



Thank you for auditioning for

SEESAW

For J2 SPOTLIGHT COMPANY

ROLE: GITTEL

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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SEESAW- GITTEL Side #1

Yeah, hello? GITTEL

Hello? Git-tel? JERRY

Who? GITTEL

Is this Git-tel Mosco? JERRY

No, it's Gittel Mosca!...Who is this? GITTEL

JERRY
Jerry Ryan. I'm an old friend of Oscar's. We met a few weeks ago at Oscar's party. Remember? I couldn't hear your name over all that music, so you wrote it down for me, along with your phone number.

Which one? GITTEL

Which number? JERRY

No, which one were you? I gave my number out a lot that night... GITTEL

Why? JERRY

I play the odds. Not everybody calls. GITTEL

I did. JERRY

You're the only one. See what I mean?.....Were you the one with the beard or the one with the limp? GITTEL

JERRY

Both.

GITTEL

Oh, the one with the sense of humor. The Wasp! With the white shirt and the narrow tie.

JERRY

It was my first New York party. I didn't know how to dress.

GITTEL

It was different. You were clean....Sure, now I remember. You have that funny way of talking.

JERRY

What funny way?

GITTEL

Nice diction....So what's new?

JERRY

Nothing much....I just thought I'd call and say hello....

GITTEL

Oh...hello.....

JERRY

.....Hello.....

GITTEL

.....Hello....I don't think this conversation has a great future.....

JERRY

....I'm sorry....I'm usually not thus tongue tied....I just remembered I said I'd call you.....and I sort of felt obligated to call.

GITTEL

Really?.....Well, I'm touched more than you'll ever know.

JERRY

.....That didn't come out the way I intended.

GITTEL

I don't think I want to hear the way you intended.

I er....I er....

JERRY

....Take your time. Work it out.

GITTEL

I er.....just wanted to call and say hello....And er.....I thought you were highly attractive....

JERRY

How high?

GITTEL

Very high.....Oh, hell, I don't know why I called....It was nice speaking to you, Git-tel

JERRY

Gittel.

GITTEL

Gittel.

JERRY

It was nice speaking to you, Gary.

GITTEL

Jerry.

JERRY

Jerry.....Well, goodbye

GITTEL

Goodbye

JERRY

Did you hang?

GITTEL

I hung.

JERRY

Hey, wait a minute!.....

GITTEL

(SONG- NOBODY DOES IT LIKE ME)

SEESAW- GITTEL Side #2

JERRY

Gittel, let's get this over with. What were you doing at Oscar's place?

GITTEL

Who said I was at Oscar's?

JERRY

How was it?

GITTEL

How was what? My God, I had a few drinks. I didn't feel like being alone so I had a nightcap with Oscar....Look we both know I'm dumb so if you want to ask something ask it as least so a normal dumb person could understand.

JERRY

If that's the way you want it, did he lay you, did he ball you....

GITTEL

So what if he did. That's the end of the world?

JERRY

Gittel, what are you doing to us? (*He sees her pill bottle*) When did the pain start?

GITTEL

When you came in! And it'll go when you do.....So go, please, willya?.....Look are you gonna just stand there holding those pills, or are you gonna give them to me?.....All right, you wanna know? I went with Oscar because I belong with Oscar! I know him since I was a kid; we used to neck in hallways. He's penny candy, Oscar. I pay a penny, I get a penny's worth. Bit you you're some big ten buck box of Barricini....Look at me! Am I what East 63rd expects you to be with? Her, from Omaha, who you were on the phone with all afternoon....That's what they expect and that's what I'll never be! And I can't change, Jerry! Like Wally, my last boyfriend, he wanted me to get braces on my teeth only I said face it, I got two teeth a little buck, you gotta take me the way I am! And we both know what I am, Jerry....Nothing.

SONG 1 OF 2

PIANO/CONDUCTOR

#4

NOBODY DOES IT LIKE ME

START

Ad. Lib. IN 2 (G#) (SPEAKS) USED ONLY AS DIALOGUE ORCHESTRA IN AT BAR (13) →

I DID IT IF YOU GAVE THE MAN YOUR NUM- BER THE MAN CALLS AND HE

YAMAHA (LIGHT HARPSICHOORD) STOP

mf

WW

MICHAEL 802
173225 3/73

Mc

4

SEEMS A LIT-TLE NER-VOUS AND SHY - YOU DON'T MAKE HIM SHY-ER OR

7

8 IN 4

NER-VOUS-ER - YOU HELP HIM OUT AT LEAST YOU TRY - OR HE'S

10 IN 2

JUST WON-NA SAY GOOD-BYE" WHICH IS EX-ACT-LY WHAT HE SAID, "GOOD-TONS/STY'S"

NODDY DOES IT LIKE ME

PL

(START HERE)

(GOOD - BYE)

Musical notation for measures 13-15. Includes vocal line and piano accompaniment. Handwritten annotations include "w.w./TOM'S/LEAF/BASS" and "spgs/w.w.". Lyrics: "WHEN IT COMES TO MEN EV-ER DO WHAT'S RIGHT AN-Y".

Musical notation for measures 16-19. Includes vocal line and piano accompaniment. Handwritten annotations include "w.w./PAUS" and "w.w./SPG'S". Lyrics: "YEAR AN-Y MONTH AN-Y MORN-ING AF-TER-NOON OR NIGHT IF THERE'S A".

Musical notation for measures 20-21. Includes vocal line and piano accompaniment. Handwritten annotations include "MOD. SLOW" and "TOM'S/BASS/DR/BASS/GUIT'S". Lyrics: "WRONG WAY TO SAY IT, A WRONG WAY TO PLAY IT,". Includes "PIANO STOP" and "Ab" markings.

1/2

22

NO - BO - DY DOES IT LIKE ME _____ IF THERE'S A

23

TRIN: B. EV

Eb m/6 Gb

A7 T G7 T

F7 Eb/G Ab° F/A

24

WRONG WAY TO DO IT _____ A RIGHT WAY TO SCREW IT UP _____

25

STP: W.W./RMY

Bbm

Bbm (maj7)

Bbm/6 Bb

26

NO - BO - DY DOES IT LIKE ME _____ I'VE GOT A

27

TRIN: P

Cmi 7 Ab/C

Ebm 7 Ab9

Mc
28

29

BIG LOUD MOUTH IM ALWAYS TALKING MUCH TOO FREE IF YOU

Chords: *Dbmaj⁷*, *Bb6*, *Dmi7(b9)*, *G7#9*, *G7b9*

30

31

GO FOR TACT AND MANNERS BETTER STAY AWAY FROM ME IF THERE'S A

Chords: *Cm7*, *F9*

TANS
QASS

32

33

WRONG WAY TO KEEP IT COOL A RIGHT WAY TO BE A FOOL

Chords: *Bbmaj⁷*, *Eb9*, *Bbmaj⁷/Db*, *Cm7*, *F9*

STAS/w.w.

NOBODY DOES IT LIKE ME

MC 34

34

NO-BY DOES IT LIKE ME IF THERE'S A

Ch.

Bmi7 Bbmi7/Eb Ab E7 Bmi7 E9

36 37

WRONG BELL I RING IT A WRONG NOTE I SING IT

STG's TABS

A C#7

38 39

NO-BY DOES IT LIKE ME IF THERE'S A

E#m6/E G#m6/E# Ab F#m6/E#

Plc

40 PRO - BLEM I DUCK IT - I DON'T SOLVE IT - I JUST MUCK IT UP -

41

Chords: Bmi, Bmi (maj7), Bmi 7/E

42 NO - BODY DOES IT LIKE ME - AND SO I

43

Chords: C#mi7, A/C#, Emi7, #F, #F, #F, A7

44 TRY TO BE A LA-DY - I'M NO LADY I'M A FLAVO WHEN I

45

Chords: Dmaj7, Dmaj6, D#mi7 (b5), G#7 (+5)

MC

46 *MC*

TALK LIKE I'M A LADY - WHAT I SOUND LIKE IS A BROAD - IF THERE'S A

C#m7 C#m7/F# F#9

48

WRONG WAY TO GET A GUY THE RIGHT WAY TO LOSE A GUY

Bm7 E9 Bm7/D C#m7 F#9
 sw to p acc $al fine$

50

NO. BO. DY DOES IT LIKE ME

Bm7 E9 D7b9 C#m7 F#9 F#7(#9)
 $br.$

NOBODY DOES IT LIKE ME

52

NO - BO - DY DOES IT, NO NO - BO - DY DOES IT

Bmi7 E9 D7 (b9) C#mi7 F#9

54

NO - BO - DY DOES IT LIKE ME

Bmi7 A/C# D D/E A D

56

B7b9 Emi7 A

STOP

29

SONG 2 OF 2

-3-

HE'S GOOD FOR ME

P/C

17 18 19 20

BR/STP's/W.W.
 amp
 ACCELL.
 Eb7-9
 Cm7-5 (CEIV)
 F+7

21 22 23 24

HE'S
 22
 Fmaj7 RITARD
 Eb+7b9
 va/cell./w.w.
 Abmaj7
 Bb/A6

START

25 26 27 28

GOOD FOR ME - BUT AM I GOOD FOR HIM - GOOD ENOUGH FOR HIM - HOW CAN I IM-

AD 6/8 B
 REPEAT
 (ON CUE)

va/cell./w.w.
 Abmaj7
 G7 5/4 G7
 Cm7
 Bbmi7 Eb7

107

P/C

29 30 31 32

PRESS HIS FRIENDS — STAND THERE LIKE A DOPE AND YES HIS FRIENDS — I'D BE OUT OF

Vln I

Vcl/Celli/w.w.

Abmaj7 Dmi7 b5 Gmi7 Cmi7

33 34 35 36

PLACE — I'M WRONG — HE WOULD SEE I DON'T BE- LONG HE WOULD TRY TO

TONS

Vln I

Abmaj7 Fmi/Ab Gmi7 Cmi7 Gmi7/Bb Abmaj7 Dmi7 b5 Gmi7 G7b9

37 38 39 40

BUILD ME UP — LIKE A POOR UN-WANT-ED PUP I KNOW HE'S

BR.

Bal. Celli

Cmi7 F9 Dmi7 Gmi7 Cmi7 F9 Bb/B Eb7

9/8

41 42 43 44

GOOD FOR ME — BUT AM I GOOD FOR HIM — GOOD E- NOUGH FOR HIM I CAN'T SEE THE

41 42 43 44

Ja/cell: w.w. Abmaj7 G7 5/4 G7 Cm7 Bbm7 Eb7

45 46 47 48

LIKES OF HIM — SET-TING FOR THE LIVES OF ME NOW FROM WHERE I'M

45 46 47 48

Abmaj7 Eb/G Fmi7 Bb13 Gmi7 Gmi7 b5 C+7 b9

49 50 51 52

SIT-TING MY LOVE LIFE LOOKS HOPE-LESS-LY GRIM SO WHY DO I KEEP

(w.w. Gr.)

49 50 51 52

Abmaj7 Am7 Nb5 D7 b9 Gmi7 Cm7

53 54 55 56

KID-DING MY-SELF I'M NOT SMUG E-NOUGH — I'M NOT FINE E-NOUGH — I'M NOT WELL E-NOUGH SURE SO HE'S

mp

APPO

CRESC. POCO - a - POCO

Fmi7 Eb/Bb Cmi7 F13 F9

57 58

AD. LIB.

GOOD FOR ME — BUT I'M NOT GOOD E-NOUGH — FOR

TR.

f Ebmi7 Bb *APPO* Cmi7 Fmi7 Bb7 Bb

59 60 61

Him.

colla parte

110 STOP