



Thank you for auditioning for

A CLASS ACT

For J2 SPOTLIGHT COMPANY

ROLE: ED

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)
- Contrasting song from book
- 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- ED SIDE #1

ED

Last semester I started having these-thoughts. Scary thoughts. Nuclear bomb attacks. Certain dark cloud formations. One day I woke up in my dorm, and thought, what if I started screaming in class and couldn't stop. So I stopped going to class. In the end, it got so bad, I was afraid to talk. And one day, I couldn't and-that's when my parents brought me-

SOPHIE

Here.

ED

Yeah. It's not so bad really. We play a lot of Crazy Eights!

SOPHIE

Eddie!

ED

And I have this great doctor. Dr. Nodine. But even on the couch with Dr. Nodine, I couldn't talk. I'd think my mother would kill me if I was on the couch with my shoes on, but I couldn't talk. I couldn't even get the words out.

SOPHIE

So what happened?

ED

He brought me to the dining room, and showed me this old piano pushed up against the wall with one of those brown cover things on it. And every morning, after breakfast, when they're cleaning the tables, I come here and I start to play. At first, I played everything I ever knew-over and over- all the pieces I'd ever practiced....and before I knew it, my fingers began taking on a mind of their own...and I realized that what I was playing was actually mine. And more than that, I wasn't scared anymore....Voices in my started to fit words with music.

SOPHIE

Are you telling me this music is....?

ED

Yes, Sophie! Mine! I needed you to be the first person to hear it. I haven't finished the ending. What do you think?

SOPHIE

I love it.

ED

You do?

SOPHIE

I do!

ED

Oh, Soph, that's so...Soph, I love writing songs. I love hearing them when they're finished. I love that once I get them right, I can go back the next day, and they're still there....writing music, Sophie, writing music makes me sane....and every day, I can't wait to get to the piano to write more.

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**A CLASS ACT- ED SIDE #2**

ED

Turn off the radio, Lucy. I can't think with that thing on.

LUCY

Ed-it's the ninth inning-

ED

Thanks. Did you forget to bring more yellow pads?

LUCY

Of course not.

ED

I should have known. Hey, you know what I hate the most?

LUCY

What?

ED

I've come to need you.

LUCY

Don't worry. I won't tell anybody your guilty secret.

ED

I'll deny it anyway.

LUCY

Sophie's outside. She's waiting to see you.

ED

Never. She's a traitor. Benedict Arnold.

LUCY

Please- she's been here every day this week.

ED

No!

LUCY

Your favorite word. She asked me to tell you something.

ED

No! Please. I'm glad you're here. I want you to hear something-

LUCY

You O.K.? You look tired?

ED

I had a restless night. Sit by the window. So I can see you. Hair, Luce

LUCY (adjusts her hair)

O.K.?

ED

O.K. You know how I've been struggling with the end of Gallery? Never could figure out what all the songs added up to? Well, in the middle of the night, I think I found something. Anyway, it's closer. So. Harold comes to the last room in the gallery, and it's filled with amazing self-portraits he's never seen before, by artists he's never heard of before. Pietro Frascaconi, Louisette Trisstan, Herman Cherry. None of them became famous, but Harold realize that's totally unimportant. The only thing that matters is that they spend day after day painting. It's the doing! That's all there is. Now Harold, finally unafraid, races home to write what he hopes will be his own self-portrait. He sings it, kinda late in the show as it turns out, to the woman who has put up with him through all his impossible everythings.

(SONG- *SELF PORTRAIT*)

Piano/Conductor

CALLBACKS: SONG 1 OF 1

# Self Portrait

CUE: "impossible...everything"

START

ED: 2

1 I'd love for you to know — me well, to see me

*solo*

*p*

Rhodes

6 fall - ing in - to place — to see the face be - hind the face be - hind the

7 8 9

10 face. I'd

11 12 13

+Kbd 2 (solo stgs)

14 15 16 17

love for you to see me clear with all my

Bells

Kbd 2 (solo stgs)

+Kbd 2 (solo stgs)

(to Piano)

Piano *pp*

18 19 20 21

vir - tues and my lies with all the plea - sure and the pain a - round the eyes.

22 23 24 25

I

*pp*

26 (Bridge)

27 28 29

want the op - por - tu - - ni - ty to show you the

Clar. *pp* *p*

*solo*  
*mp*

30 31 32 33

whole damn dis - play to

*pp*

34 35 36 37

o - pen like a flow - - - er and to know you will

+Kbd 2 (clar)

38 39 40 41

stay. I

42 43 44 45

wish that you would take me home and take the time

Eng. Hn.  
*pp* *p*

+Kbd 2 (solo stgs)

46 47 48 49

to work me out to say yes there he is, yes, that's what he's a -

+Bells

50 51 52 53

bout. \_\_\_\_\_ The

Bells

Eng. Hn.

54 55 56 57

joy of him, the sil - li - ness, the hell. \_\_\_\_\_ I'd

Kbd 2 (clars)

58 59 60 61

love for you to know \_\_\_\_\_ me ver - - - y

solo

62 63 64 65

well.

Flute *solo*  
*pp*

Kbd 2 (clars)

The musical score consists of three staves. The top staff is for the Piano Conductor, the middle for Flute solo, and the bottom for Keyboard 2 (clars). A large diagonal 'X' is drawn across the entire score, indicating it is to be ignored. The conductor staff has a measure number 62 and a 'well.' instruction. The flute staff has a 'Flute solo' and 'pp' instruction. The keyboard staff has a 'Kbd 2 (clars)' instruction. Measure numbers 63, 64, and 65 are marked above the staves.

STOP