



THE AUDITION

Preview Script

A one act comedy musical

by Les Emmans

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Tel : +44 (0)700 593 8842

sales@playsandmusicals.co.uk

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Cast

Principal Roles (4m, 7f, 1m/f)

Richard King	the producer
Prudence Pringle	
Chairman (Norman)	
MD	
John	plays 'Danny'
Sally	plays 'Amy'
Philip	plays 'Matt'
Marge	
Marilyn	Desperately wants the leading role, will do anything to get it
Jane	the Treasurer
Suki	A young woman
Gilly	Another young woman, plays 'Madge'

Supporting Roles (1m)

Harry

Set

The stage is set as a typical musical society rehearsal room. Depending on the circumstances, this could be constructed of flats, in which case two doors are required as entrances (to the street and the kitchen), or suggested by using just the props below.

Props

Chairs/benches round the walls
A piano
A music stand for the MD
A few piles of music scores on a table
A coat rack
Some old costumes
Posters on the wall etc.

Musical Numbers

- 1) What A Pretty Thing (Richard)
- 2) Pru's Waltz (Prudence)
- 3) Hello Again (Chairman & Chorus)
- 4) It's Great To Be Back (Richard & Chorus)
- 5) 'Rain Falls' (Sally, Phillip & Chorus)
- 6) 'The Holiday Song' (MD, Marge & Chorus)
- 7) Danny's Song (John)
- 8) Marilyn's Song (Marilyn)
- 9) Seduction Song (Marilyn & Chairman)
- 10) Girls Gossip Song (Gilly, Jane, Marge, Sally & Suki)
- 11) All Girls Together (Gilly, Jane, Marge, Sally & Suki)
- 12) 'Don't Let The Magic Go Away' [the audition piece] (Prudence, Suki & Gilly)
- 13) The Committee Quartet (MD, Jane, Chairman & Richard)
- 14) 'Act Two. Finale' (John, Gilly, Phillip, Sally & Chorus)
- 15) Final Chorus (Company)

THE AUDITION

Enter Prudence. She moves elegantly around the stage. The Producer, Richard King, enters briskly. He eyes her up and down.

Richard *(Very warmly)* Oh hello, Miss Pringle, Pru ...

Pru Hello, Mr King, you asked me to come early!

Richard Yes! Yes, my dear. I thought I might have a word with you before the others arrive.

During the following song he draws her to a line of chairs. He sits at the end and indicates for her to sit down on a chair beside him. As he sings to her she moves away from him, one chair at a time. He follows her closely. At the end of his song, Pru rises and sings 'Pru's Waltz'.

MUSIC #1 – 'WHAT A PRETTY THING'

Richard *What a pretty thing you are.
Come and sit by my side.
Let me whisper in your tiny pink ear.*

[Agitated and fervent, he draws her to a seat]

*You are just the type that I have been looking for.
You have infinitely mouldable potential.*

[She edges away from him along the row of seats. He pursues her]

*Attunement with your artistic vibes for me is an absolute essential.
Dear Miss Pringle, sweetest Pru, you're the one for the part
On this I do swear with my hand on your heart.*

[He lovingly fondles her. She is cool and unmoved by his advances]

MUSIC #2 – 'PRU'S WALTZ'

Pru *When I look at myself in the mirror
I'm awfully pleased at the sight.
No matter which way that I view it
My face seems so perfectly right.
And should I look down at my figure
I'll admit to a small satisfaction.
If I give you my humble opinion
Then I'm seen as a source of attraction.*

Chorus *La la la la la la la
La la la la la la la la la la la la
La la la La.*

Richard *Come sit on my knee,
Oh you sweet little thing,
Come and sit on my knee, my dear*

[She ignores him]

Pru *I've inspected the rest of the hopefuls
Not one holds a candle to me.
Though Mummy taught me to be modest,
It's plain as a pikestaff to see.
I feel it boils down to charisma
And in me the degree is dramatic.
They'd be wise to give up their ambitions
As my lead over all is emphatic.*

Chorus *La la la la la la la
La la la la la la la la la la la la
La la la La.*

Pru *How my voice is a slave to requirements.
I ask and each wish is obeyed.
Con spirito or moderato*

*It graces each note that is played.
There's always a spot in the chorus
Though for me it is out of the question
I was born to be there at the footlights
I just simply can't stand the congestion.*

Chorus *La la la la la la la
La la la la la la la la la la la
La la la La.*

The company members enter noisily.

MUSIC #3 – ‘HELLO AGAIN’

Chorus *Hello again, well hello again
It's time to rehearse another show again.
It's great to meet all our friends once more.
Come in everybody and close the door.
Hello again, well hello again.
Meet your producer for the show again.
And here's our [Conductor's name] of the skilful beat,
Who beats a magical musical treat.
Hello again, well hello again
Hello again, Yes hello again.*

Chairman *As your Chairman, may I welcome you all
To the finest Society of them all. [Chorus "Hear hear"]*

Chorus *Hello again well hello again.
Hi there [Pianist's name] won't you settle down.
Coax a tune from the ivory keys
In your own quite special way please!
Come on everybody, come and join in the show.
Let your hair down and let it all go.
Hello again, well hello again
It's time to start another show again.
Start another show.*

MD *(Moves DS)* Good evening everybody. Please sit down. Our Chairman would like to say a few words before we start. OK? *(To Chairman)*. It's all yours, Norman.

Chairman *(Nervous and hesitant)* Yes, well, er yes. We will have a shortened rehearsal tonight in order to finish auditions for the part of Madge ... Er, Some of the candidates for the role couldn't attend last weeks auditions, so you will be asked to take an extended coffee break, while we deal with the two or three we haven't seen yet. We'll call you back in after ... er, em... any questions?

John Will we have time to nip to the pub? *(Titters all round)*.

MD *(Annoyed)* Really! John.

Harry I've never heard of this show myself. Could someone tell us what its all about?

Richard 'Madcap Madge' was a great hit in the 1930s. It ran at length in the West End. John, you saw it last year, didn't you? A welcome revival wasn't it? Would you be so kind as to give us an outline of the story for the benefit of those who haven't seen it?

John Yes, OK. Madcap Madge and her friend Amy are shopgirls in a big London store. Madge is in love with the store owner's son Danny - Daniel Finkelstein Junior, and Amy has fallen for Matt, the store detective. Poor old Madge is always doing the wrong thing, and is a walking disaster. She accidentally pulls the wig off a bald but rich lady customer's head, and is sacked. Danny is forbidden by his father ever to see Madge again. Matt has reported the incident to Mr Finkelstein Senior and thereby incurred the wrath of Amy, who decides to stand by her friend. The two girls leave together to take up a new life as hostesses at a holiday camp. After a number of escapades and a few disasters the two couples find a way to get back together and all live happy ever after. Phew! That's it.

Richard Very well done, John. Thank you.

Chairman Yes ... very interesting ... Right! We'd ... better get on with our rehearsal.

The librarian hands out scores as the cast bustles around.

MUSIC #4 : ITS GREAT TO BE BACK

Chorus *Oh it's great to be back, yes it's great to be back
In the same old team.
Caring and sharing in the same old routine.
The laughs and the jokes, the good times and bad.
All of us together whether happy or sad.
Oh it's great to be back with the same old team
Caring and sharing in the old routine.
Proud to be together in the same old crowd,
Together with the same old friends'
Oh it's great to be back, yes it's great to be back
In the old routine.*

[Softly] *Yes it's great to be back, yes it's great to be back
In the same old team.
Caring and sharing in the same old routine.
The laughs and the jokes, the good times and bad.
All of us together whether happy or sad.
Oh it's great to be back with the same old team.
Caring and sharing in the old routine.
Proud to be together in the same old crowd
Together with the same old friends.
Oh it's great to be back, yes it's great to be back,
In the old routine.*

[Richard, the Producer, now sings over the chorus who softly repeat the verse above].

Richard *I've never done a bad show yet,
And I don't intend to do one now.
I've survived the tantrums and the tears of folk
Who think they're good and on the brink of something great.
Greedy for a slice of critical acclaim.
Believing they're as good as any pro!
[Sarcastically] Thank goodness for their Grannies
And their friends who fill every seat in the
Old Town Hall. And ensure us of success.*

Chorus *Great, Great to be back*

The MD comes forward and outlines the rehearsal arrangements.

MD *Right. Come on now. Settle down. We must do some work before coffee. We'll start with 'Rain Falls'. As you will know, Sally was successful in auditioning for 'Amy', and Philip was our choice for 'Matt'. We had a good go at this number before the holidays, so I am expecting something special from you. Remember, it's a sad song, so think what you're singing about. After that we'll go through the 'Holiday Song' with Marge. OK, Marge? (Marge nods her approval).*

'Rain Falls' is conducted by the MD as in performance. Sally (Amy) and Philip (Matt) are front stage but turned away from each other.

MUSIC # 5 - 'RAIN FALLS'

All *Rain falls, I call out for you love,
Grey sky, I cry over you love.
Grey rain, All is pain without you love.
Sky weeps, summer sleeps with you love.
Outside the flowers die,
Trees lean over and sigh.
Echoes of your laughter blown on the wind
Haunt the lovely garden.*

Sally (*Amy*) *Grey rain, all is pain without you love.
Sky weeps, summer sleeps with you love*

Philip (*Matt*) *The lake lies abandoned in the park.
Streets turn hostile and dark.*

Both *Shadows of your footprints lost in the grass
Hide from me for ever
Rain falls I call out for you love,
Grey sky, I cry over you love.*

MD Yes. Well tried, but chorus ... watch your notes on page 16. It's a bit shaky. (*Turning to Marge*).
Now then Marge, are you ready?

All sit and chatter as a reluctant Marge comes forward.

Marge (*To MD*) I'm not quite sure how I should sing it. Would you give me a few ideas, please?

MD I tell you what Marge, I'll sing the first two verses to give you an idea, then you can pick it up from there. Right?

Marge OK, that'll be fine.

The MD sings with a 'common' accent, while Marge sings with a rather 'posh' voice.

MUSIC # 6 – 'THE HOLIDAY SONG'

MD *Each year I go on holiday to find a true romance,
But up to now I've had no luck, not a glimmer of a chance.
In Greece I simply had no peace, in fact I was misused.
I slept upon my front at night because I was so bruised.*

Chorus *Oh pack your case and away we go.
It's holiday time again.
Cancel the milk and kennel the dog, forget the rain and fog.
Throw out your troubles and throw out your cares!
Off we go once more.
Close the bathroom window dear, and remember to lock the door
Off we go once more.*

MD *I pony trekked and snorkelled and ski'd down slippery slopes
But no young sport has wooed me yet or offered me much hope.
In Spain the men were much the same, such chauvinistic ways.
Yet one glance from their eyes gave me a trembling of the thighs.*

Chorus *Oh pack your case and away we go.
It's holiday time again.
Cancel the milk and kennel the dog, forget the rain and fog.
Throw out your troubles and throw out your cares!
Off we go once more.
Close the bathroom window dear, and remember to lock the door
Off we go once more.*

[Marge is now signalled by the MD to 'have a go']

Marge *I once went to the south of France to test the talent there.
But I found I'd made a big mistake when I found the blokes were bare.
Three weeks I spent in Italy just lapping up the culture.
And fell in love quite recklessly with a handsome smiling vulture.*

Chorus *Oh pack your case and away we go.
It's holiday time again.
Cancel the milk and kennel the dog, forget the rain and fog.
Throw out your troubles and throw out your cares!
Off we go once more.
Close the bathroom window dear, and remember to lock the door
Off we go once more.*

Marge *I've ridden on a camel till I thought I'd surely bake.
So keen was I to take the eye of any passing sheik.*

*It seems I'm just a failure, romance is not for me.
So now I save my money at Maplin's by the sea.*

Chorus *Oh pack your case and away we go.
It's holiday time again.
Cancel the milk and kennel the dog, forget the rain and fog.
Throw out your troubles and throw out your cares!
Off we go once more.
Close the bathroom window dear, and remember to lock the door
Off we go once more.*

MD Fine, Marge. But remember, she's not quite 'top-drawer'. Could you make her a bit more common. Otherwise, fine dear.

Marge Well, I'll try.

Philip Go on Marge. You can be a bit rough when you want to! (*Titters all round*).

Marge (*Sitting down*) Don't be cheeky!

MD (*Looking at his/her watch*) Doesn't time fly. We've still got a few minutes in hand. Our John did a terrific Danny. Would you like to hear his big song?

All Yes. Yes.

Philip Come on, John lad. Show us what you can do.

John OK. I'll have a bash at it.

Applause from the company.

MUSIC # 7 – 'DANNY'S SONG'

John [*Danny*] *Another day, another time
With you and I, together.
Another day, another time
Our love will last
Our love will last, for ever, for ever.
No lonely sighs, no sad goodbyes.
One man, one woman.
Two hearts in tune,
One song divine.
Another day, another time
Two hearts in tune.
Our love will last for ever.
Our love will last, for ever more.*

The company applaud

MD Well, that's it for a bit. Coffee time. Off you toddle. (*To Richard*). Come on Dicky. Let's grab a quick cuppa.

They all leave the room, except the Chairman who sits at a small table where he examines his papers. Marilyn slinks into the room, very "femme fatale". Busily writing notes, the Chairman does not notice her.

MUSIC # 8 - MARILYN'S SONG

Marilyn *I must say what I have to say.
I must do what I have to do.
I've wanted this part right from the start.
I have lived with it night and day.

No sweet little thing, who thinks she can sing,
Is going to out-class me.
I know what it's all about.
I can dance, I can sing.

With the looks and the style
That stand out a mile.
I want it and I shall have it.
The role shall be mine.*

Marilyn sidles up to the Chairman, who is embarrassed and uneasy at her advances.

MUSIC # 9 - SEDUCTION SONG

Marilyn [Seductively] *Here I am Mister Chairman,
Take a good look at me.
Do you like what you see?
I'll make no bones.
I know how to locate your erogenous zones!*

[She starts to give him a massage. He is horrified]

*And should I forget, I would like to mention
I'll make it worthwhile to relieve your tension!*

*In return dear Mister Chairman
I'd like a little favour from you.
Dear sweet Mister Chairman,
Just a good word or two.*

Chairman [Highly embarrassed by her advances] *I must heed my mother's warning
And beware of forward girls
With their porcelain complexions
And their tantalising curls.*

*When confronted with this problem,
Then I do my very best
To avoid these flashy ladies
Who don't wear woolly vests.*

Marilyn *Here I am Mister Chairman
Take a good look at me.*

Chairman *I must heed my mother's warning*

Marilyn *Do you like what you see?*

Chairman *I do my very best
To avoid these flashy ladies.*

Marilyn *A favour from you just a favour, a favour from you*

Chairman *I must heed my mother's warning
And beware of forward girls.*

The Chairman rushes out, hotly pursued by Marilyn. The chorus girls are watching at the door, giggling. They enter.

MUSIC # 10 - 'THE GIRL'S GOSSIP SONG'

Gilly *She says she's thirty two and a bit
But if I remember right
When I was a girl of seven or eight
She played the lead in 'Kiss Me Kate'*

Jane *She's not so young as she'd like you to think
If you look at her close you can see the chinks.*

Marge *But still she's well preserved for her age.
Looks no more than thirty, wouldn't you say?*

Sally *More like forty if she's a day*

Marge *We're a catty old lot but does it matter a jot?*

Suki *Do you think she'll stay in the chorus
If she doesn't get the part?*

Jane *Don't be daft, she'll be off somewhere else.
"The chorus doesn't suit me", I once heard her say.*

Suki *She'll be trying for leads forever and a day.*

Marge *She's a damn sight better than some I could mention.*

Jane *Hark at you Marge. You always seek attention.*

Marge *Don't you be so nasty, I've worked harder than most
Barbecues and Bingo, car boot sales and coffee mornings
Who's the usual host?*

Jane *Yes I know, I'm sorry Marge.*

Suki *If it hadn't been for you, no money for the show!*

Sally *Why we have to do such expensive shows
That gobble up resources, well goodness knows!*

Jane *Our annual accounts wouldn't look such a mess
If they stifled their ambitions
And stuck to G & S*

All *Stuck to G & S!*

Suki I suppose there'll only be bit parts for us when the Prima Donnas have been sorted out.

Jane I just hope there'll be no fisticuffs in the top divisions. Marilyn must be dying to know the outcome since she auditioned for Madge last week.

Marge Well I've got the 'Holiday Song', so I'm suited.

Gilly *(Indignantly)* I'm going for Madge, and you know Im not a Prima Donna!

Suki *(Placatory)* You're different. Anyway, I'm having a go myself. Don't suppose I have a chance at all!

Jane As Treasurer, and on the Auditioning Committee as well, I'm too busy. I'm not bothered.

Sally I feel lucky to have been chosen as Amy. I'm glad I don't have to contend with Miss Precious Pru Pringle. Judging by our Dicky's drooling, she's home and dry.

Marge I don't reckon much to Marilyn's chances. She just about scared the pants off poor old Norm. He'll never be the same again! *(She giggles)*. He won't be voting for her!

All laugh, except Gilly.

Suki What's up Gilly? You look a bit down. You're not frightened of that lot, are you?

Gilly No. It's not that. I've had a bit of a row with my boyfriend.

Sally Never mind love, it'll help you to sing with more feeling.

Jane There's always fun to be had in the chorus.

All Yeah! Not half!

Marge What I say is, "Whatever may happen, we're all damn good troupers".

All Hear, hear!

Jane, Sally, Suki, Marge and Gilly perform a simple chorus-line dance to this next number.

MUSIC # 11 - 'ALL GIRLS TOGETHER'

J, S, S, M & G *All girls together, such talented troupers
All hoping to find a good part that will suit us.
All girls together, we'll show off our paces.
Whatever the outcome we'll keep smiling faces.
We're all girls together in foul or fine weather.
Supporting each other, united for ever.
All girls together and if we never make it
We'll nip to the pub, if we find we can't take it.*

The Chairman returns.

Chairman Come, come ladies, you shouldn't be here. We are about to start the auditions. Please go and finish your coffees.

The girls leave laughing and chattering. Jane, the MD, Richard and the Chairman settle at the table. The pianist enters and sits at the keyboard.

Richard Jane. Will you please call in the first one.

Jane *(Calling at the door)* Pru! Pru. Come in please.

Pru enters, smiling and confident.

Richard Ah, Pru. Miss Pringle. Don't be nervous. (*She isn't*). We're with you all the way. You are in very good hands.

Pru tries to keep her distance as he hands her a script.

MD We would like you to sing the first page of 'Don't Let the Magic Go Away', then read a bit of dialogue. (*To Richard*). Would you like to read in Danny's part?

Richard (*Enthusiastically*) I most certainly will be delighted.

MUSIC # 12A - DON'T LET THE MAGIC GO AWAY (AUDITION PIECE)

Pru *Don't let the magic go away.
I just want you to know that this is real
The way we feel.
The day you came my way, you changed my life.
No need for words I know you care.
Don't ever go away , my life would end without you.
Our love is real, no empty daydreams.
Just hold me in your arms and tell me that you love me.
Don't let the magic go away.
I just want you to know, that this is real, the way we feel.*

At an appropriate moment the MD interrupts.

MD Thank you Pru. Ready, Dicky?

Richard rushes from behind to table to Pru's side.

Richard We'll take it from where Danny declares his undying love. (*He points out the place in Pru's script and then acts his part with great fervour*). "Madge, my beloved. Its not my doing that you have been forced to leave. It was Daddy's fault".

Pru "Don't touch me, you cad, you lily-livered squirt. You could have spoken to your Papa".

Richard "My precious, I did. Don't turn away. You are breaking my heart".

Pru "I'm going for good. Do not attempt to follow me".

Richard (*Distraught and smothering her hand with kisses*) "No, no! My darling".

The committee have begun to look uncomfortable at Richard's behaviour.

Chairman I think that will be sufficient, Miss Pringle. Dicky, I think you can sit down now. Thank you, Pru. Would you please send in Suki.

Pru Thank you.

Pru leaves and ushers in a very nervous Suki.

Suki My knees are shaking.

Jane You'll be all right with us, Suki. Don't worry. Just sing the first page of 'Don't Let The Magic' as well as you can.

Chairman (*Looking anxiously at Richard*) And I'll do the bit of dialogue on page 8 with you.

Richard (*To pianist*) Take it away [pianists name].

Suki sings the audition piece.

MUSIC # 12B - DON'T LET THE MAGIC GO AWAY (REPRISE)

Suki *Don't let the magic go away.
I just want you to know that this is real
The way we feel.
The day you came my way, you changed my life.
No need for words I know you care.
Don't ever go away , my life would end without you.
Our love is real, no empty daydreams.
Just hold me in your arms and tell me that you love me.
Don't let the magic go away.
I just want you to know, that this is real, the way we feel.*

The Chairman then joins her to read the dialogue. He acts in a wimpish, stilted manner, much to the amusement of the others, particularly Richard.

Chairman “Madge, my beloved. It’s not my doing that you have been forced to leave. It was Daddy’s fault”.

Suki “Don’t touch me, you cad, you lily-livered squirt. You could have spoken to your Papa”.

Chairman “My precious, I did. Don’t turn away. You are breaking my heart”.

Suki “I’m going for good. Do not attempt to follow me”.

Chairman *(Highly embarrassed)* “No, no! My darling”.

Richard *(Interrupting)* Thank you Suki, that will do. My word, that was a mightily spirited effort from you, Norm. *(Sarcastically)*. You should have gone for a part yourself!

Chairman *(Not noticing the sarcasm)* Well ... yes, I did think about it. But one has to give the others a chance, doesn’t one?

Jane Good on you Norm.

MD Come on! Let’s get on with it, or we’ll be here all night. There’s only Gilly to come I believe. Suki, please send Gilly in as you leave. *(Suki leaves and Gilly enters nervously)*. You look a bit nervous, Gilly. Would you like to do the dialogue first? It might give you a chance to settle down.

Gilly Oh, thanks. That’ll suit me fine.

Richard I’ll read with you Gilly. *(He acts impeccably this time)*. “Madge, my beloved. It’s not my doing that you have been forced to leave. It was Daddy’s fault”.

... in this Preview Script, the remainder of the text has been deleted from here ...

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*Plays and Musicals
Lantern House
84 Littlehaven Lane
Horsham
West Sussex
RH12 4 JB
United Kingdom*

*E-Mail : sales@playsandmusicals.co.uk
Website : www.playsandmusicals.co.uk*

*Tel : +44 (0)700 593 8842
Fax : +44 (0)700 593 8843*
