

Don # 1

ZACH. Today, I want you to tell me your stage name, real name if it's different.
And I'd also like to know where you were born and how old you are.

SHEILA. *(stage whisper)* Terrific!

VAL. *(stage whisper)* Fabulous!

JUDY. *(raising her hand)* Ah ... excuse me, sir ... do we have to?
I mean, it's not very polite to ask a lady her age.

ZACH. Being polite doesn't interest me. Your age does. And I want to know your age.
Okay, let's go down the line. We'll start on the end, stage right.

THE LINE looks to DON; he is talking to MAGGIE who hits his leg,
then DON turns in the direction of ZACH.

start →
DON. Ah ... twenty-eight.

ZACH. Start with your name and step forward.

DON. *(stepping forward)* My real name is Don Kerr. Ah ...
Kansas City, Kansas. *(DON backs into line.)*

ZACH. Next. **stop**

MAGGIE. *(stepping out)* Maggie Winslow.

ZACH. Louder.

MAGGIE. Maggie Winslow ... sometimes know as Margaret, Margie, Peggy ...
all of the above. Whatever, it's real and I was born in San Mateo, California
on a Thursday evening at 10:40 p.m., August 17, and I'm 25. *(She backs into line.)*

MIKE. I'm Mike Costa — it used to be Costafalone. I was born in Trenton, New Jersey
on the 4th of July. I'm twenty-four. *(He backs into line.)*

ZACH. Next.

CONNIE.² Connie Wong. It's always been Connie Wong.
I was born in Chinatown — Lower East Side. *(She steps back in line.)*

ZACH. Your age?

BOBBY. Go on, Miss Wong.

CONNIE. *(stepping forward)* Ah ... December 5,
four thousand six hundred and forty-two.
The Year of the Chicken. *(She returns to the line.)*

ZACH. Next.

² See appendix A for alternate/substitute scene.

If you want something,
 Go find a better class.
 And when you find one
 You'll be an actress."
 And I assure you that's what fin'ly came to pass.
 Six months later I heard that Karp had died.
 And I dug right down to the bottom of my soul ...
 And cried ...
 'Cause I felt ... nothing.

Music out.

DIANA (continued, spoken) I mean, I didn't want him to die or anything, but ...

Music in.

No. 14

Montage, Part 3: "Mother"

(Company except Larry & Zach)

start



DON. (spoken over music) The summer I turned fifteen,
 I lied about my age so I could join AGVA — you know ...

(sung) The night club union.
 'Cause I could make sixty dollars a week
 Working these strip joints
 Outside of Kansas City.
 I worked this one club for about eight weeks straight,
 And I really became friendly with this stripper.

(spoken over music) Her name was Lola Latores (*Brass growl*)
 and her dynamic, twin forty-fours. Well, she really took to me.
 I mean, we did share the only dressing room, and she did a lot of dressing ...

(sung) Anyway, she used to come and pick me up
 And drive me to work nights.
 Well, the neighbors would all be hanging outside of their windows,
 And she'd drive up in her big pink Cadillac convertible
 And ... smile.

(spoken over music) And I'd come tripping out of the house
 in my little tuxedo and my tap shoes in my hand and we'd drive off
 down the block with her long, flaming red hair just blowing in the wind.

DON goes into pantomime and the OTHER AUDITIONERS enter stage left.
 Each SOLOIST is picked up in a head spot as they sing their lines.

~~ALL AUDITIONERS EXCEPT DON.~~

~~Goodbye Twelve,
 Goodbye Thirteen,
 Hello Love.~~

~~MAGGIE~~

~~Why do I pay for all those lessons?
 Dance for Gran'ma!
 Dance for Gran'ma!~~

OTHER AUDITIONERS EXCEPT DON *sing backup syllables under solo lines.*

OTHER AUDITIONERS.

BEBE.	My God, that Steve McQueen's real sexy. Bob Goulet out, Steve McQueen in!	Ba, ba-da-dah, ba-da-dah.
CASSIE.	"You cannot go to the movies Until you finish your homework."	Ba, ba-da-dah, ba-da-dah. Ba-da-dah.
AL.	"Wash the car."	Ba-da-da-dah,
MIKE.	"Stop pickin' your nose."	Ba-da.
MAGGIE.	"Oh, darling, you're not Old enough to wear a bra, You've got nothing to hold it up."	Ba-da-dah, Ba-da-dah, ba-da-dah.
MARK.	Locked in the bathroom with Peyton Place	Ba-da-dah, Ba-da-dah, ba-da.
VAL.	Tits! When am I gonna grow tits?	
BOBBY.	If Troy Donahue could be a movie star, Then I could be a movie star.	

*The OTHER AUDITIONERS are now upstage right.
BOBBY joins them. They face upstage.*

→ DON. *(out of pantomime, spoken over music)* Well, when the guys on the block saw Lola, they all wanted to know what the story was, and I told them about this big hot romance we were having, but actually she was going with this ...

*DON steps upstage into darkness and joins the AUDITIONERS.
JUDY moves forward from upstage left.*

JUDY. *(sung)* Little brat!
That's what my sister was,
A little brat.
And that's why I shaved her head.
I'm glad I shaved her head.
But then my father lost his job so we had to leave El Paso
And we wound up in St. Louie, Missouri.
Well, it was the furthest thing from my mind to be a dancer,
But my mother would embarrass me
So when she'd come to pick me up at school
With all those great, big, yellow rollers in her hair
No matter how much I begged her and she'd say,

(spoken) "What are you, ashamed of your own mother?"

(sung) But the thing that made my daddy laugh so much
Was when I used to jump and dance around the living room ...

*JUDY goes into pantomime and stays where she is until she sings again.
The AUDITIONERS who sing "Mother" have moved into formation
with MAGGIE center. Lyrics are sung in counterpoint to the end of the number.*

Don #3

and you're all acting like it's just another job — and it's not.
So, what are you all talking about?

DIANA crosses upstage center.

GREG. LIFE! Darlings. It's tough all over. That's why I have no plans,
no alternatives — just get me through the day ... one day at a time
is enough for me to deal with. [Music bar 103.]

GREG crosses back to the right portal. RICHIE sits down upstage left.
DON crosses downstage to talk to ZACH.

Start [] DON. Listen, we all feel the same way or we wouldn't be here. But I have a
wife and two kids and as much as I love dancin' and theatre —
it's all about paying the bills now, and getting the kids through school.
I mean, I have to go where the money is. []

ZACH. What are you going to do? [Music bar 117]

DON. Well, I'd like to stay in the business ... maybe stage managing ...
some day directing ...

VAL. (already auditioning) Hello ... [Bar 122]

DON. Whatever, I'll just have to see.

VAL crosses upstage and sits down on the floor.

MAGGIE. Oh, I can't think of anything else I'd do.

BOBBY. Well, if we all had to pick another career ... [Bar 129]
Go on, pick a career. [Bar 130]

BOBBY crosses to SHEILA at stage left on THE LINE.

BOBBY. (continued) What would you like to be when you grow up?

SHEILA. Young!

CONNIE crosses to center stage. [Start bar 131]

CONNIE. I know what I'm gonna do. Because I know — one night,
whatever show I'm in is gonna close, and I'm finally gonna be able
to get off my diet. Then I'm gonna get in the car with my husband,
go up to our fifty acres in Vermont, have a bunch of kids,
dance around my kitchen cooking and enjoy getting fat.

KRISTINE. (upstage right with AL) That sounds good — except the fat part.
Yeah, I'd like that. Just not right away.

BOBBY. [Bar 143] Listen, all I want to be is just happy.