



Thank you for auditioning for

**WOMAN OF THE YEAR**

J2 Spotlight Company

**For this Callback, please prepare the following:**

- Slate: Name, Height, Location
- A 16 Bar cut of a song of your own in the style of the show
- The side in this packet labeled “Initial Self Tape”
- The song in this packet labeled “Initial Self Tape” (MP3s provided on our website)

**IF YOU ARE CALLED BACK, PLEASE PREPARE THIS FULL PACKET OF MATERIAL. 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 6<sup>th</sup>. 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](mailto:staff@wojcasting.com).

We look forward to your submission!

Thanks so much!  
Wojcik Casting Team

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**WOJCIK CASTING TEAM**

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~~GERALD. (into the phone) She saw it, senator. We'll have to get back. (He disconnects, then starts dialing a number, area code first. In her office TESS is clearly agitated as she paces,~~

## START

TESS. Larry? — Larry *darling*, how are you, it's good to hear your voice—How's Jane? — Your wife, Jane—All right, Jan. For one lousy letter you're not going to sulk, are you? Larry, you're in the newspaper business—I was wondering if you happened to know anything about a certain, obscure cartoonist named—Oh, you saw it, too. My God, everybody in the whole world must've seen it! Would you believe Mother Teresa saw it? — Tell me the truth, Larry, you didn't find it particularly, well, funny, did you? — That's always been your most glaring fault, Larry, a very weird sense of humor. I'm just glad we're not married any more—No, of course I didn't mean it. I adore you, you know that—Goodbye, darling, love to Jane! *(She hangs up. Thinks for a moment, then goes to GERALD's desk.)* You saw it too, right? **END**

GERALD. Right.

TESS. Gerald, who is this character? What's he got against me, anyway?

GERALD. He's a cartoonist. Obviously he's a trifle upset about that editorial you did.

TESS. Why? What'd I say?

GERALD. Weren't you listening?

TESS. Of course I was. And I was absolutely right. *(She notices a basketful of letters on her desk.)* What's all this?

GERALD. You wouldn't think there were that many cartoonists in the entire country, would you?

TESS. Gerald, you've been with me a long time—you know that in this business, decisions have to be made quickly, on hunches sometimes, but in the long run, I think my record speaks for itself—I think I can look back and safely say—*(She sings.)*

[MUSIC NO. 5 — "WHEN YOU'RE RIGHT, YOU'RE RIGHT"]

"WHEN YOU'RE RIGHT, YOU'RE RIGHT"

TESS.  
I WAS RIGHT

TESS SIDE 2

SCENE 9

*Backstage at the hotel ballroom—identical to Scene 1.*

*AT RISE: Through the curtains, COUPLES can be seen dancing. Now the TWO STAGEHANDS bring the larger-than-life photo of TESS and set it down where we saw it in Scene 1. Then the dancing ends and the CHAIRPERSON'S VOICE is heard:*

CHAIRPERSON. Will the waiters please finish clearing the tables so we can begin the award ceremony? —

**START**

*(Now, from the wings, TESS enters, wearing the same evening dress we saw in Scene 1. She turns to the wings behind her.)*

TESS. Hurry up, Sam—everybody will think I'm trying to make an entrance. *(SAM enters, dressed in a smoking jacket and carrying a program.)*

SAM. *(He checks his watch.)* There's still plenty of time. *(dur-*

*ing the following, he will take out his pen and begin sketching on the back of his program.)*

TESS. No thanks to you. You took longer getting dressed than I did.

SAM. I couldn't find my tux. How was I supposed to know that Helga pressed it and put it back in your closet? Where the hell was she, anyway?

TESS. (*indicating the curtains*) In there. I got her a ticket because she feels totally responsible for my winning this award. (*noticing what he's doing*) What are you doing?

SAM. I got an idea for the strip.

TESS. Don't tell me you're bored already.

SAM. Actually, it's pretty relevant.

TESS. I'll bet.

SAM. You want to hear it?

TESS. No thank you.

SAM. Katz says: "There's an award for everything these days—movies, plays, books, *women*, dogs, floor lamps, aluminum siding—there's even a new award awarded for the best award of the year. So what else is new."

TESS. Very relevant. There's a pretty good crowd out there—

SAM. This damn tie's choking me—Helga must've shrunk it. Tess, listen—I really ought to get out of here—

TESS. You're not thinking of running that strip, are you?

SAM. Look, Tess, I couldn't be happier that they named you the Woman of the Year, but you have to admit this award business is getting slightly out of hand.

TESS. I wonder if you'd feel the same way if they came up with a Cartoonist of the Year award.

SAM. They already have. And it just so happens that I won it.

TESS. You did? Why didn't you tell me?

SAM. I did.

TESS. I didn't hear you.

SAM. You never do.

CHAIRPERSON. Please be seated, Ladies and Gentlemen, we're about to begin.

SAM. They won't ask me to say anything, will they?

TESS. (*preoccupied*) I don't see why—

SAM. I gotta get out of here—

TESS. What did you say?

SAM. I can't stay here!

TESS. What are you talking about? Of course you're staying!

SAM. No, I'm not. But I'll tell you what—meet me in two hours for dinner—just the two of us. Is it a date?

TESS. Are you crazy? You *have* to make an appearance tonight, Sam—everyone's expecting to see you. What can I tell them?

SAM. Just tell them—(*his phony Chinese again*) Cow dung chow fon cooey—!

TESS. (*angered*) Oh, Sam, for Chrissake—!

SAM. I don't give a *goddam* what you tell them! Tell them anything you goddam please! Tell them I had something important to do.

TESS. (*quickly*) Who'd believe that you had anything that was important enough to—(*She stops, realizing what she's said, he freezes, as if struck in the face.*)

CHAIRPERSON. Ladies and Gentlemen, we now come to the moment we've all been waiting for—

[MUSIC NO. 14—FINALE ACT I]

TESS. Are you staying here with me or not, Sam?

CHAIRPERSON. —the presentation of this year's award to the Woman of the Year—(*applause*)

SAM. Wouldn't all those people out there be surprised to learn that the Woman of the Year isn't much of a woman at all? (*He turns to go.*) Goodbye, Tess. (*And he's gone. TESS is lost and confused for a moment. She takes a few steps.*) **END**

# **TESS - SONG 1**

## **INITIAL SELF TAPE**

Lyrics by  
**FRED EBB**

# **WOMAN OF THE YEAR**

Music by  
**JOHN KANDER**

**Slowly**  
**C/G**

**Tess**  
Sam Craig wher - ev - er you are, Lis - ten you son of a bitch, lis - ten to

**Chair-person**

**G7sus** **Dm7**  
that! Sam Craig, wher -

This gra - cious, well-known pub - lic fig - ure we've ad - mi - red for so long.

**G7sus** **Gm7** **G7**  
ev - er you are, You ar - ro-gant, ill-tem-pered, brut-ish, in-sen-si-tive, chau-vin-ist son of a bitch, lis - ten to

That!

F/G C

She's a pip, Pat. — She's a

The musical score is presented on two systems. The top system features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a whole note rest followed by the word "That!". The piano accompaniment consists of a treble and bass staff. The bottom system continues the vocal line with the lyrics "She's a pip, Pat. — She's a". The piano accompaniment continues with chords and melodic lines in both staves. Chord symbols "F/G" and "C" are placed above the vocal line. The lyrics are written below the vocal notes.

Dm7 G7 Em7 A7  
 pi - o - neer. — She's the puss - y cat — that we're here to cheer. —

Dm7 F/G  
 — She's a big cheese. — Will you

Em7 Am7 Dm7  
 rise, please, — as we hon - or her ca -

Em7 Dm7 Em7 Dm7 Em7  
 reer, in con - tem - po - ar - y life, as a fight - er and a writ - er and a

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of the song, with lyrics 'pi - o - neer. — She's the puss - y cat — that we're here to cheer. —'. The second system contains the second line, '— She's a big cheese. — Will you'. The third system contains the third line, 'rise, please, — as we hon - or her ca -'. The fourth system contains the fourth line, 'reer, in con - tem - po - ar - y life, as a fight - er and a writ - er and a'. Chord symbols are placed above the vocal line: Dm7, G7, Em7, A7 in the first system; Dm7, F/G in the second; Em7, Am7, Dm7 in the third; and Em7, Dm7, Em7, Dm7, Em7 in the fourth. The piano accompaniment features a steady bass line and chords that support the vocal melody. There are some triplets in the piano part, particularly in the third and fourth systems.



Dm7 Em7 G7sus G7sus(#5) C/G 3 G7sus(#5)

lead - er and a wife, And Sam Craig, wher - ev - er you are, Though you

Dm7/G C/G Adim/G

called me a sham, take your "Pow" and "Sha - zam" and go stuff it and scam, 'cause God

Dm7/G 3 G7sus rit. a tempo

damn it, I am The Wom - an - Of The Year! (Chirp, a - chirp, - a chirp, chirp, a - chirp, - a chirp,

a tempo

3

chirp, a - chirp, - a chirp, chirp, a - chirp, - a chirp, chirp, a - chirp, - a chirp, chirp, a - chirp, - a chirp, chirp! (Spoken:) Lis - ten to that!

**TESS SONG 2 - CALLBACKS ONLY**

Start

Handwritten musical score for "I Wrote the Book" (Side 2). The score is written on three systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4.

**System 1 (Measures 21-24):**

- Measure 21:** Vocal: "BOOK ON EV-RY SUB-TEXT-U-AL PHRASE IN EL-I-OT'S VERSE." Piano: Chords F#m, Dm, C#m, F#m.
- Measure 22:** Vocal: "I WROTE THE" Piano: Chords F#m, Dm, C#m, F#m.
- Measure 23:** Vocal: "I WROTE THE" Piano: Chords F#m, Dm, C#m, F#m.
- Measure 24:** Vocal: "I WROTE THE" Piano: Chords F#m, Dm, C#m, F#m.

**System 2 (Measures 25-28):**

- Measure 25:** Vocal: "BOOK ON HOW TO HAVE CLASS." Piano: Chords F#m, Dm, C#m, F#m.
- Measure 26:** Vocal: "I WROTE THE BOOK ON HOW TO HAVE CLOUT." Piano: Chords F#m, Dm, C#m, F#m.
- Measure 27:** Vocal: "I WROTE THE BOOK ON HOW TO HAVE CLOUT." Piano: Chords F#m, Dm, C#m, F#m.
- Measure 28:** Vocal: "I WROTE THE" Piano: Chords F#m, Dm, C#m, F#m.

**System 3 (Measures 29-32):**

- Measure 29:** Vocal: "BOOK ON READ-ING GOV-ERN-MENT PAM-PHLETS AND DOP-ING THEM OUT." Piano: Chords F#m, Dm, C#m, F#m.
- Measure 30:** Vocal: "BOOK ON READ-ING GOV-ERN-MENT PAM-PHLETS AND DOP-ING THEM OUT." Piano: Chords F#m, Dm, C#m, F#m.
- Measure 31:** Vocal: "BOOK ON READ-ING GOV-ERN-MENT PAM-PHLETS AND DOP-ING THEM OUT." Piano: Chords F#m, Dm, C#m, F#m.
- Measure 32:** Vocal: "SO WHEN IT" Piano: Chords F#m, Dm, C#m, F#m.

Handwritten annotations include "STRS" (strings) and "W.W." (winds) in the vocal line, and "HNS" (horns) and "CLS" (clarinets) in the piano line. There are also some handwritten notes like "F#m" and "Dm" in the piano line.

P.C.

-4-

BOOK

33

STAS  
CLB  
HNS

COMES TO LPS - ING A MAN YOU'LL FIND IT

34

35 36 37 38

UN - SUR - PRIS - ING - LY TRUE THAT LAST WEEK I WROTE THAT BOOK TOO

END

V.S.