



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

PEGGY SAWYER - 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....

END2"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)

PEGGY SAWYER - SIDE 2
INITIAL APPOINTMENT & CALLBACKS

1-2-21

START

JULIAN

That's just ducky! I can hardly wait. And I'm supposed to set the Boardwalk number this afternoon! You know I've got a good mind to pick the first girl I see on the street, just go up to the first dame who passes and say--You!

PEGGY

(At first looking away)

Who? Me?

JULIAN

Yeah, you! Can you dance?

PEGGY

I'm from Allentown, Pennsylvania, and I can do any tap step ever invented.

(As SHE demonstrates)

Wings! Cramp rolls! Buffaloes! Shuffles...

(By now PEGGY is going like a locomotive.
JULIAN calms her down)

JULIAN

Hey, hey, Allentown! Take it easy!

(SHE finally stops)

You've got the job. Andy, take her in there and get her ready to rehearse at two o'clock sharp. Hey, wait a minute!

(PEGGY stops)

Aren't you the Mack truck who tried to run me down this morning?

PEGGY

I'm sorry. I didn't know it was you, it'll never happen again; I swear on my mother, on my father, on my uncles, my...

JULIAN

Relax, kid, I kinda enjoyed it. Now get in there and start learning those routines, we've got a show to do!

PEGGY

(As ANDY carries her off)

Thank you, Mr. Marsh!

END

5A TAG: "GO INTO YOUR DANCE"

(ANDY and PEGGY exit Right and the scene changes to the....

PEGGY SAWYER - SONG 1
INITIAL APPOINTMENT & CALLBACKS

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. PNO. R.H. "NOODLE"

START

45 46 47 48 (BOTH)

EV' NING A-BOU-T A QUART-TEL TO NINE. I KNOW I

w.w.

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

50 51 52

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

HN. TB'S. w.w.

RHY.

53 54 55 56

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

57

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

Solo Alto

R.H. w.w. RHY. BS. A.G.L.

61 SLOWER 62 63 PEGGY 64 65

EV- NING A 'BOUT A QUAR-TEL TO NINE! END

w.w. + ARCO BS. SEQUE

Detailed description: This block contains the musical score for the first part of the piece. It features a vocal line starting at measure 57 with the lyrics 'THEN, THE WORLD IS GON-NA BE MINE, THIS'. Below the vocal line is a piano accompaniment with parts for Right Hand (R.H.), Left Hand (L.H.), and Right Bass (RHY. BS.). The piano part includes markings for 'w.w.' (with words) and 'A.G.L.' (Alto/Glissando). The score continues to measure 65, where the tempo is marked 'SLOWER' and the lyrics are 'EV- NING A 'BOUT A QUAR-TEL TO NINE!'. The piece ends with a 'SEQUE' (segue) instruction. There are handwritten annotations like 'Solo Alto' and 'A.G.L.'.

(19A) PLAYOFF
 ["ABOUT A QUARTER TO NINE"]
 ORCHESTRA

CUE: DOROTHY: "PAT, GET ME THE HELL OUT OF HERE!"

EASY FOUR PEGGY: "THANK YOU" (PAT WHEELS DOROTHY OFF)

TPT'S. (PNO. GUESS.) TBN'S. DIV. TBN'S.

+ R.S. 25. T b T P # F

RHY. BS. PNO., TRS. + CYM. ROLL

Detailed description: This block contains a musical score for a 'PLAYOFF' section, which is crossed out with a large diagonal line. The title is '(19A) PLAYOFF' with a subtitle '["ABOUT A QUARTER TO NINE"]' and 'ORCHESTRA'. It includes a cue for Dorothy: 'CUE: DOROTHY: "PAT, GET ME THE HELL OUT OF HERE!"'. The main part of the score is for Peggy: 'PEGGY: "THANK YOU" (PAT WHEELS DOROTHY OFF)'. The music is in 4/4 time and marked 'EASY FOUR'. The instrumentation includes Trumpets (TPT'S.), Piano (PNO. GUESS.), Trombones (TBN'S.), and Divided Trombones (DIV. TBN'S.). There are also markings for 'RHY. BS.', '+ R.S.', and 'RHY. BS. PNO., TRS. + CYM. ROLL'. The score shows several measures of music with various notes and rests.

PEGGY SAWYER - SONG 2
INITIAL APPOINTMENT & CALLBACKS

270.

WIG: JULIAN: "AND I SAY YOU WILL!"
 (JULIAN EXITS)

(MUSIC UP, PEGGY STANDS CENTER AS TWO POLICEMEN CROSS, AS THEY DO, A RED-GLOVED PICKPOCKET STARTS A CROSS AND

[This section of the score is crossed out with a large diagonal line.]

Chords: F, F-1, G, H, I, J

Instrumentation: HN. TBN. I, SOLO CUP TPT. I, BAYEL. TBN. II

Lyrics: WITH A GESTURE RAISES DARK SCRIM AND WE ARE SURROUNDED WITH THE THOUSANDS OF GLITTERING LIGHTS OF MARQUISES ON FORTY-SECOND STREET. PICKPOCKET EXITS.

Instrumentation: ALTO, TEN., TRP., BVA BELL

START

VERY FREE
 (PEGGY)

HN. TBN.

IN THE HEART OF LIT-TLE OLD NEW YORK YOU'LL FIND A THOR-OUGH-FARE,

Instrumentation: SOLO CL., TEN. SX., B. CL.

IT'S THE PART OF LIT-TLE OLD NEW YORK THAT RUNS IN-TO TIMES SQUARE.

Instrumentation: SOLO CUP TPT. I

* HARMONIZATION AND ORCHESTRATION NOT COME SOPRA WITH DOROTHY'S VERSION IN ACT ONE.

9

10 11 12 13

A-7 A CRA-ZY QUILT THAT WALL STREE JACK BUILT, IF YOU'VE GOT A LIT-TLE

CL.

TPT.

TEH.

SOLD SUP TBN. I

A.C.C.

B.C.C.

14 15 16

TIME TO SPARE I WANT TO TAKE YOU THERE. COME AND MEET ME AT MY HOUSE DANC-ING

OPEN AIR. A + 8" VIBOS.

SP

B.C.C., BS. 84

CUT FROM M16 - M38

19 20 21 22

FEET ON THE AV - E - NUE I'M TAKING YOU TO...

MUTE TPT. I "DIRTY" SOLD

HN. TBN'S.

HN. TBN'S.

BS., PNO.

25

TEMPO: FAST FOUR

ISMA PICC., 3rd FL.

(DANCE ENTEZ)

HN, TBN. I

[poco a poco cresc.]

LO SRS.

DRS. 4/4-H.

ETC.

30 31 32 33

34 35 36 37

38

PICK UP

39

40

41

42

43

44

45

46

47

48

DIV. TPT'S.
 TBN. I
 HN. SXS.
 BS. DR. S.
 TBN. II
 SUST.

SXS. TRILL, TPT'S. FLUTTER,
 CYM. ROLL.

HN. BELL UP
 TBN'S.

CUP BR.
 MLD

SOLO MUTE TPT. I

BR.

SXS.

BS.

PEGGY SLIGHTLY SLOWER

COME AND MEET THOSE DANCING FEET, ON THE AVENUE I'M TAKING YOU TO,

FOR-TY-SECOND STREET. HEAR THE BEAT OF DANCING FEET,

49 50 51 52 53

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

55 56 57

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

TPT. 3 BY SOPR. SX. PICC. SOPR. TEN. SX. 3

RHY. (H)

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

58 59 60 61

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

TEN. SX. 3 BARI. 3 (RHY.)

PICC. SOPR. TEN.

63 64 65

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

DIV. HN. TEN. OPEN RHY. OPEN BR. mf BS.

BARI. BS.

66 67 68 69

UN- DER- WORLD CAN MEET THE E-LITE. WHERE THE

SX'S., RHY.

TPTS.

HN., TBN'S.

CYM.

BS., BARI., RHY.

70 71 72 73

UN- DER- WORLD CAN MEET THE E-LITE, FOR- TY

SX'S., BR.

SUBITO P CRESC.

DR. (DR. W/H-H. RHY.)

SX'S., RHY.

BARI., TBN. II

BS., DR.

74 75 76 77

SEC- OND STREET.

TPTS., HN., TBN. I, RHY.

DR. SUBITO P

BARI., TBN. II, BS.

78 [DANCE] END 79 80 81

(PEGGY, BILLY AND FULL COMPANY DANCE THE FORTY-SECOND STREET GALLET.)

BR.

SX'S.

SX'S., BS., RHY.

RHY.

PEGGY SAWYER - SONG 3
CALLBACKS ONLY

START

69 **BILLY** 70 71 72

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

73 **BILLY & PEGGY** 74 **BILLY:** 75 **PEGGY:** 76 ARMS.

IT WOULD REAL-LY BE A SIN NOT TO HAVE YOU IN MY ARMS.

77 **BOTH** 78 79 80

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

81 82 83 84

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

* OPTIONAL OCTAVE FOR BILLY.

(PEGGY BREAKS OFF. BILLY INDICATES TO OSCAR TO PLAY THE MELODY.)

(85)

(PEGGY)

86

87

(BILLY)

IF I ... COULD HATE YA...

I'D KEEP A-

88

89

90

-WAY.

BUT THAT AIN'T MY

NA-TURE,

I'M

91

92

(BOTH)

(93)

(PEGGY) (WITH GROWING CONFIDENCE)

FULL OF VI-TA-MIN "A",

SAY!

I'M YOUNG AND HEALTH-Y,

95

BILLY: "FACE FRONT."

97 (PEGGY)

98

SO LET'S BE BOLD,

IN A YEAR OR TWO OR THREE, MAY-BE WE WILL

BILLY: "TAKE IT FROM THE TOP, OSCAR."

(101)

(PEBBY)

99 100

BE TOO OLD. I'M YOUNG AND

102 103 104

HEALTH - Y AND YOU'VE GOT CHARMS.

105 106 107

IT WOULD REAL-LY BE A SIN NOT TO HAVE YOU IN MY

END

ANDY: "HOLD IT! HOLD IT, OSCAR!"

108 109 110 111

ARMS. I'M YOUNG AND ...