

ACT IScene 1

NEW YORK CITY.
 THE STAGE OF THE FORTY-SECOND STREET THEATRE where an AUDITION is in progress for the CHORUS of the new musical, "PRETTY LADY." OSCAR, the rehearsal pianist, plays as ANDY LEE, the dance director, leads THE KIDS in their steps and barks out directions--"All right, pick 'em up!", "Change places!", etc. BILLY LAWLOR, the show's juvenile, watches from behind the piano. AUDITION NUMBER ends with KIDS shouting numbers for the last dance combination, applause, as KIDS chatter to one another and ANDY says)

ANDY

(As MAGGIE JONES and BERT BARRY start On from Right)

Okay, kids, hold it down! Quiet, here come the writers!
 (To MAGGIE)

Well, Miss Jones, whadda ya think?

MAGGIE

Not a bad bunch, Andy.

(To ONE GIRL)

Gladys, you're improving.

(To ANOTHER GIRL)

Winnie, keep those knees up. Boys, ya gotta' pick 'em up and lay 'em down.

(Pointing into auditorium)

They're paying four-forty a seat out there!

(Turning to MAC, the stage manager)

Mac, get these names and addresses, I want everything set when Julian Marsh gets here!

(As SHE starts off Right)

Come on, Bert, we still have four songs to write!

BERT

(As HE follows MAGGIE off Right)

We got the whole weekend!

MAC

All right, let's have those names and addresses!

FIRST GIRL

Phyllis Dale, 156 West 47th Street.

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)

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.

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....

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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)

"Young And Healthy"

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