CALL BACK MATERIAL
FOR
9-5

PLEASE PRINT OUT YOUR SIDES AND MUSIC AND BRING TO THE CALLBACKS.

DANCE: Please bring character shoes and jazz shoes

MUSIC:

Doralee: Change It, bars 92D – 109, or Shine Like the Sun Bars 1-9

Roz: Heart to Hart, pick-up to bar 30 through 36

Violet: 9-5, bar 48-63

Judy: Get Out and Stay Out, bar 95-128

Joe: Let Love Grow, bar 26-42

Everyone else will sing their best 16, (bring your book)

SCENES:

Josh and Violet, p. 29

Doralee and Dwayne, p. 29-30

Doralee monologue, p. 38-39

Roz and Hart, p. 62-63

Margaret and Hart, p. 106-107, (may ask you to read Margaret drunk as well)

Violet and Joe, p. 97-98
Judy and Dick, p. 102-103

Violet monologue, p. 112

I don’t think I need to read Tinsworthy as the people I call back for that role will be called back for older roles in Newsies!

Those called back for the following roles do not have to attend the dance call:

Violet*
Doralee*
Judy*
Roz*
Hart
Tinsworthy
Joe

* Actors called back for these roles will have a separate movement call.
Oh, it’s no use, we might as well come clean; he’s going to get us anyway. But before we get arrested and spend the next thirty years in prison, making pen pals in Nebraska, I want to say a few things: This place was hell until we fixed it.

(beat, she looks at HART, quietly furious and growing stronger and more certain)

We all do the work of keeping things running around here as best we can, Mister Tinsworthy, not him. He plays golf and drinks scotch and takes the credit. And why? Cause he’s “The Guy.”

HART

Wait a minute!

VIOLET

No you wait a minute! I’ve been waiting my whole life! —See, we’re not The Guy. We’re just the “Little Guy.” The little guy doesn’t play golf ... he plays catch up. The little guy is late picking the kids up from school cause of work — and late getting to work cause of kids. The little guy cooks and coaches ball and balances budgets and squeezes a dollar as far as it can go, and works her ass off, and if that doesn’t qualify her to be heard and seen and respected well WHAT DOES??

(beat)

And so yeah, we kidnapped Mr. Hart and threw him in the back of my Buick ...

DORALEE

(stepping forward)

... tied him up like a little pig at the state fair ...

JUDY

(joins the other two)

... strung him up with a garage door opener ...

VIOLET

We tried to make everything better, and now he’s going to get all the credit and we’re gonna get ten to life.

(HART takes a step forward, VIOLET hands him the file. The girls have surrendered.)

TINSWORTHY

(he starts to laugh)

Hostage? Garage door opener? Little lady, you are one hell of a joker.

HART

No, they really ...
DICK
Yeah, well ... things sorta didn’t work out.

JUDY
She dumped you, didn’t she?

DICK
There was this cliff diver ... long story. Not important.
(There’s a sound from HART in the bedroom.)

DICK
What was that?

JUDY
Nothing. Probably the cat. I’ll go check.

DICK
Big cat.

JUDY
Stay here, Dick.

(She hurries to the BEDROOM. She finds HART trying to free himself.)

Ohmygod!

HART
Get away from me!

(JUDY hits the remote, which sends him flying in the air.
He grabs her and they struggle in a sort of S & M pas de deux.
DICK opens the door.)

JUDY
Stay out!

(DICK’s mouth drops open as he sees HART, gagged and chained, struggling in the air.)

DICK
Who’s he?

JUDY
My boss!

(She pushes DICK back into the foyer and slams the door behind her.)
DICK

Why didn’t you ever do that with me?

JUDY

What?

DICK

Bondage. S & M. Sex games. You’re into all that now?

JUDY

Yeah. That’s right. All of it. I’m into everything. Let’s go, get out of here!

DICK

So typical. Having an affair with your boss.

JUDY

You had one with your secretary!

DICK

But now I want you back! This isn’t you.

JUDY

You don’t know me. I’ve changed!

DICK

Not this much! You can’t be serious—

JUDY

Don’t tell me what I can do Dick! If I want to have an affair or smoke pot or do M&M’s, you can’t stop me! ĖPÔ

WELL IT’S FUNNY HOW YOU WALTZED IN HERE ASSUMING I’D COME BACK
WELL LET ME TELL YOU SOMETHING, YOU ARE WAY OFF TRACK.
CAN’T YOU SEE I’M DIFFERENT, OR ARE YOU STILL THAT BLIND?
NO YOU STAND RIGHT THERE AND TAKE IT;
THERE’S NO LOVE TO HIDE BEHIND.

WELL, I AM PROUD TO TELL YOU I’M REALLY FEELING GOOD.
I’M DOING SO MUCH BETTER THAN YOU EVER THOUGHT I WOULD.
GOT MY OWN PLACE AND MY OWN SPACE TO THINK AND DREAM
AND PLAN,
TOOK ME THIS LONG TO REALIZE, I DO NOT NEED A MAN.

Well certainly not you—
JOE

Doralee, could you give us a second?

DORALEE

'Scuse me, I got an office to run.

(DORALEE slips out.)

VIOLET

I've got work, too.

(JOE stops VIOLET from leaving.)

STAN

What's going on?

VIOLET

Would you stop.

JOE

I know you. Something's wrong...

VIOLET

I'm telling you, I'm fine.

JOE

Stop pushing me away. Talk to me. Seriously, you can tell me anything.

VIOLET

(in one breath, blurting it out)

We've got Hart tied up in his house while we try to prove he's been stealing from the company. We're following the money trail to collect enough evidence to prove he's been cooking the books!

JOE

Not what I was expecting.

VIOLET

Me either.

JOE

You actually kidnapped Hart?

VIOLET

No! We just, we sort of ... yup, we kidnapped Hart. And I'll tell you, if we don't find more evidence on him before Mrs. Hart comes back next week we're screwed.

JOE

I have access to every financial account in this company. I bet I could help you.
VIOLET

Really?

JOE

See what happens when you actually talk to me?

VIOLET

Joe, you’re the best.

JOE

I’m the best. Okay, move fast Joe. Violet, have dinner with me. No time to think about it, say yes!

VIOLET

Oh Joe. I think you’re a great guy ...

JOE

No, no, no, not the “great guy” speech. Give me one good reason why you won’t go out with me. And not some bull about age. C’mon Violet, it’s not like I’m not in my thirties.

VIOLET

Oh my God! You’re still in your thirties?

JOE

What is it? Really.

VIOLET

I’m a one-man woman. And I had my one man. — END

JOE

He’s been gone over three years now, hasn’t he?

VIOLET

Sometimes it seems like he was just here a moment ago, sometimes it seems like he’s been gone a lifetime.

JOE

I know. But isn’t it time you found something more to look forward to than just showing up here every day?

LOVE CAN GROW IN THE STRANDEST PLACES.
MIGHT FIND LOVE IN STRANGERS’ FACES.
WAITIN’ JUST AROUND THE CORNER FOR ALL YOU KNOW.
LOVE CAN GROW WHERE YOU LEAST EXPECT IT.
Did you know that JR's mother is Mary Martin?

(HART shoves JUDY over to the other women.)

HART

You didn't really think you three pathetic pencil pushers could get the jump on me, did you?

JOE

Put the gun down, Mr. Hart, you're in serious trouble.

HART

I thought I just heard the voice of the junior accountant. But that's not possible, because he's fired!

(JOE backs away.)

VIOLET

Hart, it's over.

(brandishing her file)

We have proof that you've stolen thousands and thousands of dollars from Consolidated.

HART

Are you seriously trying to compare a little creative accounting with what you three did to me?

DORALEE

Mr. Hart, can we please talk about this?

HART

Sure, we can all go have a little chat with the police and then I'll hire the best lawyer in town and get off scot-free, while you idiots go to jail for assault, kidnapping and attempted murder.

(off their silence)

Didn't think this through did you? Let's go.

(MARGARET enters, unrecognizable to HART as her new sober self. HART hides the gun, but makes sure it's still visible to the three women.)

MARGARET

Mr. Hart, it's so good to see you!

HART

Who are you?

MARGARET

Don't you recognize me? I'm Margaret Pomerance.
HART
You’re the old lush—?

MARGARET
I was, but thanks to Consolidated’s Alcoholism treatment program I’m a new woman. And I especially want to thank you for those notes of encouragement while I was in rehab. I can’t tell you how much it meant to me to have someone say, “Atta Girl”. — END

DORALEE, JUDY, VIOLET
Doesn’t she look great?/She really does/That color on her ...

HART
Rehab? What’s she talking about? I never agreed to that.

DORALEE
Why sure you did, Mr. Hart. Your signature’s on every memo.

HART
Every memo?
(MARGARET returns.)

MARGARET
Oh, I almost forgot. A Mr. Tinsworthy’s on his way up.

HART
Tinsworthy’s here? Now?

JUDY
Who’s Tinsworthy?

VIOLET
He’s the Chairman of the board.

HART
Shit!

JUDY
Shit!

DORALEE
Shit!

JOE
Shit!
ACT ONE
SCENE 12

ELEVATOR.

ROZ rushes after HART.

ROZ
Oh, Mr. Hart! Mr. Hart! Mr. Hart. We’ve got them at last! Violet poisoned you! She put rat poison in your coffee by mistake—

(HART immediately pales, feeling faint.)

HART
Oh my god! Oh my god! How long do I have?

ROZ
No, no, no, she just thinks she poisoned you.

My vision is blurring!

HART
You only had one sip.

ROZ
But my knees are weak.

Man up!

(ROZ hits HART.)

HART
Ow!

ROZ
I’ve got her admitting it to Doralee and the new girl, hang on, I’ve got it right here...

(scrolling through the toilet paper)

Here it is—

HART
Wait a minute. Wait a minute. I just got a fantastic idea.

(looks around to make sure they aren’t overheard)

I’ll hide and you go tell those girls I was found unconscious and rushed to the hospital in critical condition.

ROZ
Oh, that’s good.
HART
Let's put the fear of God in them. You with me?

ROZ
To hell and back.

HART
That's my girl.
(ROZ melts as he exits.)

I'm his girl!  END.
(VIOLET)
Or even your mistress.

DORALEE

What?!

VIOLET
I am your employee and I expect to be treated equally, with a little dignity and a little respect.

DORALEE
What do you mean, mistress?

VIOLET
Oh, come off it, Doralee. Everyone knows you and Mr. Hart are having an affair.

DORALEE
An affair! Who's been saying that?

VIOLET
Who's been saying that? HE has.

(VIOLET stalks out as HART backs away from a furious DORALEE.)

DORALEE
WHAT!

HART
Now, don't get upset.

DORALEE
You've been telling everyone I'm sleeping with you! That explains why everyone's been treating me like some dime store floozy! They all think I'm banging the boss!

HART
Now wait a minute. I can explain.

DORALEE
And you love it, don't you. It gives you some sort of cheap thrill, like knocking over pencils and picking up papers.

HART
You're getting all excited.

DORALEE
I've put up with your grabbing and chasing me around the desk cause I need this job, but this is the last straw! I've got a gun out there in my purse and up to now I've been forgiving and forgetting cause that's the way I was brought up but I swear, if you say another word about me, I'll get that gun of mine
(DORALEE)

(advancing on him)
And I'll change you from a rooster to a hen with one shot!
(DORALEE storms out as ROZ rushes into Hart's office. HART starts picking up his pencils.)

ROZ

(on her knees in front of him)
Oh, Mr. Hart, can I get those for you?
(They end up on their knees, with his face almost in her cleavage.)

HART

(horrified)
For godsakes, just leave 'em.

ROZ

I'm sorry to bother you but one of the girls committed a serious infraction. I overheard Maria Delgado trying to gather salary information.

HART

Get rid of her.

ROZ

It isn't like she hasn't been warned—

HART

I want her gone yesterday!

ROZ

Well, sir, technically speaking that isn't really possible...

HART

Oh hell, I'll just fire her myself!!!!
(HART rushes out as ROZ shivers enthralled with what she perceives as Hart's manliness.)

ROZ

Oh Mr. Hart, if you only knew...

PERHAPS I DON'T LOOK LIKE SOME RED HOT MAMA,
BUT BELIEVE ME THAT'S JUST WHAT I AM.
INSIDE THERE'S A FIRE MIXED WITH PASSION AND DRAMA,
JOSH
You need to stop thinking about work all the time and start dating.

VIOLET
—Josh, you've got to stop trying to get me laid. It's a little weird.

JOSH
You seem tense.

VIOLET
Hart could make anyone tense.

JOSH
O.K. take this doobie.

VIOLET
Hang on there, buster.

JOSH
It'll calm you down.

(He holds out a joint. VIOLET climbs down off the ladder.)

VIOLET
You know my feelings about that! Pot is dangerous—it can lead to other things.

JOSH
I know ... like relaxation.

VIOLET
Not gonna happen.

(VIOLET stands back and points the remote. We HEAR the door close.)

Hey, it works!!!!

JOSH
Exactly how long have you been waiting for that promotion?

VIOLET
Slip it in my purse.

(LIGHTS GO DOWN on VIOLET and JOSH. LIGHTS UP ON DORALEE and DWAYNE in their bedroom.)

DORALEE
I'm as nice as I know how to be down at that office and everyone still treats me like the bastard at the family reunion.

DWAYNE
Forget all about them, honey.
DORALEE
But Dwayne, it hurts my feelin's. They all seem to be judgin' me on how I look.

DWAYNE
I think you look real good. If they weren't a bunch of women, I'd go down there and punch 'em all out for you.

DORALEE
You would wouldn't you?

DWAYNE
Course I would, you're my girl. You go down there tomorrow and show 'em what a great gal you are. Remember, Texans never quit. *end.*

(The following song plays with the three women in their respective spaces.)

DORALEE
YOU'RE THE ONE THAT KEEPS ME STRONG,
YOU'RE THE SHOULDER I LEAN ON

VIOLET
HARD TO SWALLOW PRIDE

DORALEE
WHEN I THINK I'VE HAD ENOUGH
I THINK OF YOU AND TOUGHER UP

VIOLET
I KNOW THE TRUTH INSIDE

DORALEE
LOVE'S A WEAPON AND A TOOL
AND I'M NOBODY'S FOOL

VIOLET
I'M NOBODY'S FOOL

DORALEE
I'LL JUST TRY TO RIGHT WHAT'S WRONG

DORALEE & VIOLET
AND JUST KEEP ON KEEPIN' ON

DORALEE
BUT I JUST MIGHT MAKE IT WORK

JUDY & WOMEN'S ENSEMBLE
I JUST MIGHT
JOSH

You need to stop thinking about work all the time and start dating.

VIOLET

— Josh, you’ve got to stop trying to get me laid. It’s a little weird.

JOSH

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Slip it in my purse.  END

(LIGHTS GO DOWN on VIOLET and JOSH. LIGHTS UP ON DORALEE and DWAYNE in their bedroom.)

DORALEE

I’m as nice as I know how to be down at that office and everyone still treats me like the bastard at the family reunion.

DWAYNE

Forget all about them, honey.
Judy: GET OUT AND Stay Out

Dreams and plans are in the making.
Success is out there for the taking.

Wish it was a simple as it sounds.

I have no choice I have to do it.

Face the future, and walk into it.

Now that I'm unfettered and unbound.

Tempo I:

Get out and stay out, I've finally had enough.

#18—Get Out and Stay Out
always come crying to me throughout the years

to mend another broken heart to dry your selfish tears.

So get out and stay out, I'm moving on at last.

Oh I've been so foolish, but that was in the past.

I never thought I'd be the one to say goodbye.

Half-time feel

get out and stay out I'm taking back my

life.
kiss me on your way out, it wouldn't move me much. You

used me, abused me, you cheated and you lied. So

Half-time feel

got out and stay out, I'm taking back my

life.

My

Molto rall.

life!

Applause segue

#18 - Get Out and Stay Out
JOE: LET LOVE GROW

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

(JOE:)

— a-gain

VIOLET:

I know your heart is true But this is all so new. And I won-der

I would let you in.

what I’ll do if I would let you in.

It’s a chance that’s worth the tak-ing. Love is out there for the mak-ing.

Find it in the eyes of some-one that you know.
JOE:

any color shape or fashion, There is no denying passion.

Love is always everlasting Let Love Grow Yeah

(JOE:)

Love can fill the empty spaces. Dry our tears and all their traces

VIOLET:

Love can fill the empty spaces. Dry our tears and all their traces

Mend our broken hearts. and heal our souls.___

Mend our broken hearts, and heal our souls._

#17—Let Love Grow
(JOE:)

Hind-sight's always out to blind you. Not behind you.

VIOLET:

Look ahead and not behind you.

Look for love and let it find you. Let love grow.

VIOLET: “We're gonna be late.”

Rit. → Slower

Love will grow if one just lets it. Let love grow.

A tempo

Let love grow.

Dictated

Let love grow.

#17—Let Love Grow
DORALEE: Change it. You don't want your little light to never shine.

Change it! Hoo Let it shine and

Change it! Hoo Let it shine and

Change it. Turn it up on bright and use it all the time.

Change it! use it all the time

Change it! use it all the time

Start

DORALEE: There's a great new world out there for those who dare to claim it A

Hoo for those who dare to claim it A

Hoo for those who dare to claim it A

#16 - Change It
DORALEE: WOMEN:

better day is on the way. Only we can change it.

better day is on the way. Only we can change it.

better day is on the way. Only we can change it.

DORALEE:

Stand up, grab a hold, give everything you got.

Stand up, grab a hold, give everything you got.

Stand up, grab a hold, give everything you got.

When the road is dark and cold walk on...

sub. mp
cresc. poco a poco

ooh

sub. mp

Walk on

Ten: Walk on

Bari: Walk on

#16 - Change It
fear-ing not

Walk on

Fear-ing not

Clean house and re-ar-

Get your life in or-der.

Get your life in or-der.

range it

Here we are we've come so far com-

Re-ar-range it. Hoo

Re-ar-range it. Hoo

#16 - Change It
103 mitted now to tear the
105 mitted now to Tear the damn dam—
106 damn dam down,
Sop: Tear the damn dam down
107 it!
108 it!
109 it!
110

Tear the damn dam down—
Bari: Tear the damn dam down
Tear the damn dam down and change
Tear the damn dam down and change
Tear the damn dam down and change
Tear the damn dam down and change

Tear the damn dam down—

Applause segue

#16 – Change It
I have a feeling that deep down inside you might just feel the same about me. Here we are. You can tell by the stars. In my eyes, I'm in sheer paradise. I'm in love.

ENSG: Heart to Hart, Start Hoo Ahh Heart to Hart

h e art to Hart to heart

#6 - Heart to Hart
I'm in heat, I'm not being discreet. No it's

not lady-like but I won't miss a beat. 'Til you're

No I won't

under my spell and surrender to me Heart to

Hoo woot

Heart you are my destiny.

you are my destiny!
9-5 violet

START

VIOLET:

My two lives have got me hop-pin'. Dawn 'til midnight there's no stop-pin'.

Don't know which I'm mothering the most.

Pack his lunch and kiss my son, 'n grab my purse and I keep run-in'.

(VIOLET:)

Got so much on my plate I could choke.

Work-in'

4 MEN & 3 WOMEN (onstage):

Work-in'

#1-9 to 5
nine to five for service and devotion. You would

nine to five. You would

think that I would deserve a fat promotion. Want to

think that I. Want to

move ahead but the boss won't seem to let me

move ahead.

I

swear sometimes that man is out to get me.

Swear sometimes that man is out to get me.

#1-9 to 5