



Thank you for auditioning for

A CLASS ACT

For J2 SPOTLIGHT COMPANY

ROLE: CHARLEY/MARVIN

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

247 west 38th street, 10th floor, nyc ny 10018 p: 212.929.2339 f: 212.869.4707 wscastingonline.com

A CLASS ACT- CHARLEY SIDE

CHARLEY

Kleban, a couple of notes: Going into the bridge you might try a diminished chord before the key change. Or an augmented 7th. And check your transition into the coda, I'd voice the B flat chord just a bit differently.

ED

Thanks. I'll absolutely look at it.

CHARLEY

Do.

FELICIA

Whatdya think?

CHARLEY

He's so good, I hope he has deep psychological problems.

A CLASS ACT- MARVIN SIDE

MARVIN

Ya gotta understand, I was younger- like 29-and I was like-like I am now but, ya know, more. I'd just come back from Hollywood, probably given up my next three pictures, to write a musical with this guy, Ed Kleban. I mean, I'd heard Streisand sing one of his songs-what did he need me for? So, I was very careful not to act like I was, ya know, this big deal Oscar-winner.

(Ed enters)

I came in on the Red Eye from LA and I'm telling ya, I'm ready for a nap.

ED

It's been 10 days and you don't return my phone calls!

MARVIN

C'mon, Ed! I was involved- don't you have a love life?

ED

Yes! But during my nap!

MARVIN

Ok, show me the lyric.

ED

First eight. "Everything was beautiful at the ballet. Graceful men lift lovely girls in white."

MARVIN

It fits perfectly with my music!

ED

O.K.-last eight: "Everyone is beautiful at the ballet. Ev'ry prince has got to have his swan."

MARVIN

You're a goddamn poet!

ED

Well, the tune ain't bad either.

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.

211 212 213 214

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

215 216 217

big deep breath And set - tle for

Kbd 2 (stgs)
mp cresc.

+ Sxs.
mp cresc.

218 219 220

the best.

+ Brs.
ff

gliss

Musical score for Piano/Conductor, measures 221-224. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The top staff shows a melodic line with a box around measure 221 and a bracket spanning measures 222, 223, and 224. The second staff is for Trumpets (Tpts.) and features a melodic line with accents and dynamic markings *ff* and *sfp*. The third staff is for Alto and features a melodic line with accents and dynamic markings *ff* and *sfp*. The bottom two staves are for Piano/Conductor, with the right hand playing chords and the left hand playing a bass line. The piano part includes dynamic markings *Tutti* and *sfz*. The score concludes with a double bar line at the end of measure 224.

STOP