

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

Here's a little something to say I'm sorry. I picked it out myself.

(Hands her the scarf.)

DORALEE

That's very nice.

HART

That's very nothing! I'm a rich man. I've got my checkbook right here. You just say the word and you could write your own figure!

DORALEE

I could do that now, I sign your name better than you do.

(beat)

Let's get back to the letter.

(HART knocks over his pencil cup on DORALEE's side of the desk. Pencils scatter to the floor.)

#3 - Here For You

I'll get it.

(HART gets to his feet to get a good view of DORALEE's ample cleavage as she bends over to retrieve the pencils.)

HART

Sure you don't need a little help?

(DORALEE gets to her feet and picks up her pad and pen.)

DORALEE

No, sir, I'm fine. Should we get started?

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 pay in incremental—

(As DORALEE continues to take dictation, HART sings, heard only by himself.)

OH, MY SWEET DEAR DORALEE

YOU DON'T KNOW WHAT YOU MEAN TO ME.

I JUST DON'T KNOW WHAT I WOULD DO WITHOUT YOU.

YOU'RE SO EFFICIENT AND ALERT;

AND THE WAY YOU LOOK, WELL SHIT THAT DON'T HURT.

NOW PLEASE DON'T THINK I'M JUST A FLIRT,

IT'S JUST I'M NUTS ABOUT YOU.

ACT ONE**SCENE 8**

ELEVATOR.

VIOLET is repeatedly pushing the elevator button.

VIOLET

What is wrong with this elevator?

DORALEE

What is wrong with you! How could you believe I was sleeping with that worm?

VIOLET

Well, I mean ... aren't you?

DORALEE

No! I don't even like him.

VIOLET

Alright, okay, so I made a little mistake.

(JUDY enters.)

JUDY

Violet, Hart fired Maria! You've got to do something!

VIOLET

If I got my promotion I could at least try, but I'm still just a lowly secretary.

DORALEE

I think I at least deserve a "sorry."

JUDY

Doralee, I am soooooo sorry.

DORALEE

Not from you.

VIOLET

She thought you were sleeping with him, too. We all did!

DORALEE

Well that makes me feel a whole lot better.

(MARGARET enters.)

MARGARET

Is it 5:00? Where's everyone going?

VIOLET

Home to get drunk.

MARGARET

Atta girl!

(MARGARET exits. VIOLET hits the button again.)

VIOLET

Alright! I'm sorry!

DORALEE

Well, it ain't the sweetest apology I ever got but it'll do.

JUDY

Can you believe he fired Maria just for discussing salaries?

DORALEE

Can you believe he told everyone I was sleeping with him?

VIOLET

Can you believe he gave that promotion to someone I trained? What a rat.

DORALEE

What a liar.

JUDY

What a creep!

VIOLET

(beat)

You know what? I'm gonna start smoking again. I think I've got a pack in here somewhere.

(rummages around in her purse)

DORALEE

I don't think a cigarette's gonna make me feel better.

VIOLET

Bet this one will.

(She produces the joint JOSH gave her.)

DORALEE

You roll your own?

JUDY

(shocked)

Is that mary-juana?

VIOLET

Keep it down. I don't have enough for the whole office.

(beat)

Well, I'm going home to forget my troubles. Anyone coming?

DORALEE

I'm in.

JUDY

Me too!

VIOLET

Oh hell, let's take the stairs.

(ROZ rushes in.)

ROZ

Vio-let! Where are you girls going in the middle of the afternoon?

VIOLET

GET OFF MY BACK, ROZ. WE'RE TAKING A COFFEE BREAK!

(VIOLET and the WOMEN exit. A SECURITY GUARD crosses, escorting MARIA out of the office. ROZ hands MARIA a pink slip.)

6b - Maui Wowie

SCENE TRANSITIONS TO:



Dance Links for auditions!

Video 1 (dance being taught); https://youtu.be/L2eapdhj_VE

Video 2 (dance run with music); <https://youtu.be/T4kba6Flza8>

17 **JOE:** 18 19

you have feel-ings for me too But you're a - fraid to— try— to love—

20 **(JOE:)** 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.—

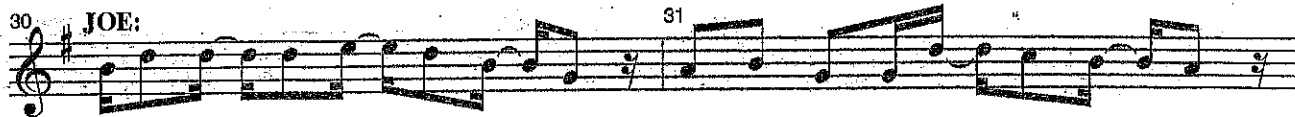
what I'll— do if I would let you in.—

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 the eyes of some - one that— you know. In

30 **JOE:**  31

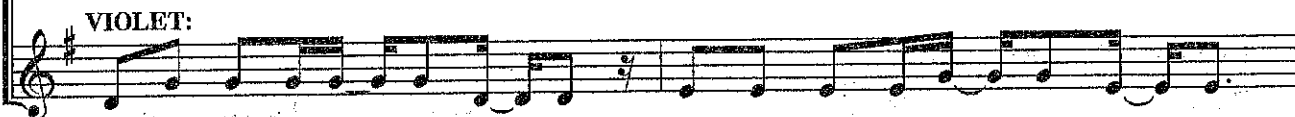
an - y col - or shape or fash - ion, There is no de - ny - ing pas - sion.

32  33

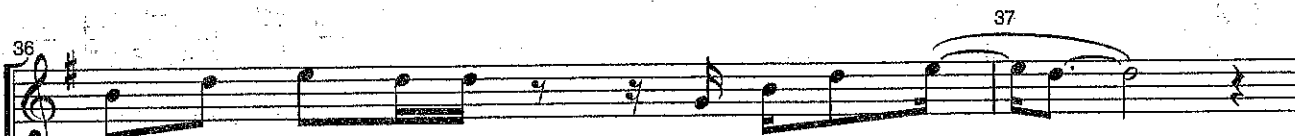
Love is al - ways ev - er - last - ing Let Love — Grow Yeah —

34 **(JOE:)**  35

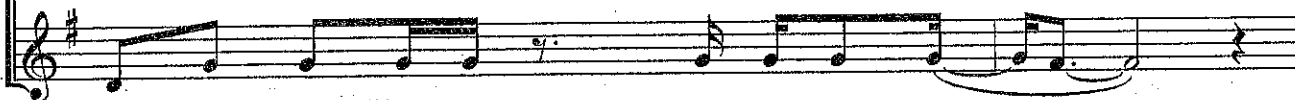
Love can fill the emp - ty spa - ces. Dry our tears and all — their tra - ces

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. —

Doralee
Ensemble Women

BACKWOODS BARBIE

5

Sweetly, colla voce (dictated)

DORALEE: 1

Now, I've al-ways been mis - un - der - stood be - cause of how I

look. Don't judge me by the cov - er 'cause I'm a real good

— book. So read in - to it what you will, but see me as I

am. The way I look is just a coun - try girl's i - dea of

JUDY: "Doralee, I'm new here.
I'm just trying to go with the flow."
DORALEE: "You know, you all
sit around judging me and none
of you know a thing about me."

16 Country ♩ = 152

glam. —

17 18 Vamp (vocal last x)

I

19
 20 21 22
 grew up poor and ragged, just a simple coun - try girl. I

23 24 25 26 27
 want-ed to — be pre-ty more than an-y-thing in the world. Like

28 29 30 31
 Bar - bie or the mo - dels in the Fred-rick's cat - a - log. From

32 33 34 35 36
 rags to wish-es in — my dreams. I could have it all. I'm
 OFFSTAGE WOMEN:
 I'm

37 38 39 40
 just a back-woods Bar - bie, too much make-up too — much hair
 just a back-woods Bar - bie, hoo ooh ooh ooh

41 42 43 44

Don't be fooled by think-ing that the goods are not all there. Don't

Don't be fooled by think-in' that ooh

45 46 47 48 49

let these false eye-lash-es lead you to be-lieve That I'm as shal-low as

Ooh Ahh Ahh

50 51 52 53

I look, 'cause I run true and deep. I'm

OFFSTAGE WOMEN:
I'm

54 55 56 57

just a back-woods Bar-bie in a push-up bra and heels. I

just a back-woods Bar-bie, hoo ooh ooh ooh

#5 - Backwoods Barbie