

THE FULL MONTY

AUDITION & SHOW INFO PACK

Production Team

Producer – Megan Wilson

Director – David Ayres

Musical Director – Ken Gilroy

Choreographer – Jessica Hannah Rose Sweeny

Performances and Get In

All performances will be held at Bradford Playhouse

Sunday 6th November 2022 - Get in

Monday 7th November 2022 – Tech Dress Rehearsal 7.00pm (Call time 6:30pm)

Tuesday 8th November 2022 - Dress Rehearsal 7.30pm (Call time 6:30pm)

Wednesday 9th November 2022 - Show 7.30pm

Thursday 10th November 2022 - Show 7.30pm

Friday 11th November 2022 – Show 7.30pm

Saturday 12th November 2022 – Show 7.30pm

Rehearsals

Thursdays 19:00 – 22:00

Sundays 18:00 – 21:00

Rehearsals will commence Thursday 28th July.

Rehearsals will take place at The Bradford Playhouse, Chapel Street, Bradford, BD1 5DL.

Auditions

Auditions will be held at the Bradford Playhouse on:

Wednesday 13th and Friday 15th July.

To book an audition, contact - megan@bradfordplayhouse.org.uk or boxoffice@bradfordplayhouse.org.uk

Please try and learn the audition pieces. Please take some time before your audition to seriously consider the character that you are auditioning for, so that your audition reflects how you would portray your chosen character.

About the show

Based on the cult hit film and soon to be Disney+ series, The Full Monty is a 10-time Tony Award-nominee, filled with honest affection, engaging melodies and the most highly anticipated closing number of any show. This musical is an aggressive crowd pleaser that both entertains and grabs your heart.

While spying on their wives at a 'Girls' Night Out,' a group of unemployed steelworkers from Buffalo see how much the women enjoy watching male strippers. Jealous, out of work, and feeling emasculated, the men come up with a bold and unclothed way to make some quick cash. In preparing, they find themselves extremely exposed; not merely physically but emotionally. As they conquer their fears, self-consciousness, and prejudices, the men come to discover they're stronger as a group, and the strength they find in each other gives them the individual courage to "let it go."

The Full Monty is a story full of heart. Right to the end, audiences will be wondering if these lovable misfits will really pull it off. With a raucous mix of razor-sharp humour and toe-tapping pizzazz, this heart-warming upbeat comedy is a must for any performer.

Characters and Roles

As with previous shows, we are looking to form a close and intimate cast who can fill a variety of roles and really enjoy the rehearsal process and their time on stage. But let's address the elephant in the room shall we - some of you blokes are going to have to get naked. However, this is something we shall build up to as you get comfortable with the show and cast. We aren't going to ask you to strip off in auditions and we are more than happy to take the stripping at the performers own pace, so everyone feels comfortable and secure. However, The Full Monty is not just about six blokes who strip off. There is a multitude of other characters who make this story as rich, upbeat and energetic as it is. We aim to add in a lot more choreography and movement into our version, to really embellish and add richness to the stories being told.

We are also committed to diverse and inclusive casting for all parts, but particularly with regards to the character Horse. Children between the ages of 11 and 14 are also invited to audition for the role of Nathan Lukowski (Jerry's son).

Auditionees should be aware that The Full Monty features swearing and nudity, themes of an adult nature, as well as depictions of suicide. Anyone uncomfortable with this is expected not to audition.

You may want to be considered for more than one role, but you should focus on learning the required material for your preferred role and attend one audition timeslot only. If you wish to be considered for other roles, you can let the panel know on the day. You do not have to attend a separate audition for the chorus unless you are not attending a principal audition.

The auditions will entail a singing audition, a group dance audition and also an acting audition. Please note that unlike the film, this Full Monty is set in Buffalo, New York, so American accents are required.

Below is a list of characters and a brief description and requirements for these characters. It is not essential that you are between the ages mentioned, just that you can 'play' the age range required and don't look too old/young for the part.

JERRY LUKOWSKI - LEAD

Unemployed mill worker, fighting to maintain his pride and custody of his cherished only son. He's all-American jock, former "golden boy", a lady-killer and a man's man before the bottom fell out of his world and he lost his job. Seeking a charismatic, singing actor who brings killer pop vocals, and who can bring to life this character with passion, spontaneity and comedic timing.

GENDER: Male

AGE: 25 to 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong singing / acting and movement required

REQUIRES NUDITY: Yes

SONG TO PREPARE: Scrap (Both Jerry and Dave's parts) / Breeze Off The River

SCRIPT TO PREPARE: Pages 16 – 19 (At the end of this document)

DAVE BUKATINSKY – LEAD

Jerry's best friend and fellow unemployed mill worker and self-conscious about his size. Dave is a big guy...meaning his belly is a prominent feature. He is the definitive sidekick...still a man's man but a follower not a leader. Seeking an overweight comic singing actor with tons of likability and vulnerability.

GENDER: Male

AGE: 25 to 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong singing / acting and movement. Plus size actor required.

REQUIRES NUDITY: Yes

SONG TO PREPARE: Scrap (Both Jerry and Dave's parts) / You Rule My World (Dave's part)

SCRIPT TO PREPARE: Pages 16 – 19 (At the end of this document)

NOAH "HORSE" T. SIMMONS – LEAD

Retired mill worker and “grumpy old man” who surprises us with his explosive dance moves. Seeking a big, winning personality who has the moves authentically inside him and ready to show them.

GENDER: Male

AGE: 40 to 60's (will consider younger)

ETHNICITY: Black / Person of Colour

REQUIREMENTS: Strong singing / acting and movement required.

REQUIRES NUDITY: Yes

SONG TO PREPARE: Big Black Man

SCRIPT TO PREPARE: Pages 49 to 50 (At the end of this document)

MALCOLM MACGREGOR – LEAD

Unemployed mill worker and security guard; depressed, suicidal, awkward...still lives at home with Mum. He blossoms as he finds unexpected comfort and romance with Ethan. Seeking funny and tender singing actor.

GENDER: Male

AGE: 25 to 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong singing / acting and movement required.

REQUIRES NUDITY: Yes

SONG TO PREPARE: You Walk With Me

SCRIPT TO PREPARE: Pages 30 – 31 (At the end of this document)

ETHAN GIRARD – LEAD

Unemployed mill worker who is lonely but has a blind determination and confidence to succeed. A little eccentric and unhinged, but very likable, he is surprised and quietly delighted by his connection with Malcolm. Seeking an actor in complete physical charge of his body and with no fear (attempts to run up the wall of the proscenium... unsuccessfully...for most of the show).

GENDER: Male

AGE: 25 to 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong singing / acting and movement required.

REQUIRES NUDITY: Yes

SONG TO PREPARE: You Walk With Me (Malcolm's part)

SCRIPT TO PREPARE: Pages 52 to 54 (At the end of this document)

HAROLD NICHOLS – LEAD

Unemployed mill supervisor, who becomes Hot Metal's choreographer by virtue of his ballroom training.; He is the only "white collar" guy in our bunch; a snob who eventually becomes one of the guys.

GENDER: Male

AGE: 40's to 60's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong singing / acting and movement required.

REQUIRES NUDITY: Yes

SONG TO PREPARE: You Rule My World (Dave and Harold's parts)

SCRIPT TO PREPARE: Pages 42 and 43 (At the end of this document)

GEORGIE BUKATINSKY – SUPPORTING

Dave's wife. Loud, outgoing, brash...the "leader" of the wives and girlfriends. We are seeking a charismatic, funny, blue-collar gal of any size with a huge belt voice and a bigger heart.

GENDER: Female

AGE: 25 to 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong singing / acting and movement required.

SONG TO PREPARE: It's A Woman's World

SCRIPT TO PREPARE: Pages 95 to 96 (At the end of this document)

VICKI NICHOLS – SUPPORTING

Harold's wife...adores Harold and loves the finer things in life his job affords them. We are seeking a fun, seemingly silly actress who makes us laugh at her over the top vocals and antics, and also surprises us with her classy support for her struggling husband.

GENDER: Female

AGE: 40 to 60's (Will consider younger)

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong singing / acting and movement required.

SONG TO PREPARE: Life With Harold

SCRIPT TO PREPARE: pages 94 – 95 (At the end of this document)

JEANETTE BURMIESTER – SUPPORTING

Piano player of indeterminate years and a total old pro. She's been married eight times and has seen and done it all. Sassy, quick-witted and larger than life.

GENDER: Female

AGE: 40 to 60's (Will consider younger)

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong singing / acting and movement required.

SONG TO PREPARE: Jeanettes Showbiz Number

SCRIPT TO PREPARE: Pages 47 – 48 (At the end of this document)

PAM LUKOWSKI – SUPPORTING

Jerry's estranged wife and high school sweetheart: as pretty as Jerry was "hot" we can see how she was half of that "golden couple". She has clear blue-collar roots...but her smarts and determination are moving her up the management ladder. She is no nonsense but still has a "mum's" warmth and compassion.

GENDER: Female

AGE: 25 to 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting / movement. Some singing required.

SONG TO PREPARE: It's A Woman's World (Georgia's parts)

SCRIPT TO PREPARE: Pages 70 – 71 (At the end of this document)

BUDDY "KENO" WALSH – SUPPORTING

A male stripper who makes the girls scream; seeking a dancer with a killer body who has serious acting chops. Doubles in smaller roles throughout.

GENDER: Male

AGE: 25's to 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting and movement required.

REQUIRES NUDITY: Yes

SCRIPT TO PREPARE: Page 16 – 18 (At the end of this document)

NATHAN LUKOWSKI – SUPPORTING

Pam and Jerry's smart (beyond their years) child, trying hard to bridge the gap between their caring mother and adored dad. We are seeking an honest and natural young actor capable of interacting and working well with an adult cast.

GENDER: Male (Will consider female)

AGE: 11 - 14

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting required.

SCRIPT TO PREPARE: 6 and 105 (At the end of this document)

CHORUS / SMALLER MULTIPLE ROLES

The Full Monty features a vibrant and energetic chorus who are required to play numerous parts throughout the show. These include -

JOANIE LISH

Friend of Georgie and Pam. A blue-collar worker, fun, sassy and noisy. Doubles throughout in smaller roles.

GENDER: Female

AGE: 20 – 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting / singing / movement required.

SCRIPT TO PREPARE: N/A

SONG TO PREPARE: It's A Woman's World (Georgia's parts)

SUSAN HERSHEY

Friend of Georgie and Pam. A blue-collar worker who loves to grab a beer with the girls before she heads home to the old ball and chain. Doubles throughout in smaller roles.

GENDER: Female

AGE: 20 – 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting / singing / movement required.

SCRIPT TO PREPARE: N/A

SONG TO PREPARE: It's A Woman's World (Georgia's parts)

ESTELLE GENOVESE

Jerry's new girlfriend...the youngest, and decidedly sluttiest of the bunch. She is a hottie in a funny and trashy way. Doubles throughout in smaller roles.

GENDER: Female

AGE: 20 – 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting / singing / movement required.

SCRIPT TO PREPARE: N/A

SONG TO PREPARE: It's A Woman's World (Georgia's parts)

MOLLY MACGREGOR

Malcolm's frail mum...and also an assortment of women (all working class) friends to Georgie and Estelle. Very versatile, broad range; indeterminate age character actress able to play late 20's to nearly 70 believably.

GENDER: Female

AGE: 20 – 60's (Must be able to play older)

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting / singing / movement required.

SONG TO PREPARE: It's A Woman's World (Georgia's parts)

TEDDY SLAUGHTER

Pam's live-in boyfriend; every bit as good looking as Jerry but his collar is "whiter" and he has a job. He honestly cares for Pam and Nathan which only makes Jerry want to punch him. Doubles throughout in smaller roles.

GENDER: Male

AGE: 25 – 40's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting / singing / movement required.

SCRIPT TO PREPARE: N/A

SONG TO PREPARE: Scrap (Jerry initial part)

REG WILLOUGHBY

Gruff union leader who plays an assortment of characters throughout including Police Sergeant, Tony Giodano, etc.

GENDER: Male

AGE: 25 – 60's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting / singing / movement required.

SCRIPT TO PREPARE: N/A

SONG TO PREPARE: Scrap (Jerry initial part)

MARTY / MINISTER

Unsuccessful stripper, minister at Molly's funeral, etc...an assortment of Buffalo characters throughout.

GENDER: Male

AGE: 25 – 60's

ETHNICITY: Any ethnicity

REQUIREMENTS: Strong acting / singing / movement required.

SCRIPT TO PREPARE: N/A

SONG TO PREPARE: Scrap (Jerry initial part)

PLEASE NOTE – If you audition for a part and don't get it, please don't let it put you off. We'd love it if you stayed to be in the company. As mentioned, there are numerous smaller roles that all require vocals, and these will be allocated throughout the rehearsal process by the creative team.

*****This is an unpaid opportunity*****

Scripts

Please find below the scripts you will need for your audition. Lyrics to the songs can be found online.

JERRY

I'll get a job. I'll show her who Nathan's father is.

DAVE

Georgie says they're going to be hiring at Miracle Mall.

JERRY

Yeah, security guards. Nobody's putting me in a baggy brown uniform so I can walk old ladies to their cars.

DAVE

I hear you.

JERRY

I'll think of something. I'm not going to sit around while my life goes down the drain and my kid gets sold to the highest bidder.

DAVE

That's not what Pam said.

JERRY

It's what she meant! You know how much Cape Cod costs? Come on, let's rob a bank, you fat bastard. I shouldn't call you that. (But you are!)

DAVE

I try to lose weight.

JERRY

What happens?

DAVE

I get hungry and I eat.

JERRY

You eat all you want. You're my kind of guy.

(KENO enters. He's wearing a leather G-string.)

KENO

Excuse me.

(He starts to change out of his costume.)

JERRY

Don't get any ideas, prancer.

KENO

I beg your pardon?

JERRY

This is 100% heterosexual prime male you're looking at.

KENO

That's lucky for both of us. You're not my type.

(Over his shoulder, to DAVE)

Tell your friend he can save the attitude for his number.

DAVE

What number?

KENO

I'm expecting a new dancer. I thought you were his manager, unless it's the other way around. Jesus, that would be a novelty: Benno, the Dancing Belly. No offense.

DAVE

My name's not Benno and he's not a stripper.

KENO

Then what the hell are you two doing in here? It's Ladies Only.

JERRY

What are you, pretty boy?

KENO

I'm what the ladies wish you looked like.

JERRY

We're what the ladies don't know you're not.

KENO

I know what you're going to say.

JERRY & KENO

Real men.

KENO

Get a life.

JERRY

Don't worry, I will!

KENO

What's his problem anyway?

JERRY

You are, flyboy!

(He takes a swing at KENO who easily catches his arm and sends JERRY flying.)

KENO

Fairies: One; Bigots: Zero.

DAVE

Jesus, Jerry! What did he do?

JERRY

He took me for one of them.

DAVE

He took me for your manager. I'm the one who ought to take a swing at him.

KENO

(Ready for DAVE, too)

Come on, doughboy. You want to mix it up?

DAVE

This is getting silly. I'm sorry. We're both in a very emotional state. We just found out what our wives really thought of us. Well, my wife; his ex.

KENO

I think you're both pathetic.

DAVE

That's sort of what they said. We've been unemployed almost 18 months. It gets to you after a while.

KENO

That's why my brother split to Albany. He couldn't take it here anymore.

(DAVE is trying to clean JERRY'S cut lip with a wet paper towel.)

JERRY

Ow!

DAVE

Well, stand still!

KENO

Is he gonna live?

JERRY

I'm fine. You're just lucky I didn't see you coming.

KENO

I know, I'm a very lucky girl. I gotta show to do. This time I'm John Wayne. Go figure. Listen, it beats working at a mall.

DAVE

That's what Jerry always says, except were not working.

JERRY

What's your brother doing in Albany?

KENO

Working at a mall, honey.

(He goes.)

DAVE

He seemed like a decent guy.

JERRY

He called me honey. Did you hear that? Creeped me out.

DAVE

I thought it was kind of nice.

JERRY

You! You cry at Wheel of Fortune! Come on, let's get out of here.

(DAVE makes a thrusting movement with his pelvis.)

What the hell are you doing?

DAVE

You heard him: he thought we were some of them Chippendales.

JERRY

Do that again.

DAVE

Why? Am I turning you on, darling?

(DAVE makes another pelvic thrust.)

JERRY

Yes!

DAVE

I didn't know you cared, Jerry.

JERRY

You're giving me one hell of an idea. If our ladies are spending fifty bucks a pop to see total strangers dancing around in the raw, can you imagine what they'd spend to see the likes of you and me?

DAVE

Yeah, nothing!

JERRY

They'd melt at the sight of us, a couple of home boys baring their all. And we're straight, too!

(Cheers and yells from the women inside the club)

HAROLD

What's the use of a big bundle if you need a walker to carry it around. He must be 50 if he's a day.

JERRY

So, Horse, what, uh, can you do?

HORSE

Well there's The Bump, the Stomp, the Twist. My break-dancing days are probably over but there's always the Funky Chicken.

JERRY

There you go, Horse. One Funky Chicken, Jeanette.

JEANETTE

To stay or to go?

HORSE

It's been a while, remember. And I've got this dicey hip.

JEANETTE

Tally Ho, Horse. Let's blow their minds.

(JEANETTE begins to play. Almost at once, the orchestra will cut in. This will always be true when JEANETTE plays. HORSE begins to dance, painfully, slowly at first. The Gang can barely conceal their disappointment and irritation. Another waste of time! But then HORSE lets the music flow through his bones, old limbs are remembering old sequences, and before you know it, he is grooving, spinning, twisting and funking that chicken like there is no tomorrow.)

#7 - Big Black Man

Horse, Jerry, Dave, Malcolm

HORSE

WHEN I WAS JUST A LITTLE NIPPER DADDY TOLD ME SON,
THAT THING THERE UNDERNEATH YOUR ZIPPER CAN BE LOTS OF FUN.
WHEN YOU GET A LITTLE OLDER, YOU'LL UNDERSTAND
THAT EVERY WOMAN IN THE WORLD LOVES A BIG BLACK MAN.
NOW I AIN'T ELITE, I AIN'T NO MAN OF MEANS,
BUT I GOT MEAN FEET AND MY DADDYS GENES.
YOU JUST MEET ME ONCE AND YOU'LL UNDERSTAND
THERE AIN'T NOTHING IN THE WORLD LIKE A BIG BLACK MAN.
CAUSE I'M BIG AND I'M PROUD,
SINGING IT LOUD.
DANCING IT SINCE THE DAY I WAS BORN
WHO GOT THE TOOLS,
WHO BREAKS THE RULES.

JERRY

Couldn't —

HAROLD

No! You heard the lady. She said a glimmer, Jerry!

(HORSE enters. He seems very old and frail for the assignment.)

HORSE

Hello.

HAROLD

He's too old.

JERRY

(Ignoring this, looking at HORSE's card.)

Your name is Mr. Horse.

HORSE

No, just Horse.

JERRY

You want to tell us something about yourself, Horse?

HORSE

What do you want to know? I'm out of work. They let me go at McDonald's. Said I wasn't cheerful enough. Scaring the customers. Since my wife passed, I've been living with my aunt. She's got leukemia. Stuff like that?

JERRY

That will be fine. Horse, just let my colleagues on the panel and I ... Jeanette!

JEANETTE

This is the part where they talk about you and you have to pretend you don't hear. I remember you at McDonald's. I was waitressing at the IHOP across the street.

(HORSE talks to JEANETTE while others confer in whispers.)

JERRY

Now this is more like it.

DAVE

An old man?

JERRY

No, dolt, a black man. They're every woman's fantasy. Ask him why he's called Horse.

DAVE

You ask him. It's not 'cause he runs the Kentucky Derby.

DAVE

I'm tired of everyone calling me a bastard.

JERRY

Then stop acting like one. Let him out of there.

(They pull MALCOLM out of the car. JERRY turns off the ignition. They collapse by the side of the road. They are all exhausted. They huff and puff and stare up at the sky.)

MALCOLM

Thanks.

JERRY

Don't mention it. We do that for everyone we see trying to commit suicide.

DAVE

Cigarette?

MALCOLM

No thanks, I'm trying to quit.

JERRY

If you're serious about killing yourself —

MALCOLM

I am!

JERRY

— then you wanna find a nice high bridge, like one of them bungee jumps, only without the bungee bit.

MALCOLM

I'm afraid of heights.

DAVE

Drowning! Now there's a great way to go! Very peaceful, I heard. Fill your pockets with rocks, wade on out into Lake Erie.

MALCOLM

I can't swim.

JERRY

You don't have to swim to drown, you jerk. You're not too bright, are you?

MALCOLM

My mother would agree with you.

JERRY

And you listen to her?

MALCOLM

I live with her.

JERRY

That would drive me to suicide.

MALCOLM

She's not well. She needs me.

JERRY

So who's going to take care of her when you're gone?

MALCOLM

I hadn't thought about that.

DAVE

I know! Go stand in the middle of the Thruway and get a friend to run you over really fast.

JERRY

Good thinking, Dave. That should do it.

MALCOLM

I don't have any friends.

(JERRY rolls on top of MALCOLM and pulls his head up by the hair.)

JERRY

Listen, you, we just saved your life, so don't tell us you don't have any friends!

DAVE

(Over him, too)

Me, too! I'd as soon run you over as look at you.

MALCOLM

I'm sorry.

JERRY

What are friends for? Who else is gonna help you kill yourself?

HORSE & DAVE

A BIG BLACK MAN.

HORSE

(To Malcolm)

Pretty boy, your turn.

HORSE AND MALCOM

A BIG BLACK MAN.

HORSE

(To HAROLD)

What you got, Mr. Four Eyes?

HAROLD

GOTTA LOVE A BIG BLACK MAN,
GOTTA LOVE A BIG BLACK MAN,
GOTTA LOVE A BIG BLACK MAN,

JERRY, DAVE & MALCOM

A BIG BLACK MAN,
A BIG BLACK MAN,
A BIG BLACK MAN,

ALL

A BIG BLACK MAN.

JERRY

You're hired.

HORSE

AW!

#7a - Big Black Man Tag

Orchestra

ETHAN

Hi, I'm Ethan Girard. Some of you look familiar from the plant. I guess things are tough for all of us.

HAROLD

(Whispered, behind the newspaper)

I've seen him before. He plastered our bathroom. He knows me. Get rid of him, he'll blow my cover.

JERRY

Keep your head down, you'll be fine. What are you going to do for us, Mr. Girard?

ETHAN

It's Ethan, please. I've always wanted to be a dancer but I couldn't dance. My favorite movie is SINGIN' IN THE RAIN. Donald O'Connor does that running up the wall thing, which isn't really dancing, which is why I thought maybe I could do it.

JERRY

What running up the wall thing?

ETHAN

I'm Donald O'Connor, you're you. Watch. Here goes nothing.

(He runs towards the proscenium and manages to get two feet on the wall for a brief moment before crashing heavily to the floor.)

JEANETTE

That's a show-stopper.

MALCOLM

Are you all right?

ETHAN

(Cheerfully, getting back on his feet)

I didn't get enough speed. Let me try again. I know I can do it. I'll yell when I am ready.

(This time he goes off-stage.)

MALCOLM

Hey, has anybody seen Davie today?

JERRY

His wife is on him to take one of those security jobs at Wal-Mart. I wouldn't be surprised if he went to those interviews they're having.

ETHAN

(Off)

I'm ready!

(This time ETHAN streaks across the stage at great speed and vanishes behind the opposite proscenium. There is a great crash from offstage. Malcolm hurries off.)

JEANETTE

Anybody gonna call 911?

(Malcolm brings ETHAN back on.)

ETHAN

It's better in the movie but I think I can nail it next time.

JERRY

That's fine, Ethan.

ETHAN

I can do it at home. These are funny walls.

JERRY

That won't be necessary. So. You don't sing.

ETHAN

(Always cheerful)

No.

JERRY

You don't dance.

ETHAN

No.

JERRY

I hope you don't take this the wrong way but, what the hell do you do.

ETHAN

Well, I thought maybe this.

(He pulls the belt out of his trousers and pulls them down in one movement. The faces on the gang – a mixture of awe, shock and respect – tell us what ETHAN'S unique talent is/are.)

JEANETTE

Gentlemen, put on your sunglasses. We suddenly have a lot of glimmer.

HAROLD

(Lowering his newspaper)

Jesus, Mary and Joseph!

ETHAN

Oh hello, Mr. Nichols, I didn't see you there. I plastered his bathroom.

HAROLD

Hello, Ethan.

(NATHAN, too, is transfixed. JERRY suddenly remembers his son is there.)

JERRY

Nathan! Close your eyes!

(He puts his hand over NATHAN'S eyes.)

ETHAN

Is there anything else you want to see?

MEN

No!!!

TRANSITION

HAROLD

I'm sorry but at this point in my life I'm trying to help myself. It's sink or swim time and I'm drowning. It's every man for himself.

JERRY

We want to learn to dance. We need a teacher.

HAROLD

Dance? Wouldn't you be better off looking for a job like I am?

JERRY

This is a job, sort of. Were gonna strip. We want you teach us.

HAROLD

Strip? Like a Chippendale's thing?

JERRY

More like a Buffalo version. More realistic, more ... masculine! Over at Tony Giordano's place, we figure we can make 50 thou. One night only.

HAROLD

But you can't dance.

JERRY

That's where you come in.

HAROLD

Now I've heard everything!

JERRY

What's so funny?

HAROLD

I can just see you, the Three Stooges, prancing around Buffalo with your willies out. What are you gonna call yourselves? The Dancing Dicks? Peanut size, I'm sure. Bring your own telescope.

JERRY

I knew you wouldn't help us. We'll do it without you.

HAROLD

No, you won't. You won't do it at all!

JERRY

Why not, Mr. Nichols? Just why the hell not?

HAROLD

I'll tell you, Lukowski. 'Cause you're too thin, he's too fat, he's too dumb and you're all too ugly.

JERRY

(Calling to VICKI)

Mrs. Nichols — !

HAROLD

No! It'll kill her. Who am I kidding? It'll kill me.

(He starts to break down.)

JERRY

(Unprepared for this)

Hey!

HAROLD

You don't know what it's like, what I'm going through. I was somebody before this happened.

JERRY

(Gently)

We know, Mr. Nichols. So were we.

HAROLD

I have an MBA from the Wharton School of Business. I can't take the first thing that comes along. But you! You're kids. You think it's all a game. I can't run out and steal a car like you, Lukowski, and go to jail. I've got a standard of living. Responsibilities.

DAVE

So do we. Tell him about Nath.

(To HAROLD)

Mr. Nichols, Jerry'll lose joint custody of his son if he doesn't come up with his share of money. You don't have kids. The way you love your missus is how Jerry loves Nath, maybe only even more.

JERRY

Why'd you have to go telling him that? He doesn't care.

HAROLD

Fifty thousand, you said?

VICKI

Then you don't know me, Harold. Maybe we still don't know each other. I can cope with losing the Audi, the VCR. I can even cope with the neighbors watching our life being re-possessed.

(Calling off)

What are you looking at, Mrs. Sullivan!

(Continuing with HAROLD)

Nosy bitch! What I can't cope with is being strangers. Were in this together. I love you, Harold, not what you can buy me. I hated that sunbed. It made us look orange.

(They walk away, arm in arm, talking softly.)

TRANSITION

#14c - I Was A Stripper Under-score

Orchestra

(Early evening. DAVE comes home from his job at Wal-Mart to a dark house.)

DAVE

Georgie? Honey?

(GEORGIE is waiting for him with a packed suitcase.)

There you are! Not such a bad first day. Beats hanging around the house waiting for you to come home. What's wrong?

GEORGIE

I should have guessed when you started wearing the after-shave. You didn't put it on for me, did you?

DAVE

Georgie...

(She holds up his G-string distastefully.)

GEORGIE

But this...I didn't think you were into this sort of thing. It explains a few things at least.

DAVE

It's not what you're thinking, Georgie.

GEORGIE

All those nights coming home late. Stupid cow here thinking you were looking for a job. No wonder. No fucking wonder.

DAVE

I was with Jerry and some guys.

GEORGIE

One of Jerry's little whores, you mean. She'd have to be to be into this sort of... shit.
(She throws the G-string at him.)

DAVE

Shut up a minute, will you? It's nothing to do with another woman, all right? I'm ...
I was a stripper, okay? Me and Jerry and some guys from the factory thought we
could pick up some quick cash taking our clothes off like those Chippendales you
were so hot for.

GEORGIE

Strippers.

DAVE

All right, all right, I know.

GEORGIE

You and Jerry? Strippers.

DAVE

We weren't *that* bad.

(He performs a perfect, if lack luster, twirl. GEORGIE raises her eyebrows, impressed.)
I've been practicing for a couple of weeks. Only I couldn't, could I?

GEORGIE

Why not?

DAVE

Because.

GEORGIE

Because what?

DAVE

Well look at me.

GEORGIE

So?

DAVE

Georgie, who wants to see this dance?

GEORGIE

Me, Dave. I do.

(She goes to him. She puts her head on his massive stomach and then wraps her arms
around him as VICKI and HAROLD return.)

JERRY

I feel terrible. He's got four kids. Couldn't he — ?

HAROLD

No! There's got to be a modicum of talent, Jerry.

DAVE

Why don't we ask the piano player?

JERRY

What did you think, Jeanette?

JEANETTE

You talking to me?

JERRY

What did you think of him?

JEANETTE

No sense of rhythm, sings flat and a bad toupee. Other than that, I'd grab him.

JERRY

Were running out of possibilities.

JEANETTE

Don't worry. When the right guy walks through that door, you'll know it. He'll glimmer. He'll light up the room. I've seen it happen a thousand times. You audition for days, they're all dogs, you're ready to slit your wrists, and in walks Barbra Streisand!

HAROLD

Who is this person?

JERRY

She just showed up, piano and all.

JEANETTE

Besides, you're offering these guys more than a job. You're offering them hope. I'll tell you this: my heart beat a little faster when I heard about this gig. I said to my husband, Lou, Lou Feltzer, (he had a minor hit with Milkman's Serenade on Decca in 1947 — if you listen close you can hear me tickling the ivories on the third chorus), I said, Lou, wake up! I'm tired of sitting and rocking, aren't you? We may be retired and living in Buffalo (which is probably an oxymoron) but I haven't milked my last cow yet, some boys from the old mill are putting on a show. Send me my mail there.

(The MEN just look at her.)

All right, who's next? I'm ready to rock and roll!

(Another MAN enters. It's REG WILLOUGHBY.)

REG

Hi, guys, remember me?

(General greetings)

REG

I thought I'd give it a go. It said amateur. You can't be any more amateur than this.
Hit it!

JEANETTE

Hit what, sweetheart?

REG

Do you know any HEARTBREAK HOTEL?

JEANETTE

Honey, I wrote it! Do me a favor, try to keep up.

JERRY

Okay, okay.

DAVE

I better get back to work. I don't want to get fired my first day.

(He goes leaving JERRY looking after him.)

TRANSITION

#14b - Lookin' Good

Orchestra

(The TWO REPO MEN cross the stage with VICKI's sun bed. VICKI is waiting for HAROLD when he comes home from the funeral.)

REPO MAN #1

(To HAROLD)

Sorry, mac, it's a job. Somebody's gotta do it.

(They exit with the sunbed.)

VICKI

So. The nice man who took the Audi came back with the loose change you'd left in the ashtray. That was nice of him. The people for the sunbed weren't half so accommodating.

HAROLD

I must have been crazy thinking I could keep it from you.

VICKI

How long has it been?

HAROLD

Six months.

VICKI

Out of a job for six months and you didn't tell me. Why, Harold?

HAROLD

I thought something would turn up.

VICKI

I'm your wife, Harold, how do you think that makes me feel? For better or worse, we said. I meant it, didn't you?

HAROLD

I was afraid you'd leave me if you knew. You like nice things. I want you to have them.

VICKI

Then you don't know me, Harold. Maybe we still don't know each other. I can cope with losing the Audi, the VCR. I can even cope with the neighbors watching our life being re-posessed.

(Calling off)

What are you looking at, Mrs. Sullivan!

(Continuing with HAROLD)

Nosy bitch! What I can't cope with is being strangers. Were in this together. I love you, Harold, not what you can buy me. I hated that sunbed. It made us look orange.

(They walk away, arm in arm, talking softly.)

TRANSITION

PAM

Here, honey.

(She gives him a coin. NATHAN goes.)

He looks more like you every day. He's gonna be a real heartbreaker.

JERRY

Thanks.

PAM

It wasn't a compliment.

JERRY

Ouch! So, how are you? You look good.

PAM

Jerry, I look the same as I did last week. Is this about Nathan?

JERRY

In a way. Remember on our honeymoon, we were on that boat at the falls, Maid-of-the-Mist, and I promised you I was going to amount to something, something you and our kids were gonna be proud of!

PAM

Jerry, I was proud of you when I married you.

JERRY

I know I've let a lot of people down since then, but mainly you and Nathan but that's about to change.

PAM

You got a job? That's wonderful, Jerry. A man with your potential! Where? Out at the mall?

JERRY

It's not a job per se. It's more like a special engagement sort of thing. But listen, I'm going to get all your money for you, our money, Nathan's, oh you know what I mean. I hate it when you look at me like that.

PAM

Go on.

JERRY

The thing is, Pam, you have to invest a little to get something back.

PAM

No. I don't believe this. You're hustling me for money.

JERRY

I'll pay you back, don't you trust me?

PAM

Jerry, do you know how much you already owe me?

JERRY

That's different. This is for Nathan.

PAM

You want to go on being his father? Then you better start acting like one.

JERRY

What do you think I'm doing?

PAM

You want some money? I need someone in packing, right now. Nine-fifty an hour.

JERRY

I can't.

PAM

Why not?

JERRY

I can't tell you.

PAM

Grow up, Jerry. This isn't a game. He's our son but you're gonna lose him. Don't make me do this to you. I'm not the enemy.

(PAM goes. ESTELLE comes over to him.)

ESTELLE

What a bitch!

JERRY

Shut up, Estelle.

(JERRY goes.)

ESTELLE

What did I say? Isn't that what you're always telling me? When are you coming over? Goddamn men, you're more trouble than you're worth.

TRANSITION

(Outside TONY GIORDANO's club. We can hear the music playing and the women screaming within. There is a large poster of a semi-naked male Stripper. We can read the words ROMEOS. ONE NIGHT ONLY. WOMEN ONLY. NATHAN, JERRY's twelve-year-old son is looking at it as JERRY enters.)

#2a - Scene Change to Club

Orchestra

JERRY

There you are. You were supposed to wait for me, Nath. I told you it was a short meeting.

(He re-ties his son's shoelace.)

Did you finish your homework?

NATHAN

(Off KENO's picture)

No, but I know what I want to be when I grow up.

JERRY

Don't be a wiseguy. A good education.

NATHAN

Yes, I finished my homework. You're such a worrier, dad. Any messages for mom?

JERRY

Tell her that guy she's living with is still a jerk.

NATHAN

I'm supposed to tell you you're late with this months payment.

JERRY

I know, I know! I'm working on it. It's not like you're starving.

NATHAN

Don't worry, dad. You'll get a job.

JERRY

Do I look worried? I'm just waiting for the right situation. You don't want to see your old man bussing tables, do you?

NATHAN

I wouldn't mind.

JERRY

Well he would. You're mine next weekend, remember.

(Sound of bus)

There's your bus.

NATHAN

Dad, what are you doing?

JERRY

They're getting their show. Nobody's gonna miss me.

NATHAN

You gotta go out there. You gave the guys your word.

JERRY

They know better than to listen to me.

NATHAN

You gave me your word.

JERRY

Don't worry, I'll get you your money back.

NATHAN

I'm not talking about the money. I'm talking about you.

JERRY

Don't get all grown up on me.

NATHAN

Dad, just this once, no wise cracks.

JERRY

Okay, Nath, what is it?

NATHAN

This time, don't be what everyone thinks you are, a loser.

JERRY

Who are you calling a loser?

NATHAN

You're my father. You're almost a great father. You said you needed to make a killing.
This is it. Everybody we know is out there. Show em

JERRY

You think I'm a great father?

NATHAN

I said almost. I love you, you big fuck.

(He cuffs JERRY. This time JERRY doesn't cuff him back. NATHAN leaves.)

TRANSITION

(The five men are dancing on stage to the cheers of the audience.)