

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



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.

START

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.

(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)

END

DOROTHY - SIDE 2 INITIAL APPOINTMENT & CALLBACKS

ACT II

TAUTOT

Scene 6

PEGGY'S DRESSING ROOM. PEGGY alone as DOROTHY, her right leg in a cast, is wheeled on by PAT.

START

CHENTON THOUGHT

DOROTHY

They said I'd find you here.

PEGGY

Miss Brock....

DOROTHY

Pat, leave us alone.

PAT

Is this the time for this, Dorothy? They've just called half-hour.

DOROTHY

I've got some things to say to Miss Sawyer.
(PAT goes. MUSIC out))
So you're going to take my place.

PEGGY

I'm sorry, I know how tough it must be.

DOROTHY

Do you? I'm not sure. When I started for the theatre this afternoon, I wanted to tear your heart out. I wanted to hate you, I wanted to see you fail. You, singing my songs, wearing my costumes, playing my role! But sitting there in that theatre and watching you rehearse, I found I couldn't hate you...Because you're good. Maybe even better than I would have been. The public wants youth, freshness, beauty, and Peggy, that's what you've got. Only I'm getting something too. For ten years the theatre has kept me away from the only thing I've ever wanted. And it was a broken ankle that finally made me realize it. Pat Denning and I were married this morning!

PEGGY

Oh, Miss Brock!

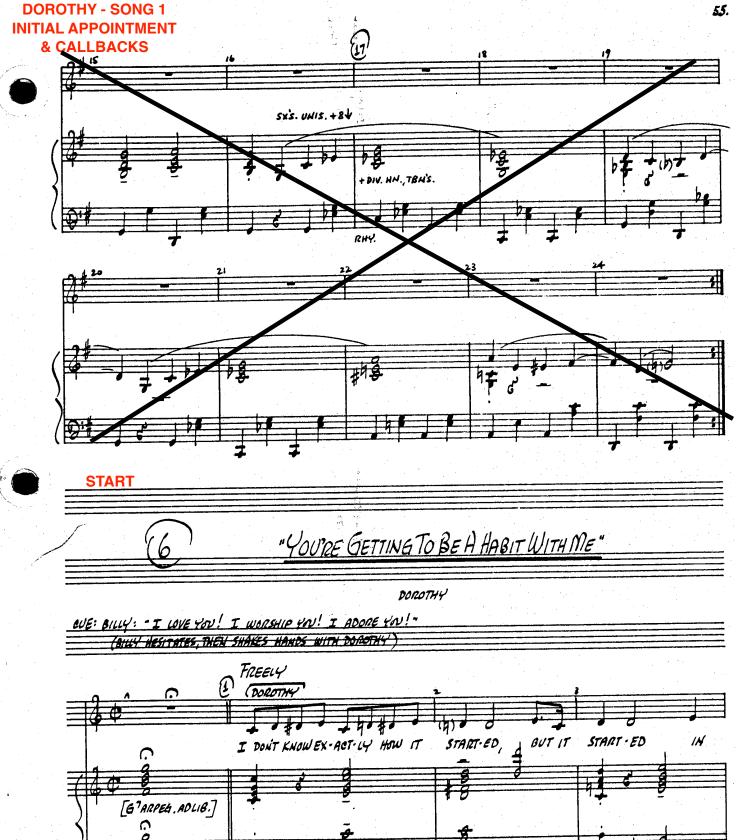
DOROTHY

I have only one last wish for you, my dear. Get out there and be so swell you'll make me hate you. Sawyer, one more thing, I hope you won't mind, but it's about the next to closing number. You've got to take it easy, let the audience come to you. Would you let me show you what I mean?

(MUSIC starts)

END





STAGE PIAND SOLO





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