



Thank you for auditioning for

A CLASS ACT

For J2 SPOTLIGHT COMPANY

ROLE: BOBBY/MICHAEL

Present in the room will be director, producing team & casting.

Initial Call please prepare:

- A brief song cut (16-32 bars) of your choice in the style of or from the shows.
- Have your full book of music on hand, in case the team would like to hear something different.
- Be familiar with the scene side(s) in this packet. You may or may not be asked to read at this initial appointment.

If you are called back please prepare:

- This FULL packet of material – scene(s) & song(s)
- Have your full book of music on hand.

NOTE: Though you are being seen for this specific role, you will be considered for all shows in the season – *Seesaw*, *No Strings* & *A Class Act*. Callbacks will be on 1/9 & 1/10 for all shows.

INSTRUCTIONS:

Be sure to bring your picture and resume, otherwise we will not have one in the room!

Thanks so much!  
W | S Casting

**wojick** | **seay** casting, llc

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## A CLASS ACT- BOBBY SIDE

BOBBY

Picture Ed: The world's greatest Mets fan. The 1969 World series. Ed and me in the bleachers at Shea Stadium. Donn Clendenon cracks this home run into the stands. Ed ducks. I catch the ball. I know how much it meant to him. I tried to give it to him-but he wouldn't take it. He just kept going on about my courage. But to me, Ed was the one with courage. The miracle isn't that he wrote so little, but that he wrote so much. And with all his inner....stuffings, I knew what it took for him to expose to the world, for the few moments it takes to hear a song, the real Ed. Now that's courage. I loved the guy. There was one thing I could never figure out. He was such a nebbish-what did all the women see in him?

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## A CLASS ACT- MICHAEL SIDE

MICHAEL

Michael Bennett. Classy name, huh?

ED

Ed Kleban. Actually, LORD Kleban, but I don't use the title.

MICHAEL

So, let' talk about my dancer project It's about a group of chorus kids-and I can tell you from years as a hooper, they get treated like cattle. So last month about twenty of us got together for an encounter session. Everyone talked about their childhood, blah, blah, blah- about dancing, blah, blah, blah. I got it all on tape. I don't even know if it's a musical but Joe Papp at the Public Theater is giving me a workshop.

ED

Oh.

MICHAEL

Your music. It's like pornography.

ED

That bad.

MICHAEL

It's genius. I know it when I see it. You'll write fabulous lyrics for my new show.

ED

Yes, lyrics. And music too.

MICHAEL

You know Marvin Hamlisch? He's Viennese and the music pours out of like wasserschnitzel.

ED

What's wasserschnitzel?

MICHAEL

I don't know but they schnitzel everything over there. Your lyrics-his music. It'll be a sensational collaboration. I'll set up a meeting next week-

ED

Michael-

MICHAEL

You'll listen to the tapes-

ED

Michael

MICHAEL

We'll do a workshop next month at the Public.

ED

Michael! I appreciate the offer but I'm a composer and my music means everything to me- No. No.

MICHAEL

Ed, I promise if you do lyrics for this show, the next musical I direct will be *Gallery*. Whadyasay?

ED

I look forward to working with Marvin

MICHAEL

Good.

Piano/Conductor

199

(ALL:)

200

201

202

START

It's a cinch— Peo- ple in— pairs— is bet- ter

+ Tpts.

K2, Sxs., Tbn.

*f*

*mp*

203

204

205

206

ED: "All right, I'll call her."

In a pinch—

some- one who— cares— is bet- ter—

+ Tpts.

Fall

K2, Sxs., Tbn.

Tutti

207

208

209

210

Dar - ling, love— is bet- ter

And it's time— you guessed—

Alto

+ Ten.

K2, Hns.

Tbn.

211 when you've con - va-lesced, 212 Here's what I sug- gest: 213 Take a 214

*sfz*

215 big deep breath 216 And set - tle for 217

Kbd 2 (stgs)  
*mp cresc.*

+ Sxs.  
*mp cresc.*

218 the best. 219 220

+ Brs.  
*ff*

*gliss*

Musical score for Piano/Conductor, measures 221-224. The score is in 3/4 time and features a key signature of one flat (B-flat). The top staff shows a melodic line with a box around measure 221 and a bracket spanning measures 221-224. The middle staff is for Tpts. (Trumpets) and Alto, with dynamic markings *ff* and *sfp*. The bottom staff is for Tutti, with dynamic markings *sfz*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

STOP