

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)
- Include a dance clip or reel that demonstrates style and ability.

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



RHONDA, JENNA, DONNA SIDE 1

Initial Self Tape

Read Barbara, Jenna and Donna AS ONE PERSON

DANCE STUDIO.

Many I female DANCERS being put through their paces by a tough DANCE DIRECTOR, really a way p class. The instructor is KAY-CEE.

KAY-CEE

Bend bend, three, four. Back do seven, eight ...

(PAULA runs in, late, and joins the class).

I see you, Paula. You can't hide from me ... Tour three, four. My God, Paula, what have you done to your body?

PAULA

It died. Have a little respect.

KAY-CEE

Flick, flick, flick, tury. And ... Beat, beat, kick, kick. Passe down. Pulse, pulse, pulse, pas de bourre ... And down.

(The Class of drop into perfect splits. PAULA looks, hesistates, then drops into a not-so-perfect split)

Alright, take a break.

(THEY ALL stop. SHE scowls at **KAY-CEE**. Another dancer, BARBARA DOUGLAS, crawls over to PAULA)

START

BARBARA

Paula? ... Hi. It's Barbara.

(PAULA looks at her with a glazed expression)

Barbara Douglas. I used to live with Bobby.

PAULA

Bobby who?

BARBARA

Bobby Kulik. The guy you lived with before Tony.

PAULA Oh, right. So how are you and Bobby? Barbara I left him. Paula How come? BARBARA

He moved in with another girl.

PAULA

You did the right thing.

(JENNA and DONNA cross to PAULA)

DONNA

Hey, Paula. I just heard you and Tony split?

JENNA

They say he left for Spain, yesterday.

PAULA

What was this, on CNN?

KAY-CEE

END

Okay, rise from the dead, people re all replaceable.

(THEY ALL get up. The sic starts)

PAULA

I love the guy. RoboDancer!

K.Y-CEE

RHONDA, JENNA OR DONNA SIDE 2

Read Wife and Another Woman

Y HOPES AND FEARS COLLIDE

CAN I WIN IF I'M NOT ON MY SIDE As ONE person

I LIVE TO DAY LIKE MY EMOTIONS ARE AT WAR
BUT I DO. EMEMBER ANYMORE JUST WHO OR WHAT I'M FIGHTING FOR

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

BUT I MUST WALK AWAY. THE SHADOWS I CREATE

AND THOUGH I TELL MYSELF IN THE FER JUST TO HIDE HOW CAN I WIN IF I KEEP RETREATING MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SELF DEFEATING MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SELF DEFEATING MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SELF DEFEATING MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SELF DEFEATING MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SELF DEFEATING MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SELF DEFEATING MYSELF IS SELF DEFEATING MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SELF DEFEATING MYSELF IS SELF DEFEATING MYSELF IS SELF DEFEATING HOW CAN I WIN IF I'M NOT ON MY SELF DEFEATING MYSELF IS SELF DEFEATING MYSELF MYS

DIM OUT

(In the dark, we hear)

RICHARD (a pobotic Voice Over)

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

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

ACT I Scene 10

THE EXTERIOR OF THE OFF-OF-BROADWAY THEATRE. Four people come out.

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

(As he drags her in.

END

The theatre exterior dissolves to reveal the interior of the Off-Off-Production of Richard the Third.

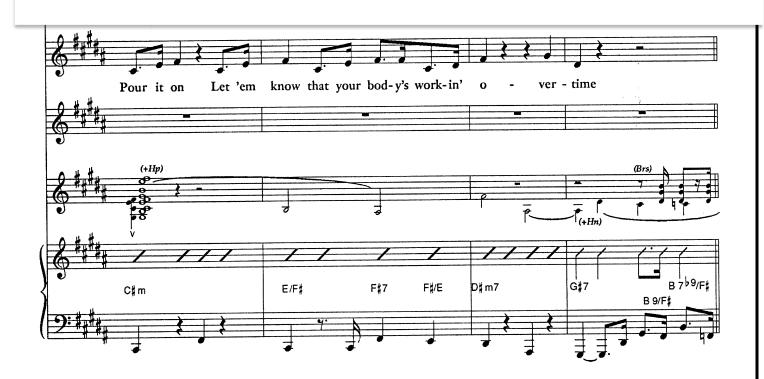
We see a number during which means from a very bad production of Richard III are interspersed. What we have arrived are the thoughts of ELLIST, the DIRECTOR and VARIOUS ACTORS are is snow is in progress.

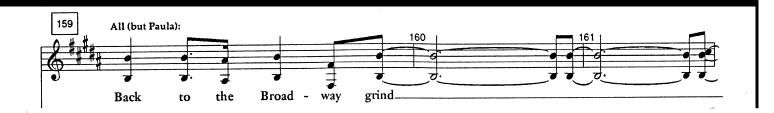
HASTINGS

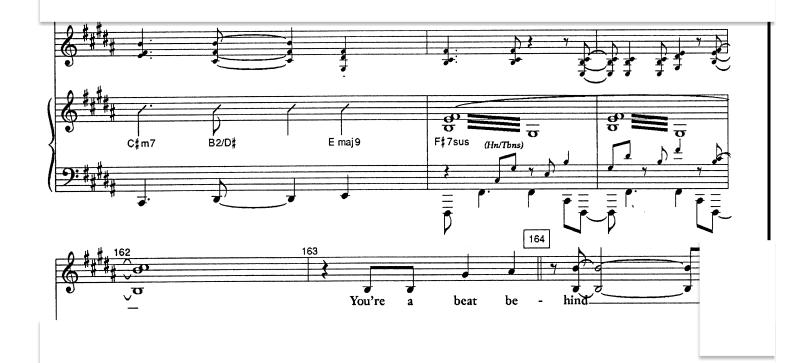
In Division Sing Top Part











END

