



Thank you for auditioning for

THE GOODBYE GIRL

J2 Spotlight Company

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 - slate & 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

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 Venezuela?

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 suppress 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 HOPES AND FEARS COLLIDE
HOW CAN I WIN IF I'M NOT ON MY SIDE

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

WHEN WILL DELIGHT BE MINE AGAIN WILL IT COME OR CAN IT BE THAT IT'S
TOO LATE
I WANT THE SUN TO SHINE AGAIN

BUT I MUST WALK AWAY FROM THE SHADOWS I CREATE

AND THOUGH I TELL MYSELF IT'S SAFER JUST TO HIDE
HOW CAN I WIN IF I KEEP RETREATING CREATING 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 manner person Have any
time recourse unto the Princes

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

ACT I Scene 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 ... NOOOOOOOOOOOOOO

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

Ensemble Side - A Beat Behind

In Division Sing Top Part

135 Class: 136

Sweat till you're sleek at the peak of con - di - tion They're—

f (+BsCl/Stgs) (+Tpts)

137 138

— do - ing shows now with no in - ter - mis - sion

(+Brs)

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system (measures 135-136) features a vocal line with lyrics 'Sweat till you're sleek at the peak of con - di - tion They're—' and a piano accompaniment. The second system (measures 137-138) continues the vocal line with lyrics '— do - ing shows now with no in - ter - mis - sion' and the piano accompaniment. The score includes dynamic markings like 'f' and performance instructions such as '(+BsCl/Stgs)', '(+Tpts)', and '(+Brs)'. The piano part is written in a grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

47

Everyone:

(+8vb) Step it up Play the part Show your stuff and let your heart rate climb

(Vcl) (+Vlrs) (Brs)

C#m C#m9 E/F# F#E D#m B 6/D# G#7 G#7#9 G#7b9

Pour it on Let 'em know that your bod-y's work-in' o - ver - time

(+Hp) (Brs) (+Hrn)

C#m E/F# F#7 F#E D#m7 G#7 B 7b9/F# B 9/F#

159

All (but Paula):

Back to the Broad - way grind

160 161

C#m7 B2/D# E maj9 F#7sus (Hn/Tbns)

162 163 164

You're a beat be - hind

END

(+Hp) (Sxs) (Stgs) B2 G#m7