



Thank you for auditioning for

**42<sup>nd</sup> 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](mailto:staff@wojcasting.com) if you have any questions or concerns.

Thank you!

Wojcik Casting Team

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**WOJCIK CASTING TEAM**

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**DOROTHY - SIDE 1**  
**INITIAL APPOINTMENT**  
**& CALLBACKS**

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

Scene 6

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

**START**

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**

DOROTHY - SONG 1  
INITIAL APPOINTMENT  
& CALLBACKS

55.

15 16 17 18 19

20 21 22 23 24

SX'S. UNIS. + 8↓

+ DIV. HN, TBN'S.

RHY.

START

6 "YOU'RE GETTING TO BE A HABIT WITH ME"

DOROTHY

CUE: BILLY: "I LOVE YOU! I WORSHIP YOU! I ADORE YOU!"  
(BILLY HESITATES, THEN SHAKES HANDS WITH DOROTHY)

FREELY  
① (DOROTHY)

I DON'T KNOW EX-ACT-LY HOW IT START-ED, BUT IT START-ED IN

[G'ARPEA. ADLIB.]

STAGE PIANO SOLO

4  
FUN. I JUST WANT-ED SOME-ONE TO BE GAY WITH, TO PLAY WITH SOME-

5 6 7

8  
-ONE. BUT NOW I RE-AL-IZE THAT I COULD NEV-ER LET YOU GO. AND

9 10

nall.

TEMPO [EASY FOUR]

11 I'VE COME TO TELL YOU SO. FL., CL. EV'RY

12 13

BR. BR.

mf

†PIZZ. BS.

14  
KISS EV'RY HUG, SEEMS TO ACT JUST LIKE A DRUG, YOU'RE BET-TING TO BE A HAB-IT WITH ME.

15

BY FL. CL. CELESTE BELL

RHY. mp

BY DIV. CL'S, HN.

RHY. PNO. BS.,  
DRS. W/TITE H-M.

17 18 19

LET ME STAY IN YOUR ARMS, I'M AD-DICT-ED TO YOUR CHARMS, — YOU'DE

FL., CL., CEL.

FL., CL.

RHY.

20

GETTING TO BE A HAB-IT WITH ME. —

BELLS

**CUT TO M. 33**

22

I USED TO THINK YOUR LOVE WAS

CUP BR.

HAND SOLO

23 24 25

SOME-THING THAT I COULD TAKE OR LEAVE A-LONE, —

W.W., BELLS

26 27 28 29

BUT NOW I COULDN'T DO WITH-OUT MY SUP-PLY, I NEED YOU FOR MY OWN. — OH, I

BR.

CL'S.

HN.

W.W., BR.

TBN, E  
SS., BN.

30

CAN'T BREAK A WAY I MUST HAVE YOU EV'RY DAY, — AS REG-U-LAR-AS COF-FEE OR TEA, —

FL. CL. CEL.

RHY. + W. BLK.

3RD DIV. CLS.

NN.

RHY. BS., PNO., DR'S.

31

32

33 **PICK UP HERE** 34 35

YOU'VE GOT ME IN YOUR CLUTCHES AND I CAN'T GET FREE, — YOU'RE

FL. CL. BELLS

RHY.

NN.

BS.

36 37 38

GETTING TO BE A HAB-IT WITH ME. **END**

CLS.

OPEN BR.

82 FL. CL. TEN. - OCTAVES 83 84 85

(CHORUS, INCLUDING PEGGY, ENTER. DANCE ROUTINE)

BR.

RHY.

TEN.



DOROTHY - SONG 2  
INITIAL APPOINTMENT &  
CALLBACK

151.

19

"ABOUT A QUARTER TO NINE"

DOROTHY & PEGGY

QUE: DOROTHY: "SHOW YOU WHAT I MEAN."

FREELY

PEGGY: "I WOULD APPRECIATE IT VERY MUCH... DOROTHY."

START

Musical score for "About A Quarter To Nine" featuring Dorothy and Peggy. The score includes vocal lines and piano accompaniment.

**Instrumentation:** FL. CLS., B. CL., PNO., BELLS, W.W., + 2nd PNO.

**Tempo/Style:** FREELY, RUBATO

**Lyrics:**

LIFE BE - GINS WHEN SOME-BOD-Y'S EYES LOOK IN-TO YOUR OWN.

LIFE BE - GINS WHEN YOU GET YOUR GUY ALL A - LONE. FROM

**Handwritten Annotations:**

- FL. CLS. (Flute, Clarinet)
- B. CL. (Bass Clarinet)
- PNO. (Piano)
- BELLS
- W.W. (Woodwind)
- + 2nd PNO.
- RUBATO
- START
- PEGGY: "I WOULD APPRECIATE IT VERY MUCH... DOROTHY."
- DOROTHY



9

MORN-ING UN-TIL TWI-LIGHT, I DON'T KNOW I'M A-LIVE,

BELLS

HN. TRANS. *mp*

A-CL., BS.

13

BUT I KNOW LOVE BE-GINS AT EIGHT FOR- TY - FIVE. THE

BELLS

W.W. + HN. *hp*

W.W. *mf*

TEMPO: EASY FOUR

(BS., PNO. TACET)

RHY: PIZZ BS, DR'S, PNO.

17

STARS ARE GON-NA TWIN-KLE AND SHINE THIS

TEN.

W.W.

DR. (W.W. SUST.) *p*

RHY. *etc.*

B-CL., BS.

(RHY: BS, DR'S, BRUSH., PNO. R.H. "NOODLE" AD LIB.)

21

EV' - NING A-BOUT A QUAR-TER TO NINE. HIS LOV-ING

22

23

24

RHY.

25 (PEGGY) HIS LOV-ING ARMS ARE GON-NA TEN-DER-LY TWINE

(DOROTHY) ARMS ARE GON-NA TEN-DER-LY TWINE A-

29 -ROUND ME, A-BOUT A QUAR-TER TO NINE. I KNOW I

33 WON'T BE LATE 'CAUSE AT HALF PAST EIGHT I'M GON-NA HUR-RY THERE. I'LL BE

37 WAIT-ING WHERE THE LANE BE-GINS, WAIT-ING FOR HIM ON NEED-LES AND PINS. AND

85.

26 27 28 (BOTH)

30 31 32 (DOROTHY)

34 35 36

38 39 40

Div. W.W.

RHY.

MUTE HN. TEN'S.

imp w.w.

TEN.

41

42 43 44

- THEN, THE WORLD IS GON-NA BE MINE, THIS

TEN. W.W.

DIV. W.W. P. RHY. ETC. TEN.

RHY. BS. DR'S. PND. R.H. "NOODLE"

45 46 47 48 (BOTH)

EV' - NING A-BOU-T A QUAR-TER TO NINE. I KNOW I

END

W.W.

49 (PEGGY DOES DOROTHY'S ARM MOVEMENTS WITH HER)

50 51 52

WON'T BE LATE - 'CAUSE AT HALF PAST EIGHT - I'M GON-NA HUR-RY THERE. I'LL BE

HN. TBN'S. W.W.

RHY.

53 54 55 56

WAIT-ING WHERE - THE LANE BE-GINS, WAIT-ING FOR HIM - AN NEED-LES AND PINS. - AND

(3A)

IN THREE: "SHADOW WALTZ"

DOROTHY

QUE: JULIAN: "FROM THE TOP, MISS BROCK."

START

(DOROTHY) (3) [VALSE RUBATO]

STAGE PIANO SOLO

SHAD-OWS ON THE WALL, I CAN SEE THEM FALL,

[BIG A<sup>7</sup> ARPES.]

HERE AND THERE, EV' - RY. WHERE. SIL-HOU-ETTES IN

BLUE DANCING IN THE DEW, HERE AM I, WHERE ARE

## CUT TO M31

JULIAN: "THAT'S FINE." (19) (DIAG. CONT.)

17 18 20 21 22

you?

rit.

ped. quasi improvisation

27 ped.

23 24 25 26 27 28

CUE: JULIAN: "KILL THE WORKLIGHTS!"  
MISS BROCK, IF YOU PLEASE."

PICK UP

(31) a tempo

(SPOTLIGHT HITS HER EYES)

DOROTHY: "OW!" JULIAN: "THAT'S ALL RIGHT. LOOK STRAIGHT FRONT!"

29 30 31 32 33 34

IN THE SHAD-OWS LET ME COME AND SING TO YOU,

rit.

(SECOND LIGHT HITS)

DOROTHY: "GOT YA!" JULIAN: "I'VE GOT YOU! LOOK BEHIND YOU."

(39)

35 36 37 38 39

LET ME DREAM A SONG THAT I CAN SING TO YOU.

TAKE ME IN YOUR ARMS AND

40 41 42 43 44

LET ME CLING TO YOU, LET ME LINGER LONG, LET ME

45 46 47 48 49

LIVE MY SONG, IN THE WINTER LET ME BRING THE SPRING TO YOU.

50 51 52 53 54

LET ME FEEL THAT I MEAN EV'RY-THING TO YOU. LOVE'S OLD

55 56 57 58 59

SONG WILL BE NEW, IN THE SHADOWS WHEN I



60 61 62 63 *poco rall.* 64

COME AND SING, IN THE SHAD-OWS WHEN I COME AND SING, IN THE SHAD-OWS, IN THE SHAD-OWS, IN THE SHAD-OWS...

*poco rall.*

ATTACCA **END**

(38)

## PRODUCTION: "SHADOW WALTZ"

DOROTHY &amp; GIRLS

CUE: (ATTACCA FROM #3A. - ALL EXIT BUT JULIAN AS GIRLS ENTER)

(DOROTHY DANCES WITH GIRLS)

[VALSE MODERATO]

1 PNO. 2 3 4 5

W.W., BELLS

mf HN, TBN'S

B.C.L., PIZZ. BS.

6 7 PNO + BV 8 9 PNO. 10

W.W., BELLS

HN, TBN'S

B.C.L., BS.

B.C.L., BS.