

Audition Packet

Audition Dates:

Tuesday, November 25: Optional Pre-Audition Workshop: 2:30-3:30

Monday, December 1: Individual Auditions

Tuesday, December 2: Individual Auditions

Wednesday, December 3: Mandatory Dance Audition: 4-6 pm.

Friday, December 5: Acting and Singing Callbacks: 2:45-6 pm.

Rehearsals:

- Read-Through: Tuesday December 16th from 2:30-5
- Regular Rehearsals: Monday - Friday 3 pm - 6pm from January 5 - March 6
    - Not all students will be called every day or for the entire rehearsal period
- Tech Week (mandatory): March 8th - March 15th
- Performances: Wednesday, March 11th - Saturday, March 14th

Directions for signing up to audition:

- ❏ Please read the entire audition packet carefully. We encourage you to explore the resources provided and familiarize yourself with the story and characters in order to improve your understanding of the audition materials and process.
- ❏ Join the cast/crew interest Google Classroom: Code: cjqykwk3
- ❏ Sign up for an audition time on this Sign Up Genius
- ❏ Choose your monologue(s) and song and prepare them
- ❏ Fill out and submit your entire digital audition packet **with your parents/guardians. Submit it BEFORE your initial audition!!!**
- ❏ Copy down all important dates (especially tech week and performances) into your personal calendar, and/or add our theater Google Calendar to your Google Calendar (if you frequently use this for scheduling purposes)

Welcome to this year's musical production of ***Footloose***! There is a lot of information in this packet. Please read through the entire packet carefully. It gives you information about auditions and times, rehearsal dates and times, and rehearsal attendance expectations. You will also find the materials you should use to prepare for auditions.

Director: Ms. Faulstich

Choreographer: Jess Martin

Vocal Director: Mr. Felker

Tech Director: Ryan Wetherbee

Pit Director: Mr. Grunwald

Costumer: Ms. Goetschius

The Audition Process

Acting/Singing Auditions

Audition sign-up times will be every 5 minutes. Please plan on arriving early to warm yourself up in the chorus room or a practice room. You should wait in the music hallway for your time to audition, and a staff member will call you in when it is your turn. The sign-up sheet is on Sign-Up Genius here. Please continue to read this document to find out what you need to prepare for your audition.

Dance Auditions

You must be at the dance audition for the entire time from 4-6 pm. Please wear clothes/shoes you can dance in. No dance experience is required - just be prepared to do your best, have fun, and try something new! You will be taught a dance routine by our choreographer, Jess, and you will perform it in groups of about 4 after practicing it for a while together. It's a fun day!

Callbacks

All students who do an initial audition and a dance audition will be cast in the show. We may need to see some of you again during callback auditions. If you get a callback audition, you are expected to be there for the entire time, from 2:45-6 pm. We will meet for callbacks in the auditorium. We will dismiss you when you are finished, but some people may need to stay for the entire time. Please let us know at your initial audition if you cannot make callbacks or if you have to be late/leave early. We will post a list of songs and scenes that we will want to hear at callbacks soon. The scenes and the sheet music and accompaniments will be in this Drive Folder. If you are interested in playing one of the main characters, we highly suggest you become familiar with these songs/parts of songs going into callback auditions since the turnaround time between initial auditions and callbacks is quick! Callback material DOES NOT need to be memorized.

Character Descriptions

Principal Roles

Many of the principal roles use mature language and get themselves into situations that you may be uncomfortable playing on stage. Please be mindful of that as you are considering roles that you are interested in. Read the script to find out what the principal roles must do and say. For more detailed descriptions, click here.

Ren McCormack: Energetic, emotional, rebellious, likable; emotes his pain through quirky sarcasm and dance; strong dancer.

Reverend Shaw Moore: The powerful, traditional local church leader; strict, stern, serious, and solemn, still struggling with the death of his son.

Ariel Moore: Smart, a bit of the bad girl with an edge, sweet, the rebellious minister's daughter; role requires strong belt, must be a strong singer and dancer.

Vi Moore: Reverend Moore's loving, warm, supportive, resilient wife.

Rusty: Ariel's friend; a bit scatterbrained, sweet, fun, knows everything about everything; role requires strong belt, strong comedic timing and dance.

Willard Hewitt: A simple country bumpkin with a warm heart and a big smile; comedic timing a must.

Ethel McCormack: Ren's mother; had a tough go, just trying to make it…would do anything for her son.

Chuck Cranston: The local bad boy and Ariel's boyfriend.

Urleen: Ariel's friend; the smart one of the group; role requires strong belt, comedic timing, and dance.

Wendy Jo: Ariel's friend; strong belt, comedic timing, and dance required.

Ensemble (Chorus / Ensemble): Play townspeople and students; need strong character actors for many named roles (listed below), teenage through adults

Lulu Warnicker – Ren's aunt

Wes Warnicker – Lulu's husband

Coach Roger Dunbar – Gym teacher

Eleanor Dunbar – Roger's Wife

Lyle – Chuck's buddy

Travis – Chuck's buddy

Principal Harry Clark

Betty Blast – Owner of the Burger Blast

Jeter – Ren's friend

Bickle – Ren's friend

Garvin – Ren's friend

Cowboy Bob – lead singer of band

Cop

High School Students

Members of church choir

AUDITION INFORMATION

For the audition you will be asked to:

1. **Introduce yourself and confirm that you filled out the entire digital audition packet:**
    - If we do not have this Google Form by Wednesday, December 3, **you will not be cast in the show**.

2. **Sing one of the following songs.** Some information:
    - You do not have to choose a song that matches your gender identity. The genders at the top of each song match the characters that sing the song, but you can choose the song and range that work best for you (for instance, you may choose to sing a "female" song down the octave).
    - Make sure you use the recordings that are linked on the song titles here to learn the songs as they are in the correct keys.
    - The sheet music can be found here.
    - The accompaniment tracks are being made by Mr. Felker- we will post them as soon as they are done!

Song	Character	Accompaniment Track	Measures
The Girl Gets Around	Chuck	LINK to Track	Pickup to m. 52-84
I Can't Stand Still	Ren	LINK to Track	M. 5-27
Somebody's Eyes	WJ/Urleen/ Rusty/Ensemble	LINK to Track	M. 12-32
Holding out for a Hero	Ariel	LINK to Track	M. 33-67
Heaven Help Me	Shaw	LINK to Track	M. 1-25
I'm Free	Ren	LINK to Track	M. 15-47
Let's Hear It For the Boy	Rusty	LINK to Track	M.10-36
Can You Find it In Your Heart	Vi	LINK to Track	M. 1-17
Mama Says	Willard	LINK to Track	M. 13-29

3. **Perform 2 monologues from the show.** The monologues can be found on pages 7-9 in this packet. Your monologues should be memorized. If you acted in *Peter and the Starcatcher,* you do not need to memorize your monologues due to time constraints, but you can.

Notes:

- Choose the song and the monologues that will feature YOU best. You do not have to pick monologues that fit your gender identity. You **do** need to memorize your monologues (unless you were in *P&tS*).
- You do not need to memorize the song but in our experience those who are memorized or close to memorization (with paper in hand just in case) are more relaxed and better prepared.
- Click here to view the audition rubric, as well as some tips about auditioning!

MOST IMPORTANT: We are including a great deal of information about this show in this packet. However, **an understanding of the show, its characters, and its themes is necessary to understand the characters and have**

a successful audition. Please explore the background materials listed below and listen to the songs to really understand what the show is about! If you get a callback, you may be asked to quickly learn and sing other songs from the show, so we suggest listening to the soundtrack a lot!

- Listen to the Original Broadway Cast Recording (please note some songs are slightly different)
- Watch the original movie (*Footloose,* 1984) to get a sense of the characters and story
- Read the script that's on Google Classroom!
- Read a synopsis online like the one here
- Come to the audition workshop on Tuesday, November 25th from 2:30-3:30

AUDITION MONOLOGUES

Please choose two monologues to perform from memory (students cast in *Peter and the Starcatcher* can choose to not memorize if you'd like) . You do not need to choose characters that match your gender identity. Choose the monologues and characters that you can perform the best!

RUSTY: Well! Ladies, should I take this one? There were these four kids we all grew up with. And they were driving back from a big dance over in Baylor County. Now, maybe it was the rain that night, maybe they were being a little wild, but somehow they lost control of the car. It skidded across the bridge, crashed through the railing, and fell thirty-five feet into the Potawney River. And when the sheriff's office published the autopsy report it claimed there was alcohol and marijuana in their blood. Well! Everybody in town went nuts. He convinced the Town Council that it was all a sin and… (*Snaps her fingers.*) …just like that, they passed this law.

REN: I just wanted to say a few words, cuz I think this idea scares a lot of people. It shouldn't. *(Unfolds a piece of paper, clears his throat, reads:)* "From the oldest times, people danced for many reasons. They danced so their crops would be plentiful or so that their hunt would be good. They danced to show their community spirit, and they danced to celebrate. And that's the dancing we're talking about."

And aren't we told – excuse me, Reverend – aren't we told in Psalm 149 to "praise ye the Lord. Sing unto the Lord a new song. Let them praise His Name in the dance?" *(He looks to Shaw who, stunned, slowly sits.)* And it was King David… King David who we read about in Samuel. And what did David do? What did David do? *(Stalls, trying to find the passage:)* What did David do? (*He finds it*.) Ah! "David danced before the Lord with all his might. Leaping and dancing before the Lord." *(Shows the Bible to the Council Members.)* Leaping and dancing. And Ecclesiastes assures us that, "There is a time to every purpose under heaven – a time to laugh and a time to weep. There is a time to mourn and there is a time to dance." There was a time for this law, but not anymore. And this is our time. Our time to celebrate life. That's the way it was in the beginning, the way it's always been and that's the way it should be now. Thank you.

REN: We both are. You and me. We've both lost somebody. And even though people say they understand, they don't really. I bet you stop a hundred times a day and wonder "why?" I do. I wonder why'd my Dad leave? Was it something I did? Something I didn't do? Could I have made him stay? Maybe I could bring him back? But I can't. But I don't have to tell you. You know what that's like. So, I guess I came to town frustrated and angry, and it felt really good to kick up a fuss. And I know it got people upset, and I'm sorry for that. But I'm just trying to move on. Cuz I'm so tired of looking back. *(Shrugs.)* And I can't stand still. Okay, look, I'm gonna go. I know you're gonna do what you've gotta do – about the dance and all – but thanks for listening.

Ren: (talking to Shaw): Sir, you are already alone! (Beat) We both are. You and me. We've both lost somebody. And even though people say they understand, they don't really. I bet you stop a hundred times a day and wonder "why?" I do. I wonder why'd my Dad leave? Was it something I did? Something I didn't do? Could I have made him stay? Maybe I could bring him back? But I can't. But I don't have to tell you. You know what that's like. So I guess I came to a town frustrated and angry, and it felt really good to kick up a fuss. And I know it got people upset, and I'm sorry for that. But I'm just trying to move on. Cuz I'm so tired of looking back. And I can't stand still.

SHAW: I'm standing before you this morning with a very troubled heart. You see, my friends, as your minister, I should be helping you to find the joy in your lives; last night I realized that I haven't been doing that. After all, we all remember that terrible night five years ago when the lives of four young people ended on the Potawney Bridge. Everyone in this community lost someone that night – a child, a neighbor, a friend. I –Vi and I – we lost our son. *(He looks to his family.)* Ariel lost her brother.

Now, somehow I got into my head that my loss was the greatest. That my pain was the deepest. And then, last night, someone much younger than I made me realize how tightly I had been holding onto that memory. A memory that has weighed me down as surely as a great stone. And in that moment, I did something I haven't done for a very long time: I laid down my burden. It was a terrifying moment. And it was exhilarating. This morning I offer you the same opportunity. *(Beat.)* The Senior Class of Bomont High School has asked permission to hold a dance. Ren, I think that might be a good idea. *(The congregation reacts with muted jubilation.)* Please join me in asking our Lord to guide and protect our children.

Willard: If Chuck sees you flirting with Ariel, you are a dead man. That uniform makes you look like a jerk, and it's easier to pick you out. (Ren: You are always picking a fight, aren't you?) Mamma says it's my nature. But look Ariel, I know she's been kissed a lot. And she's on to you like a hog on slop. Ariel likes trouble. And you have definitely proved to everybody in this town that you are T-R-U-B-L. (Ren: What's up with you and Rusty?) Me and Rusty? Beats me. I think she's good-looking and all. But I never know what the hell she's talking about. She talks faster than any girl I ever met.

Chuck: Ariel, what the heck's going on? We had a date half an hour ago. I don't like you making a fool out of me. Shut up Rusty. When I say "meet me at eight," what am I– talking to myself? Don't tell me to calm down! Don't–ever–tell me what to do. I know what your friends think of me. And that's crap. I'm the best party in this town, baby, and those three dogs oughta be tied up under the porch. Let's go. Get in the truck.

Ariel: (Screaming at the train) Aahhhhhhhhhh…..! I'm answering the train. I'm saying, "I can't wait for the day when I get onboard and leave Bomont!" Try it. (Ren: Where do you wanna go?) College for starters. I've applied to some places my daddy doesn't even know about. I wanna speak five languages and see the world. He wants me to teach English Lit in Baylor County. (Beat) They don't even speak English in Baylor County. (Ren: I can't picture you as a teacher) Thank you. Neither can I. I'll leave that to my daddy. (Ren: He's a preacher, not a teacher) When you're good at it, it's the same thing. And he used to be real good. He used to be so open, so inspiring. I've seen him give people hope when hope was gone. I've watched him change lives.

Vi:
(Shaw: We are a family)
No. The accident changed everything. Ever since Bobby's death, you make impossible demands on Ariel.
(Shaw: I have not confused Ariel's behavior with my son's death)
He was my son too! *(pause)* Shaw, it's been twenty-one years I've been a minister's wife, and after all that time, I still feel that you're a wonderful preacher. You can lift a congregation up so high, they have to look down to see heaven. It's the one-on-one where you need a little work.
(Shaw: I thought at least you believed in me. Shaw exits)
I never stopped.

Rusty: Arrgh! So it's not just me, Willard's acting weird? I know we've been weird since kindergarten, but tonight is different. This is the first time we've ever left Bomont together. That makes it like a first date. Maybe we don't travel well! Oh, I should've seen the signs. The whole way up here I had to do all the talking. All he said was, "uh-huh, mmm-hmm, uh-huh, mmm-hmm." You know what that means, doncha? My baby's in a panic!

Ethel: Ren. Up 'til now, I've been real proud about keeping my opinion to myself. But, honey, if I don't say something I'm gonna burst.
(Ren: What's there to say? I lost.)
Sweetie, you never had a prayer. Ren, when you got to the part about leaping and laughing and weeping and dancing–which I loved, don't get me wrong–I was watching the faces of the Town Council. I promised you: Shaw Moore had those votes locked up before he walked in here tonight.
(Ren: That pisses me off)
Good! Now, listen: Reverend Moore said he would reconsider only if someone convinced him there was no danger in your "raucous party plans." Make him reconsider. Until you do, you'll never make peace with that man. Or this town.

Footloose Rehearsal Schedule

The rehearsal schedule changes weekly. We can try to accommodate some conflicts but you may miss material and will have to learn it on your own.

- The rehearsal call schedule for the following week will be posted online on Google Classroom by each Saturday morning.
- It is the actor's responsibility to know when you are supposed to be at rehearsal.
- Here is a Google Calendar with all the theater events

Rehearsals this year will generally run from Monday-Friday from 3-6 pm starting in January. You will not be called that whole time, and sometimes you will get a break from the end of school until 4. We recommend doing homework during that time. Students are not allowed to do a winter sport and also participate in the musical. We will meet on **Tuesday December 16th** to do a read through of the show and get to know each other. You will fill out a conflict sheet in your digital audition packet

Tech rehearsal will be on **Sunday, March 8th from 11 am-6 pm.**

We do not officially rehearse over February vacation. We *might* be at the school working on the set or on costumes, so your help is appreciated if you would like to come in and help us with those. Also, the dance captains sometimes schedule non-mandatory dance rehearsals over February vacation as well.

Important Dates:

- Read Through: December 16th: 2:45-5

- Regular Rehearsals: January 5 - March 6th
  - Monday - Friday (3 - 6 PM)

- Tech Rehearsal: Sunday, March 8th.
  - Full tech run of the show. 11-6. MANDATORY

- Dress Rehearsals: March 9th and 10th. 2:30pm-7:30pm
  - Call time: 2:30. Run starts at 4:15pm: **ABSOLUTELY MANDATORY**

- Performances: March 11th-14th:
  - Start times:
    - Wednesday matinee: 4:30 pm
    - 7pm on Thursday, Friday, and Saturday
    - 1pm matinee on Saturday

- Strike: Sunday, March 16th. 11am-3pm

Audition Prep Checklist:

Before coming to your audition, make sure you have done all of the following!

- ☐ Signed up for an audition time on the sign-up genius
- ☐ Joined the cast/crew interest Google Classroom: Code: cjqykwk3
- ☐ Chosen your two monologues and prepared them
- ☐ Filled out and submitted your entire digital audition packet **with your parents/guardians.**
- ☐ Copied down all important dates (especially tech week and performances) into your personal calendar, and/or added our theater Google Calendar to your Google Calendar (if you frequently use this for scheduling purposes)
- ☐ Check out the audition rubric and audition tips document, which has some helpful hints!