



DOWNRIVER ACTORS GUILD

Trish Audition Sides



Reading – The Factory

Charlie, Lola, Pat, Trish, Don

(CHARLIE)

BUT NOW IT'S SINK OR SWIM SO
I BETTER DIVE RIGHT IN

I MAY BE FACING THE IMPOSSIBLE
I MAY BE CHASING AFTER MIRACLES.
AND THERE MAY BE THE STEEPEST
MOUNTAIN TO OVERCOME.
BUT THIS IS STEP ONE.
IT'S NOT JUST A FACTORY
THIS IS MY FAMILY
NO ONE'S GONNA SHUT US DOWN.

Not while Charlie Price is around.

WE MAY BE FACING THE IMPOSSIBLE
WE MAY BE CHASING AFTER MIRACLES.
AND THERE MAY BE THE STEEPEST
MOUNTAIN TO OVERCOME.

WE MAY BE FACING THE IMPOSSIBLE
WE MAY BE CHASING AFTER MIRACLES.
AND THERE MAY BE THE STEEPEST
MOUNTAIN TO OVERCOME.
BUT THIS IS STEP ONE
LOOK WHAT CHARLIE BOY HAS DONE
THIS IS STEP ONE.

CHARLIE hoists his creation proudly in the air for all to see: a large, clunky, burgundy boot with a block heel.

MUSIC ENDS WITH A STING.

LOLA appears at the top of the factory stairs. SHE grabs the boot like a dirty diaper...

LOLA

What is this?

CHARLIE

Your boot.

LOLA

Burgundy?

CHARLIE notes that all of the WORKERS are staring at LOLA in disbelief.

CHARLIE

Something wrong?

LOLA

Please, Lord, tell me I've not inspired something burgundy.

CHARLIE

At the club you said...

LOLA

Red.

CHARLIE

You didn't specify...

LOLA

RED.

CHARLIE

Burgundy is a red.

LOLA

(building from a soft growl)

Burgundy is the color of hot water bottles. RRREEEDDDD is the color of sex. Burgundy's for cardigans and golf apparel. RED is passion and danger and signs that say "DO NOT ENTER".

PAT, fascinated by Lola, steps forward.

PAT

I've always been partial to pink.

LOLA

(playing right back to her)

Pink is for playthings. Yellow's for warnings. Purple for princes. Black for wannabees. Green is for pickles. But Red is for sex.

CHARLIE

(trying to jump back in)

At least try them on. I guarantee they're comfy.

LOLA

SEX shouldn't be comfy.

TRISH

Oh, good. I thought it was just me.

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#7 - T

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LOLA

Comfy is what's putting you out of business. You want to save this place? You're going to have to start manufacturing sex. Two and a half feet of irresistible tubular sex.

CHARLIE

At least look at the heel. You sort can dance all night, beat up a football team, and this heel will still be whole. Isn't that what you wanted?

LOLA

Not if it means looking like a Ukrainian folk dancer.

(to the ladies)

Ladies, would you go out in something like this?

The WOMEN all shake their heads. But DON offers...

DON

But I say you'd look all right in them, sweetheart.

LOLA stops to take him in. SHE saddles up seductively, sitting down on his lap.

LOLA

And what's your name, darling?

DON

It's Don to you, sweetheart.

LOLA

Well, Don, if you can't get women to wear them...

(dropping her voice an octave)

... you'll never get them on blokes like me.

The WORKERS laugh and DON turns beet red. HE buckles with disgust.

(referring to Don)

And that's the color red you need.

EVERYONE laughs again. LOLA returns to Charlie and tosses the boot to him.

And if you want to put them over the top, Charlie, look to the heel.

#7 - *The Sex Is in the Heel*

LOLA takes over the floor of the factory and sings.

THE SEX IS IN THE HEEL EVEN IF YOU BREAK IT
THE SEX IS IN THE FEEL, HONEY YOU CAN'T FAKK IT
JACK IT UP 'CAUSE I'M NO FLAT TIRE
MACK IT UP SIX INCHES HIGHER
THE SEX IS IN THE HEEL SO JUST EMBRACE IT



Reading – What A Man

Charlie, Lola, Don, Trish, Pat,
Female Worker

ACT TWO

#11 — Entr'acte / Price & Son (Reprise)

As the HOUSELIGHTS fade, WE hear the WORKERS singing an updated version of the PRICE & SON THEME as...

TWO WORKERS carry on a ladder and set it under the PRICE & SON sign. ONE climbs up and attaches a BIG RED GLITTERY BOOT to cover the drab brown men's brogue that was there before.

WORKERS (V.O.)

TRUST YOUR FEET IN PRICE AND SON
OUR WORK IS TRIED AND TRUE
PRACTICAL, PRAGMATICAL,
STEADFAST AND STURDY, (STURDY TOO.)

WHETHER YOU'RE HIGH BROW OR PURE
OR POSH OR WORKING CLASS
GET YOUR MITTS ON KINKY KICKS
AND KICK SOME ASS.

PRICE & SON INTERIOR:

On the factory floor, LOLA appears carrying bolts of leather. CHARLIE catches up to her.

CHARLIE

Where do you think you're going with those?

LOLA

Something's not quite right. I want to see the colors in daylight.

CHARLIE

What did we talk about the other day? I thought we agreed on what constitutes proper working attire.

LOLA

Don't be so hard on yourself. You look adorable.

CHARLIE

Did you approve the lining fabrics and the fittings for the bags?

LOLA

Right after lunch.

CHARLIE

And did you call the modeling agency? They needed to start casting yesterday. Get it done now.

CH/

Yes, bo

Now! I

Love y

LOL

Carefu

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Need a

Tell me

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Not

CHARLIE is already rushing away.

LOLA

Yes, boss.

CHARLIE

Now! I mean it.

LOLA

Love you too.

LOLA turns with her bolts and bumps right into DON. All the bolts fall to the floor...

DON

Careful there, big lady. Or is it little man?

DON and a few CRONIES laugh.

Need a hand? Or a boot?

LOLA

Tell me, Dapper Don, what can I do that will allow you to go on with your life undistracted by my sharing the planet?

DON

You could try dressing like a bloke, for starters.

LOLA

Jealous?

DON

What I got to be jealous of?

LOLA

All the attention I get from the ladies?

Other WORKERS begin to gather around to see what's happening.

DON

You? Ladies?

LOLA

(To the WORKERS)

Raise your hand if you look to see what I wear to work each day.

All of the WOMEN raise their hands. Of the men, only GEORGE does. DON stares him down.

Now raise your hand if you care what Don wears.

Not one does.

DON

You tryin' to tell me you ain't tarted up to get blokes?

LOLA

Why would I do that? Blokes that fancy blokes fancy blokes.

DON

You like women?

LOLA

I adore them. I worship them. My whole being is dedicated to loving them and they love me right back.

DON

Then why don't all men wear dresses?

LOLA

A question I've been asking all my life.

DON

A woman wants a man what acts like a real man.

LOLA

And what does a real man act like?

DON is stumped.

Ladies, care to help Don out? Tell him what you want!

FEMALE WORKER

Me? I don't need much. A bit of companionship. A mate. A mate with benefits.

TRISH

I like big hands.

FEMALE WORKER

Oh, and affection.

TRISH

I like to bite.

PAT

I want sensitivity and compassion.

LOLA

Companionship, affection, sensitivity and compassion.

You're off

Really?

LOLA o,
switches

#12 — What a Woman Wants

Traditionally — female characteristics, wouldn't you say?

DON

You're off your raft.

LOLA

Really?

STAND BACK

LET ME TELL YOU SOMETHING

WHAT A WOMAN WANTS TO SEE

STAND BACK

MR I-KNOW-EVERYTHING

BUT IT'S WHAT YOU BLINDLY SEE.

WHAT A WOMAN WANTS

DON

MASCULINITY.

LOLA offers her hand to PAT and they begin to dance a very sexy tango where the lead switches back and forth between them.

PAT

WHAT A MAN

LOLA

SENSITIVITY.

PAT

WHAT A MAN

DON

IN A FANTASY

PAT

WHAT A MAN

LOLA

WHAT A WOMAN WANTS

PAT

WHAT A MAN

DON

A MUSCLE TO CLUTCH

PAT

WHAT A MAN

LOLA

JUST A TENDER TOUCH



Reading – Milan Breakdown

Charlie, Lola, Lauren, Pat, Trish,
George, Nicola

LOLA

I'm not looking for you to say anything.

DON

(Making sure he's got it.)

"Accept someone for who they are." How's that make me a man?

LOLA

Try it.

DON

Anyone?

LOLA

Anyone at all.

DON

And that's it?

LOLA

Good luck.

#13a - Out of the Pub

LOLA walks away leaving DON to ponder as the FACTORY OFFICE reappears around him...

FACTORY OFFICE

PAT, LAUREN and CHARLIE are arguing over a computer screen...

CHARLIE

Everyone just stop talking.

THEY do.

Now... Now, one of you, please, cut to the chase.

PAT

We miscalculated. The Milan trip is going to cost more than we budgeted.

CHARLIE

It can't cost more because we have no more.

LAUREN

It's me. I'm the blunderer. I never ciphered land transport in Milan.

PAT

Or the import taxes.

No. I figure

Not brilliar

It's all you
bloody fast

If we can't

What say v

"Good day,
chucked all

It would be
new flat?

Just did the
CHARLI

Charlie! Ch

Oh, Kitten,

I spoke to a
the taxes.

LAUREN

Would som

We're in cri

Charlie, you

LAUREN

No. I figured the taxes for the samples. But only one pair of each. I know—Stupid.

CHARLIE

Not brilliant.

LAUREN

It's all your fault for putting me in charge. What do I know about producing a bloody fashion show in bleedin' Italy?

CHARLIE

If we can't get our boots to Milan then all of this work has been for nothing.

PAT

What say we call the bank? Maybe, seeing how close we are, they'd carry us?

CHARLIE

"Good day, Mr Banker. We gone tits up making the best shoes in England, but we've chucked all that to make boots for trans-gentries so how'd you like to bunk in with us?"

LAUREN

It would be an awful burden, I know, but how about a short term mortgage on your new flat?

CHARLIE

Just did that. It's how we got to today.

CHARLIE heads down the factory floor as LOLA comes running excitedly.

LOLA

Charlie! Charlie! I was sittin' on the loo when I was struck by lightning!

PAT

Oh, Kitten, you ought to close the window first.

LAUREN

I spoke to a nice chap down at the Postal. Let me see if he can figure any leeway on the taxes.

LAUREN leaves.

LOLA

Would someone listen to me?

CHARLIE

We're in crisis here.

LOLA

Charlie, you want me to hire Italian models and hair and make-up staff. Why?

CHARLIE

At last one question to which I have an answer. I want you to hire models and hair and make-up because we are putting on a show.

LOLA

But why are we using fashion models?

CHARLIE

I've got this one too. Because we are putting on a fashion show.

LOLA

But why are we using professional fashion models.

CHARLIE

This really is my day. Because we are putting on a professional fashion show.

LOLA

Let's take the girls from the club.

CHARLIE

The Angels?

LOLA

Who would be more fun to see on a runway: A bunch of personality-free pretty boys prancing about, or a gaggle of fabulous drags who can demonstrate what these boots were born to do?

CHARLIE

You're not serious. You want me to gamble my family's business, this building, my home and the very shirt on my back on a ramshackle bunch of broke-down, cross-dressing...

LOLA

There ya go biting the hand that feeds.

CHARLIE

I don't know which is more daft; what you're saying or what you're wearing.

GEORGE enters with a couple of sample boots proudly in his hands. TRISH follows close behind.

GEORGE

Want to have a look at these, Mr Price?

CHARLIE studies the shoe and is not happy.

CHARLIE

The heel's wrong. This isn't the design.

GEORGE

True enough, but up against the deadline we had to improvise...

It's nothing

We had to

Why?

Else we'd h

Then do it.

We'll have

LOLA st

I told them

But it's not

One's a dra

I didn't giv

No. All you

LOLA he

We're going

TRISH h

These seam

'scuse me?

And the zip
shoe buyers

So?

CHARLIE

It's nothing like the drawing.

GEORGE

We had to put the heel on a different angle.

CHARLIE

Why?

GEORGE

Else we'd have to create an entirely new steel shank.

CHARLIE

Then do it.

TRISH

We'll have no sewing time if we have to wait for a new heel.

LOLA steps in...

LOLA

I told them to go ahead like that.

CHARLIE

But it's not what you drew.

LOLA

One's a drawing. One's a shoe.

CHARLIE

I didn't give you approval.

LOLA

No. All you give me is deadlines.

LOLA heads up to the office to make calls.

CHARLIE

We're going to do it right or not at all. Let me see that one.

TRISH hands over another boot and CHARLIE looks it over.

These seams aren't straight. You're rushing. Do them over.

TRISH

'scuse me?

CHARLIE

And the zipper's set wrong... People, this is for Milan. For the most sophisticated shoe buyers in the world.

TRISH

So?

CHARLIE

So I don't want to be the laughing stock of the industry. We're on thin ice putting these out in the first place.

CHARLIE rushes about the factory floor to check on the other boots.

No. Stop sewing! Trish, George, have a look at these. They've got to be picked out and redone correctly. They all have to be done over.

TRISH

It's Saturday.

CHARLIE

And?

TRISH

I don't mind a bit of "Rah Rah Kumbaya" for the sake of the team, but some of us have a life outside this factory.

OTHERS around stop working to watch the scene.

CHARLIE

And you'll have a bloody lot more of it if I fire you. Do it over.

(Catching himself)

Please.

TRISH takes the boot back to her machine. CHARLIE notices DON staring at him.

(Challenging)

You have a problem?

GEORGE steps between them before anything can happen.

GEORGE

All right, everyone. Back to work.

DON backs off.

CHARLIE

Here's what I don't understand: Why am I the only one who cares?

GEORGE walks away biting his tongue as NICOLA comes through the gate and right at CHARLIE. SHE wears the red shoes from the opening.

(Trying to fend her off)

Not now, Nic...

NICOLA

Don't even think about putting me off, Charlie.

CHARLIE

Sorry, Nic, but I'm up against a bit of a crisis here.

You mortgage
supper — alone
bank note.

I can explain.

No one can e
me but one r
DON, on h

The reason is

Where was a

London was

For us.

For you. You

Really? Well
just for me t

CHARLIE

And this... V
spinning in
Charlie? Th
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I'm doing i

NICOLA

You mortgaged our flat without even discussing it with me? There I am, having me supper — alone as usual — and along comes a man to measure up the garden for the bank note.

CHARLIE

I can explain...

NICOLA

No one can ever say I didn't stand by my man. And I'll stand by you still if you give me but one reason.

DON, on his way to his machine, overhears all of this.

CHARLIE

The reason is right in front of you. Isn't saving Price & Son worth everything?

NICOLA

Where was all this passion when I was trying to make us a new life in London?

CHARLIE

London was for you.

NICOLA

For us.

CHARLIE

For you. You wanted London and I... went along.

NICOLA

Really? Well, you could have fooled me. And what about us? Was getting engaged just for me too?

CHARLIE has no answer.

And this... Who's this rubbish for? Don't tell me it's for your father. He's probably spinning in his grave over what you've turned his factory into. So who's it for, Charlie? That fancy friend of yours? Doin' special favors for him? Something going on there I should know about?

CHARLIE

Don't be ridiculous.

NICOLA

Well, how should I know who you're bunking in with? Certainly hasn't been with me.

CHARLIE

(Indicating the WORKERS)

I'm doing it for them.

NICOLA

Who?

CHARLIE

Them. Our friends. No? We grew up with these people. We've known them all our lives. And now their whole livelihood is riding on what I do.

NICOLA

So you're hankering to be a hero? Charlie to the rescue, is it? Well, how do I get Charlie to rescue me?

Silence between them.

CHARLIE

(Studying her)

You look nice; all done up.

NICOLA

Richard's put me on a new project. Big time stuff. I'm headed back to the city for good. Are you coming?

CHARLIE looks down and sees her shoes for the first time.

CHARLIE

Aren't those the shoes we saw...?

NICOLA

How long was I supposed to wait?

#13b - So Long, Charlie

NICOLA gives CHARLIE a kiss on the cheek and leaves.

So long, Charlie.

LOLA comes down from the office, very pleased with herself.

LOLA

If you're done making wedding plans, can we finish discussing the Milan show?

CHARLIE

There's no discussion to be had. We're using professional models. Done.

LOLA

Then you'd better get on the phone because I just called and cancelled them.

CHARLIE

I never told you that you could...

Think, Charl
the chance to
up so there's

CHARLIE

How do I ge
sophisticate

Half of whor

News-flash f
in brassieres

Well, bully fo

Then here's :
your chums.

We won't be

Well there's :
stomping ab

Women?

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I am not em

LOLA

Think, Charlie. My girls don't need to be paid. They'll do it for cocktails, giggles and the chance to walk a professional runway. And my girls do their own hair and make-up so there's the money we need to get us to Milan.

CHARLIE is barely holding back his temper...

CHARLIE

How do I get this into your head? We are marketing to the world's most sophisticated buyers...

LOLA

Half of whom probably watch the evening news wearing their wives' brassieres.

CHARLIE

News-flash for Lola: There are a whole lot of us who don't watch the evening news in brassieres.

LOLA

Well, bully for you, but you ain't my buyers.

CHARLIE

Then here's another news-flash: I'm not flying all the way 'cross Europe just to sell to your chums.

LOLA

We won't be selling to anyone if we can't get to Milan.

CHARLIE

Well there's no reason to go if all we've got to show is a bunch of Nancy-boys stomping about in skirts. We need to show our boots on women.

LOLA

Women?

CHARLIE

You heard me.

LOLA

That was never the deal.

CHARLIE

Then the deal was wrong.

LOLA

What did that girl say to you?

CHARLIE

I am not embarrassing the name of Price & Son by parading a planeload of misfits—

LOLA

Misfits?

CHARLIE

—at the most influential footwear show in the world. Listen to me, Lola. These boots can be mainstream!

LOLA

Drag queens are mainstream. Just this morning I was offered a gig singing at a nursing home. A nursing home, Charlie. In Clacton.

CHARLIE

And maybe that's just where you belong. Look at you. You're meant to be a business person. How many successful designers do you think go about camped up like the entertainment at a low-rent tea dance.

LOLA

After all I've shared with you—you still think I'm wearing this for lack of a pair of trousers?

CHARLIE

I get it. I understand. All of this fru-fru protects who you really are. I heard you.

LOLA

You heard nothing.

CHARLIE

I'm telling you—you don't have to hide. Once the industry sees your work you'll be able to stop all this and have a normal life.

LOLA

You're a fool.

CHARLIE

Am I? I'd wager if we stood side by side and asked passersby which one of us is fooling himself most of the votes would swing your way. Why am I the only one here who believes in you?

LOLA

You believe in my shoes. I'm not my shoes.

CHARLIE

No. You're a joke. You think you're being all mystical and deep representin' the best of both sexes but I'm here to tell you all you are is daft. You say you want to be treated like a man; then start acting like one. I'm sorry, but sometimes the truth hurts.

LOLA

(Roiling with anger)

The truth? The truth? We're done here.

LOLA walks away from him.

And Simon..
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LOLA stāi

PAT chase

CHARLIE

This is shite.

You're out o

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been workin

CHARLIE

And Simon... That's right, Simon... When you show up at the airport, try to look something like your passport photo. Yes? For both our sakes.

LOLA stares at him, angry, nonplussed, destroyed... SHE fades back and away...

PAT chases after LOLA.

CHARLIE snatches the resewn boot away from TRISH.

This is shite. Do it again.

TRISH

You're out of your bloody mind.

CHARLIE

This is for Milan!

TRISH

Milan. Milan! You don't even know what Milan is. You never been there. You're just guessing. And I'm going home.

CHARLIE

I don't have to guess to know what's good.

TRISH

They'd be good enough for your father.

CHARLIE

I am not my father.

TRISH

Truer words were never spoke.

CHARLIE

Do it again.

TRISH

(staring him down)

As the sayin' goes — you want something done your way... Have at it.

(To the other workers)

What say we clear out and leave the man from Milan to his stitching.

THE WORKERS all begin shutting down their machines and exiting.

CHARLIE

(Pleading to their backs)

We've all these samples to make and no time. If you go home now, what have we been working for? Pete? Marge? Trish... ? George! George?