

Larry

(THE LINE) *(whispered in rhythm)*

One, two, three, four,
 five, six, seven, eight,
 Two, two three, four,
 five, six, seven, eight,
 Three, two, three, four,
 five, six, seven, eight,
 Four, two, three, four,
 five, six, seven, eight,
 Five, two, three, four,
 five, six, seven, eight,
 Six, two, three, four,
 five, six, seven, eight,
 Seven, two, three, four,
 five, six, seven, eight,
 Eight, two, three, four,
 five, six, seven, eight.

*(mouthed)*CASSIE. *(spoken)*

No, we're all special.

He's special — she's special.

And Sheila —
 and Richie, and Connie.
 They're all special.

I'd be happy to be
 dancing in that line.

Yes, I would ...
 and I'll take chorus
 ... if you'll take me.

CASSIE runs upstage right and
 joins the AUDITIONERS.

LARRY, who has been downstage right, crosses to ZACH at center.

LARRY. All right, who are we going to hire?

ZACH. I don't know.

LARRY. Well, what do you want to do now?

ZACH. *(crossing to his stool and throwing his hat off downstage right)*
 Start matching them up. Do the tap combination.

LARRY. *(to THE AUDITIONERS)* Okay, the tap combination. A-five, six,**No. 22****Tap Dance***(Company)*

LARRY. *(continued, spoken over pickup chords)*
 ... seven, eight ...

ZACH sits on his stool. THE AUDITIONERS review the tap combination,
 with LARRY dancing downstage center, in front of them.
 During the routine, several people sing the inner thoughts which follow.
 Each is picked up in a head spot.

SHEILA. *(sung)*

God, when it's over do I need a drink!

MIKE.

He's gotta know what he wants by now.

BEBE.

Oh, Jesus, have I got a headache!

~~MAGGIE. I'm not sure I can smile much longer~~

~~JUDY. I should'a been a singer ...~~

~~(bad, soprano-like, high note) "Aaaahh!"~~

~~(exasperated) Well ...~~

~~BOBBY. If George Hamilton can be a movie star,~~

~~Then I could be a movie star.~~

~~AL. What am I doing in show business?~~

→ LARRY. (*spoken over music*) Okay, everybody stage right, please.

THE AUDITIONERS *go to stage right and continue to follow LARRY'S instructions.*

LARRY. (*continued, over music*) I'm going to put you into couples now.

Let me see, I'll start with ... Ah ... Don, Sheila, Bobby and Bebe.

Oh no, girls, work on the other side of the boys. Diana and Val, stand by.

Boys, work upstage a bit. (*in rhythm*) A-five, six, seven, eight ...

The FIRST GROUP of four begins the combination. [Bar 61]

LARRY. (*continued, over music and dance*) Don, try working a little closer to Sheila ...

Stay on the beat ... Let me see some smiles ... Not that phony "sell smile,"

I want to see that "I-love-to-dance smile."

SHEILA *overdoes the smile.*

The FIRST GROUP completes the combination.

LARRY. (*continued, over music*) Okay, all right, stage left, now, let me see ...

Diana here with Greg ... Valerie ... Mark, dance with Val.

VAL. Smile, honey.

LARRY. (*spoken in rhythm*)

A-five, six, seven, eight ...

The SECOND GROUP of four begins the combination. [Bar 81]

LARRY. (*continued, over music and dance*) Diana, I'm not hearing any taps.

DIANA. It's my sneakers ...

DIANA pounds the floor, trying to make tap sounds with her sneakers.

LARRY. Stay on the beat ...

The SECOND GROUP completes the combination.

LARRY. (*continued, over music*) Okay, kids, stage left ...

Ah, Maggie and ... (*to MIKE*) Mark ...

MIKE. Mike ...

LARRY. And Connie, are you hiding back there? Come out here.

CONNIE. (*running into position*) Tapping is not my strongest point ...

LARRY. And give me ... Paul. Other three, hang on ...

(*in rhythm*) A-five, six, seven, eight ...

stop