MODEST WHEN I SAY
I WAS NEVER REALLY GOOD AT A LOT OF THINGS
COULDN'T DRAW YOU A FACE
NEVER WON A SINGLE RACE
AND AS A POET, WELL, I'M A TOTAL CLICHE

NO, I WAS NEVER MUCH MORE THAN OKAY AT ANYTHING

And then I met Miss Draper. She sang in the church choir and I thought she was the most beautiful woman I'd ever seen. Even in that blue choir robe. And she taught at my elementary school. I thought she was a secret celebrity – nobody else in the school knew how amazing she was, but I did.

HOW I WANTED TO BE LIKE MISS DRAPER
WITH THAT SHINY SILK SCARF ROUND HER HEAD
I STILL REMEMBER THE DAY WHEN SHE LOOKED DOWN AT ME
AND SHE SAID
MISS DRAPER enters.

MISS DRAPER

YOU HAVE GOT A LION IN YOU
YOU'VE GOT A LION IN YOU
YOU THINK YOU'RE SMALL BUT I SEE SO MUCH MORE
SO LET IT ROAR.

CARRIE

The next spring we did the wizard of Oz. Miss. Draper was directing. I remember the day of the auditions. I was so nervous.

I KNOW IT SOUNDS DRAMATIC BUT IT'S TRUE
I WAS REALLY REALLY BAD AT AUDITIONING
I WAS TIMID AND SCARED
DIDN'T HAVE A SONG PREPARED

THEN I MESSED UP HALF THE LINES IN MY SCENE
DID I MENTION, I WAS TOTALLY GREEN AT AUDITIONING.

But Ms. Draper said I had natural talent, and all I needed was a little confidence. Well that, and some rehearsal. I felt so relieved I could cry. And I remember thinking:

IF I COULD ONLY BE MORE LIKE MS. DRAPER

WITH SUCH COURAGE AND GRACE IN MY HEART
SO JUST IMAGINE MY SHOCK WHEN SHE TOLD ME THAT I GOT THE PART

MISS DRAPER

YOU HAVE GOT A LION IN YOU

CARRIE

Of the cowardly lion.

MISS DRAPER

YOU'VE GOT A LION IN YOU

SO DON'T BE AFRAID
CAUSE YOU'VE GOT SO MUCH IN STORE
SO LET IT ROAR.

CARRIE

I HAD TO FIND MY COURAGE
I HAD TO FIND MY VOICE
MS. DRAPER SAID ~~JUST BREATHE DEAR~~

MISS DRAPER

JUST BREATHE DEAR
IT ALWAYS GETS MUCH EASIER ONCE YOU MAKE A CHOICE

CARRIE

SO I MADE A CHOICE FOR COURAGE
BUT HOW WOULD I BEGIN?

WELL I LEARNED MY LINES AND LYRICS
AND I MEMORIZED MY SONG
AND AT FIRST I KINDA STRUGGLED
CAUSE MY VOICE WASN'T SO STRONG
BUT MY HEART IT KEPT PERSISTING
HOW I PRACTICED AND REHEARSED
AND MS DRAPER SAID:

BOTH

I/YOU'VE HAVE A TALENT WAITING JUST TO BURST

CARRIE

AND THEN THREE WEEKS IN I NOTICE
THAT I'M NO LONGER AFRAID
CAUSE I'M DOING SOMETHING WELL

WITH ALL THESE NEW FRIENDS THAT I'VE MADE

THEN AT FINAL DRESS REHEARSAL
I DO EVERYTHING JUST RIGHT
CUZ I FIN'LLY FOUND MY COURAGE
AND I'M READY NOW FOR OP'NING NIGHT

AND I'M NERVOUS BUT CALM
AND I STEP ON THAT STAGE
AND I SCAN THE CROWD…
Where's Mom?

MISS DRAPER

YOU HAVE GOT A LION IN YOU

CARRIE

Mom?

MISS DRAPER

YOU'VE GOT A LION IN YOU
IT'S HARD RIGHT NOW
BUT ONE DAY YOU'RE GONNA SOAR
SO LET IT ROAR.

CARRIE

LET IT ROAR

BOTH

LET IT ROAR!

Lights change.

End of Excerpt.
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