

**DIRECTOR'S NIGHTMARE**  
**By Wade Bradford**

*(Excerpts may be used royalty free for auditions.)*

**AUDITION 1- 3 m, 3 w, 1 flex**

*In this scene, Chris attempts to begin rehearsal.*

**CHRIS:** We are at places, it should be quiet backstage, and lights up and—

**ED:** *(Pops up seemingly out of nowhere.)* You ain't busy, is ya?

**CHRIS:** Ed! Don't scare me like that. Where is my set? You said it would be finished by today.

**ED:** Hey, you know my philosophy: cheap, fast, safe—pick two.

**CHRIS:** So where is it?

**ED:** It's done. It's right there.

**CHRIS:** That table and two chairs you found in a garbage dump?

**ED:** No, no, I hand crafted them from a single oak tree, and then whittled them down so they looked like a table and two chairs one would find in a garbage dump.

**CHRIS:** Where's the rest?

**ED:** The rest of what?

**CHRIS:** The set?

**ED:** I thought that was all you needed.

**CHRIS:** Did you read this script?

**ED:** Yep.

**CHRIS:** *(Fanning through pages.)* All of these pages?

**ED:** Well not all of them. Just that first part.

**CHRIS:** First part of what?

**ED:** That first play you said you were doin'. *Less Miserabullz.* I didn't read any of them other plays.

**CHRIS:** This script is all one play.

**ED:** *(Taking the script.)* No it's not, no it's not. You see here, the first play is titled *Less Miser-whatnot*, and then you flip on through here and it says "Lights out." And then it starts with a whole new other play called "Act Two."

**CHRIS:** *(Slow and bitter.)* "Act Two" means it's the second act of the same play.

**ED:** So it's like a sequel?

*(CHRIS just stares at HIM.)*

**ED:** *(Cont'd.)* You know what, I'm gonna get to work.

**CHRIS:** All right, finally we can begin.

*(The CAST is loudly whispering back stage.)*

**CHRIS:** *(Cont'd.)* There should be no whispering backstage.

*(The CAST begin talking loudly.)*

**CHRIS:** *(Cont'd.)* Why are you talking?!

**DANTE:** *(Popping only HIS head onstage.)* You said we shouldn't whisper.

**CHRIS:** That means, by extension, there should be no talking!

*(The CAST begins yodeling.)*

**CHRIS:** *(Cont'd.)* Or yodeling! For the love of all things good, be quiet!

*(The CAST is quiet. MINDY enters and stands to the side.)*

**CHRIS:** *(Cont'd.)* Fine. Good. Lights up. Curtain open.

**MINDY:** Curtain open, curtain open, curtain open...

**CHRIS:** You don't need to speak.

*(CHESTER is playing the role of Javert. He carries a clipboard.)*

**CHESTER:** *(A little too pleasant for the role.)* Guards, bring in Prisoner 24601.

*(Nothing happens for a moment.)*

**CHRIS:** Why isn't Prisoner 24601 on stage?

*(DANTE, who is playing the role of Jean Valjean, now wears a silly-looking beard and tentatively steps onto the stage.)*

**DANTE:** The prison guards are absent.

**CHRIS:** Why?

**DANTE:** I believe they are both sick.

**LILY:** *(Pokes head out.)* Mono.

**CHESTER:** *(As shocked as the first time.)* The kissing disease.

**GINA:** *(Pokes head out.)* They got it from Doris.

**LILY:** And Trevor.

**CHRIS:** Fine. We'll do the scene without the guards.

#### **AUDITION 2- 2 m, 4 w, 1 flex**

*In this scene, Chris asks the cast to go off book.*

**CHRIS:** All right, please, please, please, people. Let's pull it together. We're skipping to Scene Five, Act One. Off book, Chester. If you don't know your lines, work your way out of it. Lily you are not in this scene.

**LILY:** *(Shining in the SPOTLIGHT.)* Are you sure?

**CHRIS:** Yes, I am sure! And Jamie, if you shine that spotlight on your girlfriend one more time, Lily is going to dump you.

*(The SPOTLIGHT turns off.)*

**LILY:** No I won't.

**CHRIS:** Yes, you will, because I am your director and I will be obeyed! Begin the scene! Make it perfect so that I don't need to open my mouth ever again!

*(LILY exits. The ACTORS take a deep breath, then do their best. SFX: A bit of dramatic music may play at the beginning.)*

**DANTE:** Fontaine—Poor, poor woman, I have found you. But I wasn't in time. Oh, why, oh why, did I let this happen?

*(BEATRIX gurgles, lolling her head against HIS shoulder.)*

**DANTE:** *(Cont'd.)* Your fever! You won't survive without medicine. Wait here!

*(HE gets up; SHE flops over to the floor.)*

**DANTE:** *(Cont'd.)* Oh, sorry.

*(HE sets HER upright, starts to leave, she falls over in the other direction. He grabs something from the barricade to prop her upright, then exits. Beatrix is probably the best actor of the bunch, and she tries to be as dramatic as possible.)*

**BEATRIX:** Where is my child? Where is my darling Cosette?  
The light is fading and I cannot find you.

*(SHE fumbles around for the doll. LILY, barely poking out from behind the curtain, cannot help but insert herself into this scene.)*

**LILY:** *(Speaking for the doll.)* Here I am, Mama! Almost there... Getting warmer! You found me! Yay, I am in the scene with you.

**BEATRIX:** Oh, I thought you were my baby Cosette, but you are just a sad little doll.

**LILY:** *(Ghostly.)* I'm a haunted doll!

*(DANTE enters. He no longer has a beard.)*

**DANTE:** Bad, doll, bad. I cast out your evil spirits. (*Shuts part of the curtain on LILY.*) Fontaine, I have... (*Realizes that he no longer has his beard.*) Lost my beard... No, I sold my beard! To buy you this medicine. See, improv can be helpful.

**BEATRIX:** It is too late for me, kind sir. I do not believe I am long for this world.

**DANTE:** No, Fontaine, you must live. Your child needs you.

**BEATRIX:** Please take her and care for her. I am dying.

*(With theatrical flair, BEATRIX pulls a long red scarf acting as though blood is coming from her mouth.)*

**DANTE:** Oh my. Do not despair—

**BEATRIX:** I'm not done. (*SHE does the red scarf bit a few more times, along with moans of agony, each more tragic than the last.*)

**DANTE:** Not on the baby!

*(BEATRIX does one more.)*

**DANTE:** (*Cont'd.*) Are we finished?

*(BEATRIX lifts up her head to nod, then flops back.)*

**DANTE:** (*Cont'd.*) Do not despair (*Very French.*) mademoiselle. (*Back to normal.*) I promise to care for Cosette as if she were my own.

*(LILY, who at some point has sneaked out to watch more of the scene, does her baby doll voice again.)*

**LILY:** Daddy!

*(DANTE gives HER a dirty look; Lily ducks off stage again. CHESTER enters, accompanied by MINDY and GINA who are acting very tough. Chester is wearing Dante's beard.)*

**CHESTER:** MON-see-yer Gene-Val-Gene!

**DANTE:** *(French accent.)* Monsieur Javert. *(Back to American.)* We meet again. So, you have finally tracked me down, *(French.)* Javert!

**CHESTER:** *(No clue about his lines.)* Yes, I am that named that you called me.

**DANTE:** *(Takes back beard.)* Give me that.

**CHESTER:** *(Happy.)* I always knew I'd find you. And I brought along Guard #1...

**MINDY:** Sup.

**CHESTER:** ...and the talking door.

**GINA:** Knock, knock, sucka.

**CHESTER:** We are bringing you to-to-to-to-to-to...to...

**DANTE:** To justice?

**CHESTER:** That's right! Justice. You are coming with me, prisoner *(Checks arm where he has written the numbers.)* 24601.

**DANTE:** Have you no heart, Javert? This woman is dying!

*(BEATRIX does another trick with the red scarf, acting as though she is coughing up blood.)*

**GINA:** Oh, that's disgusting.

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