



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

JULIAN MARSH - SIDE 1
INITIAL APPOINTMENT & CALLBACKS

1-5-29

ACT I

Scene 5

START

THE STAGE OF THE FORTY-SECOND STREET
THEATRE

JULIAN

Miss Brock! May I please have a word with you?

(MUSIC out)

DOROTHY

(As OSCAR exits and BERT leads ABNER off Left)
Of course, Julian. Is it about the character I'm playing?

JULIAN

It's about the character you're playing around with! I don't know what went on in that dressing room, but "Pretty Lady" means far too much to me to let any gigolo stand in its way. I want you to give him up.

DOROTHY

Aren't you a bit confused, Julian? You're the director of my show, not my personal life.

JULIAN

When your personal life gets in the way of my show, I direct that too!

DOROTHY

(Defiantly)

Mr. Marsh, I shall see whom I please when I please, and no show is going to stand in my way!

(DOROTHY exits Right. JULIAN crosses Left as BERT comes on bringing a piece of music to show him)

JULIAN

Bert, I think we've got ourselves a little problem.

(Taking phone from off Left and dialing)

And I think I've got myself a little solution.

(Into phone)

Nick Murphy, please.

BERT

Murphy, he's a killer! Look, Julian, if you don't like the song, just say so!

JULIAN

I put a girlfriend of his in my last show, and he owes me a favor.

(Into phone)

Hello, Nick. Julian Marsh. I'm calling about a bit of a problem I'm having. You see, there's a fella been hanging around our rehearsals by the name of Pat Denning and I thought that since your place is right across the street, maybe you could send a couple of boys over to persuade him to make himself scarce for the next few weeks. Right. Thank you, Nick. Pleasure doing business with you.

(Hanging up, as MAGGIE starts On)

And that, I believe, is the end of that!

END

MAGGIE

(As MUSIC comes up)

Julian! I just got a call from Atlantic City, they've cancelled our booking, but everything's all right. We picked up a week at the Arch Street Theatre in Philadelphia!

BERT

But all our shows have opened in Atlantic City!

JULIAN

(Exiting)

Maybe Philly'll change your luck.

BERT

He's right.

MAGGIE

Come on, let's get packing.

(SHE sings,

[7] "GETTING OUT OF TOWN"

I'M GRABBIN' MY HAT AND COAT

BERT

I'M LEAVIN' THE CAT A NOTE

MAGGIE/BERT

QUICK, CALL ME A FERRYBOAT
GETTIN' OUT OF TOWN!

(MUSIC continues as THEY exit,
PAT and PEGGY enter, and TWO
THUGS start on up Right)

JULIAN MARSH - SIDE 2
INITIAL APPOINTMENT & CALLBACKS

2-4-10

ACT II

Scene 4

BROAD STREET STATION, PHILADELPHIA.
PEGGY sitting on suitcase on platform
with two staircases leading down from
main hall above. A moment, then JULIAN
appears at the top of the stairs.

JULIAN

Sawyer!

(MUSIC out)

You're angry at me, and I can't blame you. It's not easy being
fired.

PEGGY

You did me a favor, Mr. Marsh. It may not have been easy but I
got the message loud and clear. Go back where you came from,
Miss Peggy Sawyer! And that's just what I'm going to do.

JULIAN

Miss Sawyer, I'm here to apologize for what happened and to ask
you to come back....

PEGGY

I have a train to catch, Mr. Marsh.

JULIAN

And take over Dorothy Brock's role in "Pretty Lady!" Her ankle's
broken, she's out of the show. If you can do it, the part's
yours.

PEGGY

I'm sorry, Mr. Marsh. Show business isn't for me. I'm going
back to Allentown.

JULIAN

What was that word you just said? Allentown? I'm offering you
the chance to star in the biggest musical Broadway's seen in
twenty years and you say Allentown? Now listen, Sawyer, and
listen good. Even if you don't give a damn about me, think of
all those kids you'll be throwing out of work if you don't do
this! Think of the songs that will wither and die if you don't
get up there and sing them!

(MUSIC: cue to start under for
next number)

Think of the scenery that will never be seen, the costumes never
worn, the orchestrations never heard! Think of "Pretty Lady" and
the thrill and pleasure it could give to millions! Think of
musical comedy, the most glorious words in the English language!
Sawyer, think of Broadway, dammit!

**JULIAN MARSH - SONG 1
INITIAL APPOINTMENT &
CALLBACKS**

6 7 8 9 10
(BROAD STREET RAILROAD STATION, PHILADELPHIA. PEGGY IS PRESENT)
SMO TPT. SOLD 9 BL.
HN. PP
TBN'S., BS.

11 12 13 14 15 16
(JULIAN ENTERS) CUE TO STOP: JULIAN: "SAWYER!"

15

"LULLABY OF BROADWAY"

PLEASE DO THE LINES INTO THE SONG JULIAN, BILLY, ANDY, BETT, ANNIE, PHYLLIS, LOURRAINE,
(Included in Side 2 above)
GLADYS, MAGGIE, AIBHETL & CHORUS
CUE: JULIAN: "GET UP THERE AND SING THEM!"

START [DICTATED]
(JULIAN CONTINUES) "... ORCHESTRATIONS NEVER HEARD!... PLEASE IT COULD GIVE MILLIONS!... THINK OF..."
BELLS, PNB.
BR., HN. sf
BARI., BS.

132. AD LIB.
BROADWAY, DAMMIT!

D + E

JULIAN

Musical notation for measures 4-7. Lyrics: "COME ON A-LONG AND LIS-TEEN TO THE LUL-LA-BY OF BROAD-WAY." Includes piano accompaniment with dynamics like sf and markings for instruments: + B. DR., (T.R.S.), TPTS. HN., TRNS. TRNS., and BARI. BS.

Musical notation for measures 8-11. Lyrics: "THE HIP-HOO-RAY AND BAL-LY-HOO, THE LUL-LA-BY OF BROAD-WAY." Includes piano accompaniment with dynamics like sf and markings for instruments: BARI. TRN. II, BS. and (T.R.S.).

Musical notation for measures 12-15. Lyrics: "THE RUM-BLE OF A SUB-WAY TRAIN, THE RAT-TLE OF THE TAX-IES." Includes piano accompaniment with dynamics like sf and markings for instruments: HN., TRNS., and BARI. BS.

Musical notation for measures 16-19. Lyrics: "THE DAF-FY-DILLS WHO EN-TEER-TAIN AT AN-GEL-O'S AND MAX-IE'S. WHEN A" Includes piano accompaniment with dynamics like sf and markings for instruments: HN., TRNS., and BARI. BS.

20 Tempo [MEDIUM SWING]

21 22 23

BROAD-WAY AA-BY SAYS GOOD-NIGHT, — IT'S EARLY IN THE MORN-ING, —

DN. SX'S.

TBN'S.

RHY: BS., PNO, DR'S. "RIDE"

24 25 26 27

MAN-HATTAN BA-BIES DON'T SLEEP TIGHT — UN-TIL THE DAWN.

RHY.

28 29 30 31 32

GOOD NIGHT AA - - - BY, — GOOD -

CUP BR.

RHY. PNO. (ETC. THRU BAR 41)

BARI, BS. + BRISH ON CYM. (OTHER SX'S. TO CL'S.)

33 34 35 36 37

- NIGHT, MILK-MAN'S ON HIS WAY. — SLEEP TIGHT

CL'S.

CUT TO M91

38 39 40 41 42 43

BA . . . BY. SLEEP TIGHT, LET'S CALL IT A D

HN. TRNS. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

BAR. BS.

mod.

44 45 46 47

LIS-TEN TO THE LUL-LA-BY OF OLD BROAD-WAY.

BR. HN. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

BAR. BS.

OPEN TEN. I

BAR. BS.

45. 6 7 6

(BILLY ENTERS, THEN ANNIE)

48 49 50 51 52

(JULIAN AND PEGGY HAVE REACHED AN IMPASSE)

MUTE TEN. II

ALTO SX.

53 FREELY (BILLY)

54 55 56

COME ON A-LONG AND LIS-TEN TO THE LUL-LA-BY OF BROAD-WAY.

HN. TRNS. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

BAR. BS.

DR. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

~~BA . . . BY, SLEEP TIGHT,~~

PICK UP

SLOWER
91 JULIAN 92 BILLY 93 ALL EIGHT 94 (d=d)

LET'S CALL IT A, DAY! LISTEN TO THE LUL-LA-BY OF

HN. TBN'S. TEN, BARI. BS.

(S. T.) DIVISI
(S. T. &c)
(A. B.) OLD BROAD
BR. BR. + HN.
DIV. SXS. RMY.

99 100 101 102

- WAY!
END
(MAGGIE, AGNETZ & COMPANY ENTER)

TUTTI ORCH.
f

184. JULIAN MARSH - SONG 2
INITIAL APPOINTMENT & CALLBACKS

236 237 238 239

TPT'S.

2ND HN. SAX'S.

TBWS., BS. DR'S. PNO.

(S. DR. 2366)

23

FINALE ACT TWO
[“FORTY-SECOND STREET”]

JULIAN

QUE: PEGGY: “GRAND, GRAND, GRAND... (AS SHE EXITS) IF YOU WOULD COME.”
(SIGHT: JULIAN ALONE, TURNS UP STAGE, LOOKS AT THE DARK MARQUEES.)

START [QUASI RECITATIVE]

(JULIAN)

1 2 3 4 5 6

COME AND MEET THOSE DANCING FEET, ON THE AV-E-NUE I'M TAKING YOU TO,

BELLS, PNO.

(9) [TEMPO: STEADY FOLIC]

7 8 9 10 11

FORTY-SECOND STREET. HEAR THE BEAT OF DANCING FEET

mp

HN.

SOLO PIZZ. BS.

12 13 14 15 16

IT'S THE SONG I LOVE THE MEL-O-DY OF, FOR-TY-SEC-OND STREET.

17 18 19 20

LIT-TLE NIF-TIES FROM THE FIF-TIES, IN-NO-CENT AND SWEET,

MUTE TRNS. MUTE TRP.

RHY: BS, PNO, TRNS. W/SOFT H-H.

21 22 23 24

SEX-Y LA-DIES FROM THE EIGHT-IES WHO ARE IN-DIS-CREET. THEY'RE

TRNS. (b)

(HI-NAT: "OPEN OUT")

25 26 27 28

SIDE BY SIDE, THEY'RE GLO-RI-FIED, WHERE THE

SX'S. mf

RHY. TRNS. PEDAL mf

27 DICTATED

29 UN-DEFL-WORLD CAN MEET THE E-LITE: NAUGH-TY! BAWD-Y!

30 3 31

BR., HN.

HN. TONS.

SX'S.

BARI., BS. SUST. TIMP. ROLL.

33 GAUD-Y! 34 SPOR-TY! 35 FOR-TY . 36 SEC-OND STREET!

+ TPTS., SX'S.

LO SX'S, TONS.

BS. TIMP.

38 IN TWO

40 41 42

END

TPTS. UNIS.

SX'S., HN., TONS.

poco rit.

(b) BARI., BS., TIMP.

42 43 44 45

~~END OF ACT TWO~~

~~HN. SOLO BEW UP~~

~~LO SX'S, TONS., RHY.~~

~~HN. TONS.~~

~~ALTO, TEN.~~

~~TEN., BARI., BS., DR'S.~~

~~(S. DR. ROLL)~~

~~(+ R.S.)~~

~~SEGUE~~