



Thank you for auditioning for
A CLASS ACT with J2 SPOTLIGHT

ROLE: LEHMAN

We will be casting this role solely from self-tape submissions!

For your self-tape please include:

1. Slate – Name, Height, Location and a brief statement on why you are interested in this show.
2. A brief song cut of your own (16-32 bars) in the style of or from the show.
3. This FULL packet of material – the side and the song. MP3 Tracks are provided to learn and record the song with.

DEADLINE TO SUBMIT: December 9th, 2021 at 3pm.

We currently do not plan to have callbacks for this, but if something changes, we'll reach out!

Thanks so much!
W | S Casting

wojcik | seay casting, llc

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A CLASS ACT- LEHMAN SIDE

BOBBY (Sings)

Let's fuck but we'll call it mating.
Let's fuck but we'll call it bliss.
Do ten unspeakable things to me
Hard and often
Call that "Hey, let's kiss!"

(Bobby beams at Lehman)

LEHMAN

And Helen Keller sings this where?

BOBBY

The Act One Finale. The first time she makes love.

LEHMAN

And you feel that this is material for a musical?

BOBBY

It's never been done before. I mean, it's really hard to find a good story with romance, and you know, sexy stuff.

LEHMAN

Thank you, Bobby. Having conducted and arranged over a hundred Broadway shows, sometimes I think I've heard everything. How wrong I am.

BOBBY

Next week I'm going to prove to you that I can make Helen Keller's "Waa-Waa" song work as a rock number.

LEHMAN

Bobby, I'm sure rock music has its place...somewhere.....Mr. Kleban, what in the key of F are you doing?

ED

Taking my name off the sign up sheet.

LEHMAN

It speaks! You've been taking your name off the sign up sheet every class for the last 13 weeks.

ED

Well, it's just that I don't really think I'm ready to present. Yet.

LEHMAN

Think again. You've been coming for weeks tying to squirm out of playing a song and today's the day.

ED

Right. Ok. It's just that you asked for us to write a charm song for today but I still don't understand.

LEHMAN

It's like this, Mr. Kleban. Charm songs give the audience a break from worrying if Eliza Doolittle's gonna learn proper English. A Charm song is the southern belle of musicals- it don't have to do a lick of work- it just makes the audience smile.

(SONG- CHARM SONG)

CALLBACK: SONG 1 OF 1

Charm Song

Piano/Conductor

Vamp (Vocal last time) CUE: "Mr. Kleban"

LEHMAN:

9

10

11

12

START

Charm Song, Not - ing to it. Charm Song, you could do - it.

+ Brs. (Cups)

13 14 15 16

Take a les-son from the kid, you'll be aw-fly glad you did.

solo

f

17 18 19 20

Charm Song, blithe and bree - zy. Charm Song, looks so ea - sy

+ Brs. (Cups)

21 22 23 24

If you wan-na get a - head, it's the way to knock 'em dead.

solo

f

25 26 27 28 CLASS:

They don't real - ly have ta laugh out loud. HA HA HA

Cl.

+ Tbn (Cup)

+ Brs.

29 LEHMAN: 30 31 32

Do that Charm Song and to - mor-row at ten there'll be a crowd to hear your

+ Tbn.

Charm Song

4

Piano/Conductor

33 CLASS: 34 LEHMAN: 35 CLASS: 36 LEHMAN:

37 38 39 40

Melt a - way it nev - er do no harm! To turn their Harm

Brs.

41 42 43

heads mm mm turn on the charm.
MEN 8va WOMEN:
Charm

Brs. 8va

Piano/Conductor

5

Charm Song

44

45

46

Brs. *f*

Cl.

(b)

47 (Dialogue)

48

49

50

CN

+ Tbn.

p

51

52

"Mona?"

53

"Gingerly."

54

+ Brs.

+ Brs.

Bs.

This section of the musical score consists of two systems of music. The top system, labeled 'Piano/Conductor', starts at measure 44 in common time with a key signature of four flats. It features five staves: treble, alto, tenor, bass, and a separate bass staff for the piano. Measures 45 and 46 show various note patterns, with measure 46 concluding with a forte dynamic 'Brs. f' and a solo entry for the Clarinet ('Cl.') in measure 47. Measure 47 is identified as '(Dialogue)'. The bottom system, labeled 'Charm Song', begins at measure 47 in common time with a key signature of one flat. It also has five staves. Measures 48 through 50 show melodic lines for the Clarinet and Bassoon. Measures 51 through 54 continue the dialogue, with lyrics "'Mona?'" and "'Gingerly.'" appearing above the staves. The piano part includes dynamics like 'p' and markings '+ Brs.' and 'Bs.'.

55

+ Tbn (Cup)

56

57

58

Cue: "Do it in swing time"

59

+ Brs. (Cups)

60

61

62

Trpt.

+ Brs.

+ Brs.

Cl.

mf

v.

LEHMAN:

63

Your're in Bos - ton with a slow act one. Brs.

64

65

66

Cl.

+ Tbn.

(mf)

Piano/Conductor

Charm Song

7

67 Cut— that
Trbn.
bal - lad and the show will— run on simp - ly

68 69 70 + Brs. (Cues)
+ Brs.

71

CLASS:

52 LEHMAN:

73 CLASS:

74 LEHMAN:

Charm Songs Short and snap-py. **Charm Songs Keep 'em hap-py.**

Charm Songs

Keep 'em

Tnts

Trbn.

LEHMAN:

76

77

78

Shoot that smile— I swear you can't go wrong! So live and

SHOOT THAT SHOT!

So live and

Brs.

Piano/Conductor

Charm Song

79 CLASS: LEHMAN: 80 CLASS: LEHMAN: 81 > 82

learn. Mm - mm Do a good turn Ah HA It al - ways goes

Brs. (Cups) Brs. (Cups)

83 CLASS: 84 LEHMAN: 85 KLEBAN: 86 LEHMAN:

It al - ways goes It saves most shows. It do, it do 'Cause when they

Brs. (Cups) Brs. (Cups)

87 head for Sar - di's — CLASS: + ED:
88 whist - ling right a - long —
89 They'll turn and
90 Ah

Brs. (Open) f

f v.

Piano/Conductor

9

Charm Song

91 92 93 94

say, "What was that Char - - - ming

+ Brs.

95 96 97 98

Song!

Tpt & Kbd2

+ Brs. Cl.

mf

99 100 101 102

I would-n't kid ya!

Cl. & Kbd2 [xylo]

Tpt & Kbd2

Cl. + Brs.

sforzando