



Thank you for auditioning for  
SUNSET BOULEVARD  
at JOHN W. ENGEMAN THEATER  
ROLE: BETTY SCHAEFER

Present in the room will be director/choreographer, producing team & casting.

**Initial Call please prepare:**

- Audition Song #1: "Too Much In Love to Care" mm 1-16, cut to mm. 52-70, cut to mm.90-95
- Audition Side #1:  
*Start: Joe "Come to get your knife back?"*  
*End: Betty "You want to stay and watch?"*

**If you are called back please prepare:**

- This entire packet of material (audition material listed above PLUS the callback sides).

**INSTRUCTIONS:**

Be sure to bring your picture and resume, otherwise we will not have one in the room!

Thanks so much!  
W | S Casting

**wojcik | seay** casting, llc

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## Betty Audition Song #1

## Too Much In Love To Care

DIRECT SEGUE  
from #30A: "Water Cooler Underscore"

(BETTY, JOE)



**Start** Colla voce  
BETTY:

1 2

When I was a kid, I played on this street, I

Hp, Celeste  
*mp*

3 4 5

al - ways loved il - lu - sion. I thought make - be - lieve was

Strs *pp* *mp* Hp *mf* Celeste *p*

6 7 8

tru - er than life, but now it's all con - fu - sion.

Strs *pp* *mp*

**Con Moto**

9 Please can you tell me what's hap-p'ning? 10 I just don't know an-y - more. 11 12

WWs *pp*

**Cut to mm. 52**  
**Rit.**

13 If this is real, 14 how should I feel? 15 What should I look 16 for?

Ob Hn I Al Fl *pp*

**A Tempo**

JOE: 17 If you were smart, 18 you would keep on walk-ing 19 out of my life as

Hp, Vc *p* Strs *p* Bs

Poco rall.

48 49 50 51

If this is real, How should I feel? What should I look for?

Ob

*mp* *p*

Pickup Here

52 53

I thought I had Ev - 'ry-thing I need - ed.

Cl Fis

*mf*

*mf* Vc

Bs

54 55

My life was set, my dreams were in place.

56 57

My heart could see way in - to the fu - ture,

58 59

all of that goes when I see your face.

60 61 3

I should hate you. There I was, the world in my hand.

*mp*

62 Can one kiss kiss a - way 63 ev - 'ry-thing I planned?

64 I can't con-trol 65 all the things I'm feel-ing, 66 I'm float-ing in mid -

Strs  
mf Cls

**Cut to mm. 90**

67 - air. 68 I know it's wrong, but I'm 69 too much in love to 70 care.

**JOE & BETTY:**  
71 I thought I had 72 ev - 'ry-thing I need-ed. 73 My life was set, my

**Pickup Here**

90 If we are fools, well, we're too much in

91

WWs

Hns

4/4

Detailed description: This block contains the musical notation for measures 90 and 91. The vocal line (treble clef) starts at measure 90 with the lyrics 'If we are fools, well, we're too much in'. Measure 91 continues the melody. The piano accompaniment (grand staff) features chords and arpeggios. A 'WWs' (Whole Wave) marking is present above the piano staff in measure 90, and 'Hns' (Half Note) is written below the piano staff in measure 90. The time signature is 4/4.

92 love to care.

93 94 95

ff

4/4

Detailed description: This block contains the musical notation for measures 92 through 95. The vocal line (treble clef) continues with the lyrics 'love to care.' and ends with a long note in measure 95. The piano accompaniment (grand staff) includes a forte (ff) dynamic marking in measure 93. The time signature is 4/4.

**APPLAUSE SEGUE**  
to #31A: "After 'Too Much  
In Love'"

## Betty Audition Side #1

I - 2 - 12

ALL

LET'S HAVE LUNCH.  
HI, GOOD MORNING,  
AREN'T WE LUCKY?  
GOING TO WORK WITH CUKOR.  
PARAMOUNT IS PARADISE  
MOVIES FROM A TO ZUKOR.  
WE SHOULD TALK.  
GOTTA RUN, LET'S HAVE LUNCH.  
WE SHOULD TALK, GOTTA RUN.  
LET'S HAVE LUNCH.

JOE

Start

COME TO GET YOUR KNIFE BACK?

It's still here, right between my shoulder blades.

### MUSIC #3 - "BETTY'S PITCH"

**(Read as dialogue)**

BETTY

I READ ONE OF YOUR STORIES.  
WASN'T IT SCRIBNERS, SOME MAGAZINE?  
TITLE, SOMETHING WITH WINDOWS.

JOE

IT WAS "BLIND WINDOWS", IF THAT'S WHAT YOU MEAN.

BETTY

THAT'S RIGHT. I REALLY LIKE IT.

JOE

I'M ALL WARM AND RUNNY INSIDE.

BETTY

LET ME PITCH IT TO SHELDRAKE.

JOE

I MAY BE BROKE, BUT I STILL HAVE MY PRIDE.

BETTY

COME ON, GET OFF YOUR HIGH HORSE.  
WRITERS WITH PRIDE DON'T LIVE IN L.A.  
SILENCE, EXILE AND CUNNING.  
THOSE ARE THE ONLY CARDS YOU CAN PLAY.

JOE

SHELDRAKE WON'T BUY THIS STORY.  
HE LIKES TRASH WITH FAIRY LIGHTS.  
JESUS, THINK OF THE EFFORT,  
TRYING TO GET HIM TO HEIGHTEN HIS SIGHTS.



BETTY

EVERY MOVIE'S A CIRCUS.  
CAN'T WE DISCUSS THIS,  
SCHWABS THURSDAY NIGHT?

JOE

WHAT FOR? NOTHING WILL HAPPEN.  
I HAVE TO GO NOW,  
FIGHT THE GOOD FIGHT.

BETTY

What's the rush?

*(As JOE begins to exit, he sees the FINANCE MEN.)*

JOE

SEE THOSE GORILLAS?

BETTY

YES, WHAT ABOUT THEM?

JOE

DO ME A TERRIFIC FAVOR.  
KEEP THEM AMUSED WHILE I ESCAPE.

BETTY

IF YOU'RE AT SCHWABS ON THURSDAY.

JOE

Done. Those guys are after my car. If I lose that in this town, it's like having my legs cut off.

BETTY

Let's duck into the soundstage.

FIRST FINANCE MAN

Come on, Gillis, give us the keys.

BETTY

Shhh! Please be quiet. Mr. DeMille is shooting over there.

MUSIC #4 - "CAR CHASE"

*(over music:)*

FIRST FINANCE MAN

So what?

BETTY

He's working on "Samson and Delilah." They're doing a red hot scene with Hedy Lamarr. You want to stay and watch?

**End**

## Betty Callback Side #1

I - 7 - 30

WHAT'S GOING ON HERE?

BETTY

BARMAN

Artie,

THEY'RE CALLING YOU BACK.

BETTY

I JUST REREAD "BLIND WINDOWS".  
IT NEEDS SOME REAL REWORKING OF COURSE.  
IF WE FIXED UP THE OPENING,

ARTIE

CALL UP THE WRANGLER,  
AND PAY OFF THE HORSE.

### Start MUSIC #10 - "GIRL MEETS BOY, PART ONE" (Read as dialogue)

JOE

GIRL MEETS BOY.  
THAT'S A SAFE BEGINNING.

BETTY

IT'S NEARLY CLOSING.  
I THOUGHT YOU WEREN'T GOING TO SHOW.

JOE

SO DID I.  
FELT IT MIGHT BE KINDER.

BETTY

WHAT ARE YOU SAYING?

JOE

COME ON, MISS SCHAEFER, YOU KNOW.  
EVERY TIME I SEE A YOUNG KID  
DREAMING THEY'LL PRODUCE A MASTERPIECE,  
I JUST WANT TO THROW THEM ON THE NEXT TRAIN HOME.

BETTY

NEVER THOUGHT YOU'D BE SO CONDESCENDING.

JOE

SORRY, MISS SCHAEFER,  
I DIDN'T COME HERE TO FIGHT.

BETTY

GIRL MEETS BOY,  
IF THAT'S HOW YOU WANT IT.  
SHE'S A YOUNG TEACHER,  
HE'S A REPORTER,

IT'S HATE AT FIRST SIGHT.

JOE

IT WON'T SELL.  
THESE DAYS THEY WANT GLAMOUR.  
FABULOUS HEIRESS MEETS HANDSOME HOLLYWOOD HEEL.  
PROBLEM IS, SHE THINKS HE'S A BURGLAR.  
WOULD YOU BELIEVE IT?  
A WEDDING IN THE LAST REEL.

BETTY

IT DOESN'T HAVE TO BE SO MINDLESS.  
YOU SHOULD WRITE FROM YOUR EXPERIENCE:  
GIVE US SOMETHING REALLY MOVING, SOMETHING TRUE.

JOE

WHO WANTS TRUE?  
WHO THE HELL WANTS MOVING?  
MOVING MEANS STARVING AND TRUE MEANS  
HOLES IN YOUR SHOE.

BETTY

NO, YOU'RE WRONG.  
THEY STILL MAKE GOOD PICTURES.  
STICK TO YOUR STORY.  
IT'S A GOOD STORY.

JOE

O.K., MISS SCHAEFER, I GIVE IT TO YOU.

*(HE's on his feet; BETTY is looking up at him, completely wrong-footed by his unexpected reaction.)*

BETTY

What do you mean?

JOE

What I say. It's all yours. I've given up writing myself. So you write it.

BETTY

I'm not good enough to do it on my own. I thought we could write it together.

JOE

I can't. I'm all tied up.

BETTY

Couldn't we work evenings? Six o'clock in the morning? I'll come to your place.

JOE

Look, Betty, it can't be done. It's out.  
*(MUSIC stops)*

Let's keep in touch through Artie. That way if you get stuck, we can at least talk.

**MUSIC #10A - "GIRL MEETS BOY, PART TWO"**

**JOE** *(continued)*

WRITE THIS DOWN.  
I'LL GIVE YOU SOME GROUND RULES.  
PLENTY OF CONFLICT,  
BUT NICE GUYS DON'T BREAK THE LAW.  
GIRL MEETS BOY,  
GIVES HERSELF COMPLETELY.  
AND THOUGH SHE LOVES HIM,

**JOE**  
SHE KEEPS ONE....

**BETTY**  
SHE KEEPS ONE FOOT  
ON THE FLOOR.

**BETTY**  
NO ONE DIES EXCEPT THE BEST FRIEND.  
NO ONE EVER MENTIONS COMMUNISTS.  
~~NO ONE TAKES A BLACK FRIEND TO A RESTAURANT.~~

**JOE**  
VERY GOOD.  
NOTHING I CAN TEACH YOU.  
WE COULD HAVE HAD FUN,  
FIGHTING THE STUDIO.

**BETTY**  
YES, MISTER GILLIS,  
THAT'S JUST WHAT I WANT.

**ARTIE**  
WHAT A NIGHTMARE.  
GOOD TO SEE YOU.  
COME TO MY NEW YEAR'S PARTY.

**JOE**  
LAST YEAR, IT GOT OUT OF HAND.

**ARTIE**  
GUARANTEED BAD BEHAVIOR.

**JOE**  
SEE YOU THEN.

**BETTY**  
DON'T GIVE UP.  
YOU'RE TOO GOOD.

Thanks.

JOE

**End**

*(MUSIC continues in the transition)*

**SCENE 8 – EXTERIOR / NIGHT: THE TERRACE ON SUNSET**

*(The house, ghostly in moonlight. JOE whistles, moving across the patio. At a certain point he's startled, as MAX glides out through the French doors to intercept him.)*

MAX

Where have you been?

**MUSIC #10B – "TERRACE UNDERSCORE"**

JOE

Out. I assume I can go out when I feel like it.

MAX

Madame is quite agitated. Earlier this evening, she wanted you for something and you could not be found.

JOE

Well, that's tough.

MAX

I don't think you understand, Mr. Gillis. Madame is extremely fragile. She has moments of melancholy. There have been suicide attempts.

JOE

Why? Because of her career? She's done well enough. Look at all the fan mail she gets every day.

MAX

I wouldn't look too closely at the postmarks if I were you.

JOE

You mean you sent them?

MAX

Would you be requiring some supper this evening, sir?

JOE

No.

*(MUSIC stops)*

And Max?

MAX

Yes, sir?

JOE

Who the hell do you think you are, bringing my stuff from my apartment without consulting me? I have a life of my own – now you're telling me I'm supposed to be a prisoner here.

## Betty Callback Side #2

II - 6 - 73

**Start**

BETTY

T-H-E-E-N-D! I can't believe it, I've finished my first script!

JOE

Stop it, you're making me feel old.

BETTY

It's exciting, though, isn't it?

JOE

How old are you, anyway?

BETTY

Twenty-two.

JOE

Smart girl.

BETTY

Shouldn't we open some champagne?

JOE

Best I can offer is a stroll to the water cooler at the end of the lot.

BETTY

Sounds good to me.

*(Pause.)*

I love the back lot here. All cardboard, all hollow, all phony, all done with mirrors, I think I love it better than any street in the world. I spent my childhood here.

JOE

What were you, a child actress?

BETTY

No, but my family always expected me to become a great star. I had ten years of dramatic lessons, diction, dancing, everything you can think of: then the studio made a test.

JOE

*(laughs)*

That's the saddest story I ever heard.

BETTY

Not at all. Come along.

**MUSIC #30A: "WATER COOLER UNDERSCORE"**

BETTY *(continued)*

I was born two blocks from here. My father was head electrician at the studio until he died, and mother still works in wardrobe.

JOE

Second generation, huh?

BETTY

Third. Grandma did stunt work for Pearl White.

*(As they walk down the Manhattan street, the stage begins to revolve slowly, so that they end up walking downstage; and the flimsy struts holding up the substantial sets are revealed.)*

*JOE and BETTY walk in silence for a while; BETTY's expression is deeply preoccupied. They come to a halt in front of the water cooler.)*

JOE

I guess it's kind of exciting, at that, finishing a script.

*(He fixes a couple of paper cups of water: and hands one to BETTY, who's miles away and comes to with a start when he touches her arm.)*

BETTY

What?

JOE

Are you all right?

BETTY

Sure.

JOE

Something's the matter, isn't it?

*(Pause.)*

BETTY

I had a telegram from Artie.

JOE

Is something wrong?

BETTY

He wants me to come out to Tennessee. He says it would only cost two dollars to get married in Clinch.

JOE

Well, what's stopping you? Now we've finished the script...

*(HE breaks off, amazed to see that she's crying.)*

Why are you crying? You're getting married, isn't that what you wanted?

BETTY

Not any more.

JOE

Don't you love Artie?

BETTY

Of course I do. I'm just not in love with him any more, that's all.

JOE

Why not? What happened?

BETTY

You did.

**End**

*(Suddenly, they're in each other's arms. A long kiss.)*

MUSIC #31: "TOO MUCH IN LOVE TO CARE"

BETTY *(continued)*

WHEN I WAS A KID,  
I PLAYED ON THIS STREET,  
I ALWAYS LOVED ILLUSION.  
I THOUGHT MAKE-BELIEVE WAS TRUER THAN LIFE,  
BUT NOW IT'S ALL CONFUSION.  
PLEASE CAN YOU TELL ME WHAT'S HAPPENING?  
I JUST DON'T KNOW ANYMORE.  
IF THIS IS REAL,  
HOW SHOULD I FEEL?  
WHAT SHOULD I LOOK FOR?

JOE

IF YOU WERE SMART,  
YOU WOULD KEEP ON WALKING  
OUT OF MY LIFE AS FAST AS YOU CAN.  
I'M NOT THE ONE YOU SHOULD PIN YOUR HOPES ON,  
YOU'RE FALLING FOR THE WRONG KIND OF MAN.  
THIS IS CRAZY.  
YOU KNOW WE SHOULD CALL IT A DAY.  
SOUND ADVICE, GREAT ADVICE,  
LET'S THROW IT AWAY.

I CAN'T CONTROL ALL THE THINGS I'M FEELING.  
I HAVEN'T GOT A PRAYER.  
IF I'M A FOOL, WELL, I'M TOO MUCH IN LOVE TO CARE.

I KNEW WHERE I WAS,  
I'D GIVEN UP HOPE,  
MADE FRIENDS WITH DISILLUSION.  
NO ONE IN MY LIFE,  
BUT LOOK AT YOU  
AND NOW IT'S ALL CONFUSION.



## Betty Callback Side #3

II - 8 - 79

*(She's completely taken by surprise as JOE snatches the receiver from her. MUSIC pauses.)*

JOE

That's right, Betty, why don't you ask me? Or better yet, come over and see for yourself. Yes, right now. The address is ten thousand eighty six, Sunset Boulevard.

*(He hangs up violently and turns to stare at NORMA in furious silence. SHE flinches under his gaze. MUSIC resumes.)*

NORMA

Don't hate me, JOE. I did it because I need you. Look at me. Look at my hands. Look at my face. Look under my eyes. How can I go back to work if I'm wasting away?

*(JOE says nothing; he's trying to control his rage.)*

NORMA *(continued)*

Don't stand there hating me Joe. Shout at me, strike me, but say you don't hate me.

*(But JOE, who has been looking at her with an expression of infinite contempt, deliberately turns his back on her.)*

### MUSIC #33: "BETTY ON THE ROAD"

*(A distant rumble of thunder: and an orchestral interlude begins, during which the storm intensifies, a torrential tropical rain starts to fall, lightning flashes and NORMA makes her way shakily up the stairs. JOE paces, steeling himself for the coming encounter. NORMA vanishes into her bedroom. JOE finally slumps on the big sofa. Unseen by him, NORMA re-emerges, quietly onto the landing: she's holding a revolver. She sinks to the floor and waits.*

*Meanwhile, FILM SEQUENCE: BETTY's little coupe battles through the storm: thunder, lightning and the torrential tropical rain which sometimes pours down on Los Angeles. Eventually, the car turns up the drive of NORMA's house.*

*The shrill of the doorbell. JOE springs to his feet and hurries to let BETTY in.)*

Start

JOE

Come on in.

*(He leads BETTY into the main room. She looks around for a moment, unnerved by the size of the place.)*

### MUSIC #34: "WHAT'S GOING ON JOE?"

(Read as dialogue)

BETTY

WHAT'S GOING ON JOE?  
WHY AM I SO SCARED?  
WHAT WAS THAT WOMAN SAYING?  
SHE SOUNDED SO WEIRD,  
I DON'T UNDERSTAND.

PLEASE CAN'T YOU TELL ME WHAT'S HAPPENING?  
YOU SAID YOU LOVED ME TONIGHT.

*(NORMA moves stealthily forward, staring down at BETTY through the balustrade.)*

BETTY *(continued)*

SHALL I GO?  
SAY SOMETHING, JOE.

JOE

HAVE SOME PINK CHAMPAGNE AND CAVIAR.  
WHEN YOU GO VISIT WITH A STAR,  
THE HOSPITALITY IS STELLAR.

BETTY

SO THIS IS WHERE YOU'RE LIVING?

JOE

YES, IT'S QUITE A PLACE, SLEEPS SEVENTEEN,  
EIGHTEEN SUNKEN TUBS, A MOVIE SCREEN,  
A BOWLING ALLEY IN THE CELLAR.

BETTY

I DIDN'T COME TO SEE A HOUSE, JOE.

JOE

SUNSET BOULEVARD,  
CRUISE THE BOULEVARD,  
WIN YOURSELF A HOLLYWOOD PALAZZO.  
SUNSET BOULEVARD,  
MYTHIC BOULEVARD,  
VALENTINO DANCED ON THE TERRAZZO.

BETTY

WHO'S IT BELONG TO?

JOE

JUST LOOK AROUND YOU.

BETTY

THAT'S NORMA DESMOND.

JOE

RIGHT ON THE MONEY.  
THAT'S NORMA DESMOND,  
THAT'S NORMA DESMOND,  
THAT'S NORMA DESMOND,

*(SHE's seen the big portrait above the fireplace; now JOE begins to draw her attention to some of the innumerable other portraits, photographs and stills.)*

JOE (continued)

THAT'S NORMA DESMOND.

NORMA

WHY DID SHE CALL ME?

JOE

GIVE YOU THREE GUESSES.  
IT'S THE OLDEST STORY IN THE BOOK:  
COME SEE THE TAKER BEING TOOK.  
THE WORLD IS FULL OF JOES AND NORMAS.  
OLDER WOMAN, VERY WELL-TO-DO,  
MEET YOUNGER MAN, A STANDARD CUE  
FOR TWO MECHANICAL PERFORMERS.

*(BETTY puts her hand over her mouth.)*

BETTY

Just pack your things and let's get out of here.

JOE

YOU MEAN ALL MY THINGS?  
HAVE YOU GONE MAD?  
LEAVE ALL THE THINGS I'VE NEVER HAD?  
LEAVE THIS LUXURIOUS EXISTENCE?  
YOU WANT ME TO FACE  
THAT ONE-ROOM HELL,  
THAT MURPHY BED,  
THAT RANCID SMELL,  
GO BACK TO LIVING ON SUBSISTENCE?  
IT'S NO TIME TO BEGIN A NEW LIFE,  
NOW I'VE FINALLY MADE A PERFECT LANDING.  
I'M AFRAID THERE'S NO ROOM FOR A WIFE,  
NOT UNLESS SHE'S UNIQUELY UNDERSTANDING.  
YOU SHOULD GO BACK TO ARTIE AND MARRY THE FOOL,  
AND YOU'LL ALWAYS BE WELCOME TO SWIM IN MY POOL.

BETTY

I can't look at you anymore, Joe.

**End**

*(SHE turns and rushes blindly out of the French door, leaving it open. Wind and rain  
JOE's head slowly sinks; he's overcome by a wave of misery. Meanwhile on the landing,  
NORMA scrambles to her feet. The revolver is no longer in evidence. She crosses the  
landing and starts off down the stairs: a flutter of movement catches Joe's eye and he  
turns. NORMA stops on the stairs, temporarily halted by the fierceness of his expression,  
but as he moves towards her and starts up the stairs, she stretches out a hand to him.)*

NORMA

Thank you, thank you, Joe.