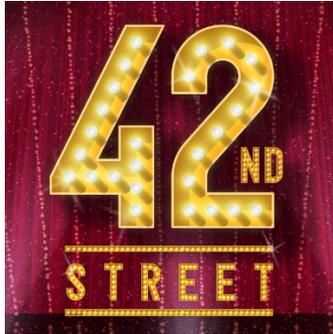




AUDITION PACKET



ROLE

ABNER DILLON

In the Packet:

ABNER Side #1

ABNER Side #2

Vocal Cut: You may choose to either tape the vocal selection we have provided ("Forty Second Street Finale"- please sing Julian's track) or feel free to sing a vocal selection from your own repertoire, appropriate to the style of the show, that shows vocal and dramatic range.

Please send an email with the subject line in the following format "42/ROLE."
Included in your email, please submit your audition video as a Youtube or Vimeo link along with an attached current headshot and resume. In addition, please slate at the top of your video.

Submissions can be made to:

EAST COAST / NATIONAL: casting@therevtheatre.com

LA / WEST COAST: Julia Flores, julia@florescasting.com

The REV is proud to be helping to put artists back to work!
Thank you for your time and talent as you prep this material. Please do not excessively polish your work. We are just interested in your talent, instinct, and process in an audition setting. This is not a performance.
Enjoy it – and break legs!

(A knock at dressing room door)

START

ABNER

Dorothy!

DOROTHY

It's Abner! Pat, quick, behind the chaise!

JULIAN

Stay where you are!

(ABNER enters)

Come right in, Mr. Dillon! We were just having a little script conference.

ABNER

Hello, Sugarplum, I just brought these posies for you.

DOROTHY

Thank you.

ABNER

(A bit suspiciously)

I hope I wasn't interrupting anything.

JULIAN

No, no, not at all. We were just winding up. By the way, this is one of our dancers, Peggy Sawyer, and her boyfriend, Pat Denning.

DOROTHY

Now, just a moment, Julian....

JULIAN

Say, Mr. Dillon, do you realize it's your fault this conference is breaking up?

ABNER

My fault?

JULIAN

Dorothy said she didn't want to discuss the script any further because she wanted to be alone with you.

ABNER

(Delighted)

Do you mean that, Dorothy?

DOROTHY

Of course I mean it! What girl wouldn't want to be alone with you? Just look at yourself....

(Brusquely, as SHE leads him Upstage)

Come on.

END

THE REGENCY HOTEL, a duplex set with
DOROTHY BROCK'S room above, the
Regency Club with party in progress
below. Bar Left, OSCAR at piano
Right continues playing under
dialogue, as DOROTHY and ABNER enter)

[REDACTED]

DOROTHY

(Crossing to piano)

START

I need another drink. Hey, play something gay, will ya?

(OSCAR stops playing)

Something not from the show.

(OSCAR continues with 'YOUNG AND HEALTHY"
music under dialogue)

BERT

(Taking her glass)

Say, another one of those and they'll build a bridge over you.

DOROTHY

(Taking his glass from him)

Another crack like that and they'll build a monument over you.

ABNER

Kitten, I turned around and you'd disappeared!

(Putting his arm around DOROTHY)

How does that feel, Sweetie-pie?

DOROTHY

Like a dead, wet cobra.

ABNER

Dorothy!

MAGGIE

Say, what's eating you tonight?

DOROTHY

I finally figured out what the show needs. A few more songs. By
Irving Berlin! Now get away from me and take Buffalo Bill with you.

ABNER

Hey, wait a minute! I've got a hundred thousand dollars in this
show, so you'd better not give me the air!

DOROTHY

So I better not give you the air, huh? Well, how about just a few bubbles?

(And SHE throws contents of glass in his face. MUSIC abruptly stops)

Now get on your Kiddie Kar and pedal back to Tulsa, you beached whale!

(DOROTHY exits as MAGGIE tries to smooth things over)

MAGGIE

She didn't mean it. She's all excited. You know, the opening tomorrow.

ABNER

There ain't gonna be no opening tomorrow! Not with Dorothy Brock. She's out of the show!

JULIAN

Wrong. Brock opens tomorrow night as scheduled. Don't be a fool. Dillon! Are you going to toss away all that money because of a dame?

ABNER

It's my funeral, ain't it?

JULIAN

And the funeral of half-a-hundred kids wo've been dancing their feet off to give you a show you could be proud of! Do you want to put them out on the street too?

GIRL

Oh, Mr. Dillon, you wouldn't do that, would you?

ANNIE

Not after we've put all our faith in you.

ABNER

But she called me a whale. And a cobra.

END



23

FINALE ACT TWO

[FOURTY-SECOND STREET]

START

JULIAN

~~QUE: PEGGY - BEHIND, BEHIND, BEHIND... (AS SHE EXITS) IF YOU WOULD COME.~~
(SIGHT: JULIAN ALONE, TURNS UPSTAGE, LOOKS AT THE DARK MARQUEES.)

[QUASI RECITATIVE]

(JULIAN)

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

BELS, PNO.

(19) [TEMPO: STEADY FOUL]

FOUR-TY-SEC-OND STREET. HEAR THE BEAT OF DANCING FEET

mp

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

MUTE TRM.S. MUTE TRP.

A. CL. 3

RHY: BS. PNO, DRS. W/SOFT H-M.

21 22 23 24

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

TRM.S. HM. TRM.S.

(HI-HAT: "OPEN OUT")

25 26 27 28

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

SX.S. mf

RHY. (b) TRM.S. PEDAL mf

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UN-DEP- WORLD CAN MEET THE E-LITE NAUGH-TY! BAWD-Y!

GAUD-Y! SPOR-TY! FOR-TY SECOND STREET!

END OF ACT TWO

SEGUE

END

Handwritten musical score for a stage production. The score is written on a grand staff (treble and bass clefs) and includes lyrics. The lyrics are: "UN-DEP- WORLD CAN MEET THE E-LITE NAUGH-TY! BAWD-Y! GAUD-Y! SPOR-TY! FOR-TY SECOND STREET!". The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations and performance instructions in various parts of the score.

Annotations and performance instructions include:

- 30: *HN. TONS.*, *BR., HN.*, *BRIL. BS. SUST. TIMP. ROLL*
- 31: *HN. TONS.*, *BR., HN.*
- 32: *HN. TONS.*, *BR., HN.*
- 33: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 34: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 35: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 36: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 37: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 38: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 39: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 40: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 41: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 42: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 43: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 44: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*
- 45: *HN. TONS.*, *BRIL. BS. SUST. TIMP. ROLL*