

Thank you for auditioning for

THE GOODBYE GIRL

J2 Spotlight Comany

For this Self-Tape Submission please prepare the following:

Slate: Name, Height, Location

- A 16 Bar cut of a song of your own in the style of the show
- This full packet of materials side & song (MP3s provided on our website)

IF YOU ARE CALLED BACK, IT WILL BE THE SAME MATERIAL IN THE ROOM. IF YOU ARE CALLED BACK, WE WILL BE NOTIFYING YOU OR YOUR AGENT VIA EMAIL WITH THE APPOINTMENT.

Callbacks for J2 Spotlight are happening in person in NYC the week of March 6th. If you are NOT available to attend our in-person callbacks that week, please let us know in advance – either in your slate or as a note in your submission.

If you have any questions regarding material or difficulty accessing material, please email staff@wojcasting.com.

We look forward to your submission!

Thanks so much!

Wojcik Casting Team



CHARACTER MAN - SIDE 1

A TINY OFF-BROADWAY THEATRE.

ELLIOT and OTHER ACTORS are sitting on a tiered bench as the DIRECTOR, EVO, is addressing them. HE has a Hungarian accent.

Read EVO

(Pedantic and pompous)

... Now then, what about Richard the Third? The question is, and this may seem perfunctory, was Richard actually deformed? Historically, clinically, I suppose yes. But as I see it, it was society that crippled Richard, not childbirth ... Richard was a man who was alienated, out of step, othered. He was an alien to his body, to his family, to his own kingdom. I see Richard as gifted, profound, poetic, misunderstood and fighting desperately to be accepted by a world who saw only his disfigurement ... How then can we show the beauty that lies beneath the hideous shell that imprisoned him? Simple. Let's get rid of the hump. Let's get rid of the twisted extremities - And let's portray Richard as... an alien.

ELLIOT

Like from Venezuala?

EVO

Like from Mars

(The actors all look at each other, murmur among

themselves)

... Do you see what I'm getting at, Elliot?

ELLIOT

Gee, I hope not ...

EVO

You not getting it. Let me elucidate. You're still King Richard, we are not altering the text in anyway. We are just putting the subtext downstage front and center and in a spotlight. It's Brechtian. Richard's costume will inform the audience. All you need to do is surpress the emotion, bury the rage, Lock away the anguish,.

Why don't we just try it my way? Let's read it through once and see how it flies. Trust me.

SIDE 2 - READ HUSBAND and ANOTHER MAN AS ONE PERSON

MY A PPES AND FEARS COLLIDE HOW CALL WIN IF I'M NOT ON MY SIDE

I LIVE EACH DAY LIKE MY EMOTIONS ARE AT WAR BUT I DON'T REME, 'BER ANYMORE JUST WHO OR WHAT I'M FIGHTING FOR

WHEN WILL DELIGHT BE MINE AGAIN WILL IT COME OR CAN IT BE TLAT IT'S TOO LATE

I WANT THE SUN TO SHINE ACAIN

BUT I MUST WALK AWAY FROM TAE SHADOWS I CREAT

AND THOUGH I TELL MYSELF IT'S SAFE? JUST TO AIDE HOW CAN I WIN IF I KEEP RETREATING C. EAT'NG MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SIDE

DIM OUT

(In the dark, we hear)

RICHARD (a robotic Voice Over)

Meet me within this hour at Baynard's Castle Now will I go to take some privy order To draw the brats of Clarence out of sight And to give order that no manne person Have any time recourse unto 1'de Princes

#9A After "How Can I Win (Trumpets, smattering of applause)

ACT Locene 10

THE EXTERIOR OF THE OFF-OF-BROADWAY THEATRE.

Four people come out.

START

WIFE

You think the second act can be as bad as the first?

HUSBAND

Sure. Why should they suddenly get talented in the intermission?

WIFE

Don't you think this is the worst thing you've ever seen?

HUSBAND

No, I think the second act will be worst thing I've ever seen.

(The lights flicker and they go in)

Let's get this over with.

ANOTHER MAN

Come on.

ANOTHER WOMAN

No.

ANOTHER MAN

Come on!

ANOTHER WOMAN

No.

ANOTHER MAN

(Pulling her in) Come on, will you?

ANOTHER WOAMN

No ... No ... NOOOOOOOOOOO

END

(As he drags her in.

The theatre exterior dissolves to reveal the interior of the Off-Off-Broadway theatre, and the production of Richard the Third.

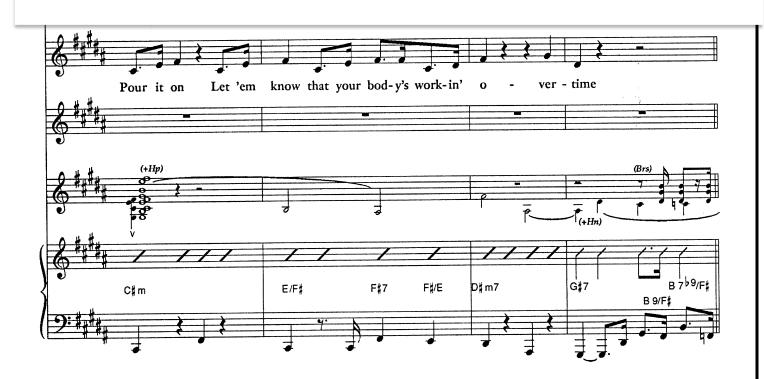
We see a number during which moments from a very bad production of Richard III are interspersed. What we are hearing are the thoughts of ELLIOT, the DIRECTOR and VARIOUS ACTORS as the show is in progress.

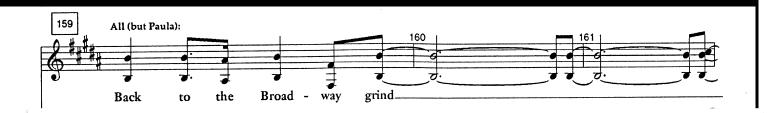
HASTINGS

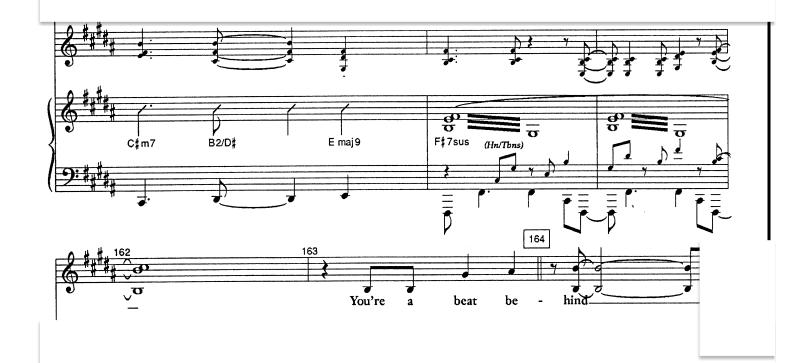
In Division Sing Top Part











END

