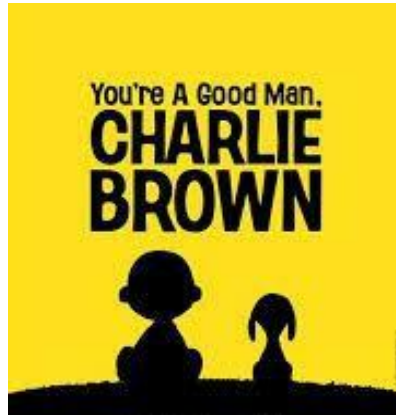


Ferris Performing Arts



Audition Packet

Auditions: September 4-5

Performances: November 7-9, 14-15

In this packet:

Please read (and complete if applicable):

- Student/parent letter
- Audition form
- Parent permission to audition
- Vocal audition pieces

** Please note: if you intend to audition/accept the role, you will be required to purchase your own dance shoes, undergarments, and stage makeup.*

Please read in entirety this packet. If you are printing this out at home, please DOUBLE side it, the audition form needs to have both sides on one sheet of paper, please.

Optional: Attach your headshot & resume if you have one 😊



Joel E. Ferris High School

HOME OF THE SAXONS

August 22, 2024

Dear Theatre Arts students and parents/guardians:

Thank you for your interest in the Ferris Theatre Arts Department's production of *You're a Good Man Charlie Brown*. On the following pages you will find:

- The audition form ...Audition dates are September 4-5 after school (2:45-5:30) in the theatre.
- Parent permission form (parent meeting Sept. 9, 6 pm in the black box)
- Vocal audition selections

The *families* of all cast and crew members are to put in a **minimum of 6 volunteer hours with their student**. To put on a musical, the amount of work is staggering. We would like to give your student the best possible experience we can, but we cannot do it alone. Not only will you be involved in your student's musical, but you will be creating wonderful memories together—possibly for the last time before they go off to college. Whether it is a little or a lot, you will be an integral part of this wonderful production. You will find a variety of committees on the following volunteer form. If you have other ideas that would be helpful, please let me know.

In order to ensure a professional, quality production, there are a few things I would like to bring to your attention before auditions.

1. All cast members must be passing in all classes.
2. All cast members are expected to attend all rehearsals and **6 of their own tech hours**. Three (3) unexcused absences from rehearsals will result in dismissal from the production.
3. Cast members are responsible for their costumes (including shoes) and stage makeup.
4. All cast members must attend MANDANTORY dress rehearsals the weeks before the show 11/1-2, 4-6.

I look forward to meeting you at auditions. If you have any questions, give me a call, email me, or stop by M044. Break a leg!

Sincerely,

Mary Cooper

Director
354-6036

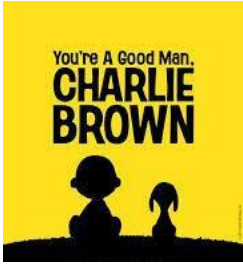
MaryCoo@SpokaneSchools.org

Matt Johnson

Vocal Director
354-6037

MatthewJo@SpokaneSchools.org





Ferris High School Performing Arts

AUDITION FORM

Auditions: September 4-5

Performances: November 7-9, 14-15 @ 7pm
& November 17 @ 2pm

PARENT MEETING Monday, September 9 at 6pm in the Black Box

NAME _____ GRADE _____
 Your email _____ Your Cell _____
 Parent/Guardian _____ Phone _____

This is an ENSEMBLE cast. However, if you are interested in specific roles, you may list them below, understanding that you will be cast as the directors see appropriate and you will accept any role.

Roles Desired:	
If not cast, are you interested in working on the crew?	YES / NO
Are you willing to cut/dye your hair if needed?	YES / NO

- **Rehearsals** are M-F, 2:45 – 5:30 through October; M-F, 2:45 – 6:00 October 28-Nov. 1; and the week before the show, rehearsals will be until 8 or 9pm. **Dress rehearsals are Nov. 2, 4-6.** Mark these down! If you have a scheduled family vacation, lesson, or appointment that takes you out of school around these times, you need to reconsider auditioning.
- **First read through is Friday, September 6 at 2:45 in the theatre.**
- **Tech/Choreography** workdays are select Saturdays. It is MANDATORY that everyone contributes to the set construction days-we will have limited time to get that set together!!!
- **Commitment to rehearsals is VERY important.** Each role is dependent upon another. If you cannot make a scheduled rehearsal, you disrupt and delay the rehearsal process. Be accurate with your conflicts on this form, the schedule will be worked around those conflicts as much as possible. **You cannot miss more than 3** scheduled rehearsals outside of the following listed conflicts. Please list any scheduling conflicts on back (attach additional sheet if necessary):

I understand that in order to audition, rehearse and perform in the Ferris Performing Arts production of You're a Good Man, Charlie Brown, I will accept any role, be required to maintain passing grades in all classes, attend all scheduled rehearsals and maintain the Ferris High School curricular and supplemental contracts.

Student Signature

Date

I give my permission for my child, _____, to audition and fully participate in the Ferris Performing Arts rehearsals, tech days, and performances of You're a Good Man, Charlie Brown if cast. I understand the time commitment and will support the program as well by volunteering a minimum of 6 hours myself. I will make every effort to attend the September 9th parent meeting or contact Mary Cooper if I cannot make it.

Parent Signature

Date






Name _____ Preferred name _____ Pronouns _____

Description of what you are wearing today: _____

Please list your scheduling conflicts here (**Dress rehearsals Nov. 2, 4-6 are mandatory dates**):

Directors' Notes:

 Acting: _____	 Music: _____	 Dance: _____
Character _____ Vocal quality _____ Characterization _____ Movement _____ Professionalism _____		
Character _____ Vocal quality _____ Characterization _____ Movement _____ Professionalism _____		
Character _____ Vocal quality _____ Characterization _____ Movement _____ Professionalism _____		
Character _____ Vocal quality _____ Characterization _____ Movement _____ Professionalism _____		

No. 16

"My New Philosophy"

(Sally with Schroeder)

SALLY: (discovering) "Why are you telling me?" I like it! (Music in.)

Soprano/Alto
Excerpt

Cue to continue SALLY (repeating)
"Why are you telling me?"

Moderately bright swing four (♩=204)

(♩=♩³)

Cue to stop: SALLY: That's a good philosophy: "Why are you telling me?"

[3] *vamp*

SALLY (voice last time)

Handwritten notes on the score: *vamp*, *Piano Vamp*, *Start*. The piano part features a wavy line across the first two measures. The vocal line begins with "Why are you".

E.Bs., Drs. time (brushes on S.D.)

tell - ing me?" My new phi - los - o - phy.

+Alto Pno. +Alto

The teach - er gave a "D" on last week's home - work.

Pno. Alto

[11]

[SALLY]

She said, "Miss Sal-ly Brown,— Your grades are go-ing down."—

Pno.

+Alto

Pno.

+Alto

Bs., Drs.

SCHROEDER

SALLY

I could have told her... My new phi-los - o - phy!
Your new phi-los - o - phy?

Pno.

15

[19]

(as the teacher)

(as herself)

(as the teacher, handing back Sally her homework)

(as herself)

Miss B? I'm she. Look see. A "D?"

Pno., H-H'

Va., Pno.

SALLY: (in fermata, as herself)
Well, why are you telling me?

(as the teacher)

SALLY

[26]

A "D." And that's my new phi - los - o - phy!!—

Alto

Tutti

Pno.

23

Bs., Drs. time

SCHROEDER

SALLY: Why are you telling me?

SALLY

Musical notation for the first system, including vocal lines and piano accompaniment.

That's your new phi - los - o - phy?—

My new phi -

Musical notation for the second system, including piano accompaniment and vocal lines.

Pno.

Alto + Va.

28

Rhy.

Handwritten: **END**
vamp

Dialogue - stop vamp on cue: SCHROEDER:

That's your new philosophy, huh? SALLY: Yes.

Cue to continue:

SALLY:

I mean—"No!"

Musical notation for the third system, including vocal lines and piano accompaniment.

los - o - phy!—

Musical notation for the fourth system, including piano accompaniment and vocal lines.

Pno.

Tutti (+Cym.) *sfz*

32

Pno., Foot H-H

mf

Bs., Drs.

SALLY

Musical notation for the fifth system, including vocal lines and piano accompaniment.

Just like a bus - y bee,—

Each new phi - los - o - phy—

Musical notation for the sixth system, including piano accompaniment and vocal lines.

Bs., Drs. time

Musical notation for the seventh system, including vocal lines and piano accompaniment.

Can fly from tree to tree— and keep me mov - ing.

Musical notation for the eighth system, including piano accompaniment and vocal lines.

Va., Alto

p

40

Flute in C

"The Kite" (Charlie Brown)

vidu
Tenor/Bass
Excerpt

ALLY: Thank you, Miss Othmar. The squeaky wheel gets the grease! (She exits.)

[3]

Allegro comodo (♩=152)

Fl., Pno. *mf* Cow Bell Pno., H-H

8va Fl. *mp* *cresc.* (tr) (tr) (tr) (tr)

1 acoustic Bs., Drs. (H-H swing eighths)

(C. BROWN enters guiding the string of a kite flying offstage.) *Repeat* safety repeat [three times]

(tr) (tr) (tr) *mf* Pro., Va., H-H *sfz*

(Bs. tacet to bar 14.)

Start

CHARLIE BROWN

Lit - tle more speed, lit - tle more rope, Lit - tle more wind, lit - tle more hope,

mp

Got - ta get this stu - pid kite to fly. Got - ta make sure it does - n't snag,

Fl. *tr*

Pno., Va., H-H

[C. BROWN]

Does - n't droop, does - n't drag, Got - ta watch out for ev' - ry lit - tle, Whoops!

Fl., C.B. *gva* Pno., Va., H-H
+W.B. +Bs.

[17]

Lit - tle less speed, lit - tle more tack, Lit - tle less rise, lit - tle more slack,

Pno., Va., (H-H sixteenths) *mp*
Pno., Bs., B.D.

Got - ta keep my wits a - bout me now. Got - ta make sure it does - n't get the

Fl. *tr* (Va. sust.) *gva* Pno. *gliss.* *sfz* *mp* Pno., Va., Bs. H-H *tutti rhythm*
B.D. (choke Splash Cym.)

best of me Till I get it in the air some - how.

Fl. *poco cresc.* Va. (+Cym. roll) +B.D.

CBR - Piano Conductor

[25]

Mil - lions of lit - tle kids do it ev' - ry day. They

Pno., Va.

Va.

Bs., Drs. time

make a kite and, "poof" it's in the sky. Leave it to me to have the

tr

Fl.

27

one fool kite Who likes to see a lit - tle kid cry.

8^{va}

Fl.

sfz (Pno. gliss.)

Va.

(Cym.) (S.D.) (B.D.)

30

[33] Intense

Lit - tle less talk, lit - tle more skill, Lit - tle less luck, lit - tle more will,

Pno., Va. H-H

mp

Bs., Pno.

[C. BROWN]

Got-ta face this fel-low eye to eye. Now that I've seen you chas-ing m

Fl. *sfz* *mp* Pno., Va., Bs. H-H

35

Climb-ing trees, dig-ging holes, Catch-ing your string on ev'-ry-thing pass-ing

cresc. poco a poco

+B.D.

38

by, Why not

+Fl. *Fl.* *Pno., Va. sust.* *(+Cym. roll)*

3 B.D., H-H

40

[43] Ethereal - "we have liftoff"

fly?

guz

Pno. "relax" (light Mark Tree)

f *sempre diminuendo*

Bs. (Drs. tacet to bar 54.)

5

Bring on the bar-rel and roll me home, 'Cause it's sup - per, —

Pno. 3 3 3

Alto

(Crash Cym.)

S.D., Bs.

Supertime

Sup - per, sup - per, sup - per. Sup - per, — su - per pep - per up - per.

(Crash Cym.)

Call back!

Song

Sup - per, — Su - per du - per sup - per - time! —

(SNOOPY mimes drum solo.)

Sep / Alto / Tenor / Bass

[Beh. pno. play cue if no drums are present.]

+Bs., Pno.

START

Drs. solo

[79]

Win - ter - time's nice with the ice and snow, — Sum - mer - time's nice with a place to go.

Pno. (+Vn. trem.) Bells

mf *poco a poco cresc.*

Bs. +Pno., Drs.

[SNOOPY]

Bed - time, o - ver - time, half - time too, But they just can't hold a can - dle to — M,

Poco rit. *p* *molto rit.*

(Drs.) 3 3

83 Pno. Vn., Alto Bs., Drs.

[87] "Jolson" (♩=76)

Sup - per - time! ——— Oh, yeah!!

ff

Br., Drs. time

SNOOPY

Brr — — — — —

[Reh. pno. play cue if no drums are present.]

mf

91 Alto, Pno. Bs., Drs. Foot H-H

[95] (♩=152)

school watch

ing on the ham - burg, bring on the bun. Pap - py's lit - tle pup - py loves

(S.D.)

ev' - ry - one. 'Cause it's sup - per, — Sup - per, sup - per, sup - per,

Alto
Pno.
Bs., Drs.
Bs., Drs. time
(Crash Cym.)

Sup - per, — Su - per pep - per up - per. Sup - per, — su - per du - per sup - per -

(Crash Cym.)

Fast gospel two (♩=144)

[SNOOPY]

time! — Sing [107] "Gospel chorus" — "Scat" — Who!

SCHROEDER & LINUS (offstage)

SALLY & LUCY (offstage)

Sup - per - time! —

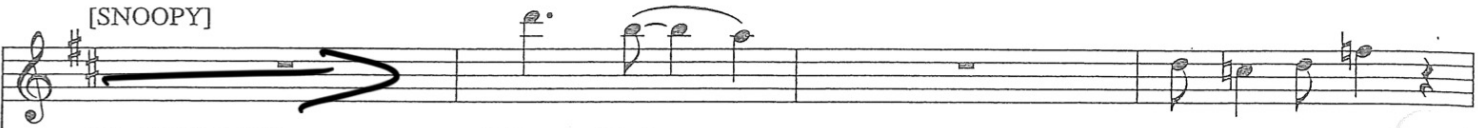
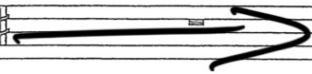
[Reh. pno. play cue if no drums are present.]

D7 s:Testify—gospel organ, Alto (optional tacet thru bar 118.)

105 [Drums set tempo] Bs. "Jam" ad lib. Drs. S.D., C.B.

Vn./Va. on Tambourine backbeat thru bar 128.

CBR - Piano Conductor

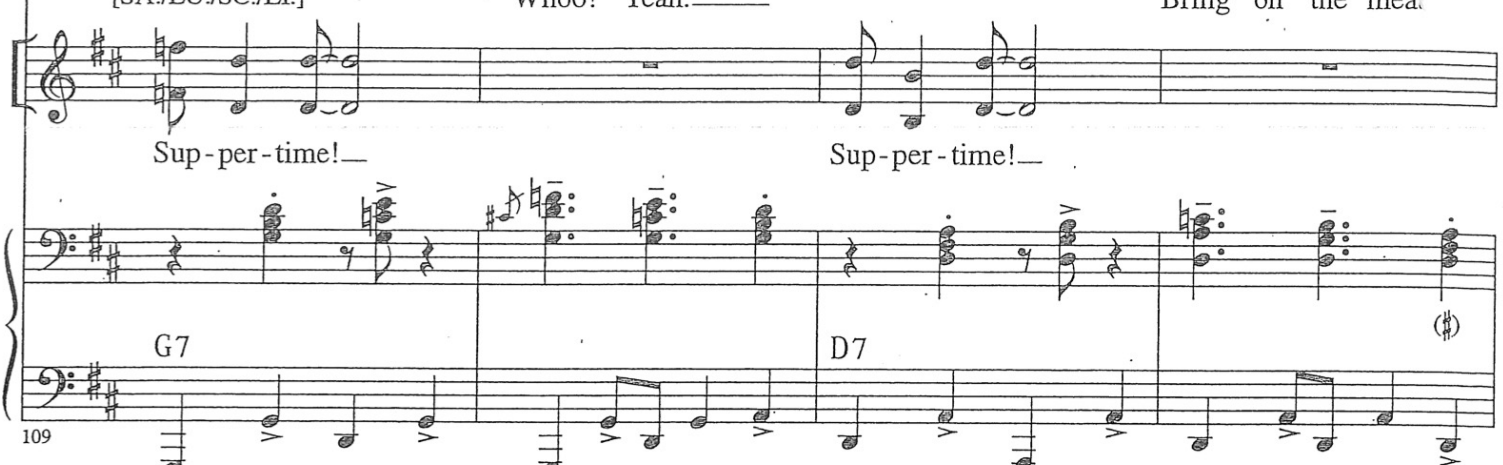
[SNOOPY]  

[SA./LU./SC./LI.] Whoo! Yeah._____ Bring on the mea.

Sup-per-time!_____ Sup-per-time!_____

G7 D7

109



It's time to eat._____ Oh!_____

Sup-per-time!_____ Sup-per-time!_____

G7 D7

113



[119] Go to church!

Oh! Yeah!_____

Sup-per-time!_____ Sup-per-time!_____

s:gospel org.

Alto D7 G7

117



Bs., Drs., Tamb.

Bring on the food. — Bring on, bring — on the soup dish!

Sup - per - time! — Sup - per - time! —

D7 G7 D7 G7

vamp **Vamp To End**
 Cue to stop vamp: C. BROWN: Now cut that out!

Bring on, bring — on the ham-burg! [wild riffing improvization]

Sup - per - time! — Sup - per - time! —

D7 G7 D7 G7

Alto 2nd & 4th time, etc.
 Alto 1st & 3rd time, etc.

C. BROWN: Why can you eat your meal quietly and calmly like any other normal dog?
 SNOOPY: (very softly) So what's wrong with making mealtime a jovous occasion?

Slow (♩=112)

SNOOPY

Sup - per, Sup - per, sup - per, sup - per

[dialogue]

Crash Cym. Pno. 3