

Bavaria Performing Arts presents



Directed by Rachael Harper

Audition Dates

August 13 and 14 from 5-8pm

Callbacks

August 15 from 5-7pm

Performance Dates

Thursday, October 31st at 7:30pm

Friday, November 1st at 7:30pm

Saturday, November 2nd at 7:30pm

Sunday, November 3rd at 2pm

AUDITION:

Prepare one minute (around 32 bars) of a song in a similar style to the show **in addition to** one of the audition cuts provided. No a cappella singing will be allowed – you must have a device to play your music either on our speaker system or able to be Bluetooth connected to our speaker. After you have sung, you will be asked to read a scene from the show, which can be found at the end of this audition packet.

REHEARSALS AND PERFORMANCES:

The Tentative Rehearsal & Performance Schedule (subject to change) can be found at the end of this audition packet. ALL CONFLICTS MUST BE PREVIOUSLY APPROVED AND ACCOUNTED FOR ON YOUR AUDITION FORM.

CASTING:

Looking to cast at least 5 people for the supporting roles. But the staff has the right to increase cast size or cast understudies/swings. Roles may be split up depending on auditions and callbacks.

SYNOPSIS:

When blind date newbie Aaron is set up with serial-dater Casey, a casual drink at a busy New York restaurant turns into a hilarious high-stakes dinner. As the date unfolds in real time, the couple quickly finds that they are not alone on this unpredictable evening. In a delightful and unexpected twist, Casey and Aaron's inner critics take on a life of their own when other restaurant patrons transform into supportive best friends, manipulative exes and protective parents, who sing and dance them through ice-breakers, appetizers and potential conversational land mines. Can this couple turn what could be a dating disaster into something special before the check arrives?

CHARACTER BREAKDOWN:

Looking for actors, ages 18+, of all races, ethnicities, abilities, and gender expressions to play the following roles.

AARON: male, 20s-30s; tenor; Jewish investment banker; he has never been on a blind date before; out of his element, nervous, and trying way too hard; charming and a little awkward.

CASEY: female, 20s-30s; great belt/mix voice; daring, bold, and delightfully controversial--all of which is a defense mechanism; she works in an art gallery to stay connected but is too scared to launch her own photography career. Comedic timing.

MAN #1: male, 20s-30s; Gabe/Stoner Guy/YouTube/Rap Back-up/Jewish Chorus; strong character actor. Gabe is the mega dude/womanizer, masculine man's man, has every answer to every question about women that has ever been asked, and probably has a catchphrase to go with that answer. Aaron's best friend since childhood. Stoner Guy and British Artist are bad boys from Casey's past. Cocky and neglectful, they are overcompensating; baritenor range.

WOMAN #1: female, 20s-40s. Grandma Ida/Lauren/Facebook/Female with Megaphone 2/Aaron's Mother; belt/mix with soprano; strong comedic actress with a great voice, warmth, and personality. Needs to show wide age range, and character voices. Casey's sister, Lauren is happily (somewhat) married to her highly successful husband, Kevin, and wonders out loud why Casey can't break her bad habits and learn how to catch a

winner; constantly trying to fix Casey, Lauren is more concerned with listening to her own advice than actually helping her sister. Grandma Ida is Aaron's dead grandmother (Yiddish dialect) who feels strongly that her grandson should marry a Jewish woman. Aaron's Mother has a sweet tender duet about past mistakes and the love of her son.

MAN #2: male, 20s-40s. Reggie/Aaron's Future Son/Instagram/British Artist; tenor; strong comedic skills and some sex appeal. Reggie: Casey's fabulously fierce gay and over-imaginative best friend; easily sent into a tailspin of jealousy, paranoia, and drama. Stoner Guy and British Artist are bad boys from Casey's past. Cocky and neglectful, they are overcompensating. Aaron's Future Son is a premonition of the future; confused whether to follow Judaism or Catholicism, Rapper.

WOMAN #2: female, 20s-40s. Allison/Google Girl/Jewish Chorus/Female with Megaphone 1; great belt with soprano; strong comedic actress with a great voice, warmth, and personality. Allison: Aaron's ex-fiancé; gorgeous, sexy, uptight, conservative, controlling, manipulative.

MAN #3: male, 20s to 40s. Waiter/Casey's Christian Father/Twitter/Friendly Therapist; baritone; strong comedic skills and a great voice. Waiter: a career waiter, who dabbles with songwriting and performing on the side, a romantic, great 11 o'clock number; he wants nothing more than for love to blossom in his restaurant; a closet poet. Casey's Christian father: a stereotype super-Christian, praising the Easter Bunny and denouncing Judaism.

MUSICAL NUMBERS:

"The One" - Company

"First Impressions" - Aaron and Casey

"Bailout Song #1" - Reggie

"The Girl for You" - Company

"The Awkward Pause" - Company

"Allison's Theme #1" - Allison

"The World Wide Web Is Forever" - Company

"Can't Help But Love Me (Slow Jam)" - Bad Boys

"Bailout Song #2" - Reggie

"Safer" - Casey

"I'd Order Love" - Waiter

"Allison's Theme #2" - Aaron

"The Things I Never Said" - Aaron and Aaron's Mother

"Bailout Song #3" - Reggie

"In Love With You" - Aaron

"The Check!" - Company

"First Impressions (Reprise)" - Waiter and Reggie

"Something That Will Last" - Casey, Aaron and Company

Audition Scene #1 - Waiter, Aaron

WAITER: Are you waiting for a table?

AARON: Uhm...I don't know. Probably have to see how the "drinks" portion of the evening goes. Wouldn't wanna be too presumptuous, know what I mean?

(The WAITER can tell AARON is rather on edge.)

WAITER: Can I get you something while you wait? Beer? Vodka? Xanax?

AARON: Uh, sure. I'll have a beer. Does that sound right? Yeah, give me a beer.

Thanks.

WAITER: Do you care what kind?

AARON: Something on tap. In a big glass. A big, manly glass.

WAITER: So...this is a first date?

AARON: Is it that obvious?

WAITER: You got pretty dressed up for it, didn't you?

AARON: I came straight from work. I thought the suit would make me seem impressive and/or distinguished. Am I wrong?

WAITER: Honestly? I think it's making you seem desperate and/or douche-y. But maybe I'm wrong.

AARON: What am I supposed to do?! She's going to be here any second!

WAITER: Okay, relax. Just get rid of the tie.

AARON: Done. No more tie...Tie goin' away.

(The WAITER helps AARON remove his tie.)

WAITER: Lose the glasses.

(The WAITER takes off Aaron's glasses. AARON instantly goes cross-eyed.)

WAITER: Oh, we're gonna keep the glasses.

(The WAITER immediately puts the glasses back on him.)

WAITER: Pop the collar a little. And, uhh...oh-kay.

(The WAITER doesn't know what else to do. He walks away leaving AARON in the lurch.)

AARON: And, uhh...okay, what?

WAITER: Honey, that's all I got.

AARON: Thanks a lot.

Audition Scene #2 - Casey, Aaron

(CASEY takes a deep breath and then approaches Aaron)

CASEY: Hi. Casey. And you must be...

AARON: Aaron. That's me. Nice to meet you.

(He goes in for a hug, but CASEY resists. AARON immediately backpedals.)

AARON: I'm sorry. Not quite sure of the protocol on this. Is this a hug-like situation? A handshake? Fist-bump? You tell me...

CASEY: Why don't we just start with the handshake and see where it goes from there.

AARON: Fair enough.

(AARON shakes her hand.)

AARON: Shakin' the hand. Doin' the hand-shaky thing-y.

(He then tries to turn it into a fist bump with his hand then exploding backward.

CASEY's not into it.)

CASEY: What is that? What are you doing?

AARON: I don't know. I'm occasionally an idiot. Wanna have a seat?

(CASEY nods. She grabs the seat next to him at the bar.)

AARON: So... can I get you a drink?

CASEY: Oh, I already ordered two on the way in... Thanks. And what are you drinking?

AARON: Nothin' special. Just a little brewski.

CASEY: Did you just say "brewski"?

AARON: I sure did. But, if it makes you feel better, I regretted it the second it came out of my mouth...

CASEY: You okay, Aaron? You seem a little nervous...

AARON: Do I? Sorry. It's just... I don't go on a lot of blind dates. This is actually, kinda, most definitely, my first.

CASEY: For real?!

AARON: For realsies. So, if I seem a little nervous it's only because...I am.

CASEY: Well, don't be. Because the more nervous you get...the more I want to make a mad dash for that door.

Audition Scene #3 - Casey, Lauren

CASEY: Oh, come on! It was funny, wasn't it?

LAUREN: Yeah, super funny. Really got him there. Kudos, sis!

CASEY: Uhhh, Lauren. What do you want?!

LAUREN: Oh, I don't know. Maybe to help you get married. Or, at least asked out on a second date. I really don't understand you, Case. Why do you insist on being so

CASEY: Daring, bold, and delightfully controversial?

LAUREN: I was going to say "harsh, guarded, and slightly confrontational." But, you know, six-of-one...

CASEY: I can't help it. It's just who I am.

LAUREN: That's cute. But you know what else you can't help? Your biological clock!

And if you listen real close, do you hear what it's saying? HURRY THE FUCK UP!

CASEY: That's not fair! You know I've been trying.

LAUREN: No, you haven't. This is all a game to you. A sport. You're not looking for "the one". You're just looking for new ways to amuse yourself at other people's expense.

CASEY: Well, maybe we can't all be like you. Maybe we don't all find the "perfect man" in college. And settle down at twenty-four years old in Connecticut!

LAUREN: That's hurtful. We didn't get our first house in Westport till I was twenty-eight and you know it! Just do me a favor. Work a little harder with this guy. 'Cause Kevn really likes him. And it wouldn't be the worst thing in the world if you dated someone nice for once.

CASEY: Fine.

Audition Scene #4 - Aaron, Gabe, Allison

AARON: You know, it's funny. My ex used to always say to me GABE: Ohhhhhhh, no you don't.

AARON: No, I don't...what, Gabe?

GABE: Dude, duuuuuude. We've been over this like a hundred times. You never, ever bring up your ex on a first date.

AARON: Why not? Allison was such a huge part of my life and ALLISON: There's just no way to exclude me from the conversation.

(Both Aaron and Gabe look over to see Allison, an Upper East side, high maintenance, put-together girl. She waves at Aaron.)

GABE: No, no, NO! What is she doing here? Get her out of your head, Aaron! I'm begging you! This is not the time to be thinking about Allison.

ALLISON: Guess he can't help himself, Gabe. I'm simply too wonderful.

GABE: BULL-SHIT! "Rip off my clothes?" "Have your way with me?" That is not what Allison would say and you know it. Now, be honest with yourself. What would she really say to you?

AARON: You mean, like, in the bedroom? Well, I guess it went something a little more like this...Allison, want to have sex?

(Allison quickly puts a retainer in her mouth. She now talks with a notable lisp.)

ALLISON: No can do. You know the rules. Once the retainer goes in - the va-jay-jay's off-limits.

GABE: Exactly. Don't you see, Aaron? The real Allison's not the way you choose to remember her. She's a frigid, emotionally manipulative wench that you need to permanently erase from your thoughts so you can finally move on.

(Gabe pushes Allison offstage)

AARON: Okay, fine. She's gone. Outta my head. No more Allison. Now, what am I

supposed to do about my date, because GABE: Thankfully, you've got your best friend here to help you through this. Now, Aaron

- do I get ass?

GABE & AARON: Yes!

GABE: And I'm going to help you get some, too. But only if you listen to your

consigliere. So remember, you talk about your ex, you can forget about the sex. Got it?

AARON: Got it.

Audition Scene #5 - Reggie

REGGIE: Wait! Hold on! Stop the music! I said - STOP THE MUSIC! I don't want to sing anymore. Shit. Okay, seriously, bitch. What's the deal? 'Cause this is like my third unreturned phone call tonight - which is really starting to make me seem desperate. And Reggie doesn't do desperate. I mean, correct me if I'm wrong, but did we not agree the night we met doing karaoke and bonding over "Love Is a Battlefield," that we would be best friends forever? Well, I'm fairly certain BFFs pick up the phone when the other BFF calls, right?!

(then, hurt)

What's going on? One date and you're already dumping me for him? Could it really be going that well? Or did he, like, what, I don't know... shove you in the back of his creepy white van and your phone's lying in a ditch at the side of the road somewhere?

(then, what if...)

Wait a minute, you're not dead, are you? Are you?!

(then, debating)

Well, it seems to me we have two options here. Either A - you're having a wonderful time and purposely choosing to ignore the real love of your life. Or B - you're totally dead and he's making a dress out of your skin at this very moment. Either way - you've left me with no other choice but to come to the restaurant.

(then, keeping it together)

So, just to wrap up... I hope you're alive. And I very much look forward to the scene I'm about the cause.

(He starts to run off. Then, abruptly stopping:)

Oh, and, uh... later, skank.

Audition Scene #6 - British Guy, Stoner Guy, Casey

BRITISH ARTIST: Is that what really matters, Casey? Not, oh, I don't know - pure animal attraction?

(And then a handsome stoner guy with a very large bong also appears)

STONER GUY: Or someone with an endless supply of really great weed?

(He then blows out an ungodly sum of smoke)

CASEY: C'mon guys. Leave us alone. You have no right to get in the middle of this.

BRITISH ARTIST: We have every right to get in the middle of... this.

STONER GUY: We are your past...

BRITISH ARTIST: And I'm guessing also your future, love...

CASEY: Look. You guys satisfied a very specific need at a very specific time in my life.

But thankfully, that phase is over.

STONER GUY: You only think it's over. You like bad boys, Casey. Not dudes like... this.

It's who you are.

BRITISH ARTIST: Why fight it

FALL 2024 PRODUCTION: First Date the Musical

Production Meetings:

- Monday, August 12 from 6:30-8:30pm
- Thursday, October 3 from 4-5pm
- Thursday, October 24 from 6:30-9pm (Designer Run)

Auditions: Tuesday, August 13 and Wednesday August 14 from 5-8pm

Callbacks: Thursday, August 15 from 5-7pm

Casting Meeting: Thursday, August 15 from 7-9pm

Read Thru: Monday, September 9 from 7:30-9pm

Rehearsals:

- Monday, September 9 from 7:30-9pm (Read-Thru)
- Thursday, September 12 from 7:30-9pm
- Monday, September 16 from 7:30-9pm
- Thursday, September 19 from 7:30-9pm
- Monday, September 23 from 7:30-9pm
- Thursday, September 26 from 7:30-9pm
- Monday, September 30 from 7:30-9pm
- Thursday, October 3 from 7:30-9pm
- Monday, October 7 from 7:30-9pm
- Tuesday, October 15 from 5:15-7:15pm
- Wednesday, October 16 from 5:15-7:15pm
- Thursday, October 17 from 5:15-7:15pm
- Friday, October 18 from 5:15-7:15pm
- Saturday, October 19 from 10:00am-2:00pm
- Monday, October 21 from 7:30-9pm
- Tuesday, October 22 5:15-7:15pm
- Wednesday, October 23 5:15-7:15pm
- Thursday, October 24 from 7-10pm (Designer Run)
- Monday, October 28 from 7-10pm (Dress Rehearsal)
- Tuesday, October 29 from 7-10pm (Dress Rehearsal)
- Wednesday October 30 from 7-10pm (Dress Rehearsal)
- Thursday, October 31 at 6pm (7:30 Performance)
- Friday, November 1 at 6pm (7:30pm Performance)
- Saturday, November 2 at 6pm (7:30pm Performance)
- Sunday, November 3 at 12:30pm (2pm Performance and Strike)

Designer Run: Thursday, October 24 from 5:30-8:30pm

Dry Tech: Sunday, October 27 from 1-4pm

Tech Week Rehearsals: October 28-October 31 from 7-10pm

Performances:

- Thursday, October 31 at 7:30pm
- Friday, November 1 at 7:30pm
- Saturday, November 2 at 7:30pm
- Sunday, November 3 at 2pm

Strike: Sunday, November 3 at 4pm

15

Aaron Audition Cut

IN LOVE WITH YOU

[AARON]

Start

Music & Lyrics by
Alan Zachary & Michael Weiner

cue ALLISON: Hi, Aaron. You have something you want to say to me? [MUSIC]

Beautifully, Simply AARON: No, I, uhh... CASEY: Come on! You can do it! AARON: Yeah, actually. I suppose I do...

1 *mp* C G/B A m A m/G F F/G C F/C G7sus/C

5 **AARON:**
I nev - er knew what love was like — un - til I saw — your — face.

6 7 8 C G/B A m A m/G F sus2 C F/C

9 And sud - den - ly, I felt a love that time — can - not e - rase. — Your

10 11 12 C G/B A m A m/G Bb sus2 Eb maj7 F/G G

13 eyes, so — sweet and pierc - ing, — Your man - ner, kind — yet — strong. — The

14 15 16 17 A m(add2) G/B C(add2) F sus2 F Bb F

18 *sweetly*
 kind of girl — I could love — for - ev - er We'd spend the rest — of our lives — to - geth - er. And in my life, — I don't think

19 20 21 22

Dm7(add4) Em7 C/E F sus C/E rit. Fm Fm(add2)

Rock & Roll ♩ = 138

23 I've ev - er... been so fuck - in' wrong! You're a

24 25 26

rock out!
 E7 Am7 f Ab7 (ratchet) G7 3

27 bitch with no heart, You're a li - ar, you are Sa-tan, and I hate the way you snore at night! All your

28 29 30

C5 C5/Bb F/A F5/Ab G7#9 C7

31 quirks piss me off, and I don't think I'm mis-stat-in' your com - pul-sive need to al-ways be right! You're

32 33 34

C5 C5/Bb F/A F5/Ab D7b9 G

35
boss - y and judg - ment - al, kind - a tact - less, bor - ing too, and I real - ly can't be - lieve I ev - er

36
37

Am A^{b+} C/G F^{#o} Dm9

38
fell in love with you.

39
40

A^bmaj7 G

41
42
43
44
45

AARON: Too much?
CASEY: Not enough! Keep going! I'm lovin' this!

mp
C G/B Am Am/G F F/G C F/C G7sus/C F G^{sus} G

End

46
47
48
49

I know that all seemed kind of harsh, and things weren't al - ways bad.

C G/B Am Am/G F^{sus}2 C F/C

60 up your guard 61 'cause it's saf - er 62 to hold eve - ry 63

"Safer"
Casey Audition cut

Accompaniment
start m. 67.

start singing
HERE

64 card. Oh, it's saf - er 65 to hold eve - ry 66 card. I feel 67 68

69 out of con - trol. I feel 70 safe on the ground. I go 71 build - ing up walls, yet I

72 wish to be found. 73 A true con - tra - dic - tion to 74 which I am bound

p Db_{sus2} Ab₅ C₅ Db₅

75 as I keep on spin-ning a - round and a - round and I

f F_m Db_{sus2}

78 look at the peo - ple who've worked it all out. 79 And I won - der why I'm still a bun - dle of doubt. 80 And 81

ff F_{#m} D_{sus2} A₅ E_{sus} E

82 some-times I wan-na just stand up and shout, 83 "Just com-mit and deal with it 84 be - fore your 85

F_{#m} D_{sus2} A(add2)/C_#

86 life flies by. 87 Don't let your 88 life fly by!" 89 90

F#m E Dsus2 F#m E D5

91 *freely* But is it safer? 92 May - be it's 93 safer 94

Dsus2 *subito p* *colla voce* A(add2)/C# Dsus2 E(add4)/F#

95 if I don't 96 try. 97 98

Gsus2 F#m *rit.* Dsus2 D A5

End

8

THAT'S WHY YOU LOVE ME

[EDGY ROCKER GUY (M1) & EDGY BRITISH GUY (M2)]

Music & Lyrics by
Alan Zachary & Michael Weiner

Ensemble Cut
M1 + M2

Sing Both M1 + M2 Parts
For the Audition. When it Gets
to the Part where both roles sing
together, choose the part that fits your role
best!

cue AARON: But if you have things in common, and can still
make each other laugh, that's what really matters. [MUSIC]

CLICK [GO]
4 Prep Clicks

ROCKER: You have got to be kidding me.

BRIT: You're not really gonna fall for this bollocks, are you?

CASEY: C'mon, guys! You have
no right to get in the middle of this.

BRIT: We have every right to get in the middle of... *this*.

ROCKER: We're your past...
BRIT: And your future, love...

Start

CASEY: Look, you guys satisfied a very... specific need
at a very specific time in my life. But fortunately,
that phase is over.

ROCKER: You only think it's over.
BRIT: You like bad boys, Casey.
Not-- *this*. It's who you are. [GO ON]

ROCKER: Why fight it?

15 **ROCKER (M2):**

I nev - er o - pen up your door. I nev - er show - er you with praise.

mf
C5

19
When you call or text my phone, I don't re - ply to you for days.

F5 G5

23
I can't hold down a job, I failed my G. E. D. I'm

f A5 G5 A5 F5 Fadd2 F5

27
an - gry, then in - diff - 'rent, and babe, ooh babe, that's why you love

C5 C5/Bb F5 G5

31 me. 32 That's why you love me. 33 34

C5 Am F5 G5 C5 Am F5 G5

35 **BRIT (M1):** I take you out to awe - some meals 36 but can't af - ford to pay the checks. 37 38 I will pledge e - ter - 39

mf C5

40 - nal love then leave your place right af - ter sex! 41 42 I al - ways 43

F5 G5 A5

44 say I'm booked. 45 In truth, I'm us - 'ally free. 46 I can - celled on your birth - 47

f G5 A5 F5 Fadd2 F5 C5

48 49 50 51 52

day, and babe, ooh babe, that's why you love me.

ROCKER (M2):

That's why you love

53 54 55 56

That's why you love me.

ROCKER (M2):

me. That's why you love me.

C5 Am F5 G5 C5

57 58 59 60

You love how I keep you guess - ing if I'm in - t'rest - ed or not.

BRIT (M1):

mf A^b (add2) A^b (add2) E^b/G (add2) E^b/G (add2)

61 62 63 64

And how I tell your moth - er that she is su - per - frick - 'in hot!

ROCKER (M2):

A^b (add2) A^b (add2) E^b/G (add2) E^b/G (add2)

65 BRIT (M1): 66 67 68

How I cov - er up my lies by sayin' I'm hang - in' with the guys.

ROCKER (M2):

How I cov - er up my lies by sayin' I'm hang - in' with the guys.

A^b E^b/G A^b E^b/G

69 70 71

I on - ly cheat - ed on you

No one - 'll treat you half as nice.

A E/G[#] A5

72 73 74 75

twice!

B sus B B sus B B sus G sus G G sus G G sus

END

48 I'd or - der love, so juic - y it just hits the spot. I crave

B maj7 G#7(b9) C#m9 D#7(b9)

52 nights full of pas - sion, all driz - zled with lust — Break - fast in bed — is an ab - so - lute must Then

G#m G#m(maj7)/F# G#m7/F# C#7/E#

56 bring on the mar - riage, but don't top it off — with di - vorce. — Yes,

(T. sax)

B6/F# D#7(b9) G#m G#m(maj7)/F# G#m7/F# C#7/E#

60 I'd or - der love, it's the ver - y best sec - ond course. — I'm

B6/F# B9/A C#m7 F#13 B

*"I'd Order Love" accompaniment
M3 Audition cut m. 62*

Start Singing Here

64 *mp* C#m9 F#13 Bmaj7

ti - red of al - ways ob - serv - ing lov - ing cou - ples all dream - y and sweet. For

68 *mp* C#m9 Emaj7/F# F# Emaj7/F# F#7 Bmaj7 *subito f* G#7(b9)

years, I've been pa - tient - ly wait - ing. When's it gon - na be my time to eat? This

72 *mp* C#m9 Em6 *rit.* Bmaj7/F# B6/F# *subito f* E#m7b5 *a tempo*

lack of at - ten - tion's un - nerv - ing. I fear that I'm los - ing my grip. If

76 Bmaj7/F# B6/F# D#7b5/F# G#m7 A9 F#

Cu - pid keeps up this sub - stand - ard ser - vice, I'm screw - in' him out of his tip! He

80 *molto rit.* 81 82 83 **Kickline!** 84

don't get no tip! _____ I'd or-der love, ap - pe - tiz - er, main course and des -

molto rit. *ff* C6 C#°

85 *poco accel.* 86 **Slightly Faster** 87 88

sert. Ball-Change! Yes, I'd or - der love, e - ven if it was pep-pered with

Dm9 G13 Gb9(b13) *poco accel.* C6 A7(b9)/C#

89 *poco accel.* 90 **A Tempo** 91 92

hurt _____ 'cause at least I could sa - vor the way that it feels to

Dm9 *poco accel.* E7(b9) *f* Am Am(maj7)/G#

93 94 95 96

not eat a - lone for each one of my meals. There's a lot on the men - u, I'd have some-thing else _____ if I _____

Am7/G D7(b9) F#° C6/G E7(b9)

97 _____ could. _____ 98 _____ But I'd or - der love, _____ 'cause there's noth - in' else _____ on earth

99 _____ 100 _____

Am Am(maj7)/G# Am7/G Ab7/Gb C/G C+/G Dm/G F/G

101 _____ that tastes so good! _____ 102 _____ Mmm, it tastes so good. _____ 103 _____ 104 _____ 105 _____

Bbmaj7 Ab13 G Cmaj7 subito p C6 G7(13) Cmaj7 C6 G7(13)

End

106 Oh, so ver - y good. _____ 107 _____ So good, so good. _____ 108 _____ 109 _____ 110 _____

Cmaj7 C6 G7(13) Dm7(no5) C°/D# C/E C

p *f*

13

W1 Audition Cut #2

THE THINGS I NEVER SAID

[AARON, AARON'S MOM (W1)]

Music & Lyrics by
Alan Zachary & Michael Weiner

cue AARON: I found a letter that she had written to me right before she went to the hospital. [MUSIC]

AARON: I guess she thought there was a chance she might not be coming back. So she wanted to tell me a few things before she left...

Flowing, Sempre Rubato ♩ = 144

The musical score is written in 4/4 time with a tempo of 144. It features a piano accompaniment and vocal lines for Aaron and Casey. The key signature has two flats (B-flat and E-flat).

Measures 1-4: Piano introduction. Chords: Eb, Cm7, Gb/Cb, Bb7sus. Pedal points are indicated.

Measures 5-8: Casey's vocal line: "What did the letter say?". Aaron's vocal line: "It is - n't".

Measures 9-12: Aaron's vocal line: "eas - y to ex - press what I feel in - side, but".

Measures 13-16: Aaron's vocal line: "that should - n't come as a sur - prise to you. Hav - en't".

Handwritten Annotations:

- "accompanied here" with an arrow pointing to measures 13-14.
- "Start" with an arrow pointing to measure 15.

33 won't give up, — I'll face my fears, — and fight back years of un - cried tears — and

34 35 36

A^b5 E^b/G C^b7 C^m7

37 tell you all — the things — I nev - er

38 39

D^b F^m B^bsus

40 said. — All of the

41 42 43 AARON:

mf E^b C^m7 G^b/C^b B^b7sus

44 ho - urs spent — at work, — con - sumed with my ca - reer. — I would-n't

45 46 47 AARON'S MOM (W1):

E^b C^m7

(No W1:)

11 12 13 14 15 *molto rit.*

Dai dai dai dai dai dai dai dai dai dai dai dai dai dai This is - n't the girl for

M1:
M2:
M3:

Dai dai dai dai dai dai dai dai dai dai dai dai dai dai This is - n't the girl for

Am E/G# Am7/G E7 Am9 E7+5 *molto rit.*

The Girl For You
Start 4 measure entrance

AARON: Grandma Ida, is that you?
GRANDMA IDA: That's right!

AARON: But...What are you doing here? You're dead.

16 **Tempo di Hora** $\text{♩} = 138$

you. you.

17 18 3Xs 19 20 21

Am B^b/F E E^b/B E Am(add2) B^b/E

22 [GRANDMA (W1): 23 24 25 26

I was bus - y pray - ing at my tem - ple in the sky when I got an ur - gent

Am(add2) Dm6 E7+5 Am(add2) F

27 28 29 30 31 32

mes - sage that came straight from — A - do - nai! He said, "I - da, it's your grand-son, he is act - ing out of

A m B 7(b9) E 7 A m(add2) D m6 E+ E/G#

33 34 35 36 37

line 'cause he's dat - ing Ca - sey Clark in - stead of dat - ing Sar - ah Stein!" I begged,

F /C A m /G B m7b5 E 7 A m9

38 39 40 41 42

"Yah - weh, send me to him! I have wis - dom — to im - part! Plus my grand - son Aa - ron

Bbm Ebm6 F+7 Bbm(add2) /Ab Gb

43 44 (can be spoken) 45 46 47

loves me, and he'd nev - er break my heart. I can make the pisch - er un - der - stand the

Bbm C 7(b9) F 7 Bbm(add2) Ebm6

48 49 50 51

er - ror of his ways. Ev - en I once schtupped a schvart - ze, it was

F7 /A G^b B^bm(add2) /A^b

52 53 54 55 **GRANDMA (W1):**

just a pass - ing phase. So

W2:
Eh, the schvar - tze was a phase!

MEN:
Eh, the schvar - tze was a phase!

8va

Cm7^b5 F B^bm B^bm/A^b

56 57 58 59

lis - ten to me boy - chik, you're a mensch who's been en - dowed with

G^b D^b G^b D^b

60 61 62 63

brains and looks and ta - lent, I could plotz I'm just so proud! But

G D G D

64

though I cut you slack when you did not re - turn my

65

66

G^b D^b F7 /A

67

68

69

70

71

calls, if you wed this lit - tle tsat - ske-lah, I'll break your mat - zah balls! _____

W1&2: This

M1: This

M2&3: This

B^bm /A^b G^b(add2) B^bm C7 F7

End

72

73

74

75

is - n't the girl for you! Oy oy oy! This

is - n't the girl for you! Oy oy oy! This

B^b E^bm

6

ALLISON'S THEME #1

[ALLISON]

Audition Cut
Ensemble W2

Music & Lyrics by
Alan Zachary & Michael Weiner

cue AARON: Why not, Gabe? Allison was
such a huge part of my life and-- [MUSIC]

ALLISON: There's just no way to
exclude me from the conversation. [MUSIC OUT]

GABE: No, no, NO! What is *she* doing here? Get her out of your head,
Aaron! I'm begging you! This is not the time to be thinking about Allison. [GO ON]

1 *f*

2 G.P.

Dreamily ♩ = 140

ALLISON: Guess he can't help himself, Gabe. I'm simply too wonderful.

AARON: She's simply too wonderful.

3 *p* Eb(add2)

4 Fm(add2)/Eb

5 Eb(add2)

6 F(add2)/Eb

ALLISON:

You look buff. You've been work - ing out, ___ babe.

All your hot - ness is mak - ing me weak.

7 Eb(add2)

8 F(add2)/Eb

9 Bb(add4)/Eb

10 *3* Eb(add2)

11 Love the hair - cut, I love the suit. You're a walk-ing ex - am - ple of "chic."

12 13 14

E^b(add2) *F(add2)/E^b* *B^b(add4)/E^b* *E^b(add2)*

15 You're the hand - som - est man in this rest - 'raunt. Like a mod - el right out of G. Q.

16 17 18

mf *A^b* *Gm* *G7^b9/B* *p* *Cm* */B^b*

19 You are al - so the world's great - est lov - er So

20 21

mf *A^b* *poco rit.* *B^b/A^b*

22 *freely* rip off my clothes, spread my legs, have your way with me. Oh, how I crave your...

23 24

freely *E^b* *Fm7/E^b* *E^b/G* *A^b* *E^b/G* *B^bsus* *B^b*

GABE: Bullshit!