



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

BILLY LAWLOR - SIDE 1
INITIAL APPOINTMENT & CALLBACKS

1-1-2

SECOND GIRL
Lorraine Flemming, same address as her!

ELEGANT GIRL
(Stepping forward)
Diane Lorimer, 333 Park Avenue.

ANYTHING ANNIE
(Coming up alongside her)
And I'll bet she gets a little behind in her rent.

ELEGANT GIRL
Well, look who's here. You remember Ann Reilly.

ETHEL
(Coming down)
Anytime Annie? Who could forget 'er? She only said 'no' once,
and then she didn't hear the question.

ANNIE
Hey, Ethel, it musta been tough on your mother not having any
children.

(Ad-lib reactions from OTHER KIDS
as ETHEL starts angrily towards
ANNIE and ANDY LEE hollers)

ANDY
Quiet, all of ya! We're doing a show, dammit, and anyone who
doesn't want this job, the nearest breadline is around the
corner! All right, Mac, get those names and addresses.

(MUSIC CUE: OSCAR on stage, piano begins
under dialogue)

MAC
All right, let's have 'em!

(Suddenly a YOUNG GIRL bounds on
stage Right. SHE stops Right Center
and looks out into the auditorium as
BILLY LAWLOR crosses to her)

START

BILLY
Looking for somebody?

PEGGY
(For that is who the YOUNG GIRL is)
The dance director. I'm here to get into the show.

BILLY
Well, you're a little late. They've already picked the chorus.
You should've been here at ten.

1-1-3

PEGGY

Oh, I was, but it took me an hour to get up enough courage to go through the stage door. You're not Mr. Marsh, are you?

BILLY

(Bowling)

Billy Lawlor, one of Broadway's better juveniles! Say, I'll bet you're new to show business.

PEGGY

Oh, I've had experience.

BILLY

How many shows?

PEGGY

Any number of 'em.

BILLY

Such as?

PEGGY

(Weakening)

This would've been my first if they'd taken me.

BILLY

I'd take you any day. How about lunch?

PEGGY

Oh no, I've got to see the dance director.

BILLY

Okay, then dinner. Or lunch tomorrow!

PEGGY

That's very kind of you, but I really must see the dance director....

END

2"YOUNG AND HEALTHY"

BILLY

(Taking her hand as OSCAR accompanies)

I KNOW A BUNDLE OF HUMANITY

SHE'S ABOUT SO HIGH

I'M NEARLY DRIVEN TO INSANITY

WHEN SHE PASSES BY

SHE'S A SUNNY LITTLE HONEY

BUT OH SO HARD TO KISS

I'LL TRY TO OVERCOME HER VANITY

AND THEN I'LL TELL HER THIS...

(Following PEGGY as SHE starts
Left, then Right)

BILLY LAWLOR - SIDE 2
INITIAL APPOINTMENT & CALLBACKS

2-8-29

ACT IIScene 8

ONSTAGE, immediately following
performance as ANDY, BERT,
MAGGIE and ABNER rush On

ANDY

(Over a babble of excited voices)
Annie, Peggy, Billy, kids. You all got jobs!

BERT

For the next two years!

PHYLLIS

Wasn't she terrific?

ANNIE

Will you turn off the waterworks, we got a party to go to.

LORRAINE

My place. The booze is on me and everybody kicks in two-bits
for the eats!

PHYLLIS

You're gonna be there, aren't you, Peggy? The whole shindig's
in your honor.

BILLY

Of course she is! Escorted by Mr. Billy Lawlor himself.

ABNER

(As KIDS start off)
Girlie, you were just swell! Anytime you want a Kiddie Kar,
just say the word!

MAGGIE

Now come along. We're giving a little party at the Ritz in
your honor.

PEGGY

For me? I'll be there in a minute, Miss Jones.

BERT

See you at the Ritz!

START

(MAGGIE, BERT and ABNER exit)

PEGGY

Oh, Billy, it's so exciting! They all love the show!

BILLY

They all love you. And that goes double for me. Now come on, we gotta go to the kids' party at Lorraine's.

PEGGY

Gee, Billy, I'm not sure I can. What about the party at the Ritz?

(BILLY looks disappointed.

PEGGY makes up her mind)

Billy, am I really a star?

BILLY

From now on and forever!

PEGGY

And can stars do anything they want?

BILLY

Anything.

PEGGY

Then I want to go to the kids' party.

BILLY

Peggy!

(JULIAN has come quietly in through this,
now sits at footlights down left staring
out into house)

PEGGY

Billy, wait a minute.

BILLY

You haven't changed your mind?

PEGGY

Of course not. I'll be along in a minute. Wait for me at the stage door.

BILLY

Okay. But just one minute. You know how impatient tenors are.

END

(And HE exits, stalwart chin forward,
very Nelson Eddy

~~A moment and PEGGY crosses to JULIAN)~~

~~PEGGY~~

~~Mr. Marsh?~~

(8)

"DAMES"

BILLY & CHORUS

CUE: JULIAN: "PROFESSOR, WE'RE LATE! LET'S GO!"

[ALLEGRO BRILLANTE]

(GENERAL DIN AND BUSTLE AS BILLY TRIES TO BEGIN NUMBER)

FLS., CL., TEN.

TRP'S.

HN. TEN'S. R.H.

HN. TEN'S.

BARI. ARTO BS.
PNO. SUSP. CYM. ROLL

BILLY: "I CAN'T HEAR." (ETC.)

+ BVA W.W. TUTTI

MAC: "QUIET!" BILLY: "THANK YOU."

roll.

S.DR. ROLL

+DR'S.

START

(CONDUCTOR CONTINUES TO GIVE BILLY HIS "NOTE")

CUE: BILLY: "I KNOW, I KNOW."

10 FREELY

(VOICE LAST TIME)

BILLY: WHO WRITES THE WORDS AND MU-SIC FOR ALL THE GIRL-IE SHOWS?

NO ONE

HN. VAMP

TEN'S. TEN.

PNO. AD LIB. FOR PITCH NOTE TILL CUT OFF

BELLS W.W. TEN.

BARI.

BS.

14 15 16 17 18 *LEND MOSSO*

CARES AND NO ONE KNOWS. WHO IS THE HAND-SOME HE-RO

HN. -
TEN. TEN.
BARI. BS.

LEND MOSSO

19 20 21 22 23 *HALL.*

SOME VIL-LAIN AL-WAYS FRAMES? BUT WHO CARES IF THERE'S A PLOT OR NOT WHEN THEY'VE GOT A LOT OF

HN.
TEN. *hall.*
Sx's, BS.

(24) *A TEMPO [ALLEGRO]*

25 26 27/28 *(FOUR MEN JOIN BILLY AS "MAISON DES DAMES" EXTERIOR FLIES IN)*

DAMES!

8VA W.W., TEN., CUP TPT'S.
DIV. W.W., TEN. + H-W.
mf
PIZZ. BS., DR'S.
TEN. BS.

CUT TO M264

(29) *BILLY & FOUR MEN*

30 31 32

WHAT DO YOU GO FOR, GO SEE A SHOW FOR? TELL THE

DIV. W.W., TEN. 8VA
8VA HN.
W.W., BS., PNO., DR'S. w/TTE H-W.

244 245 246 247

AGAIN AS BILLY AND ALL MEN ENTER)

HN, TBN'S. BR.

TPT. F.

RHY.

248 (BILLY & ALL MEN)

249 250 251

WHAT DO YOU GO FOR, GO SEE A SHOW FOR? TELL THE

BR. DIV. SX'S. BR. SX'S.

16 MA FL. LOCO HN.

RHY: BS., PNO., DR'S + LITE RIDE CYM.

252 253 254 255

TRUTH, YOU GO TO SEE THOSE BEAU-TI-FUL DAMES.

SX'S. BR. SX'S.

HN, TBN'S.

RHY.

256 257 258 259 260

YOU SPEND YOUR DOUGH FOR BOU-QUETS THAT GROW FOR ALL THOSE CUTE AND CUN-NING,

BR. SX'S. HN, TBN'S.

FL. HN.

RHY.

PULL BACK

PICK UP

261 (BILLY) 262 263 264 265

YOUNG AND BEAU-TI-FUL DAMES.

(MEN)

YOUNG AND BEAU-TI-FUL DAMES.

BR.

TUTTI
Sx's, BR.

#1 enters
same (266) BROAD FOUR [NOT TOO SLOW] (ONE BY ONE GIRLS PARADE ENTRANCE)

267 268 269

DAMES! ARE TEM-PORAR-Y FLAMES TO YOU,

(T.) (T.T.)

DAMES! ARE TEM-PORAR-Y FLAMES TO YOU,

BR. Sx's.

CRASH
CYM.

BS., RHY.

#2 enters (Big Band)

270 271 272 273

DAMES! YOU DON'T RE-CALL THEIR NAMES, DO YOU? (Mermaid)

DAMES! YOU DON'T RE-CALL THEIR NAMES, DO YOU?

BR.

TP's.
PYRAMID

3rd starts to enter etc.

84. #3 *guit enters (memorized)*

4th guitar starts to enter

4th guitar enters (Tijuanita)

274 275 276 277

WHAT DO YOU GO FOR, GO SEE A SHOW FOR? TELL THE

(T.T.)
(B.B.)
DAMES, DOOT DOO-WAH.

step cross touch
step cross touch
walk 2 3 4 5 6 7 8 walk
1st R 2nd R

278 279 280 281

TRUTH, YOU GO TO SEE THOSE BEAU-TI-FUL DAMES. **END**

DOO-WAH, DOO-WAH, DOO-WAH

BR.
SX'S.

TEN'S.

~~282 #5 enters~~ ~~283 284 285~~ ~~#6, 7, 8 enter~~

~~YOU SPEND YOUR DOUGH FOR BOU-QUETS THAT GROW FAIR ALL THOSE~~

~~DAMES! DOOT DOO-WAH.~~

~~DIV. SX'S. TEN'S. UNIS. SX'S. STP'S.~~

~~STANDARD~~

20. **START**

INITIAL APPOINTMENT & CALLBACKS

(17) **FREELY**
(BILLY)

18 19 20

I KNOW A BUN-DLE OF HU-MAN-I-TY, SHE'S A-BOUT SO HIGH.

21 22 23 24

I'M NEAR-LY DRN-EN TO IN-SAN-I-TY WHEN SHE PASS-ES BY. SHE'S A

(25) 26 27 28 29

SUN-NY LIT-TLE HON-EY, BUT OH, SO HARD TO KISS. I'LL TRY TO OV-ER-COME HER

30 31 poco rit. 32 IN TEMPO 33

VAN-I-TY, AND THEN I'LL TELL HER THIS...

(34) [ALLEGRO MODERATO]

35 36 37

I'M YOUNG AND HEALTH-Y, AND YOU'VE GOT CHARMS,

38 39 40 41

IT WOULD REALLY BE A SIN NOT TO HAVE YOU IN MY ARMS.

(42) 43 44 45

I'M YOUNG AND HEALTH-Y, AND SO ARE YOU,

46 47 48 49

WHEN THE MOON IS IN THE SKY, TELL ME WHAT AM I TO DO?

(50)

51

52

53

IF I COULD HATE - YUH,

I'D KEEP A - WAY,

54

55

56

57

BUT THAT AIN'T MY NA - TURE,

I'm FULL OF VI - TA - MIN "A",

SAY!

END

(58) (DIALOGUE)

59

60

61

62

BILLY: "SAY, I HAVE AN IDEA." (ETC.)

63

64

66

67

68

CUE TO CONTINUE BILLY:

VAMP AD LIB.

COME ON, KID. SING!