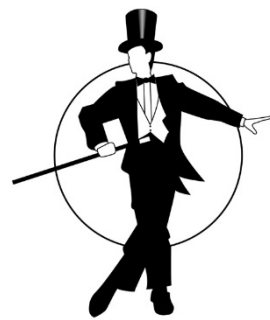


# The Audition

Richard Davis Jr.



**ArtAge**  
Publications



ArtAge supplies books, plays, and materials to older performers around the world. Directors and actors have come to rely on our 30+ years of experience in the field to help them find useful materials and information that makes their productions stimulating, fun, and entertaining.

ArtAge's unique program has been featured in *Wall Street Journal*, *LA Times*, *Chicago Tribune*, *American Theatre*, *Time Magazine*, *Modern Maturity*, on CNN, NBC, and in many other media sources.

ArtAge is more than a catalog. We also supply information, news, and trends on our top-rated website, [www.seniortheatre.com](http://www.seniortheatre.com). We stay in touch with the field with our very popular e-newsletter, *Senior Theatre Online*. Our President, Bonnie Vorenberg, is asked to speak at conferences and present workshops that supplement her writing and consulting efforts. We're here to help you be successful in Senior Theatre!

***We help older performers fulfill their theatrical dreams!***

ArtAge Publications  
Bonnie L. Vorenberg, President  
PO Box 19955  
Portland OR 97280  
503-246-3000 or 800-858-4998  
[bonniev@seniortheatre.com](mailto:bonniev@seniortheatre.com)  
[www.seniortheatre.com](http://www.seniortheatre.com)

## NOTICE

**Copyright:** This play is fully protected under the Copyright Laws of the United States of America, Canada, and all other countries of the Universal Copyright Convention.

The laws are specific regarding the piracy of copyrighted materials. Sharing the material with other organizations or persons is prohibited. Unlawful use of a playwright's work deprives the creator of his or her rightful income.

**Cast Copies:** Performance cast copies are required for each actor, director, stage manager, lighting and sound crew leader.

**Changes to Script:** Plays must be performed as written. Any alterations, additions, or deletions to the text must be approved.

**Permission to Film:** You do not have permission to film, record, or distribute the play in any medium. You are also not allowed to post on electronic services such as, but not limited to, YouTube. Exceptions must be granted by written permission from the publisher.

**Royalty:** Royalties are due when you perform the play for any audience, paying or non-paying, professional or amateur. This includes readings, cuttings, scenes, and excerpts.

The royalty for amateur productions of this show is posted online. It is payable two weeks prior to your production. Contact us for professional rates or other questions. Royalty fees are subject to change.

Insert the following paragraph in your programs:

*Performed with special permission from ArtAge Publications' Senior Theatre Resource Center at 800-858-4998, [www.seniortheatre.com](http://www.seniortheatre.com)*

*The Audition* © 2020 by Richard Davis Jr.

THE AUDITION

By Richard Davis

CAST

ANNE: An older woman who has been acting for a long time, and is quite good, a fact she doesn't mind mentioning. If an opportunity to do so doesn't present itself, she creates one. She's auditioning for the role of Lucille. She's a bit catty.

BEA: She's about the same age as Anne. She has less stage experience, but she tries, and she's a nice person. She too is auditioning for the role of Lucille.

MARJORIE: She has been involved in community theatre for a long time. She's the director of *Lucille Flirts with the Space-Time Continuum*, the play-within-the-play.

BEN: He will play the husband of whichever actor snags the role of Lucille. He may have overly active arms as he delivers lines on stage.

Place

A bare stage in a small amateur theatre.

Time

The present, around 7 p.m.

THE AUDITION

*Setting: There are three or four folding chairs center and two more stage right on an otherwise bare stage as an amateur theatre group is about to begin a final audition for an upcoming play. Marjorie stands behind a podium stage left.*

*At Rise: Marjorie, the director of the play-within-the-play, is looking over the script. Two women—Bea and Anne—chat at the chairs center. They will be competing for the lead.*

ANNE: I intend to move beyond amateur theatre. I want to break into the big time. Regional theatre, maybe Broadway—

BEA: Broadway? Oh my.

ANNE: Why not? I have the talent. Or so I've been told many times. In fact, I have a few irons in the fire as we speak.

BEA: A few irons? What do you mean?

ANNE: I shouldn't say just yet. If all goes as I think it will—I should say as I planned for it to go—you'll find out soon enough.

BEA: Very mysterious. I'm quite satisfied with community theatre, by the way.

ANNE: Of course, you are, dear. It's best for you.

BEA: Best?

ANNE: Well...at your age and with your lack of experience—

BEA: We're the same age, Anne.

ANNE: Actually, you're three months older than I am. And I do have a lot of experience. Did you happen to catch me in *The Children's Hour*? I played—

BEA: Mrs. Lily Mortar. You were wonderful.

ANNE: Thank you. I wanted to play Karen Wright. Audrey Hepburn played her in the film, you know. And I just had so many ideas about ways she could have been more...

well, more exciting. But the director...*(She casts a meaningful look at Marjorie.)* told me I was too old. Can you believe it? Too old!

MARJORIE: *(She doesn't look up from her work.)* By 25 years.

ANNE: Twenty-five years?!

MARJORIE: At least 25 years.

ANNE: Hmph. That's a problem with community theatre. Too conservative. And it's why I intend to move beyond it.

MARJORIE: Yet here you are auditioning.

ANNE: Marjorie, you need learn to make daring artistic choices.

BEA: Marjorie's right, though. The role *does* call for a much younger woman.

ANNE: A little make-up, maybe a wig. I've taken very good care of myself over the years.

BEA: Yes, you have. It's hard to believe that you're almost—

ANNE: Ah-ah. My age will remain our little secret, if you don't mind.

BEA: Of course. Sorry.

ANNE: And yes, Marjorie, here I am auditioning. I was immediately drawn to Lucille. I think the role is a challenge. It calls for an actor of some depth and experience, an actor—I don't mind saying—much like myself, though I am sure Bea will give it her best shot. Won't you, dear?

BEA: Yes, I will. I read the script last night, and I think –

ANNE: I'm sure you do, dear. *(She crosses to Marjorie, delivers the following in a way that prevents others from hearing.)* I should tell you, Marjorie, that I have an ulterior motive—a secret, if you will—that will be very beneficial for you, for me, for the theatre community. Assuming I get the role, of course. *(Announcing loudly)* Can we begin?

MARJORIE: In a moment. I've asked Ben to read the role of Lucille's husband, Jim. He

said he would be here...yes, here he comes. Speak of the—

BEN: (*enters right.*) Don't you dare say "devil." (*Ben crosses towards others. Anne crosses to him before he reaches others.*)

MARJORIE:—Man of the hour.

ANNE: (*She hugs BEN*) So good to see you again, Bob.

BEN: It's Ben.

ANNE: Sorry. Of course. Ben.

BEN: Hello, Bea.

BEA: Hi.

BEN: You're looking lovely in blue (*or whatever color*).

BEA: Why thank you.

ANNE: I prefer pink, (*or whatever color*) which is why I chose this—

BEN: Loved your performance in *The Children's Hour*.

ANNE: Oh. Thank you. I'd have much preferred the Audrey Hepburn—

BEN: There are so few really good roles for older actors. It was insightful of Marjorie to cast you in an age-appropriate role.

ANNE: Yes, Marjorie is quite...insightful.

MARJORIE: Let's begin, shall we...? Thank you for coming. You both indicated a strong interest in playing Lucille in our spring production, *Lucille Flirts with the Space-Time Continuum*. I cast most of the supporting roles last night. I didn't ask you to come because I wanted to focus on the leads this evening without distraction. I know you all well, so you may think the audition unnecessary. But believe me when I tell you that it's quite important that I get this right. One of you will be offered the remaining supporting role. Questions...? No? Good. Let's begin.

ANNE: I just wanted to remind you, Madame Director —if I may call you Madame Director — that I cancelled two important engagements to be sure I have absolutely no conflicts during the rehearsal period...Very important engagements. Very, very. But please continue.

MARJORIE: Yes. Thank you. Now—

ANNE: One of them was an out of town engagement. I should say obligation.

MARJORIE: If I may, Anne...

ANNE: Yes. Of course. Sorry.

MARJORIE: Ben, if you'll read the role of Jim...

BEN: Certainly.

*(he rises, crosses to Marjorie, takes script, then he crosses to stage right chairs.)*

MARJORIE: And Bea, if you'll read Lucille—

ANNE: So sorry to interrupt, but might I go first? I have an appointment in an hour that I simply cannot miss.

MARJORIE: Did you not just tell me that you've cleared your calendar?

ANNE: Yes, I did. But just this once. Surely, you can't mind. *(she looks to Bea.)* Bea?

BEA: I don't mind. In fact, I'd prefer to go second. Gives me the chance to watch and learn.

ANNE: Yes, it does, doesn't it? Hadn't thought of that.

MARJORIE: Ok, Anne. Read Lucille beginning on page 18.

*(Anne crosses to Marjorie, takes other script, crosses to stage right chairs.)*

ANNE: Thank you so much.



MARJORIE: Jim has just returned home to confront Lucille and Martha Anne. Bea, will you read Martha Anne?

ANNE: Sorry to be a bother, but do you mind if I have Bea run out to my car? I'm afraid I may have left the lights on. *(She turns to Bea.)* Be a dear and check for me, won't you? Thank you.

BEA: But I'm going to read—

ANNE: That won't be a problem. Madame Director, would you mind reading Martha Anne? Thank you.

MARJORIE: Whatever it takes to get started.

BEA: I won't be a moment.

ANNE: Take your time, dear. No rush.

*(Bea exits.)*

MARJORIE: May we please begin? Ben, we'll begin with Jim's line, "You all know my weaknesses."

*(Play-within-the-play lines are in bold italic to differentiate them from other lines in the script. Ben and Anne read the scene. Both are quite good, though Anne might be a bit overly dramatic, more than a bit seductive. Ben flails his arms a bit—not so much that it's silly -- as he delivers his lines.)*

***BEN as JIM: (Big smile.) You know all my weaknesses.***

***ANNE as LUCILLE: She better not know all your weaknesses!***

***BEN as JIM: (he looks to Lucille.) What?***

***ANNE as LUCILLE: I said she better not know all your –***

***MARJORIE as MARTHA ANNE: Cookies and tea being served in the kitchen.***

***BEN as JIM: Thank you, Martha Anne. But first, I have news.***

*ANNE as Lucille: Jim, I have news also.*

*BEN as JIM: Let me go first. (pulls tickets from somewhere.) I hold in my hand two round trip tickets to England via Iceland, where we'll pause for a two-day adventure. Then on to London and Port Isaac. (turns to Lucille.) That's Portwenn to you, my dear. We leave next Thursday, so we'd better get cracking. (wraps Lucille in a bear hug.)*

ANNE: The stage direction says you wrap me in a bear hug here, Ben. Do you mind? I think it's important to pay attention to the blocking early on. Circumvents awkward moments later on.

BEN: Thought you'd never ask.

*(both have a little laugh as he does so.)*

ANNE: Mmmm.

*(Anne continues with the reading.)*

*ANNE as LUCILLE: Thank goodness! You and I are the "we."*

*BEN as JIM: What?*

*ANNE as LUCILLE: Nothing, nothing. It's just so good to see you. My husband. You are my husband.*

*BEN as JIM: You're acting strange. What's your news?*

*ANNE as LUCILLE: Hmm?*

*BEN as JIM: Your news. You said you had news.*

*ANNE as LUCILLE: I just wanted to tell you—to remind you—how happy I am to be your wife. And to thank you so much for this wonderful trip.*

*BEN as JIM: I know how much you wanted it.*

*ANNE as LUCILLE: But where did you...? How did you...?*

**BEN as JIM:** *Sorry to deceive you, but I've been secretly working as a Greeter at Mega Mart for the last 11 months. Had to dodge Martha Anne at least three times and you twice. I wanted to surprise you.*

**ANNE as LUCILLE:** *I love you, Jim. I thought you...I don't deserve you at all.*

**BEN as JIM:** *And I love you, Babe.*

**BEN:** It says we hug here and kiss. Do you want us to—?

**MARJORIE:** Not necessarily—

**ANNE:** Oh, let's do. We should follow the script. Besides—

**MARJORIE:** I know. It circumvents awkward moments later on.

*(Anne pulls Ben into an embrace, kisses him.)*

**ANNE:** Woo. *(She fans herself with the script.)*

**BEN:** Indeed.

**ANNE:** Let's see, where were we?

**BEN:** *(perhaps he too fans himself comically.)* Haven't the foggiest.

**ANNE:** Oh. Here. Your line, Marjorie, "Hate to interrupt –

**MARJORIE:** Right.

**MARJORIE as MARTHA ANNE:** *Hate to interrupt, but you do know that two strangers just walked right through your kitchen and out your back door. Right?*

**ANNE as LUCILLE:** *Don't mind them. They're the Grantables.*

**MARJORIE as MARTHA ANNE:** *The Grantables. Never heard of them. Are they new to the neighborhood?*

**ANNE as LUCILLE:** *No, and I don't think they'll be coming back.*

***BEN as JIM: Were they selling something??***

***ANNE as LUCILLE: Sort of.***

MARJORIE: And stop. Thank you.

*(Anne continues reading.)*

***ANNE as LUCILLE: They say they make dreams come true. And you know what? They really do.***

*(She leans into Ben, suggestively as She reads the “dream” lines.)*

MARJORIE: I said stop. Thank you.

BEN: Let her go on. I don't mind. In fact, maybe we better do the kissing scene again. Just to be sure we get it right.

*(a little laugh)*

ANNE: *(as she closes in for a kiss.)* If you insist—

BEN: Whoa. I was kidding. Just kidding.

ANNE: Of course. I knew that....I was kidding as well.

**END OF FREEVIEW**

***You'll want to read and perform this show!***