



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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**MAGGIE JONES - SIDE  
INITIAL APPOINTMENT & CALLBACKS**

1-2-17

ACT I

Scene 2

The GYPSY TEA KETTLE, as WAITER  
says....

**START**

WAITER

What'll ya have?

(MUSIC out)

MAGGIE

Five cups of boiling water and one teabag.

WAITER

Any gravy?

MAGGIE

No thanks, there's enough on the tablecloth. Now bring us five  
combination dinners and get the lead out, we're heavy tippers.

(As HE exits)

Now, Peggy, you still want to get into show business after today?

PEGGY

More than ever! Imagine someday dancing on the same stage as  
Dorothy Brock!

PHYLLIS

I understand how she feels, my grandmother felt the same way.

MAGGIE

I don't know how you can say that. Dorothy's worked very hard to  
get where she is. I remember on her first show, she made thirty  
bucks a week and sent a hundred home to her mother.

ANNIE

Let's face it, the only thing she has over anyone at this table  
is Abner Dillon.

PEGGY

Who's he?

PHYLLIS

Her "sugar daddy."

PEGGY

Oh, her father.

MAGGIE

You can't be just twenty-one. A girl can't get that dumb in only  
twenty-one years.

LORRAINE

Kid, we're gonna have to teach you the Broadway facts of life.

PEGGY

Oh, don't worry about me. I learned all about men in Allentown.

MAGGIE

Eugene O'Neill would have given his eye teeth to have written that line.

ANNIE

Should we tell her about musicians?

MAGGIE

All she has to know is that they keep them in a pit, and it's for a good reason.

PEGGY

I still wish I were in the show with you.

MAGGIE

You will be, kid! If not this show, the next one! You're a looker, you can chirp like a bird, and you're pretty hot stuff in the steps department too. You hoofers are the luckiest ones in the whole darn business!

(MUSIC: start vamp for next number)

So what if you had a bit of bad luck this A.M., you've got all you need to cheer you up right there at the end of your ankles.

(And SHE sings)

END

57      "GO INTO YOUR DANCE"

IF YOU'VE GOT A MELANCHOLY CASE OF THE BLUES  
I'VE GOT A REMEDY FOR YOU  
IF YOU'VE AN OUNCE OF RHYTHM DOWN IN YOUR SHOES  
THEN I'LL CHANGE YOUR POINT OF VIEW.

IF YOU'VE BEEN SINGING A SAD AND BLUE SONG

GIRLS (ANNIE/PHYLLIS/LORRAINE)

GO INTO YOUR DANCE!

MAGGIE

UNTIL YOU LEARN HOW TO SING A NEW SONG

GIRLS (ANNIE/PHYLLIS/LORRAINE)

GO INTO YOUR DANCE  
DON'T BE COMPLAINING!

**MAGGIE JONES - SONG 1**  
**INITIAL APPOINTMENT & CALLBACKS**

**PLEASE SING MAGGIE & GIRLS LINES -**  
**SING THROUGH**

(THE GYPSY TEA KETTLE" - MAGGIE & GIRLS SIT AT TABLE) (WAITER)

30 31 32 33 34

WHAT'LL YA HAVE?

+8VA FL.,  
SOP.SX.,  
BR.

B. CL., BS.,  
DR'S.

B. CL.,  
TRNS., BS.

**5** "GO INTO YOUR DANCE"

MAGGIE, PEBBY, ANNIE, PHYLLIS, LORRAINE & ANDY  
 CUE: MAGGIE: "LUCKIEST ONES IN THE WHOLE DAMN BUSINESS!"

[MODERATELY] (DIALOGUE) WE: MAGGIE: "RIGHT THERE AT THE END OF YOUR ANKIES."

1 2 3 4

SOP.SX.

mp mit.

PIZZ. BS. (PNO.TACET)

**START** RUBATO (5) MAGGIE

6 7 8 9

IF YOU'VE A MEL-AN-CHOL-Y CASE OF THE BLUES, I'VE GOT A

CL'S. mp

HN., B. CL.

arco BS.

CL'S. B. CL.

BS.

13

10 REM-E-DY FOR YOU. IF YOU'VE AN OUNCE OF RHY-THM

11

12

14

HN. TRBN'S.

accl. rit.

B. CL., ARCO BS.

TEMPO [SHOW TWO]

15 DOWN IN YOUR SHOES, THEN I'LL CHANGE YOUR POINT OF VIEW.

16

17

18

19

20

CL'S.

nall.

MUTE AR.

SOP. SX., TPT. I

B. CL., BS.

PIZZ.

TRHY: BS., PNO., DR'S. (W.W. TO SX'S)

21 IF YOU'VE BEEN SING-ING A SAD AND BLUE SONG, GO IN -

22

23

24

DIV. SX'S.

TPT'S.

SPLASH CUM.

RHY.

(GIRLS: BS (ANNIE-PHYLLIS-LODRINE))

26 TO YOUR DANCE. UN-TIL YOU LEARN HOW TO

27

28

29

30

HN. TRBN'S.

DIV. SX'S.

RHY.

MAGGIE

31 32 33 (GIRLS) 34 35 36

SING A NEW SONG, GO IN TO YOUR DANCE. DON'T BE COM-

TPT'S.

HN. TBAS.

SOP. TEN. SX.

37 38 39 (MAGGIE) 40 (GIRLS) 41 42

- PLAIN ING! LEARN HOW TO SMILE, AND IF IT'S RAIN ING,

AR. TPT'S.

RHY.

43 (MAGGIE) 44 (45) (ALL: (MAGGIE-PEGGY- PHYLLIS-ANNIE-LORRAINE) 46 47)

DANCE IN THE RAIN A WHILE! PUT OFF YOUR SOR-ROW UN-TIL TO-MOR-

DIV. SX'S.

OPEN TRAS.

RHY.

48 49 50 51 (WAITERS DANCE OFF WITH THE TABLE, MAGGIE ENITS 52 AFTER THEM.)

- - ROW, GO IN TO YOUR DANCE!

TPT'S.

HN. TBAS.

TPT'S. X VLO.

SX'S.

(RHY.)

**END**

MAGGIE JONES - SONG 2  
INITIAL APPOINTMENT & CALLBACKS

START

100 (MAGGIE)

*Rock Stop*  
*Sit Back to Back*

101 102  
KNOWS AS MUCH AS WE KNOW, SHE'LL BE ON HER WAY TO RE-NO, WHILE HE STILL HAS DOUGH,

(GIRLS)

W.W. RHY.  
TPT. I  
OOH - OOH - OOH.

104 *Rock Hands to knees / Hand to Hand*

106 (MAGGIE STEPS OUT OF THE BERTH, 106 CLOSSES CURTAINS) 107  
SHE'LL GIVE HIM THE SHUF-FLE WHEN THEY'RE BACK FROM BUF-FA-LO. SO IF YOU'RE

WHEN THEY'RE BACK FROM BUF-FA-LO.

*Hand R is his knees forward*  
W.W. - OPEN BR. BR. (TS. DR. ROLL)

108  
109 110 111  
WISE YOU'LL SEW TWO TROUS-SEAS, ONE FOR GET-TING WED, OF COURSE, AND THE

OOH OOH

W.W. HN.  
B.C. TEN. II. DIV. CLS. B.C.  
B.C. RHY.

*girl jumps across Right*

on second parts

Back to audience

5-9-15 Leg  
L 3-15 Leg  
5-15 Leg  
FIRST YOU

112 SEC-OND TROUS-SEAU YOU SEW, 113 YOU CAN WEAR FOR YOUR DI-VORCE. 114 115

OOH - OOH - W.W. TPTS. OO - OO!

R.H.Y. T.P.T.S. T.B.N'S.

116 LEG 117 LEG 118 LEG 119 LEG  
SERVE EM WITH SUB (PNE-NAS), THEN YOU TAKE EM TO THE CLEANERS THEN IT'S, "SO LONG, JOE."

W.W. MUTE TPTS. OOH - WA - OOH - OOH. WA - WA -

R.H.Y. H.N., T.B.N'S.

120 121 122 123  
GIVE THE BUM THE SHUF-FLE, WHEN YOU'RE BACK FROM BUF-FA-LO. (MAGGIE EXITS)

W.W. H.N., T.B.N'S. H.N., T.B.N'S. W.W. OOH - OOH!

R.H.Y. H.N., T.B.N'S. R.H.Y.

END



3

IN FOUR: "SHADOW WALTZ"

MAGGIE

CUE: MAGGIE: "IN THIS LOW DOWN DIVE..." (SIGNAL OSCAR TO START PLAYING)

MAGGIE: (CONT.) "THE PIANO POUNDS OUT A HOT JAZZ BEAT  
AS YOU ENTER, AND SING!"

[DRIVING FOUR - NOT SLOW]

STAGE PIANO SOLO

[SWING EIGHTHS]

START

(MAGGIE)

SHAD-OWS ON THE WALL,

I CAN SEE THEM

SVA

FALL,

HERE AND THERE

EV'-RY-

11 12 (13)

- WHERE! SIL-HOU-ETTES IN BLUE,

8VA

14 15 16

DANC-ING IN THE DEW, HERE AM

17 18 19

I, BA-BY! WHERE ARE YOU?

8VA

20 21 22

JULIAN: "THANK YOU, MAGGIE, MAGGIE! THAT WAS FINE. (ETC.)

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