



## AUDITION PACKET



ROLE

**BERT BARRY**

In the Packet:

**BERT Side #1**

**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](mailto:casting@therevtheatre.com)**

**LA / WEST COAST: [Julia Flores, julia@florescasting.com](mailto: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!

**START**

Julian, that was a great speech and you won't regret a word of it! "Pretty Lady"'s the best show we've ever written.

BERT

And now with the greatest director on Broadway....

JULIAN

Never mind the soft soap, Bert, I need this show as much as you do.

BERT

Wall Street got you too?

JULIAN

You know the old saying: There's a horse's ass for every lighton Broadway. I've given all I had to that glittering gulch outthere and it's been a hell of a ride. Okay, so the crash got medown for the count, but I'm still Julian Marsh, dammit, and "Pretty Lady"'s gonna put me back on top! Let's talk about thecast.

MAGGIE

Best in town! Billy Lawlor for the juvenile.

BERT

Me and Maggie for the character parts.

MAGGIE

And Dorothy Brock in the lead!

JULIAN

It's Brock I'm worried about. Her last hit was ten years ago.

MAGGIE

We have to use her, Julian. She's got Abner Dillon in her back pocket.

BERT

You know, Dillon's Kiddie Kars--and he's agreed to put up the whole hundred thousand if she's the star.

JULIAN

But she can't dance.

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.

BERT

Easy, Marsh, here she comes! Dorothy, may I....

END

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

23

## FINALE ACT TWO

[FOURTY-SECOND STREET]

START

JULIAN

~~WE: REBEL! - BRAND, BRAND, BRAND... (AS SHE ENTERS) IF YOU WOULD DANCE.~~

(SIGHT: JULIAN ALONE, TURNS UPSTAGE, LOOKS AT THE DARK MARQUEES.)

[QUASI RECITATIVE]

JULIAN

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

BELLS,  
PNO.

(9) [TEMPO: STEADY FOUL]

FOURTY-SECOND STREET.

HEAR THE BEAT OF DANCING FEET

SOLD  
PIZZ. BS.

12 13 14 3 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-OREET. 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. RHY. TRM'S. PEDAL

DICTATED

29 UN-DEE-WORLD CAN MEET THE E-LITE NAUGH-TY! 30 31 32 BAUD-Y!

HN. TONS. SX'S. BR., HN. ARCO BS. BARI., BS. SUST. TIMP. ROLL

33 GAUD-Y! 34 SPOR-TY! 35 FOR-TY 36 SEC-OND STREET! + TPTS. SAX. LO SX'S, TONS. BS. TIMP.

38 IN TWO 39 40 41 TPTS. UNIS. SAX., HN. TONS. poco rit. BARI., BS. TIMP.

42 43 44 45 END OF ACT TWO

TPTS. HN. SOLO & BEAT UP HN. TONS. ALTO, TEN. TEN., BARI., BS. DR'S. (S. DR. ROLL) (+ R.S.) LO SX'S, TONS., RHY. SEQUE

END