HARMONY ARTS PROGRAM PRESENTS

2026 AUDITION PACKAGE



AUDITION INFORMATION

AUDITION DATES

DEC 9 / 11 / 13

2026 | 5:00-9:00 PM

PERFORMANCE DATES

JUNE 18, 2027 | 7:00 PM

JUNE 19, 2027 | 2:00 & 7:00 PM

Possible: June 17 at 7:00 PM

REHEARSALS & CALLBACKS

Rehearsals begin March 30, 2027.

Tuesday and Wednesday evenings; Saturday mornings (sometimes afternoons); Sunday afternoons.

Callbacks will be arranged directly with performers.

PRE-REGISTRATION IS REQUIRED - SEE PAGE 2

9 to 5 The Musical is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are supplied by MTI. mtishows.com

AUDITION PREPARATION

Make a memorable audition

Bring your preparation, personality and a willingness to collaborate.

START HERE / REQUIRED PRE-REGISTRATION

www.harmonyartsprogram.com

Complete online pre-registration before arriving at your audition. Review the audition guidance and excerpts in this package to prepare.

01 Make a character choice

Know who you are, what you want and who you are speaking to. Choose one clear intention and commit to it.

02 Sing the story

Make the lyrics mean something. Prioritize clear words, expressive phrasing and a comfortable, healthy vocal approach.

03 Play the truth of the comedy

This show is bold and funny. A believable reaction and confident timing often land better than forcing a joke.

04 Show your range

Let your acting, singing and willingness to move reveal versatility, especially for featured and ensemble roles.

05 Take direction generously

If asked to try something different, listen, adapt and enjoy the discovery. Flexibility makes an impression.

06 Finish with confidence

Be prepared, be courteous and stay engaged. A mistake does not define an audition; how you recover matters.

BEFORE YOU WALK INTO THE ROOM

- [ ] Review the audition instructions in this package.
- [ ] Wear clothing you can move in.
- [ ] Revisit your character and material.
- [ ] Check your rehearsal and show availability.

Principal roles

Explore a character, not just a vocal range.

VIOLET NEWSTEAD

Alto

A smart, capable widowed mother of a teenage son, Violet keeps the office running while her boss takes the credit. Repeatedly passed over for promotion, she is frustrated but never defeated. Witty, strong and ambitious.

JUDY BERNLY

Mezzo-soprano | F3-D5

Judy enters the workplace for the first time after her husband leaves her for his secretary. Initially meek and insecure, she is determined and hopeful. Her journey transforms her into a force to be reckoned with.

DORALEE RHODES

Soprano / high belt | G3-E5

Hart's secretary is a sharp, no-nonsense country woman whose reputation is damaged by false rumours of an affair with her boss. Strong, funny and direct, she proves central to bringing Hart down.

Country-style singing. Specific costume requirements relate to the physical portrayal of this role.

ROZ KEITH

Alto | G3-C5

The office busybody is not-so-secretly in love with Mr. Hart. She works to undermine her colleagues in pursuit of his affection. This is a larger-than-life comic character with room for bold choices.

CHARACTER BREAKDOWN

Supporting & ensemble roles

Every role contributes to the world of the show.

FRANKLIN HART

Baritone | C3-Gb4

The arrogant, smarmy and sexist boss believes he is everyone's superior. A pompous, self-serving and hypocritical comic antagonist.

JOE

Tenor | B2-G4

A charming accountant with a romantic interest in Violet.

Doubles in the men's ensemble.

DWAYNE RHODES

Tenor | E2-G4

Doralee's supportive husband; a country character.

Doubles in the men's ensemble.

DICK BERNLY

Judy's soon-to-be ex-husband, an ordinary man showing his age.

No song excerpt is supplied. Prepare a musical theatre song of your choosing (minimum one minute).

JOSH NEWSTEAD

Violet's awkward teenage son. Must appear young enough to play a teen while also doubling in the men's ensemble.

No song excerpt is supplied. Prepare a musical theatre song of your choosing (minimum one minute).

MISSY HART

Hart's wife; fluttery and ditzy. Doubles in the women's ensemble.

No song excerpt is supplied. Prepare a musical theatre song of your choosing (minimum one minute).

ENSEMBLE & OTHER CHARACTERS

Versatile singer-actor-dancers create the workplace world and may portray several featured characters.

NAMED ENSEMBLE ROLES

Kathy, Margaret, Maria, Bob Enright, Tinworthy, etc.

OTHER FEATURED CHARACTERS

Office employees, police officers, hospital staff and additional supporting characters as required by the production.

ENSEMBLE AUDITION PREPARATION

Be prepared to demonstrate singing, acting and movement. For any ensemble or other role without a supplied song excerpt, prepare a musical theatre song of your choosing, at least one minute long.

AUDITION EXCERPTS

Find your character's material

Use the page references below to locate supplied scenes and song excerpts.

A NOTE ABOUT THESE EXCERPTS

The page references identify supplied audition materials. If your chosen role has no song excerpt, prepare a musical theatre song of your choosing (minimum one minute). This includes supporting and ensemble roles.

ROLE	ACTING SIDE	MUSIC EXCERPT
Violet Newstead	6-7	8-11 / Around Here
Judy Bernly	12-13	14-16 / Get Out and Stay Out
Doralee Rhodes	17	18-19 / Shine Like the Sun
Roz Keith	20	21-28 / Heart to Hart
Franklin Hart	29-30	31-35 / Here for You
Joe	36	37-40 / Let Love Grow
Dick Bernly	41	Prepare a musical theatre song of your choosing
Josh Newstead	42	Prepare a musical theatre song of your choosing
Missy Hart	43	Prepare a musical theatre song of your choosing

PDF NAVIGATION

Use the page references above to locate the relevant script and music pages. The supplied audition materials remain in their original order.

ACT ONE
SCENE 7

HART'S OFFICE.

BOB ENRIGHT celebrates his promotion with HART and the other men.

HART

To Bob!

(VIOLET enters.)

VIOLET

You gave that promotion to Bob Enright instead of me?

(The men start to exit.)

I trained him for godsake!

HART

Now, Violet, don't fly off the handle. The company feels—

VIOLET

The company, *bullshit*! It's your decision. Just tell me why!

HART

He's got a family to support.

VIOLET

And I don't?

HART

My hands are tied. "Clients" prefer to deal with a male in that position.

VIOLET

Oh, so it's the old boy's club.

HART

Hey, I'm still the boss here,

(as he sits in his chair)

I'm not going to sit here and take this!

(The chair jerks back again, annoying him. He presses the intercom button.)

Doralee, get in here, dammit! I told you six weeks ago to get this chair fixed! Violet, get back to work.

VIOLET

I'm going, but before I do, I have one more thing to say. Don't you ever refer to me as your 'girl' again. I am no girl. I am a woman. W-O-M-Y-N! I am not your wife, your mother—

(DORALEE comes in.)

(VIOLET)

(pointing at DORALEE)

Or even your mistress.

DORALEE

What?!

VIOLET

I am your employee and I expect to be treated equally, with a little dignity and a little respect!

DORALEE

What do you mean, mistress?

VIOLET

Oh, come off it, Doralee. Everyone knows you and Mr. Hart are having an affair.

DORALEE

An affair! Who's been saying that?

VIOLET

Who's been saying that? HE has.

(VIOLET stalks out as HART backs away from a furious DORALEE.)

DORALEE

WHAT!

HART

Now, don't get upset.

DORALEE

You've been telling everyone I'm sleeping with you! That explains why everyone's been treating me like some dime store floozy! They all think I'm banging the boss!

HART

Now wait a minute. I can explain.

DORALEE

And you love it, don't you. It gives you some sort of cheap thrill, like knocking over pencils and picking up papers.

HART

You're getting all excited.

DORALEE

I've put up with your grabbing and chasing me around the desk cause I need this job, but this is the last straw! I've got a gun out there in my purse and up to now I've been forgiving and forgetting cause that's the way I was brought up but I swear, if you say another word about me, I'll get that gun of mine

Violet Song

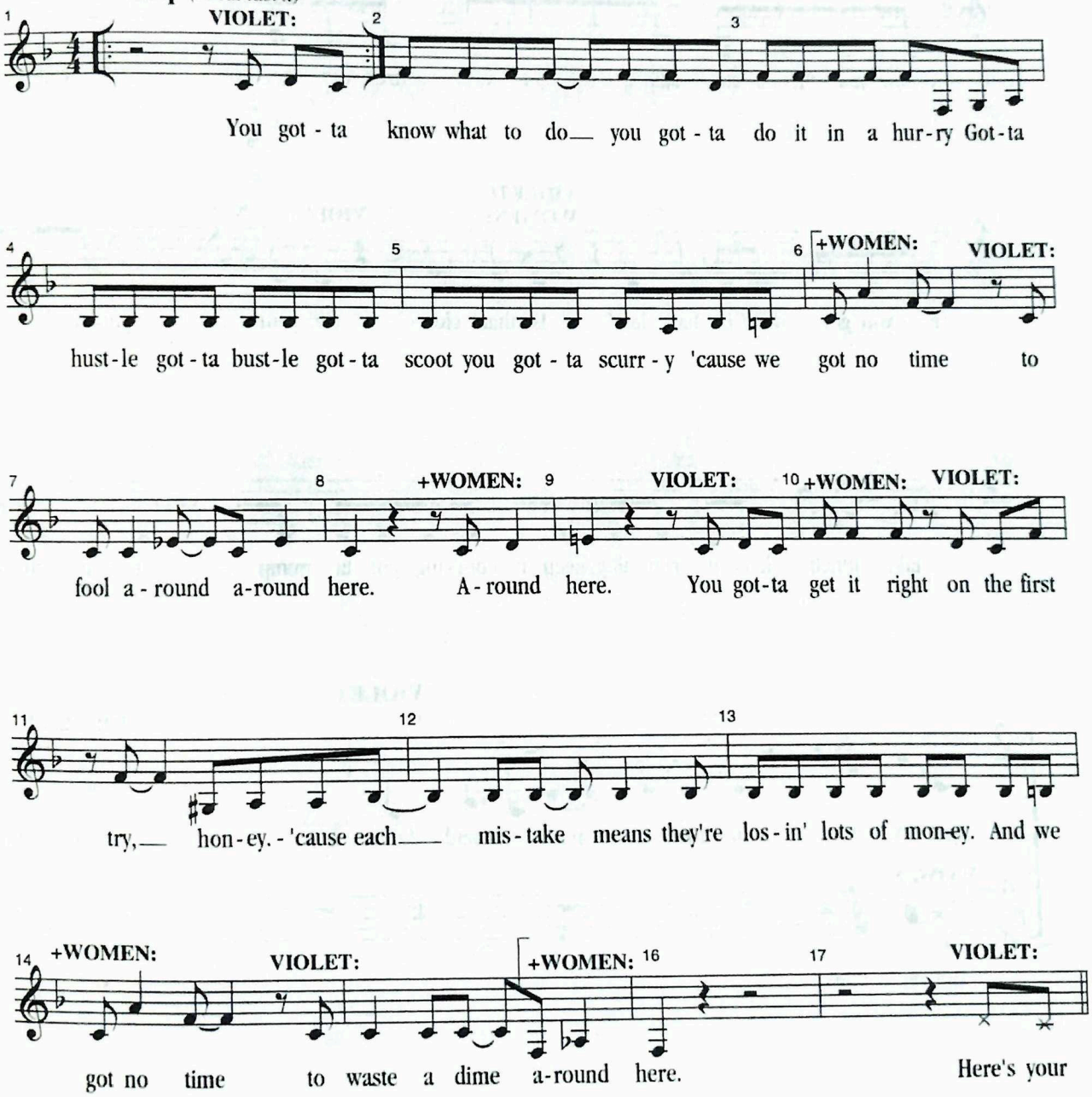
Violet, Judy, Ensemble

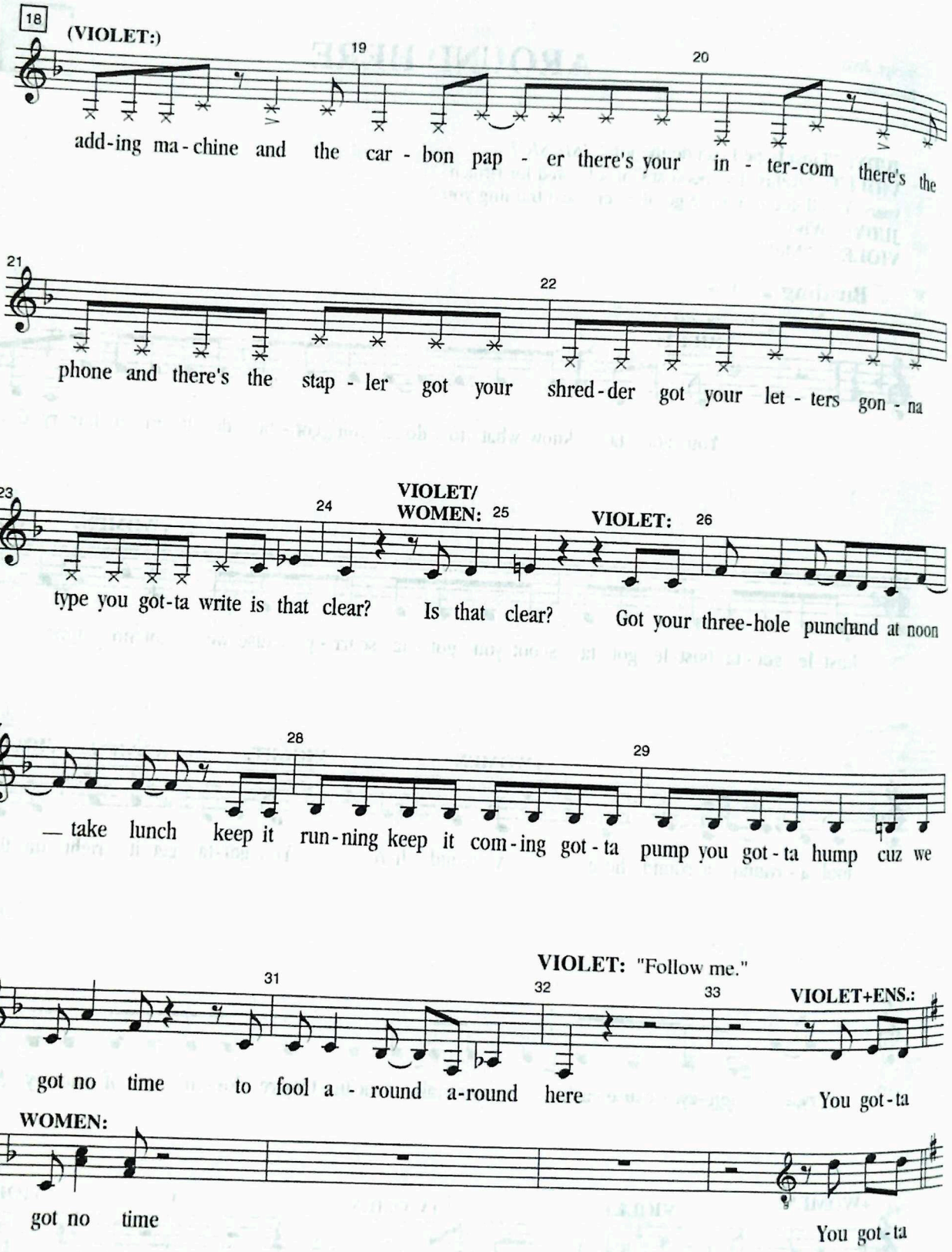
AROUND HERE

2

JUDY: "I just hope I can do the job." *[MUSIC]*
VIOLET: "Relax. I've been at Consolidated for fifteen years. You'll get it. You've got the very best training you."
JUDY: "Who?"
VIOLET: "Me!"

Bustling ♩ = 166
Vamp *(vocal last x)*



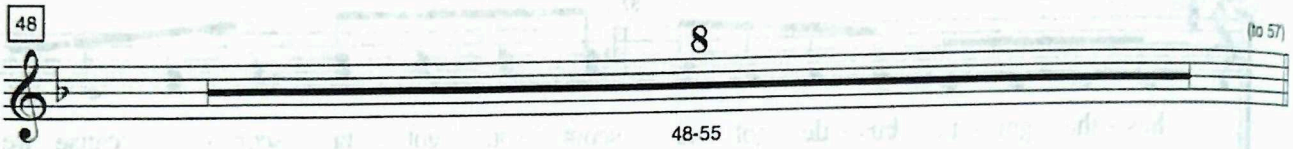


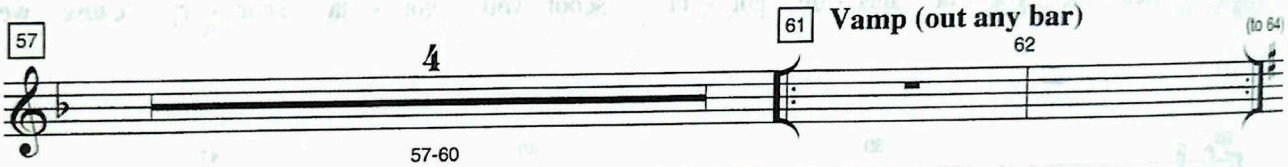
#2—Around Here



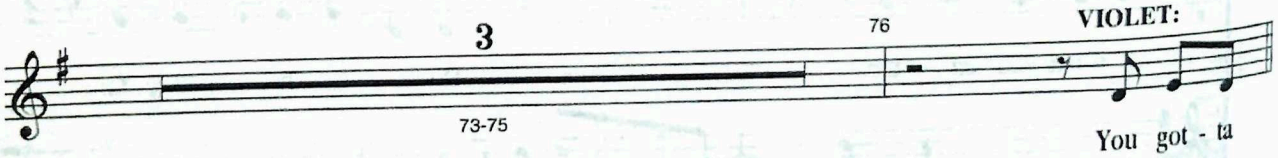
#2 — *Around Here*


45
46
47
No we don't play or make mis - takes a - round...
cu - ses please. No we don't play or make mis - takes a - round...


48
8
(to 57)
48-55


57
4
57-60
61 Vamp (out any bar)
62
(to 64)


64
4
64-67
72 Vamp


3
73-75
76
VIOLET:
You got - ta

HART

(overlapping)

Oooh, I didn't know we were gonna do this!

DORALEE

(overlapping)

If you would get your mind out of the gutter for just two seconds ...

HART

(overlapping; still laughing)

Oh no, don't hurt me, baby. Don't hurt me, mama.

DORALEE

Violet, Judy, get in here!

HART

Listen, you, bitch!

DORALEE

I don't hold with that kind of language!

(She pulls a handkerchief out of her purse and shoves it in his mouth as JUDY races in.

JUDY

Ohhhhhh, Mr. Hart.

DORALEE

He knows everything. He was gonna call the police. Where's Violet?

JUDY

Still cleaning up.

DORALEE

Watch him while I find her.

(DORALEE hands her purse to JUDY. As soon as DORALEE is offstage –)

JUDY

I'm so sorry about this, Mr. Hart.

(He mumbles through the handkerchief.)

What?

HART

Gtisfcnrgnthiomymf.

JUDY

I can't understand you. You have a gag in your mouth.

(She takes the gag out of his mouth.)

Judy Sides pg. 2

HART

Thank God, one of you has come to your senses. Now untie me so we can work this out.

JUDY

Noooooooo, I can't do that.

HART

This cord is cutting off my circulation. I give you my word I'll stay here and work things out with you three.

(whining)

Come on, there's a little pain involved here ....

(JUDY nods, begins untying him.)

JUDY

Mr. Hart, I'd like to offer you my sincere apologies. You know Doralee didn't really mean it? This all is one big misunderstanding ...

(As soon as he is free, he pushes her out of the way and heads for the phone. JUDY stumbles back and lands on Doralee's purse.)

JUDY

But you gave me your word!

HART

I lied!

(HART picks up the phone and dials.)

Operator? Dammit!

(realizing it's disconnected, he slams it down)

Well there's nothing to stop me from driving to the police.

(JUDY has pulled Doralee's .38 out of her purse and has it pointed, shakily, right at HART.)

JUDY

(tremulously)

Yes there is. Hold it or I'll shoot.

HART

My God, you're as crazy as the other two.

(JUDY squeezes her eyes and pulls the trigger. A SHOT RINGS OUT. HART hits the floor. DORALEE and VIOLET tumble into the office on one another's heels.)

DORALEE

Judy, what are you doing?

Judy

GET OUT AND STAY OUT

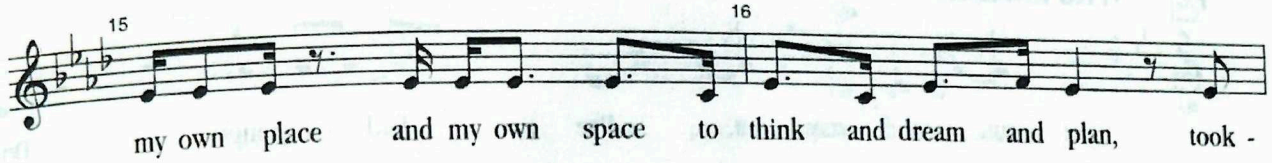
18

DICK: "Not this much! You can't be serious---"
JUDY: "Don't tell me what I can do, Dick!" *[MUSIC]*

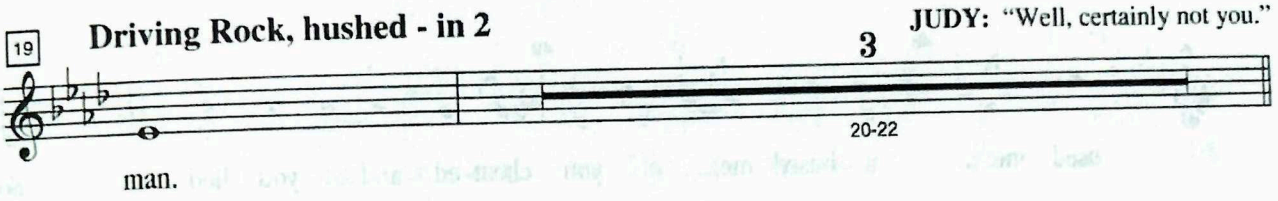
JUDY: "If I want to have an affair or smoke pot *[GO ON]*
or do M&M's, you can't stop me!"

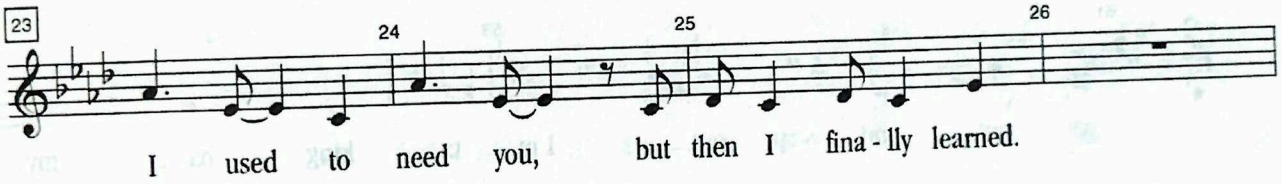
Reflective, colla voce

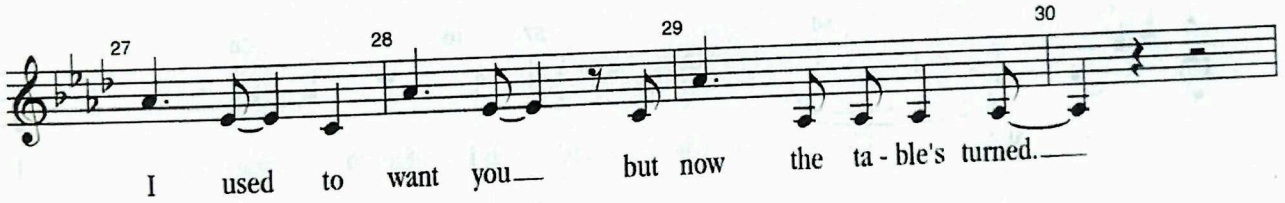


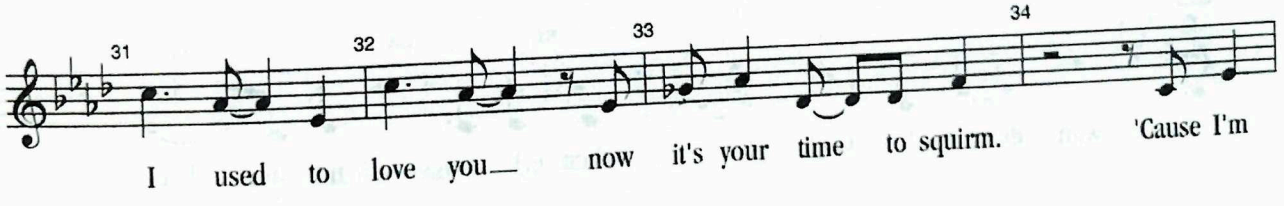

15
16
my own place and my own space to think and dream and plan, took -

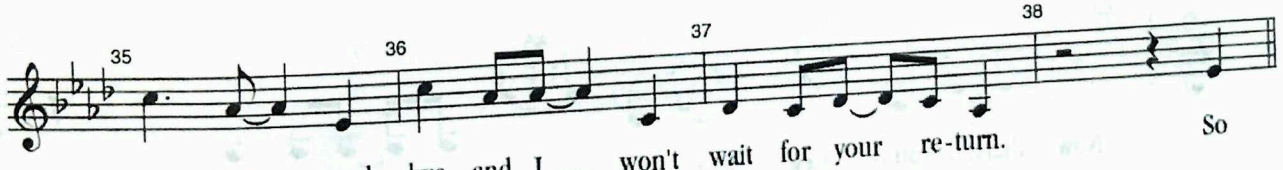

Delicately
17
3
18
me this long to re - a - lize I do not need a


19
Driving Rock, hushed - in 2
JUDY: "Well, certainly not you."
3
20-22
man.


23
24
25
26
I used to need you, but then I fina - lly learned.


27
28
29
30
I used to want you but now the ta - ble's turned.


31
32
33
34
I used to love you now it's your time to squirm. 'Cause I'm


35
36
37
38
say - ing good - bye and I won't wait for your re-turn. So



#18—Get Out and Stay Out

(VIOLET)

(pointing at DORALEE)

Or even your mistress.

DORALEE

What?!

VIOLET

I am your employee and I expect to be treated equally, with a little dignity and a little respect!

DORALEE

What do you mean, mistress?

VIOLET

Oh, come off it, Doralee. Everyone knows you and Mr. Hart are having an affair.

DORALEE

An affair! Who's been saying that?

VIOLET

Who's been saying that? HE has.

(VIOLET stalks out as HART backs away from a furious DORALEE.)

DORALEE

WHAT!

HART

Now, don't get upset.

DORALEE

You've been telling everyone I'm sleeping with you! That explains why everyone's been treating me like some dime store floozy! They all think I'm banging the boss!

HART

Now wait a minute. I can explain.

DORALEE

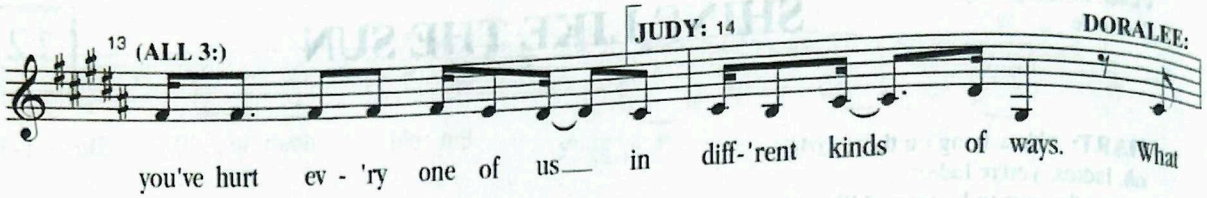
And you love it, don't you. It gives you some sort of cheap thrill, like knocking over pencils and picking up papers.

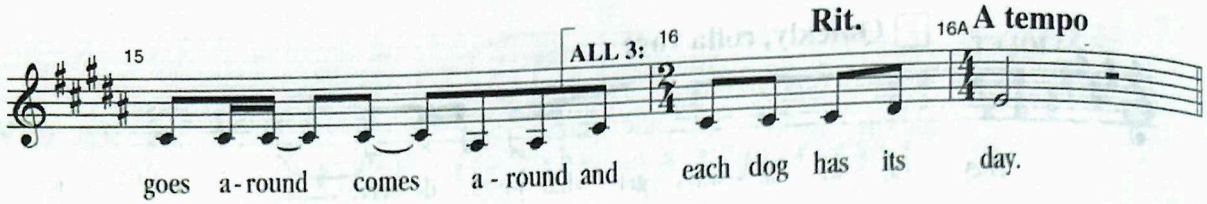
HART

You're getting all excited.

DORALEE

I've put up with your grabbing and chasing me around the desk cause I need this job, but this is the last straw! I've got a gun out there in my purse and up to now I've been forgiving and forgetting cause that's the way I was brought up but I swear, if you say another word about me, I'll get that gun of mine

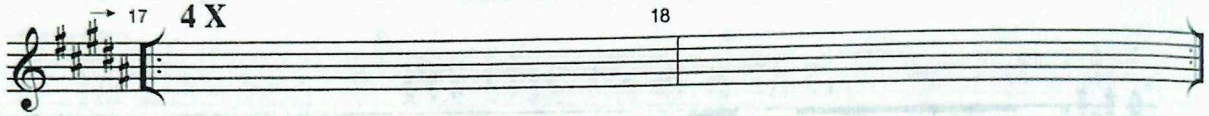


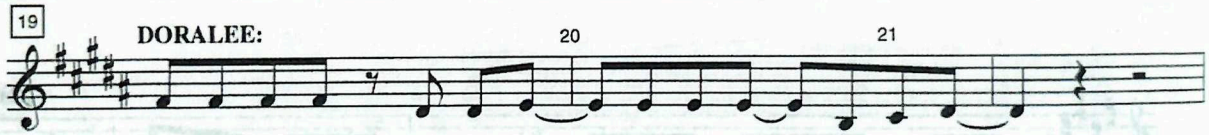


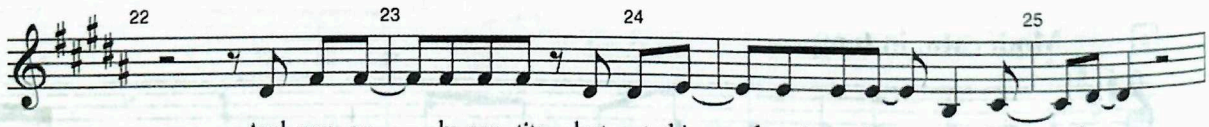
Doralee Song:
Shine Like the Sun

HART: "Let me go!
THAT'S AN ORDER!!!"
VIOLET: "We're not taking
orders from you anymore."
JUDY: "The tables are turning."
DORALEE: "Memo to Franklin Hart:
I am a real human being! Don't you get it?"

Thunder Road-esque



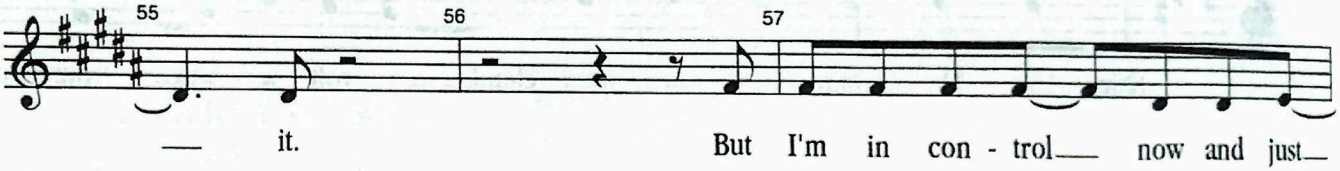


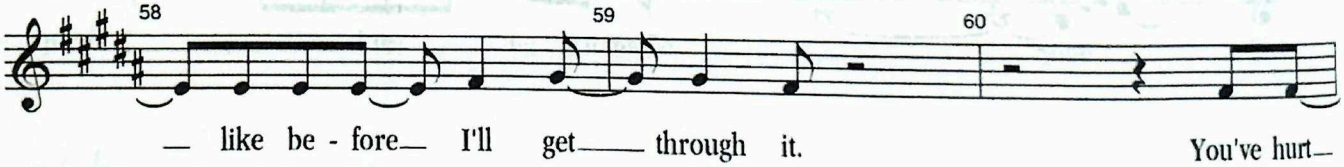


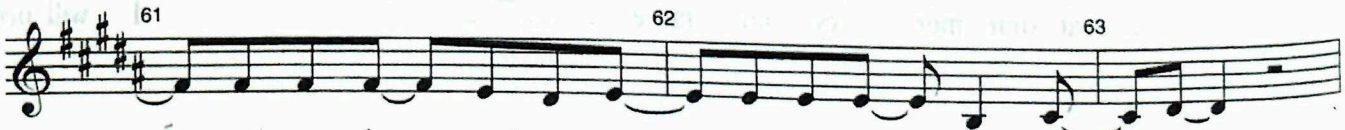


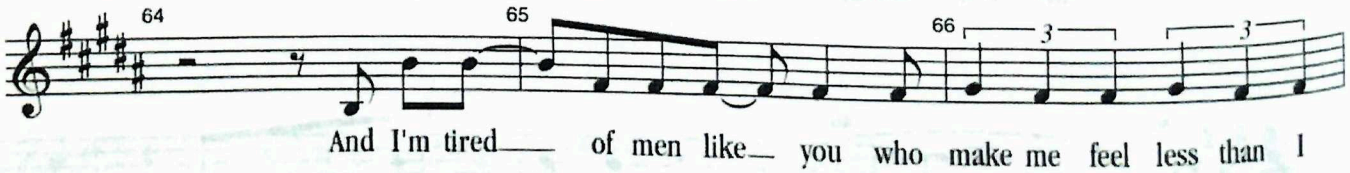

48
3
3
49
2
50-51
I'm gon - na Shine Like The Sun.


52
JUDY:
53
54
I've had e - nough hurt in my life and you've been add - ing to


55
56
57
it.
But I'm in con - trol now and just


58
59
60
like be - fore I'll get through it.
You've hurt


61
62
63
and em - barr - assed me, pro - ven you don't give a damn


64
65
66
3
3
And I'm tired of men like you who make me feel less than I

(ROZ KEITH, company snitch and second only to the boss, ENTERS and cuts everyone off. Underscore continues.)

ROZ

Violet, oh, Violet –

VIOLET

Judy, this is Roz Keith, Mr. Hart's administrative assistant. It's Judy's first day.

ROZ

Welcome to our happy little family. Violet, I've been meaning to talk to you about Mr. Hart's rules regarding office decor. No personal items on the desk. We mustn't look cluttered and sloppy. "An office that looks efficient–

VIOLET & ROZ

is efficient."

ROZ

As Mr. Hart always says ...

(with longing)

What a man.

VIOLET

(sarcastic)

What a man.

ROZ

I've typed up a memo. You can post it on the bulletin board.

VIOLET

Thanks, Roz. I know just where to stick it.

(ROZ scurries away.)

Dear old Roz is Mr. Hart's administrative eyes, ears, nose and throat. If you ever want to gossip in the ladies room, check under the stall for feet first.

YOU GOTTA KNOW WHO TO TRUST,
BETTER KNOW IT IN A HURRY,
NO TIME FOR SUCH A THING AS YOUR PERSONAL WORRIES
GOTTA GROW, YOU GOTTA SHOW
GOTTA KEEP IT IN TOW AROUND HERE

Let's recap.

ALL

AROUND HERE!

JUDY

Know who to trust and know it in a hurry.

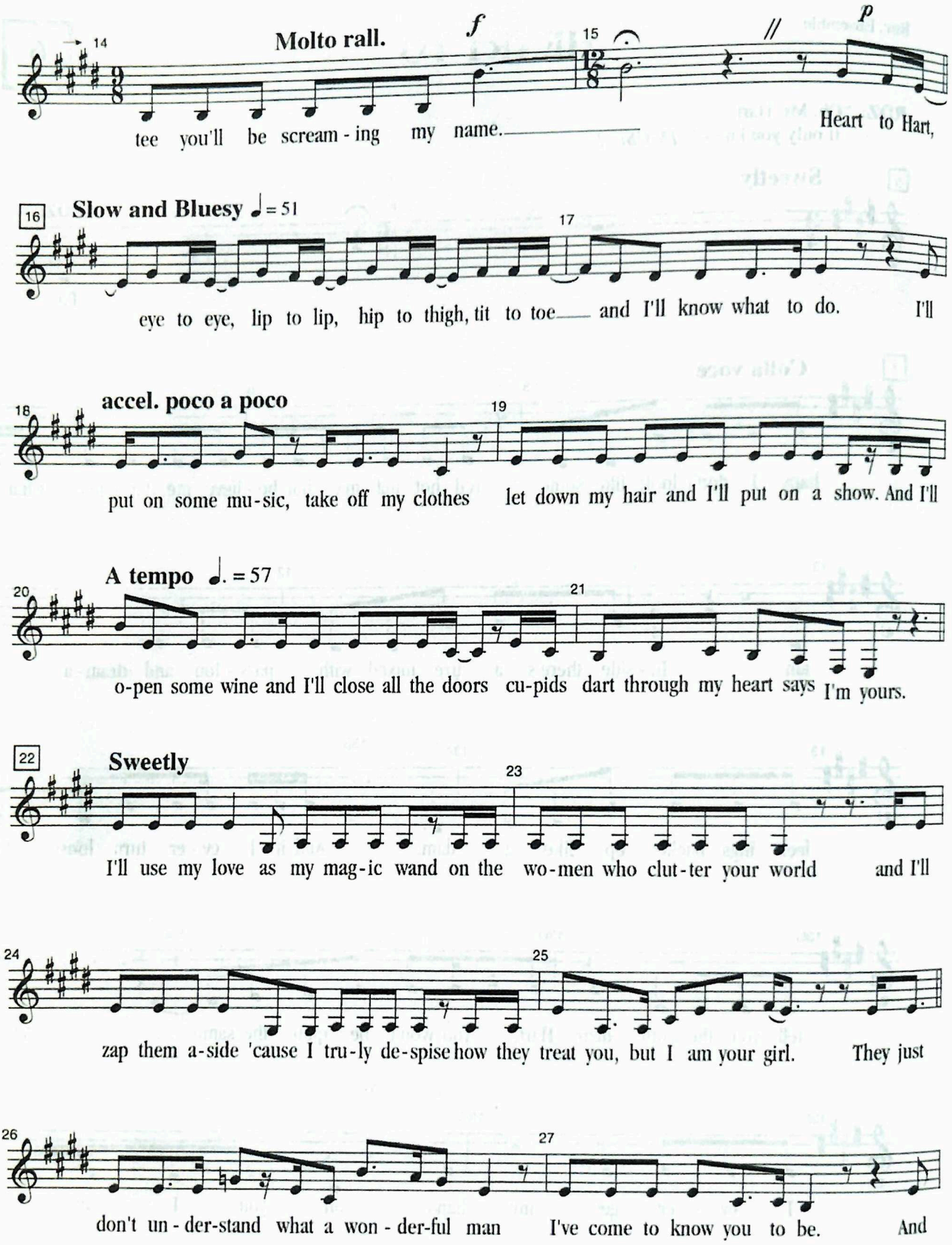
Roz, Ensemble

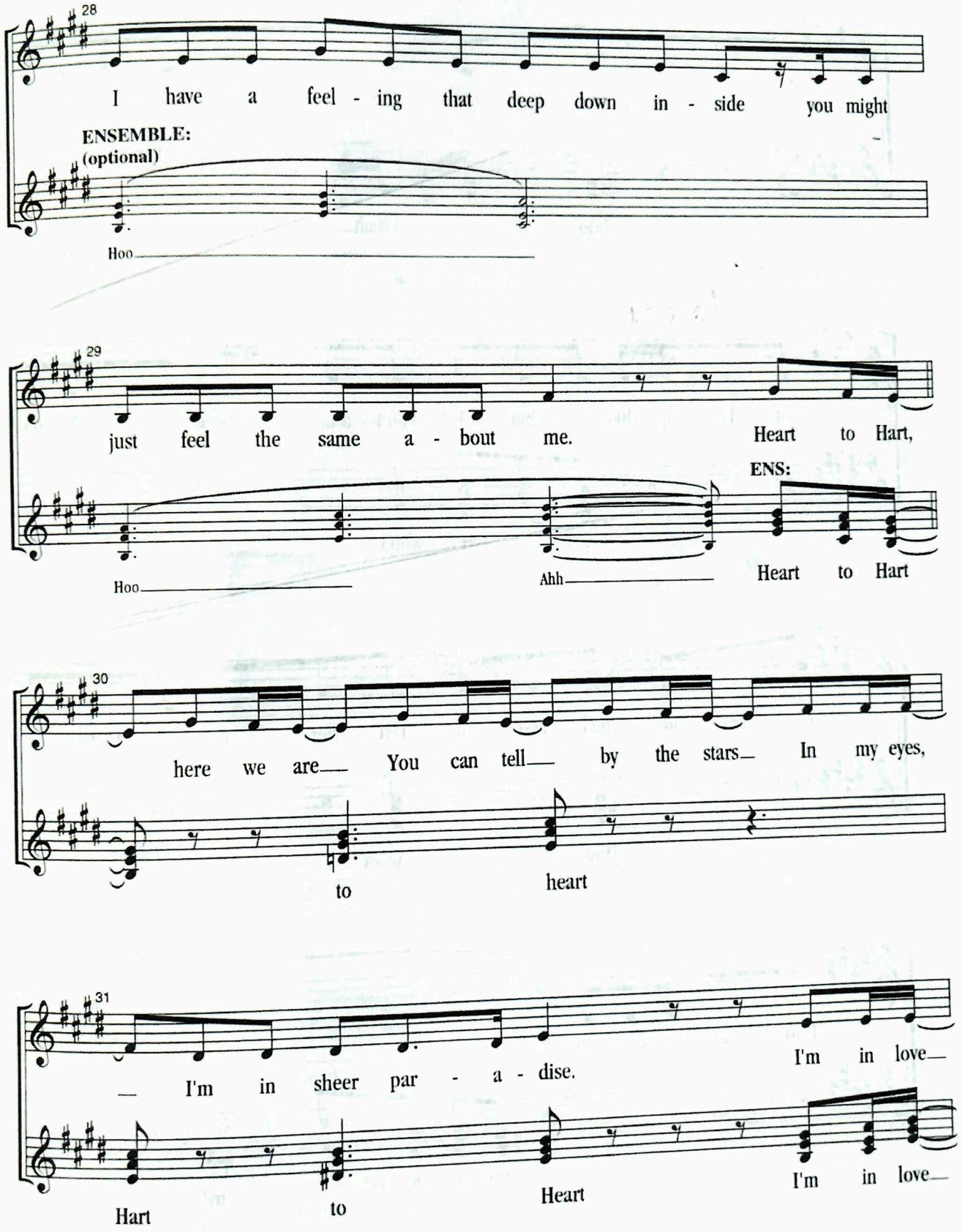
HEART TO HART

6

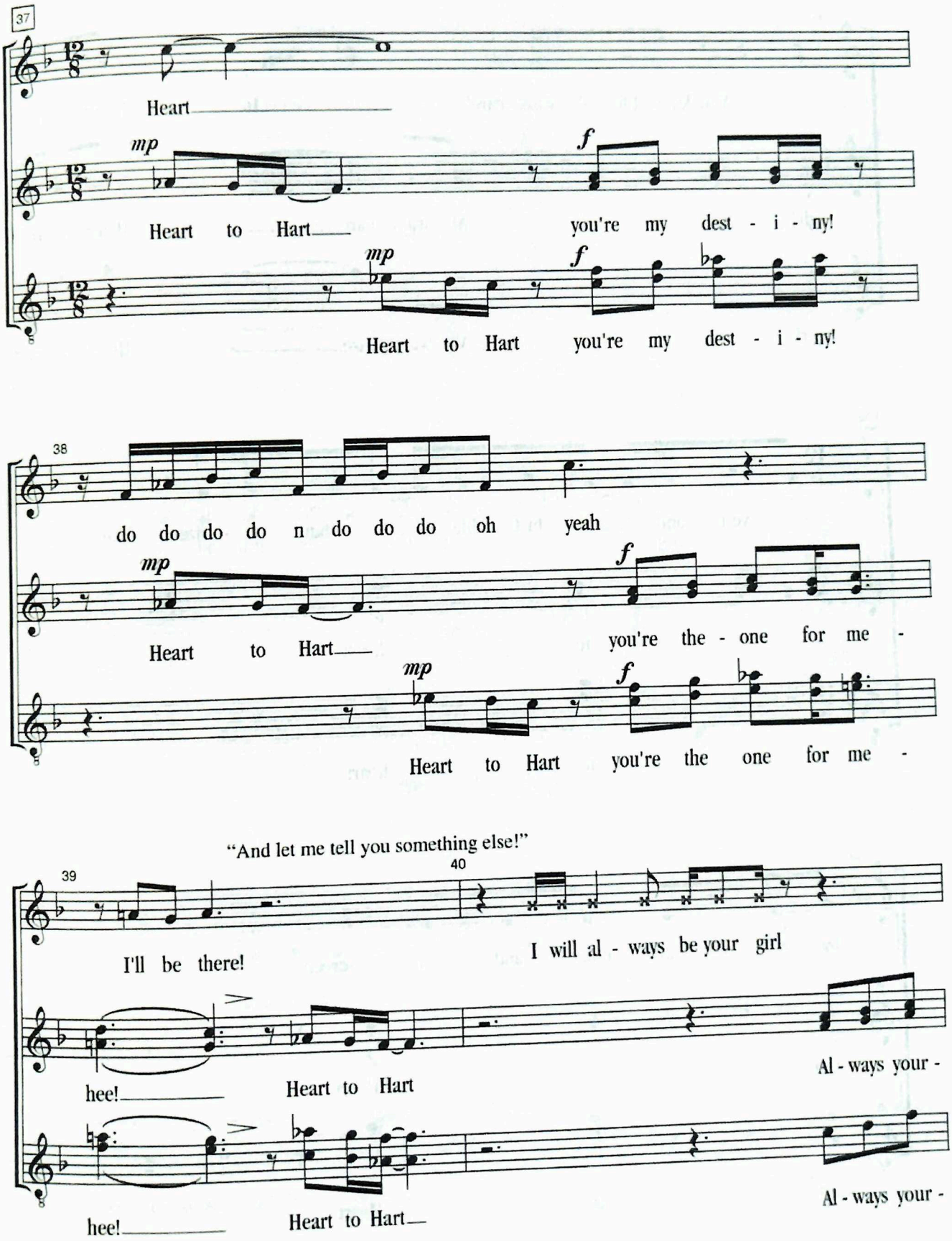
ROZ: "Oh, Mr. Hart.
If only you knew." *[MUSIC]*



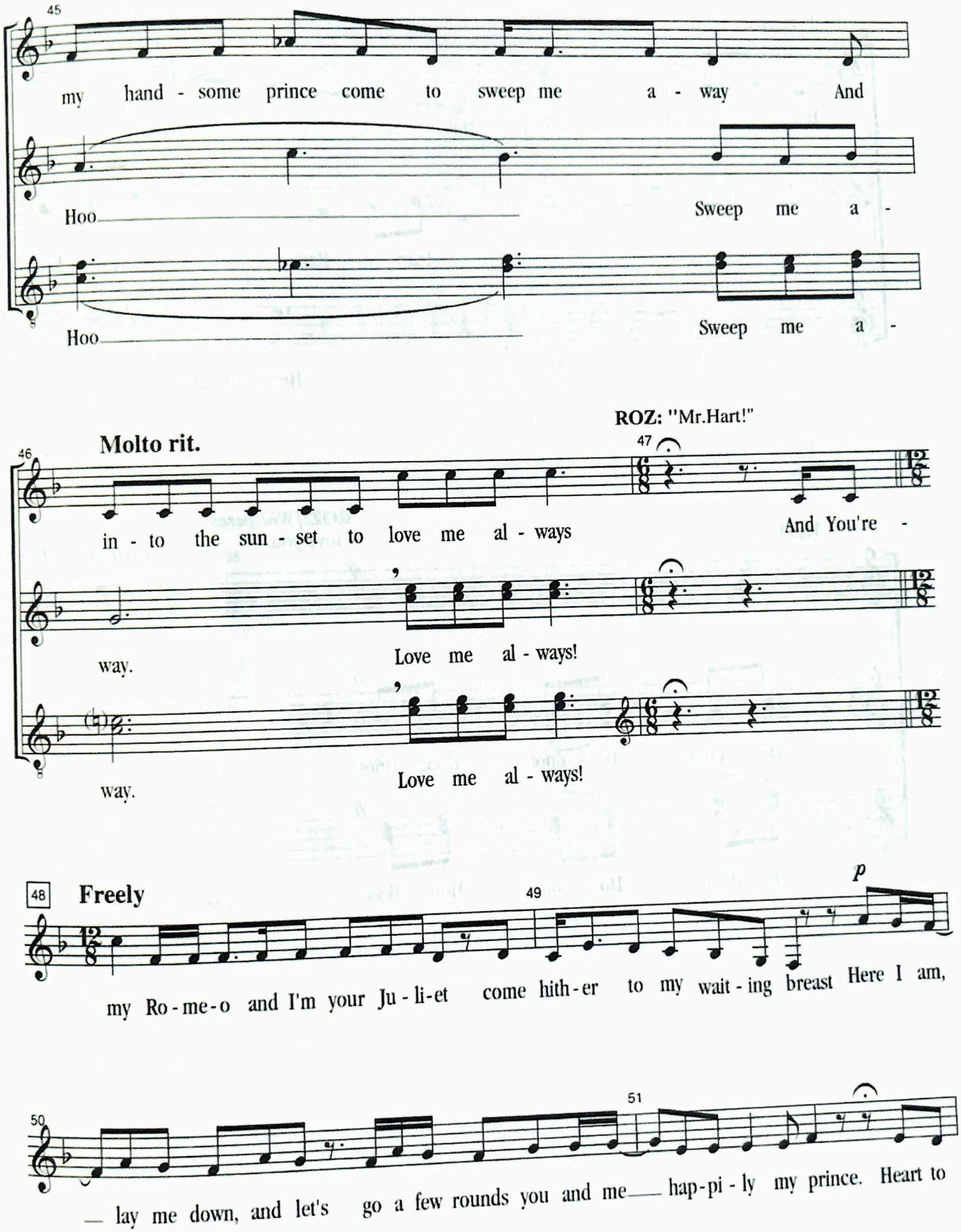

14
Molto rall.
f
15
p
tee you'll be scream - ing my name.
Heart to Hart,
16
Slow and Bluesy ♩= 51
17
eye to eye, lip to lip, hip to thigh, tit to toe and I'll know what to do. I'll
18
accel. poco a poco
19
put on some mu-sic, take off my clothes let down my hair and I'll put on a show. And I'll
20
A tempo ♩. = 57
21
o-pen some wine and I'll close all the doors cu-pids dart through my heart says I'm yours.
22
Sweetly
23
I'll use my love as my mag-ic wand on the wo-men who clut-ter your world and I'll
24
25
zap them a-side 'cause I tru-ly de-spise how they treat you, but I am your girl. They just
26
27
don't un - der-stand what a won - der-ful man I've come to know you to be. And

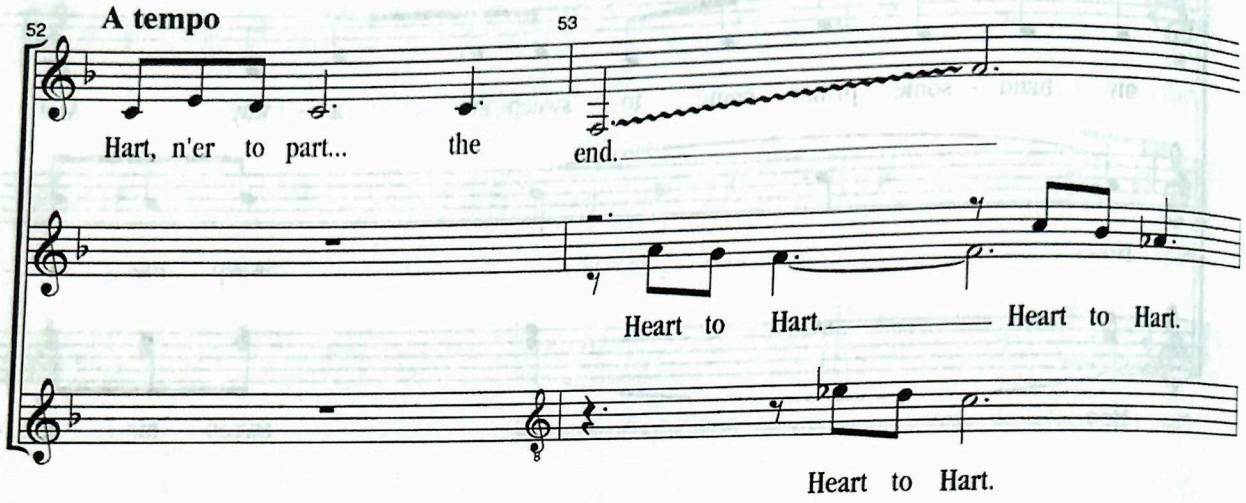

28
I have a feel - ing that deep down in - side you might
ENSEMBLE:
(optional)
Hoo
29
just feel the same a - bout me.
Heart to Hart,
ENS:
Hoo
Ahh
Heart to Hart
30
here we are— You can tell— by the stars— In my eyes,
to
heart
31
— I'm in sheer par - a - dise.
I'm in love—
Hart
to
Heart
I'm in love—


32
— I'm in heat, I'm not be - ing dis - creet. No it's
— hoo yeah
33
not la - dy - like but I won't miss a beat 'Til you're
No I won't
34
un - der my spell and sur - ren - der to me Heart to
Hoo woot
35
36
Hart you are my de - stin - y. Heart to
you are my dest - i - ny!


37
Heart
mp
f
Heart to Hart
you're my dest - i - ny!
mp
f
Heart to Hart you're my dest - i - ny!
38
do do do do n do do do oh yeah
mp
f
Heart to Hart
you're the - one for me -
mp
f
Heart to Hart you're the one for me -
"And let me tell you something else!"
39
40
I'll be there!
I will al - ways be your girl
hee!
Heart to Hart
Al - ways your -
hee!
Heart to Hart
Al - ways your -


41
42
You know I'll al - ways care!
Hoo Heart to Hart
girl
Al - ways care.
Heart to Hart
girl
Al - ways care.
Heart to Hart
43
you and I Just like I fan - ta - size like the
to heart
to heart
44
lov - ers in books and on screen. You're
Hart to Heart
Hart to Heart


45
my hand - some prince come to sweep me a - way And
Hoo
Sweep me a -
Hoo
Sweep me a -
ROZ: "Mr.Hart!"
Molto rit.
46
47
in - to the sun - set to love me al - ways
And You're -
way.
Love me al - ways!
way.
Love me al - ways!
48
Freely
49
p
my Ro - me - o and I'm your Ju - li - et come hith - er to my wait - ing breast Here I am,
50
51
— lay me down, and let's go a few rounds you and me— hap - pi - ly my prince. Heart to


A tempo
52
53
Hart, n'er to part... the end.
Heart to Hart. Heart to Hart.
Heart to Hart.


ROZ:[Whispered]
I love you.
Rall.
54
55
[ROZ turns off the lights]
Do - doot. Do - doot. Hoot Hoot Hoo.
Do - doot. Do - doot. Hoot Hoot Hoo.

ACT ONE
SCENE 3

HART'S OFFICE.

FRANKLIN HART, smarmy, pompous, his own biggest fan, is sitting behind his intimidatingly large desk. VIOLET stands in front of him waiting to be acknowledged, JUDY hovering behind her.

HART

What!

VIOLET

This is Judy Bernly, new employee.

(HART takes JUDY in.)

HART

Now this is what I'm talking about. You're not bad looking for a gal with a little tread worn off her tires. I mean that. Sincerely.

VIOLET

Mr. Hart, I really wish you wouldn't refer to ...

HART

Come on Violet, Franklin Hart knows the value of each girl who has the privilege to serve under him. Now ...

VIOLET

Oh Lord, here we go ...

HART

Let me tell you my philosophy of business, Julie.

JUDY

Judy.

HART

In a word: Teamwork. Everyone pulling together. It's a shame, and I have always said this, that you girls don't have the experience growing up of playing football or baseball because that's where you learn that a chain is only as strong as its weakest link. If we all work together we can cut the balls off our competition and be sitting pretty on top of the hill.

VIOLET

Sitting pretty on top of a hill of balls. What a lovely picture.

JUDY

I'm very happy to be part of the team.

HART

You see that, Violet? That's the attitude I'm looking for. By the way, is that the present for my wife?

VIOLET

Yes, it is, but I want to remind you that my job description says nothing about doing your personal—

HART

Violet, dammit! I'm trying to explain to Jody here ...

JUDY

Judy.

HART

... how we're all a team and right away you're not there for the handoff! I expect an employee, especially one who wants to be promoted to management, to show a little flexibility and cooperation. You savvy?

VIOLET

I savvy.

HART

(on intercom)

Doralee.

(Seething, VIOLET hands over the scarf.)

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 behavior 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, Missy,
Ensemble Men

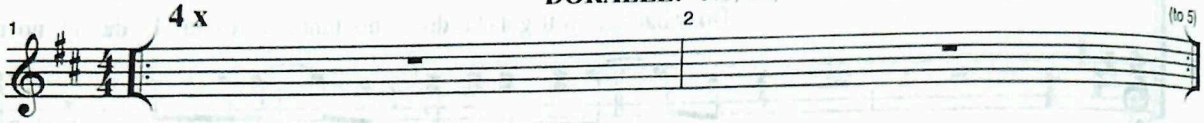
HERE FOR YOU

3

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?"

Smarmy Honky Tonk ♩ = 124

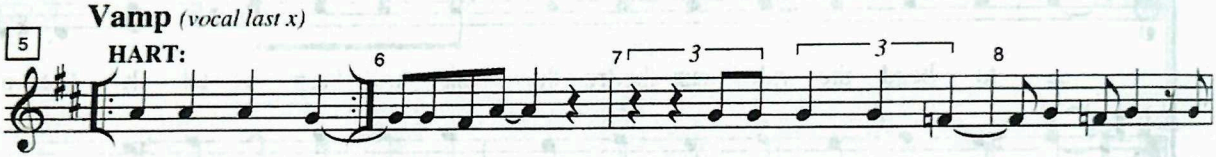
4 x



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)*

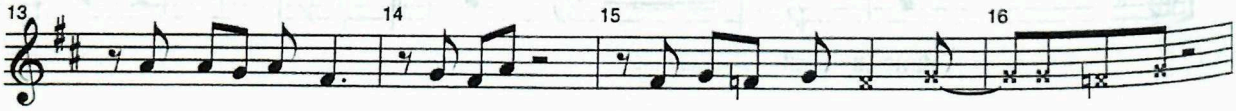
5 **HART:**



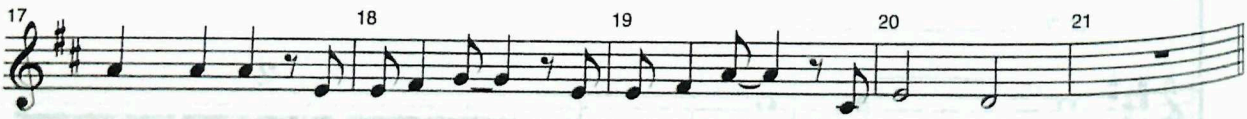
Oh, my sweet, dear Dor-a-lee You don't know what you— mean to me. I



just don't know what I would do— with - out you.



You're so ef-fic-cient and a-lert; The way you look, well, shit,— that don't hurt.

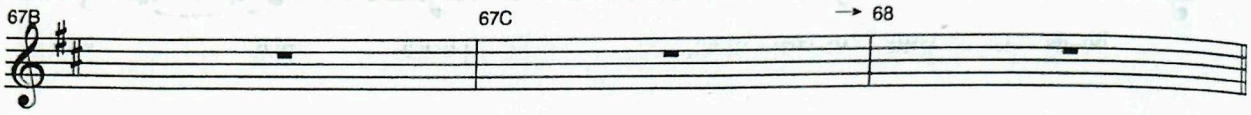


Please don't think I'm just a flirt. It's just I'm nuts a - bout you.

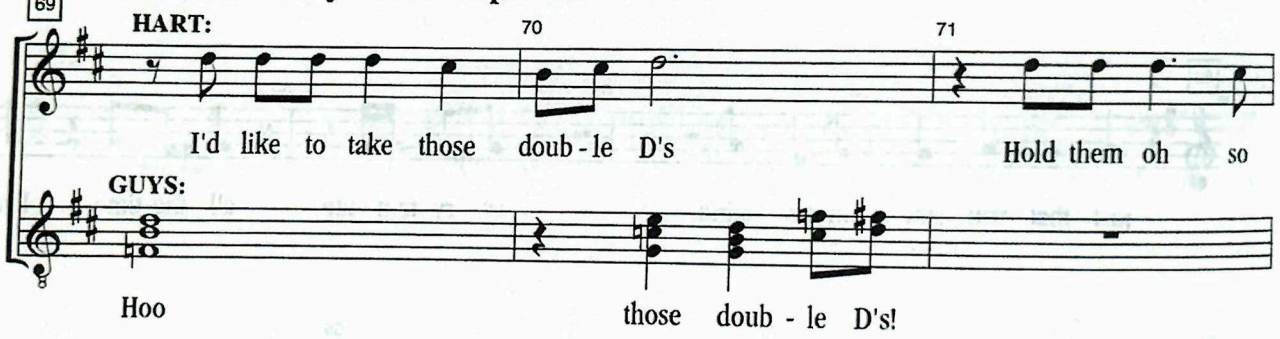

22
23
24
25
Here for you I'm here for you. I want you so, I tru-ly do. My
[HART plays air guitar solos]
26
35
36
37
38
(to 41)
bo-dy is your in-stru-ment, please play it.
41
2
41-42
3
49-51
52
HART:
It's
53
54
55
56
just that you stay on my mind, ev-'ry min-ute all the time. I've
57
58
59
got to do it: 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.

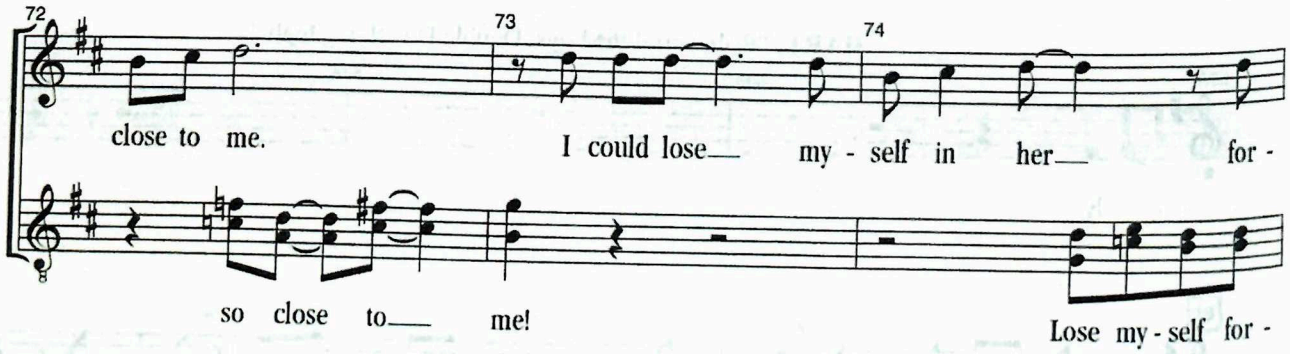


DORALEE: "I just don't see it, Mr. Hart."
HART: "Keep on lookin', honey. You've never failed me yet!"

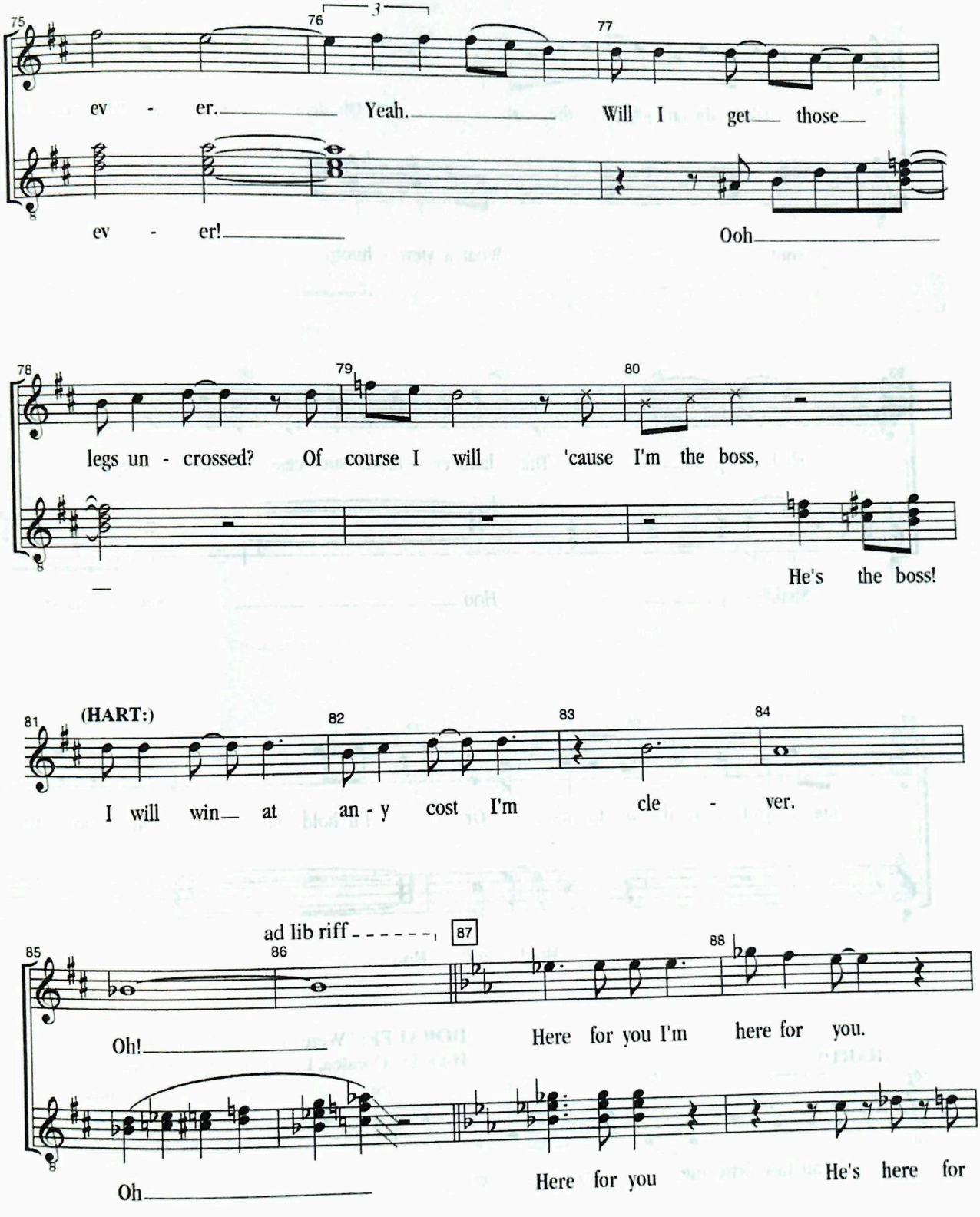


Half-Time Honky Tonk/Gospel Feel






Yeah
Will I get those
Ooh
crossed? Of course I will 'cause I'm the boss.
He's the boss!
wait a - way cost I'm cle - ver.
ad lib sniff
Here for you I'm here for you.
Here for you
He's here for


75
76
3
77
ev - er. Yeah. Will I get those
ev - er! Ooh
78
79
80
legs un - crossed? Of course I will 'cause I'm the boss,
He's the boss!
81
(HART:)
82
83
84
I will win at an - y cost I'm cle - ver.
ad lib riff
87
85
86
88
Oh! Here for you I'm here for you.
Oh Here for you He's here for

Joe's Side

JOE

Violet, you're the best. And I'm only saying that because I want you to like me, I mean I'm not just saying that because I want you to like me, never mind, change the subject, Joe, you idiot ... Well TGIF, huh.

VIOLET

Woo ...

JOE

— Hey, you know what I was thinking?

VIOLET

Time to get back to work?

JOE

How about dinner tomorrow night?

VIOLET

I don't know. How late do your parents let you stay up?

JOE

Come on, junior accountant, senior office manager—I can't think of a better match.

VIOLET

(to herself)

It's the junior/senior thing that worries me—And I need to spend the weekends with my son. Single parent, you know —

JOE

Bring him. I'm fantastic with resentful adolescent boys who think I'm trying to put the moves on their mother—

VIOLET

Come on, Joe, I'm old enough to be your —sister.

JOE

I just think we'd really get along.

VIOLET

Tell you what—I'll think about it.

JOE

Don't think about it. Just do it ...

(JOE leaves as VIOLET thinks aloud.)

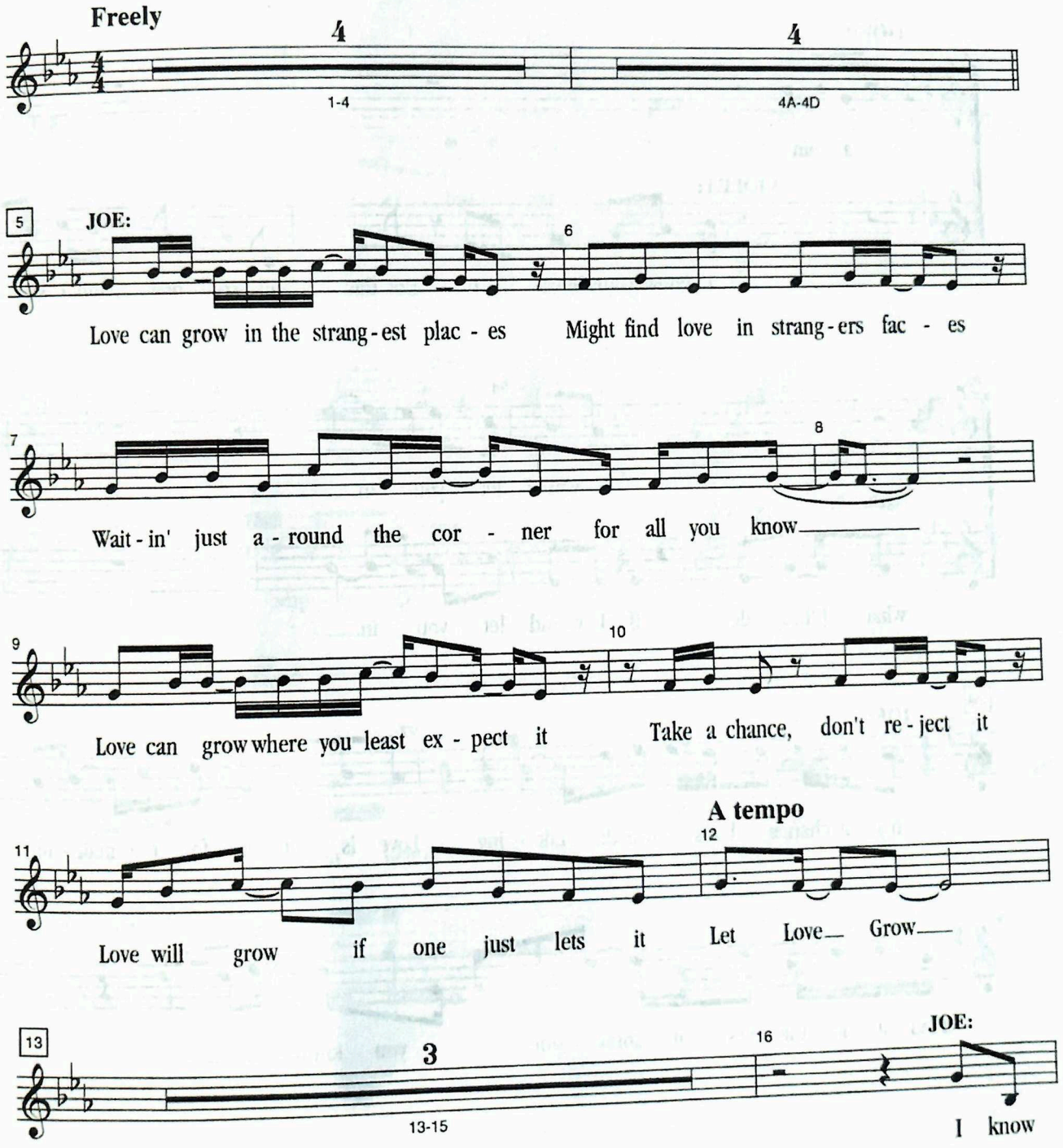
VIOLET

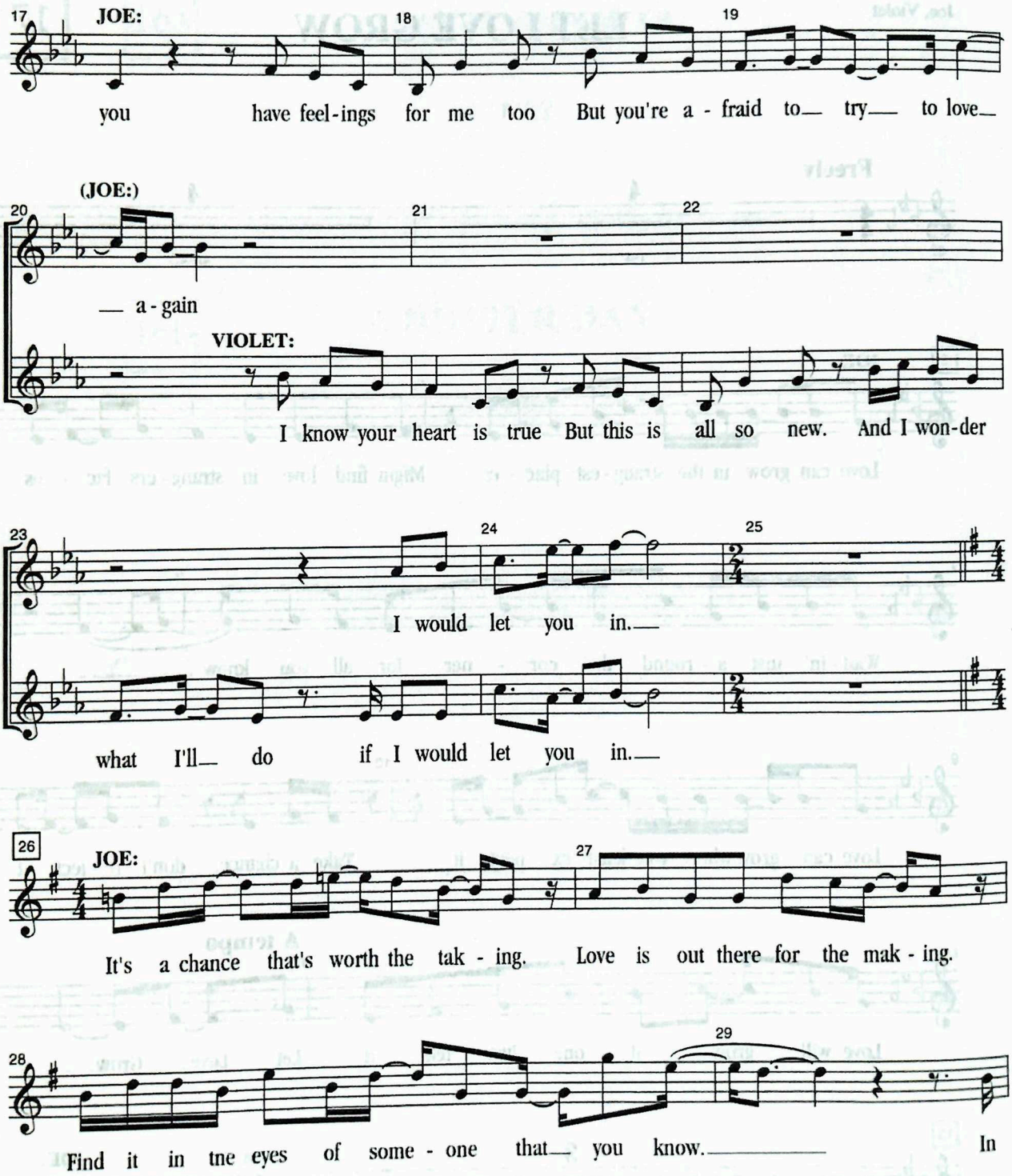
Just do it. That would be a great slogan for something.

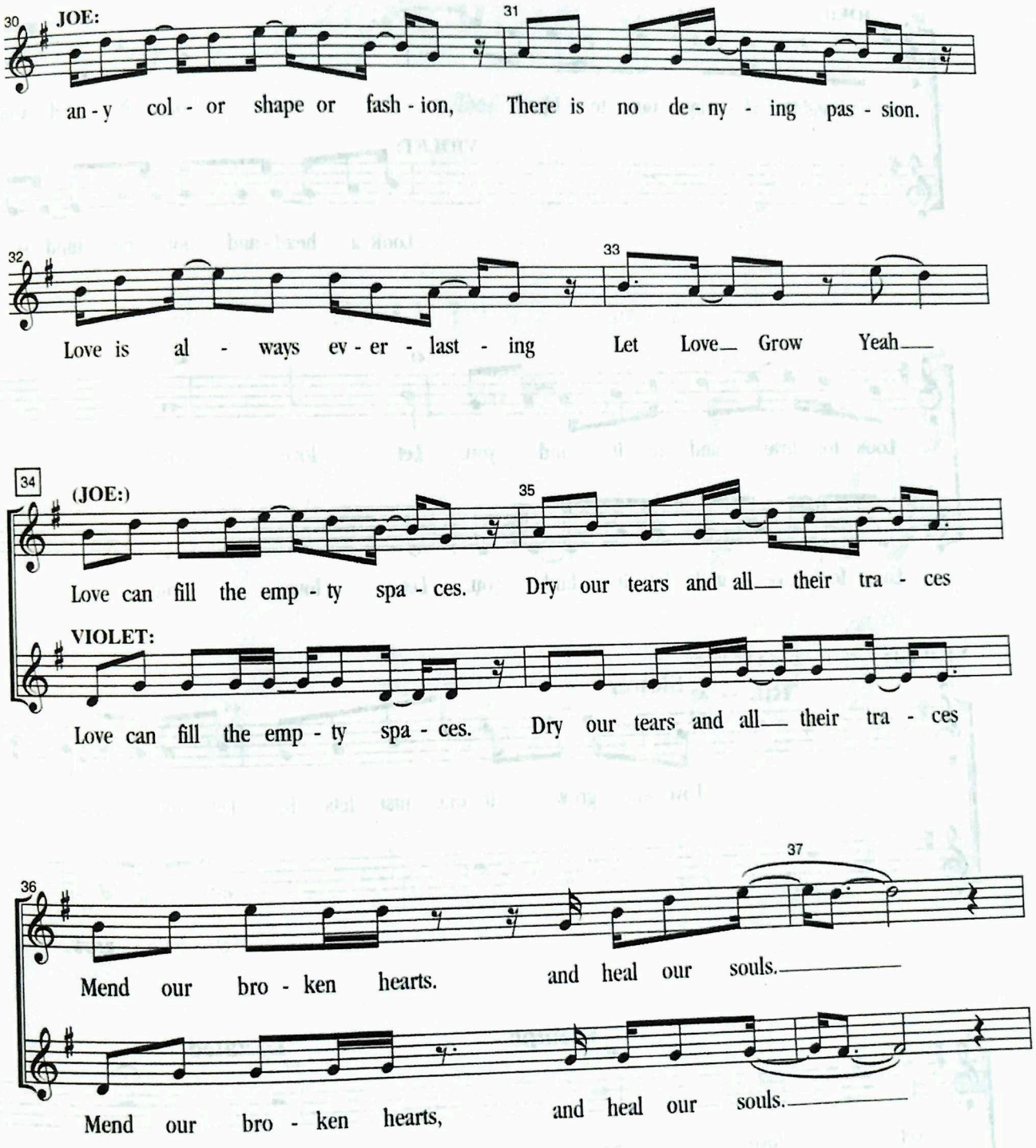
Joe, Violet

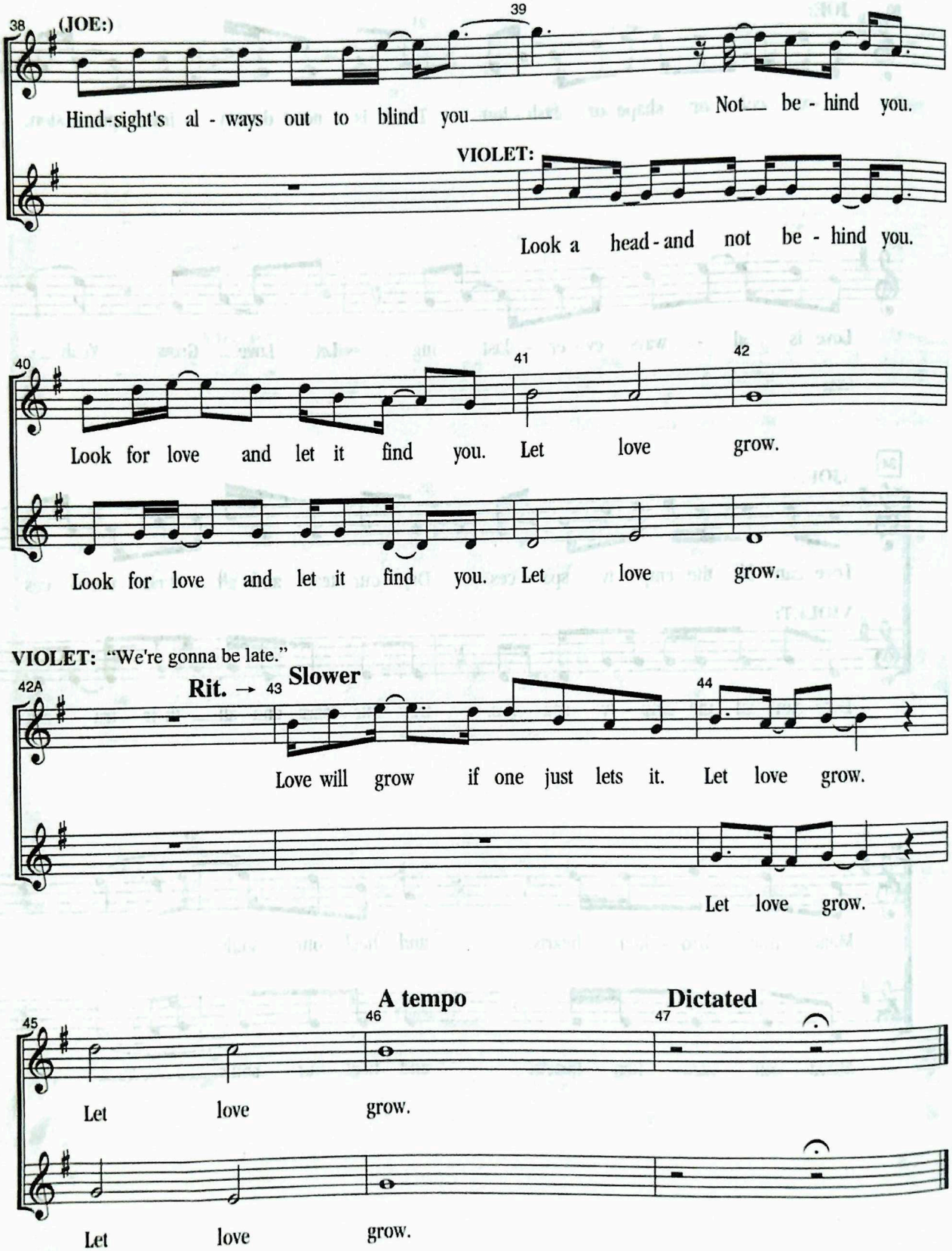
LET LOVE GROW

17




17
JOE:
18
19
you have feel-ings for me too But you're a - fraid to— try— to love—
(JOE:)
20
21
22
— a - gain
VIOLET:
I know your heart is true But this is all so new. And I won-der
23
24
25
I would let you in.—
what I'll— do if I would let you in.—
26
JOE:
27
It's a chance that's worth the tak - ing. Love is out there for the mak - ing.
28
29
Find it in tne eyes of some - one that— you know.— In


30
JOE:
31
an - y col - or shape or fash - ion, There is no de - ny - ing pas - sion.
32
33
Love is al - ways ev - er - last - ing Let Love Grow Yeah
34
(JOE:)
35
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
37
Mend our bro - ken hearts. and heal our souls.
Mend our bro - ken hearts, and heal our souls.



#17—Let Love Grow

DICK

Hey, Babe.

JUDY

Dick, what are you doing here?

DICK

Your sister told me you got a job.

(looks at the mess)

Doesn't look like it's exactly up your alley.

JUDY

Oh no, it's completely up my alley. I own this alley. I'll be done in a minute. Do you want to grab a bite to eat? Maybe talk?

DICK

Judy, I can't stay. Mindi's waiting in the car.

(Her face falls.)

These are the final divorce papers. You need to sign them and give them to your lawyer.

JUDY

Oh, I ...

DICK

Bye, Judy.

(He leaves. She calls after him.)

JUDY

What's she doing in the car? Practicing for her learner's permit? – Dick? – I'm sorry ....

TRANSITION to VIOLET'S garage and DORALEE'S Bedroom.

JUDY remains in the Xerox room:

(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's Sides

(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 a 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.

(LIGHTS GO DOWN on VIOLET and JOSH. LIGHTS UP ON DORALEE and DWAYNE in their bedroom.)

DORALEE

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!

(She smiles and points at his coffee.)

MISSY

Somebody needs to switch to Sanka! There are some shorter cruises. Take a look at them when you have time. I'm sorry I bothered you, Frank.

(MISSY exits.)