MAGGIE
Yeah, forty cents and a card.
(Reading card)
"Peggy Sawyer, 125 Elm Street, Allentown, P.A." Look, you go to your fitting and I'll see that she gets it.
(As BILLY exits, crossing to JULIAN Center)
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 light on Broadway. I've given all I had to that glittering gulch out there and it's been a hell of a ride. Okay, so the crash got me down for the count, but I'm still Julian Marsh, dammit, and "Pretty Lady"'s gonna put me back on top! Let's talk about the cast.

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....

DOROTHY
(Sweeping on Right, followed by ABNER DILLON)
Don't say a word, I want to do this myself! Mr. Marsh, ever since I was a tiny little girl and saw my first Julian Marsh show I've dreamed of the day when I might work with the King of Broadway. At last that day has come, and I am filled with pride, joy, and humility.

(SHE bows)

JULIAN
Thanks, Miss Brock. I'm feeling a little full myself. Now before we go any further, I'd like to try you out on one of the numbers.

ABNER
Hold on, Mr. Marsh, Dorothy don't have to try out. She's already got her contract!

DOROTHY
(Taking contract out of her purse)
Mr. Dillon, what would I do without you? By the way, there were a few items you forgot to mention, so I wrote them in. Limousine, redecorated dressing room, private maid--no problem about the salary, I just added another zero.

BERT
Now see here, Dorothy....

DOROTHY
Of course, if there's any objection, I won't insist. We'll just peddle our Kiddie Kars, and you go peddle your fish.

JULIAN
You're not hearing me, Miss Brock. I'd like to try you on one of the songs to see if you can handle the role.

DOROTHY
(Angrily)
If you're asking me to "audition," Mr. Marsh, I'm afraid the answer is <u>no</u>!

(SHE starts to exit)

BERT
It's not an audition, Dorothy! Julian just wants to find out if it's in the right key!

MAGGIE
Try that new one we went over yeserday, Dorothy, you are going to love it! Now Bert and I see you in this low-down dive....
(Signalling to OSCAR who starts playing)
The piano pounds out a hot jazz beat as you enter, and sing!
(And in a jazz rhythm, with all the growls and bumps, SHE sings)

/3/ IN FOUR: "SHADOW WALTZ"

MAGGIE
SHADOWS ON THE WALL
I CAN SEE THEM FALL
HERE AND THERE
EV'RYWHERE!
SILHOUETTES IN BLUE
DANCING IN THE DEW
HERE AM I, BABY
WHERE ARE YOU?
IN THE SHADOWS LET ME COME AND...(SING TO YOU.)

JULIAN
(Calming down MAGGIE who has gotten carried away)
Thank you, Maggie, Maggie! That was fine. Oscar, try it in three-quarter time for Miss Brock.

MAGGIE
Now wait a minute, Julian, we wrote that song in....

JULIAN
And down a tone. From the top, Miss Brock.

DOROTHY
I'm sorry, Mr. Marsh, but....

JULIAN
From the top, Miss Brock!

"Shadow Waltz"
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