

# TRYOUTS

*by Jack L. Nuzum*

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PUBLISHED BY

**ELDRIDGE PUBLISHING COMPANY**

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## **STORY OF THE PLAY**

**Tryouts** consists of four related one-acts. In “Mom’s Boyfriend,” Susan is bringing home a serious boyfriend for the first time, and her teenage daughter feels like she’s trying out a new dad. “Audition” has Megan figuring the lead in the school play is hers as a senior drama student until Tasha, a hotshot sophomore, shows up for tryouts. In “Interview,” Brandon really wants a job at the burger joint where his best friend works, but is he ready for the rigors of a job interview? His friend Erik doesn’t think so and tries to help him prepare. Finally, in “Close Call,” Ann is upset about not making the varsity soccer squad, but is having trouble getting sympathy from her big sister Julie, who is nervously waiting to hear if she made homecoming court.

Competition, stress, excitement and jealousy are but a few of the emotions these characters share as they all undergo the pressure of “trying out.” Filled with humor and pathos, these four one-act gems connect thematically into a beautiful full-length production.

## **Running Time:**

60 minutes

## **CAST OF CHARACTERS**

### **Mom's Boyfriend**

**SUSAN:** Mature single parent who is trying to balance her daughter's anxiety with her own desire for a new life.

**BETH:** Teenage daughter with a mouth on her; close to her widowed mother, but anxious about the new man in Mom's life.

**BILL:** Mature male, who tries too hard to make a good impression on the daughter of his new girlfriend.

### **Audition**

**MEGAN:** Senior in high school; very academic, but not a great actress.

**LIZ:** Senior, too, but easy going; prone to overacting.

**TASHA:** Sophomore who tries out on a lark and proves very talented.

**JASON:** Complete nerd, no acting ability.

**2 GIRLS:** Friends of Megan.

**VOICE:** Drama teacher, mature female.

### **Interview**

**ERIK:** Upperclassman, torn between loyalty to friend and fear of being embarrassed by that friend.

**BRANDON:** Hyperactive, lovable, but not terribly bright.

### **Close Call**

**JULIE:** Senior cheerleader, vain.

**ANN:** Her down-to-earth younger sister.

## **PRODUCTION NOTES**

This play consists of four different interlocked plots. They may be produced as written or separately as four one-act plays.

### **Set**

When produced together, each section should have its own place on stage: kitchen scene SR, drama auditions and job interview CS; and bedroom scene SL.

The kitchen set, SR, occupies about one-third of the stage. Cupboards above and below a counter with a sink angle US from the SR entrance. US is a stove and refrigerator, with more cupboards and counters angling DL. There is a circular dining table in the middle of the set with three chairs.

The bedroom scene takes up the SL third of the stage. There is a flat with teen posters all around. The bed is US against the flat with a desk and chair angled DSL of the bed. SR is a small vanity table with a mirror frame and seat.

### **Props**

Vegetables, knife (Mom)  
Drinking glasses  
Playbooks (for tryouts)  
Soft drink cups with Burger Blast name and logo  
Stuffed animal, telephone (Ann, Julie)  
Table set for dinner, vegetables and salad preset on plates  
Soccer "stuff" – ball, cones, poster  
Tiny meat loaf in a big glass dish

**ACT I**  
**Scene 1: Mom's Boyfriend**

*(AT RISE: Kitchen set, SR. SUSAN, the mother, is fixing dinner. She's not a good cook and is trying something beyond her abilities. She's also distracted by the conversation with her teenaged daughter, BETH, who is setting the table for dinner. As LIGHTS come up, Susan is bent over the oven and burns her finger. She yells something, turns around sucking her finger, and runs cold water over it from sink SR.)*

BETH: *(Bringing place mats from SL cupboards and setting three places.)* I don't understand, Mom. If you want to impress this guy, why are you cooking for him?! Our usual company dinner is Chinese takeout plus my dessert.

SUSAN: *(During this scene, SHE is fixing a salad, cutting up soft vegetables like mushrooms and tomatoes so the knife doesn't click.)* Very funny. I'm not that bad a cook; just out of practice.

BETH: *(To drawer to get silverware.)* So, you met him at a conference two months ago, is that the story?

SUSAN: Uh huh. I mentioned him then, didn't I?

BETH: *(Setting table with silverware.)* No, you didn't mention him until ONE month ago when you met again, apparently, at a "corporate strategy session."

SUSAN: Oh.

BETH: And since then you've been e-mailing back and forth at least two times a day, is that correct?

SUSAN: Yes, Miss District Attorney.

BETH: Haven't you heard about how dangerous it is to fall for someone on the net?

SUSAN: It's not just on the net. You've just mentioned how we have met twice, both for several days, in the flesh.

BETH: *(Moves SL; SHE knows she's crossing a line here.)* Speaking of flesh, have you slept with him yet?

SUSAN: *(Stops what SHE'S doing.)* That is none of your business, young lady. But the answer anyway is no.

*Tryouts*

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SUSAN: *(Continued.)* If it's wrong for you to sleep around before you're married, it's wrong for me.

BETH: That's a switch – the same rules apply for adults that apply for teenagers.

SUSAN: It's not just a rule; it's a way of life – sex in its proper place. *(Back to work.)* And don't get snippy; your "catch the hypocrite adult" game won't work here. I haven't slept with anyone since your father died.

BETH: You haven't even DATED anyone since Daddy died! *(SUSAN gives HER a look. Beth sits in SL chair at table.)* Oh, unless you mean that time you went out for coffee with Mr. Baker after open house at school. My mother on a date with my English teacher. I almost died!

SUSAN: That's one reason we didn't go out again, plus the fact that he was wearing that same threadbare blue sweater and gravy-stained tie that you always described.

BETH: See, I told you so! You didn't believe me 'til you saw it with your own two eyes. James actually asked him in class once what flavor his tie was! But wait. Is this a judgment from the woman who always says, "Don't judge on appearances"?!

SUSAN: Generally I try not to, but there are always exceptions, like when appearances indicate something deeper, such as lack of personal hygiene.

BETH: He's just got bad TASTE in ties! *(THEY share a laugh. Beth breaks the jolly mood by getting up and heading UL for the glasses.)* So, are you bringing what's-his-name home to meet the kid?

SUSAN: Bill. And yes, partly. And for him to see where I live; my "space."

BETH: *(Putting the glasses on the table.)* What if I don't approve? Would you tell him "bye-bye"?!

SUSAN: What if he doesn't approve?! Would I tell you "bye-bye"?! *(BETH is appalled SHE could even say this.)* Of course, if you two couldn't get along, that would be a factor.

BETH: A factor?! Not THE factor?

SUSAN: Maybe THE factor. If you don't like him, maybe it means you see something that I don't.

## **End of Freeview**

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