



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 - 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

WOJCIK CASTING TEAM

Read Barbara, Jenna and Donna AS ONE PERSON

DANCE STUDIO.

Male and female **DANCERS** being put through their paces by a tough **DANCE DIRECTOR**, really a well put up class. The instructor is **KAY-CEE**.

KAY-CEE

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

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

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

PAULA

It died. Have a little respect.

KAY-CEE

Flick, flick, flick, turn. And ... Beat, beat, beat, kick, kick. Passe down. Pulse, pulse, pulse, pulse. Pas de bourre ... And down.

(The Class all drop into perfect splits. PAULA looks, hesitates, 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?

END

KAY-CEE

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

(THEY ALL get up. The music starts)

PAULA

I love this guy. RoboDancer!

KAY-CEE

RHONDA, JENNA OR DONNA SIDE 2

Read Wife and Another Woman

MY HOPES AND FEARS COLLIDE

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

I LIVE EVERY DAY LIKE MY EMOTIONS ARE AT WAR

BUT I DON'T REMEMBER 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 SHINE AGAIN

BUT I MUST WALK AWAY FROM THE SHADOWS I CREATE

AND THOUGH I TELL MYSELF IT'S BETTER JUST TO HIDE

HOW CAN I WIN IF I KEEP RETREATING CHEATING 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 the privy order
To draw the brats of Clarence out of sight And to give order that no other person Have any
time recourse unto the Princes

#9A After "How Can I Win

(Trumpets, a smattering of applause)

ACT I Scene 10

START

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 ... NOOOOOOOOOOOOOO

(As he drags her in.

END

~~*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

(+Tpts)

f (+BsCl/Stgs)

137

138

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

(+Brs)

A7

Everyone:

(+8vb)

Step it up Play the part Show your stuff and let your heart rate climb

(Vcl) (+Vlms) (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

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

162 163 164

You're a beat be - hind

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

END