



Thank you for auditioning for

42nd St with RIVERSIDE THEATRE

FOR THE INITIAL APPOINTMENT PLEASE PREPARE:

- A 16-32 bar cut of your own song in the style of the show.
- The side(s) and song(s) in this packet marked “Initial Appointment.” (Anything marked “Callbacks Only” will be for Callbacks ONLY.)
- Have your full book of music on hand, in case the team would like to hear something else.

Note: To clarify, you may be asked to read/sing only some of the material in this packet for the initial, but please be familiar with all cuts labeled “Initial Appointment”.

IF YOU ARE CALLED BACK:

Callbacks will be on 12/15 for Principals and 12/16 for Ensemble. Prepare the full packet of material for callbacks.

PLEASE BRING A HARDCOPY HEADSHOT/RESUME OR WE WILL NOT HAVE ONE IN THE ROOM.

Please email staff@wojcasting.com if you have any questions or concerns.

Thank you!

Wojcik Casting Team

WOJCIK CASTING TEAM

**BERT BARRY - SIDE
INITIAL APPOINTMENT &
CALLBACKS**

1-1-8

MAGGIE

~~Yeah, forty cents and a card.~~

~~(Reading card)~~

~~"Peggy Sawyer, 125 Elm Street, Allentown, P.A." Look, you go to
your fitting and I'll see that she gets it.~~

START

~~(As BILLY exits, crossing to JULIAN
Center)~~

Julian, that was a great speech and you won't regret a word of
it! "Pretty Lady"'s the best show we've ever written.

BERT

And now with the greatest director on Broadway....

JULIAN

Never mind the soft soap, Bert, I need this show as much as you
do.

BERT

Wall Street got you too?

JULIAN

You know the old saying: There's a horse's ass for every light
on Broadway. I've given all I had to that glittering gulch out
there and it's been a hell of a ride. Okay, so the crash got me
down for the count, but I'm still Julian Marsh, dammit, and
"Pretty Lady"'s gonna put me back on top! Let's talk about the
cast.

MAGGIE

Best in town! Billy Lawlor for the juvenile.

BERT

Me and Maggie for the character parts.

MAGGIE

And Dorothy Brock in the lead!

JULIAN

It's Brock I'm worried about. Her last hit was ten years ago.

MAGGIE

We have to use her, Julian. She's got Abner Dillon in her back
pocket.

BERT

You know, Dillon's Kiddie Kars--and he's agreed to put up the
whole hundred thousand if she's the star.

JULIAN

But she can't dance.

1-1-9

MAGGIE

Put a lot of girls around her, let her wave her arms a lot, the public'll never know the difference.

JULIAN

I don't know, Maggie.

BERT

Easy, Marsh, here she comes! Dorothy, may I....

DOROTHY

(Sweeping on Right, followed by ABNER DILLON)

Don't say a word, I want to do this myself! ~~Mr. Marsh, ever since I was a tiny little girl and saw my first Julian Marsh show I've dreamed of the day when I might work with the King of Broadway. At last that day has come, and I am filled with pride, joy, and humility.~~ **END**

(SHE bows)

JULIAN

Thanks, Miss Brock. I'm feeling a little full myself. Now before we go any further, I'd like to try you out on one of the numbers.

ABNER

Hold on, Mr. Marsh, Dorothy don't have to try out. She's already got her contract!

DOROTHY

(Taking contract out of her purse)
Mr. Dillon, what would I do without you? By the way, there were a few items you forgot to mention, so I wrote them in. Limousine, redecorated dressing room, private maid--no problem about the salary, I just added another zero.

BERT

Now see here, Dorothy....

DOROTHY

Of course, if there's any objection, I won't insist. We'll just peddle our Kiddie Kars, and you go peddle your fish.

JULIAN

You're not hearing me, Miss Brock. I'd like to try you on one of the songs to see if you can handle the role.

DOROTHY

(Angrily)
If you're asking me to "audition," Mr. Marsh, I'm afraid the answer is no!

(SHE starts to exit)

BERT BARRY - SONG
INITIAL APPOINTMENT & CALLBACKS

(ONE: OTHERS ARE GONE, NO WAIT
 BERT TURNS AND SINGS)

Musical score for measures 10-14. The vocal line starts at measure 10. The piano accompaniment includes chords and melodic lines. Annotations include 'FL., AR., BELLS' above the piano part, 'mit.' below the piano part, and 'HN., BS.' below the piano part.

START

35 (BERT FREELY)

(ANNIE)

Musical score for measures 15-19. The vocal line starts at measure 15. The piano accompaniment includes chords and melodic lines. Annotations include 'cl.s.', 'mf', 'R. CL.', '8VA HN., TBN. II PIZZ. BS.', 'R.H.', 'HN., OPEN TBN'S', and 'R. CL., BS.'.

Musical score for measures 20-23. The vocal line starts at measure 20. The piano accompaniment includes chords and melodic lines. Annotations include 'Bells 8VA', '8VA', 'FL., CL.S.', and '(+PNO.)'.

TEMPO [MEDIUM FOUR]

(BERT ANNIE)

Musical score for measures 24-27. The vocal line starts at measure 24. The piano accompaniment includes chords and melodic lines. Annotations include '(+PNO.)', 'HN.', 'R. CL., BS.', 'HN.', 'W. W., W. BLK.', 'CUP TBN'S', 'COP BR.', 'CL. B. CL., TBN. II, BS.', and 'CHOKE OPM.'.

(28)

29 30 31

HOME AND GET YOUR PAN-TIES, I'LL GO HOME AND GET MY SCAN-TIES, AND A-WAY WE'LL GO, OOH - OOH - OOH.

W.W. BR. RHY. W.W. BELLS DIV. W.W. L.H.

HN. BS. RHY: BS., PNO., DR.'S. W/H-H.

32 33 34 35

OFF WE'RE GON-NA SHUF-FLE, SHUF-FLE OFF TO BUF-FA-LO, BS. TO NI.

W.W. HN. TBN'S. HN. TBN'S. W.W. TPRS. BELLS CHOKE CYM.

(36)

37 38 39

AG'-RA IN A SLEEP-ER, THERE'S NO HON-EY-MOON THAT'S CHEAP-ER, AND THE TRAIN GOES SLOW, OOH - OOH - OOH.

TPT. FL. PLEC. BELLS BR. WA - WA - WA

CL'S. CL'S. SUST. B. CL.

HN. RHY.

40 41 42 43

OFF WE'RE GON-NA SHUF-FLE, SHUF-FLE OFF TO BUF-FA-LO. **END** SOME DAY THE

W.W. HN. CUPTBN'S. W.W. BELLS CL'S. LO. COLLA. OCE

HN. TBN'S. B. CL. BS. S.DR. ROLL