

NATALIE AUDITION SECTION 1

INSIDE JIM'S GAS STATION.

(NATALIE examines CHAD'S motorcycle)

NATALIE So you said she was makin' what kind of sound?

CHAD Jiggily-wiggily. Any hope you can fix her soon? Took the last fella 'bout four days to get her back on the road –

NATALIE Oh, I can fix any bike in an hour.

CHAD Really? How'd you learn to do that?

NATALIE I've always loved motorbikes. And, well, my mom passed on, and I just seemed to spend more and more time in my dad's garage, so –

CHAD Wow, a gal who's good with a wrench.

NATALIE Is that something you find attractive?

CHAD Sure, little darlin' – (NATALIE begins to giggle, a little too much)

NATALIE Could you hand me that rag? (CHAD holds up the rag. It's a crumpled-up dress sporting a large grease stain)

CHAD Ain't this like a dress?

NATALIE I always say why wear a dress when you can use it to clean an engine? MORE (NATALIE giggles more, but CHAD doesn't stop. She stops) (Admonishing herself) Stupid – ... (Changing the subject) Hey Chad, that jukebox, it really was broken. But then you touched it and ...

CHAD Yeah, every since I was a babe, seems like I get this special gift, this music inside me.

NATALIE Wow.

CHAD Yep, that's why I go from town to town – to spread my lovin'. But man, this town and that Mamie Eisenhower whatever. How can you all stand it? I'd just up and leave –

NATALIE Oh, I couldn't –

CHAD Why not?

NATALIE Well, there's my dad, and where would I go?

CHAD You kidding? There's a whole world out there! Don't you wanna get outta here?!

NATALIE Yeah –

CHAD Break the speed limit!

NATALIE Yeah –

CHAD Maybe find yourself a honey man?!

NATALIE Oh, yeah!

NATALIE Hey, Chad, would ever consider taking someone on the road with you?

CHAD Well, I've been with a lot of women – a lot of women – but never one special enough to share my bike. But listen to me, Nancy –

NATALIE Natalie.

CHAD Close your eyes. Close your eyes and imagine yourself happy. Now what do you see?

NATALIE Me – in a white leather jacket, hitting the open road and ...

CHAD And what?

NATALIE No, I can't tell you.

CHAD Look in my baby blues and tell me!

NATALIE I'm not riding alone, I'm with this great guy –

CHAD Well, go get him! You gotta kick start your life!

NATALIE AUDITION – SECTION 2

THE MUSEUM GARDEN (Several classic statues adorn the grounds. SANDRA dusts them. ED ENTERS)

ED Miss Sandra –

SANDRA I'm here in the statue garden. Can I help you?

ED The name is Ed, and it's my duty as a sidekick to give you this, so here – it's from the guitarplayin' roustabout. Now I know you're not interested in him so I'll just be on my way and – (SANDRA holds back a sob) Are you okay, ma'am?

SANDRA Yes. No.

ED It's just a poem –

SANDRA I'm sorry, it's just, well, the sonnets always stir something in me. And since I came to this town, I've been so isolated. The men have been brutish and – I'm sorry, I'm fine, truly – (Holds back a sob)

ED Hey ma'am, you know what you should do – close your eyes.

SANDRA What?

ED Yeah, close your eyes and imagine yourself happy. C'mon. Now tell me, what do you see?

SANDRA Well, I'm with a man, a man who has poetry in his soul.

ED Well go get him! You gotta kick start your life!

SANDRA You know something, Ed, I feel a little better.

ED Glad to hear it, ma'am. Hey, how does a song do it?

SANDRA Do what?

ED Get inside you and touch you deep down, like it somehow knows you personally.

SANDRA How lovely.

ED You know what I think? I think music is some sort of magic. Yeah, the way it can take over your body, and change you, and make you realize how beautiful life can be.

SANDRA How simple, yet profound.

ED I guess, when you think about it, all the best things in life seem like magic – music, laughin', fallin' in love...

SANDRA Oh, God –

ED Anyway, I'm glad you're okay. I'll be seein' ya –

SANDRA Oh Ed, I can't take it anymore! I'm alone all day with these stupid statues! Make love to me!

ED What?

SANDRA Quote Shakespeare and peel me like a banana!

ED Sandra, stop! I've never been with a woman before.

SANDRA Oh, you sweet thing –

CHAD AUDTION - SECTION 1

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(NATALIE examines CHAD'S motorcycle)

NATALIE So you said she was makin' what kind of sound?

CHAD Jiggily-wiggily. Any hope you can fix her soon? Took the last fella 'bout four days to get her back on the road –

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CHAD Really? How'd you learn to do that?

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CHAD Wow, a gal who's good with a wrench.

NATALIE Is that something you find attractive?

CHAD Sure, little darlin' – (NATALIE begins to giggle, a little too much)

NATALIE Could you hand me that rag? (CHAD holds up the rag. It's a crumpled-up dress sporting a large grease stain)

CHAD Ain't this like a dress?

NATALIE I always say why wear a dress when you can use it to clean an engine? MORE (NATALIE giggles more, but CHAD doesn't stop. She stops) (Admonishing herself) Stupid – ... (Changing the subject) Hey Chad, that jukebox, it really was broken. But then you touched it and ...

CHAD Yeah, every since I was a babe, seems like I get this special gift, this music inside me.

NATALIE Wow. CHAD Yep, that's why I go from town to town – to spread my lovin'. But man, this town and that Mamie Eisenhower whatever. How can you all stand it? I'd just up and leave —

NATALIE Oh, I couldn't –

CHAD Why not?

NATALIE Well, there's my dad, and where would I go?

CHAD You kidding? There's a whole world out there!

CHAD (CONT'D) Don't you wanna get outta here?!

NATALIE Yeah –

CHAD Break the speed limit!

NATALIE Yeah –

CHAD Maybe find yourself a honey man?!

NATALIE Oh, yeah!

NATALIE Hey, Chad, would ever consider taking someone on the road with you?

CHAD Well, I've been with a lot of women – a lot of women – but never one special enough to share my bike. But listen to me, Nancy –

NATALIE Natalie.

CHAD Close your eyes. Close your eyes and imagine yourself happy. Now what do you see?

NATALIE Me – in a white leather jacket, hitting the open road and ...

CHAD And what?

NATALIE No, I can't tell you.

CHAD Look in my baby blues and tell me!

NATALIE I'm not riding alone, I'm with this great guy –

CHAD Well, go get him! You gotta kick start your life!

CHAD AUDITION – SECTION 2

CHAD Afternoon, ma'am.

SANDRA Afternoon.

CHAD I was hopin' you could give me a tour of your fine museum here.

SANDRA Really? I've been in town for a week, and you're the first person who's shown any interest in the museum.

CHAD Well, I dig hot art, and I dig hot women, and when I see a hot woman who digs hot art, I say hotdiggity.

SANDRA You mostly marry your cousins around here, don't you?

CHAD So how 'bout that tour?

SANDRA Very well, let's begin. This is a statue of Venus, the goddess of love, and she represents the ideals of love to which all civilized people aspire – spirituality, intellect, romance.

CHAD Everything you say makes me sweaty.

SANDRA Okay, tour's over. Excuse me. (Begins to cross away)

CHAD Whoa, where you goin'?

SANDRA Are you standing over there?

CHAD No.

SANDRA Then that's where I'm going.

CHAD But wait! Won't you at least hear me out?

SANDRA What could you possibly have to say?

MISS SANDRA AUDITION – SECTION 1

CHAD Afternoon, ma'am.

SANDRA Afternoon.

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SANDRA Really? I've been in town for a week, and you're the first person who's shown any interest in the museum.

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CHAD Everything you say makes me sweaty.

SANDRA Okay, tour's over. Excuse me. (Begins to cross away)

CHAD Whoa, where you goin'?

SANDRA Are you standing over there?

CHAD No.

SANDRA Then that's where I'm going.

CHAD But wait! Won't you at least hear me out?

SANDRA What could you possibly have to say?

MISS SANDRA AUDITION SECTION 2

THE MUSEUM GARDEN (Several classic statues adorn the grounds. SANDRA dusts them. ED ENTERS)

ED Miss Sandra –

SANDRA I'm here in the statue garden. Can I help you?

ED The name is Ed, and it's my duty as a sidekick to give you this, so here – it's from the guitarplayin' roustabout. Now I know you're not interested in him so I'll just be on my way and – (SANDRA holds back a sob) Are you okay, ma'am?

SANDRA Yes. No.

ED It's just a poem –

SANDRA I'm sorry, it's just, well, the sonnets always stir something in me. And since I came to this town, I've been so isolated. The men have been brutish and – I'm sorry, I'm fine, truly – (Holds back a sob)

ED Hey ma'am, you know what you should do – close your eyes.

SANDRA What?

ED Yeah, close your eyes and imagine yourself happy. C'mon. Now tell me, what do you see?

SANDRA Well, I'm with a man, a man who has poetry in his soul.

ED Well go get him! You gotta kick start your life!

SANDRA You know something, Ed, I feel a little better.

ED Glad to hear it, ma'am. Hey, how does a song do it?

SANDRA Do what?

ED Get inside you and touch you deep down, like it somehow knows you personally.

SANDRA How lovely.

ED You know what I think? I think music is some sort of magic. Yeah, the way it can take over your body, and change you, and make you realize how beautiful life can be.

SANDRA How simple, yet profound.

ED I guess, when you think about it, all the best things in life seem like magic – music, laughin', fallin' in love...

SANDRA Oh, God –

ED Anyway, I'm glad you're okay. I'll be seein' ya –

SANDRA Oh Ed, I can't take it anymore! I'm alone all day with these stupid statues! Make love to me!

ED What?

SANDRA Quote Shakespeare and peel me like a banana!

ED Sandra, stop! I've never been with a woman before.

SANDRA Oh, you sweet thing –

SYLVIA AUDITION SECTION 1

JIM Why on earth would my Natalie be wearin' a dress?

SYLVIA Only one reason a girl wears a dress – and it begins with a "B", ends in a "Y." (JIM looks at her blankly) And has an "O" in the middle.

JIM You think it's for some boy?

SYLVIA Oh, yeah.

JIM But she's never shown any interest in a boy before. Hey, you don't think it's for that roustabout?

SYLVIA Now why would she be interested in him? Just 'cause of his sultry eyes or his pouty lips or those tight, tight jeans that make a woman go, "Oh, baby, oh, baby, oh...!" (Notices the look of concern on JIM'S face) No, I doubt it's him.

JIM Gosh, my little girl is dressin' up for some boy. Hey, some day she's gonna leave me, isn't she?

SYLVIA What're you talkin' about?

JIM You know – she's gonna meet the right boy and move out and start a family of her own. And I want her to be happy, I do, but I'd be lost without her –

SYLVIA You know what you need, Jim? A new wife. Or a dog.

JIM I don't know, Sylvia, maybe I should discourage all this –

SYLVIA Look Jim, do I ever butt into your business?

JIM About once an hour.

SYLVIA Well, that's 'cause you make a lot of mistakes. Now when she comes back out, just be sure to tell her how nice she looks – And here she is! She's beautiful! Oh, my goodness –

JIM Natalie, my God. You look ...

NATALIE Silly?

JIM No, no. You look just like ... (Stops)

NATALIE Like? (A beat)

SYLVIA You look just like your Mother, sweetheart.

NATALIE Oh. You're not crying, Dad, are ya? (JIM turns away)

SYLVIA You go and have a good time, Natalie. (Pouring JIM a big drink) He'll be fine.

NATALIE (Rushes out)

SYLVIA Your little girl looks beautiful.

JIM I just wish her mother could've seen her like this.

SYLVIA Jim, did I ever tell you you're a good man?

JIM No.

SYLVIA Well, you are.

JIM You know what, Sylvia? I think that's the first compliment you ever gave me.

SYLVIA Really? And how long have we known each other?

JIM Twenty years.

SYLVIA Well, twenty years from now I'll give you another one.

JIM Hey, how long has it been since you kissed a fellah?

SYLVIA Six happy years.

JIM You ever miss it?

SYLVIA Jim, every morning when I wake up and there's no man on the other side of my bed, I know it's gonna be a good day.

JIM Well, I haven't kissed a woman since Margaret died. That's nearly three years now –

SYLVIA You reach a certain age, Jim, and you realize it's better to be alone.

JIM Yeah. Sleeping alone, eating alone, for the rest of my life — alone.

SYLVIA AUDITION – SECTION 2

JIM So what do you think?

SYLVIA I think you look like James Dean about to enter an old folks home.

JIM Well, thanks a lot.

SYLVIA And I just happened to see Miss Museum Lady.

JIM Do you know where she went?

SYLVIA The old fairgrounds, that's where everyone seems to be going tonight. But Jim, if you keep up this foolishness, that woman is gonna break your heart.

JIM Well, at least I have a heart.

SYLVIA What?

JIM I mean, I'm standin' here ready and open and tryin' to find someone to care about, but all you can do is make fun of me. Well, you know what, I feel like I'm sixteen again!

SYLVIA Jim, just calm down –

JIM I'm too happy to be calm! And you're too good a woman to be so bitter!

SYLVIA Who says I'm bitter?

JIM Everyone! Oh sure, on the outside you might act all tough, but I know you too well. Inside, you're just a big mess of goo like the rest of us. And as for you not kissing a man for six years – well, that's nothin' to be proud of. So here — (And JIM kisses SYLVIA) Oh, Sylvia, do you hear that? It's music. And it's coming from inside you. (JIM exits.)

SYLVIA (stunned) Uh .. I ... I... Hey Jim, I think I hear it —...

JIM AUDITION SECTION 1

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SYLVIA You reach a certain age, Jim, and you realize it's better to be alone.

JIM Yeah. Sleeping alone, eating alone, for the rest of my life — alone.

JIM AUDITION – SECTION 2

(JIM, in all his leather-jacketed glory, ENTERS)

JIM Hey, brother man. I said, "Hey, brother man." Uh, you okay there?

CHAD Huh? Oh yeah, yeah – Hey, Natalie's Daddy. Whoa! Look at you –

JIM Cool?

CHAD Cool.

JIM How can I thank ya, brother man?

CHAD Just don't kiss me! All right, all right, get it together. Tonight, I'm out to win my lady love.

JIM Cool, same here. So tell me – how you gonna win yours?

CHAD Like I always win a lady. With strength. Testosterone. And all the things that make a man like me a man like me. So tell me 'bout your lady love.

JIM Mine is a lady of class and culture.

CHAD As is mine.

JIM Mine is called Miss Sandra.

CHAD As is mine.

JIM Mine runs the museum.

CHAD As is – Wait! How many Miss Sandra's run that museum?

JIM You don't mean –

CHAD No

MATILDA AUDITION – SECTION 1

MATILDA Oh, where's Dean? He should be here by now. (DEAN rushes on)

DEAN Sorry, I'm late, Mom!

MATILDA Oh there you are, my golden child!

DEAN Mom, why'd you want to see me?

MATILDA Oh, Dean, I'm sending you back to the Stonewall Jackson Military Academy.

DEAN What?

MATILDA You're all packed. I made cookies for the bus.

DEAN But I don't want to go back to Stonewall Jackson!

MATILDA Now, now there's nothing better for a child than a strict military upbringing. Isn't that right, Earl? That's enough, Earl.

DEAN But I just got here yesterday! Why do I have to leave?

MATILDA Oh, Dean, an agitator has come to town –

DEAN Well, I don't care, I'm not going!

MATILDA Dean! You've never talked back to me in your life! Did you hear that, Earl? Not now, Earl. Oh Dean, you must leave immediately. Why if the rebel stays, who knows what you might be exposed to — sin — degradation — and, I can barely even say it, dating with those working class people. Oh, goodbye, Dean! Momma's gonna miss you! Bye!

MATILDA AUDITION – SECTION 2

MATILDA Dean! Where are you, Dean?! He has to be around here somewhere, Earl. My sources tell me that this is where the bobby soxers come to make out. It's the epicenter of indecency. I tell you, this is war — a cultural war! And let's not underestimate our enemy — that rock 'n roll rebel is dangerous. You know why? Because he's good-looking. Evil is always attractive. But he can't fool me! Oh, sure — he looks like an angel and he walks and talks like an angel but I am wise...he is the devil in disguise.

DEAN AUDITION – SECTION 1

LORRAINE Dean!

DEAN Lorraine! Thank goodness you're here!

LORRAINE I've been looking all over for you!

DEAN Really?

LORRAINE You left so suddenly –

DEAN Your mother scared me.

LORRAINE Well, that's not the worst of it — she absolutely forbids us to be together!

DEAN And my mother would forbid it, too!

LORRAINE And everyone in the world!

DEAN Oh, this is so hot! Oh Lorraine, I never thought I could feel this deeply for someone I pretty much met this morning.

LORRAINE Tell me, Dean, have you ever kissed a girl?

DEAN Negative. (DEAN and LORRAINE lean in to kiss) Wait, I can't! Oh Lorraine, my mother's shipping me back to the barracks on that bus.

LORRAINE What?!

DEAN Oh, Lorraine, have you ever disobeyed your mother?

LORRAINE Every day.

DEAN Well, I've never disobeyed mine. I'm sorry, but duty calls.

LORRAINE Will I ever see you again?

DEAN I'll be back next summer.

LORRAINE I'll be going off to college then.

DEAN Gosh –

LORRAINE And to think – we haven't even kissed. "IT'S NOW OR NEVER" DEAN Well, you know what that means –

DEAN AUDITION – SECTION 2

DEAN Come on – we'll just wait here till the morning bus comes. We'll hide in the Tunnel of Love.

LORRAINE Oh, how dreamy! Hey, I wonder what my mother will do when she wakes up and realizes I'm not there?

DEAN You're not changing your mind?

LORRAINE No, I just bet she's gonna miss me.

DEAN You know the main reason my mother's lookin' for me? 'Cause she's afraid I'm gonna go AWOL from that stupid military academy.

LORRAINE If you hate it so much, why does she make you go there?

DEAN My father was a war hero. Died before I was born. She wants me to grow up to be like him.

LORRAINE And what do you want to grow up to be?

DEAN Happy. And you know what? For the first time, I am. Yeah, this is what happy must feel like – being with you.

LORRAINE AUDITION – SECTION 1

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DEAN Happy. And you know what? For the first time, I am. Yeah, this is what happy must feel like – being with you.

DENNIS AUDITION – SECTION 1

DENNIS Natalie! Natalie, thank goodness you're here! Look what came in the mail this morning.
(Holds up a letter) I'm shipping out in a couple of weeks!

NATALIE The army?

DENNIS Dental school.

NATALIE Oh, Dennis, you got in, congratulations!

LORRAINE Oh, you're so lucky to be getting out of this town!

DENNIS Well, actually I've been maybe thinking of... not going.

NATALIE What? But it's your dream –And you're so smart –

NATALIE And it's not like there's anyone to keep you here.

DENNIS Well, what if there was. What if there was girl who I was in love with, but she doesn't know it yet –

NATALIE Oh, my gosh, who?

DENNIS No one, there's no girl. I was just joking.

NATALIE You know, Dennis, I wish I was coming with you.

DENNIS You do? You really do?!

NATALIE Yeah. Maybe I'd meet a fella there.

DENNIS Well, what if there was a guy for you right in this town?

NATALIE Yeah, I wish.

DENNIS But what would he be like? Would he be real brainy?

NATALIE No, he'd have to be real different, have a real sense of adventure, probably ride a motorbike –

DENNIS Hey, I'm thinkin' about getting a motorbike!

NATALIE You are?

DENNIS No.

NATALIE Ah, who am I kidding? What are the chances of a girl meeting the man of her dreams in this town? Anyway How do I look?

DENNIS Like a beautiful sunbeam with a big grease stain on it. Oh, Natalie, everything feels different today! And maybe that's why I've finally worked up the nerve to give you this, so here! (Hands NATALIE a slip of paper)

NATALIE What is it?

DENNIS It's a sonnet by Mr. William Shakespeare. Read it carefully –

NATALIE Gee, it's a little hard to understand – but it's about love, isn't it?



DENNIS Yes! Which brings me to what I've been wanting to say to you for a long time. Oh, Natalie, I love...(ENTER CHAD)

DENNIS (EXITING) Well, I'll leave you two alone.

DENNIS AUDITION - SECTION 2

DENNIS Uh, excuse me, sir, my name's Dennis, hi, how are ya. Anyway, you'd be doing me a big favor if you didn't spend a lot of time with Natalie. Why's that? Well...you see...it's just like this...it's just that...she's not for you. Girls like her don't fall for guys, well, guys like you. And well she's my best friend (Walks away, has a chat with himself and walks back) That's it! Hey you Mr. Roustabout, I got a bone to pick with you! I think you're full of bunk! That's right! Bunk. Mister song in your soul? Ha! Face it. You're nothing but a big, good-lookin' juvenile delinquent! You're going to kill me now, aren't you?

EARL AUDITION

MATILDA Roustabout, since you came to town with that music, you...

EARL Matilda, just shut up.

MATILDA Earl, did you – speak?

EARL That's right. And I'm not arresting anyone. Because the guitar-playin' roustabout is right!

MATILDA Earl!

EARL So your son wants to court this pretty young girl. What's so terrible about that?

MATILDA What's so terrible? Can't you see, she's a from the other side of town

EARL For goodness sake, Matilda, don't you ever get tired of judging people?

MATILDA No.

EARL And making me arrest folks for indecent behavior. Sometimes, woman, a little indecent behavior is good for you!

MATILDA But I thought you agreed with me, Earl?

EARL I haven't agreed with a damn thing you've said in fifteen years.

MATILDA Then why have you followed me around for all this time?

EARL Because I'm in love with you. That's right. You're a strong, domineering, unreasonable woman. You remind me of my mother.

MATILDA Earl, come to your senses! It's the influence of that music and...

EARL Matilda, in one moment, I'm gonna kiss you, and I'm gonna kiss you hard. Why, I'm going to kiss you so hard, it'll clearly be indecent. So then I'm going to have to arrest myself. But I don't care, woman – because I'll be the happiest man who ever rotted away in prison.