



# CALL FOR ACTORS!

**AUDITIONS:** NOVEMBER 21 - 3 PM. RICHLAND HS AUDITORIUM

**AUDITION WORKSHOP:** TUES. NOV. 15 OR THURSDAY NOV. 17 3-5

The audition workshop is a chance for you to learn the music, monologue, and choreography that will be used for the audition. You will also receive some tips to make your audition less stressful! All students should be attending one of the workshops. If for some reason, you can not attend, please see a musical staff member.

## **AUDITION MATERIALS**

Rehearsal materials can be found on the RPAC website by visiting [www.richlandpac.com/students](http://www.richlandpac.com/students) and clicking the *Footloose Auditions* link. There, students can access example tracks for the vocal auditions and a copy of the attached materials.

## **AUDITION COMPONENTS**

All students will be required to perform three audition components.

- 1. Acting** - See the attached monologue. There is a male and female monologue. Memorization is not required but the auditioners are watching and listening for acting that is in character, enthusiastic, and containing appropriate expression!
- 2. Music** - There are two audition songs for males and females. You should prepare both. You will be asked to sing your choice of songs and we may possibly ask to hear the second song. These are both available as example tracks on the [richlandpac.com/students](http://richlandpac.com/students) web page. Auditioners will be listening for singing that demonstrates beautiful tone, is in tune, in character, and displays great musicianship!
- 3. Dancing** - All students will be taught a short dance routine during the workshops by Mrs. Alva. Auditioners will be watching for dance that displays a great sense of rhythm and style that follows that of the demonstration.

**GOOD LUCK AND SEE YOU AT THE AUDITION!**



## **CAST REQUIREMENTS**

### **Rehearsals**

Rehearsals will begin November 29th and run until tech week on this schedule except on holidays.

**Music:** Mondays 3 - 5

**Choreography:** Tuesdays 3 - 5

**Acting:** Wednesday and Fridays 3-5

**“Work Day”:** Thursdays 3-5 - scheduled as needed.

All students will not be called to every rehearsal. It is imperative that you list all known conflicts on the Student Information Page so that we can schedule as efficiently as possible.

### **Tech Week**

February 26 : 1 - 4:30 PM

February 27 — March 1 : 5 - 8 PM

March 2 - Parent Night Performance. Call: 5, Performance: 7

March 3, 4 - Performance. Call: 5, Performance 7

March 5 - Performance. Call: 12, Performance 2

### **REMIND**

Join our Remind for reminders, schedule changes, and notifications by texting @RPACFoot to 81010

## **STAFF**

Director - Mr. St. Clair - [stclair@richlandrams.net](mailto:stclair@richlandrams.net)

Music Director - Mr. Tedjeske - [etedjeske@richlandsd.com](mailto:etedjeske@richlandsd.com)

Assistant Music Director - Miss Williams - [cwilliams@richlandsd.com](mailto:cwilliams@richlandsd.com)

Choreographer - Mrs. Alva - [kalva@richlandsd.com](mailto:kalva@richlandsd.com)

Set Designer - Mrs. Ringler - [mringler@richlandsd.com](mailto:mringler@richlandsd.com)

RPAC Director - Mr. Easler - [beasler@richlandsd.com](mailto:beasler@richlandsd.com)

Costumer - Mrs. Arena

Light Designer - Mr. Layton

Administrative Director - Mrs. Graham - [mgraham@richlandsd.com](mailto:mgraham@richlandsd.com)



## **ABSENTEEISM**

Being part of a musical requires a great amount of teamwork and dedication! We will expect students to be at all rehearsals. While we are willing to work with conflicts, **if more than three missed rehearsals occur, we will need to reevaluate a student's participation in a show.** If the directors are made aware of conflict issues in advance, they are more likely able to work around them.

- There should be no unauthorized absences.
- You are responsible for E-mailing Mr. St. Clair at [stclair@richlandrams.net](mailto:stclair@richlandrams.net) if you cannot attend a rehearsal with as much notice as possible – At least 24 hours except in cases of emergency. If it is an event you are aware of weeks ahead of time, we should know weeks ahead of time.

### **Planned Absences:**

- Please check the rehearsal schedule and list any dates which will be conflicts on the student information sheet on the next page.

### **Unplanned Absences:**

- If you are sick on the day of rehearsal or an unusual circumstance arises, send the director an e-mail ASAP. Do not assume the staff knows you were not in school. Sending a message with another student is not acceptable.
- Any unauthorized absences may jeopardize your role.

### **Tardy / Late to School:**

- If you are late to school past period 4, you will not be permitted to participate in after school activities including rehearsals and shows per the school handbook.





## STUDENT INFORMATION

STUDENT NAME \_\_\_\_\_

GRADE \_\_\_\_\_

PARENT CONTACT NAME \_\_\_\_\_

PARENT CONTACT NUMBER \_\_\_\_\_

PARENT CONTACT EMAIL \_\_\_\_\_

Are there any scheduled rehearsals of performances which you will not be able to make? If so, please list dates, activities, and conflicts below:

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We acknowledge we have read and agree to the cast requirements.

Parent Name \_\_\_\_\_

Parent Signature \_\_\_\_\_

Student Signature \_\_\_\_\_

# FEMALE AUDITION SONG 1

Sing all three girls parts  
(Urleen, Wendy Jo, Rusty)

Keyboard I - Conductor

- 10 -

Somebody's Eyes

cue:

WES: "Right now, just don't say anything!"

cut on cue:

[WES slaps REN]

URLEEN:

Vamp

[Vignette #3]

87

88 89 90 91

*Dm* *C9* *C* *Gm7* *G*

+ Kbd 2

*mp*  
+ Gtr 1

+ Bs

**START**

Nev-er

92

93 94

WENDY JO:

laugh too loud— Nev-er leave a crowd— Nev-er dress ris-que— there'll be

Gtr 1, Kbd 2

*Dm7* *C/D* *Dm7* *C/D* *F/Bb* *C/Bb*

+ Gtr 2, *mf*  
Drs, Bs

95

RUSTY:

96

97

hell to pay— If you've ev - er had— an-y-thing to hide—

Vibes

*Bb2* *C/Bb* *Gm7* *Am7*

Gtr 1, Kbd 2

98 think twice be-fore you 99 step out - side. 100

URLEEN / WENDY JO:

Step out - side

Vibes

Gtr 1, Kbd 2

Kbd 2

+ Gtr 2, Drs, Bs

101 ALL 3: (Upper part) 102 103

Some-bo-dy's eyes are watch-ing Some-bo-dy's eyes are

TSx

+ Kbd 2

Fm ~~Ab/C~~ Eb Ab/Eb Eb Fm ~~Ab/C~~

+ Gtrs, Drs, Congas, Bs *f*

104 fol - low - ing ev' - ry move 105 Some - bo - dy's wait - ing to

T Sx, Kbd 2

Bbm<sup>7</sup> / Eb Fm ~~F#m~~/C

+ Gtrs, Drs, Congas, Bs

106 show they don't 107 ap - prove.

Eb Ab Db<sup>2</sup> + T Sx

mp

108 URLEEN: 109 + RUSTY: 110 STOP

WENDY JO:

Noth - ing sat - is - fies some - bo - dy's eyes Ain't no al - i - bis

Db<sup>2</sup> Db<sup>2</sup> Db<sup>2</sup>

+ Gtrs, Kbd 2

+ Mark Tr, Drs, Bs

subito mp cresc. poco a poco

# FEMALE AUDITION SONG 2 (Sing Ariel's Part)

Keyboard 1 - Conductor

- 3 -

Almost Paradise

(ARIEL:) 11 12 **START**

I feared my heart would beat in se-cre-cy.

(REN:)

Gtr

G D/F# Em

+ Kbd 2, Gtr 2, Bs *subito mp*

13 14

faced the nights a-lone Oh, how could I have known that

faced the nights a-lone Oh, how could I have known that

Gtr 1

+ Vibes (8va) C D/C G#1/B C D/C F/B

+ Kbd 2, Bs

(ARIEL:)  
15  
all my life I on - ly need - ed you? 16 Whoa al - most

(REN:)  
all my life I on - ly need - ed you? Whoa al - most

C D/C G/B B<sup>7</sup>/D<sup>#</sup> Em C + Gtrs C/D D  
Kbd 2  
+ Kbd 2, Bs  
p mf

17  
par - a - dise We're knock - ing on 18 heav - en's door Al - most

par - a - dise We're knock - ing on heav - en's door Al - most

Gtrs  
G2 G D/E Em D/E Em D/F#  
+ Drs, Bs mp  
Gtrs

(ARIEL:)  
19 par - a - dise \_\_\_\_\_ How could we ask \_\_\_\_\_ for more? \_\_\_\_\_ I

(REN:)  
par - a - dise \_\_\_\_\_ How could we ask \_\_\_\_\_ for more? \_\_\_\_\_ I

Gtrs

C2 G D/F#(Gtr) Em D4

+ Fl,  
Drs, Bs

21 swear that I \_\_\_\_\_ can see \_\_\_\_\_ for - ev - er in your \_\_\_\_\_ eyes.

22 swear that I \_\_\_\_\_ can see \_\_\_\_\_ for - ev - er in your \_\_\_\_\_ eyes.

Gtrs

C2 A7 C/A Km7/D D

+ Kbd 2,  
Drs, Bs

23 (ARIEL:) Par - a - disel \_\_\_\_\_ **STOP**

(REN:) Par - a - disel \_\_\_\_\_

Kbd 2 + Tri G2 G Fl Gtr 1 Em C Kbd 2 G2 G

+ Bs

26 27 28

Fl Gtr 2 Em

+ Kbd 2, Bs Em 2 D/C Gtr 2 G2 Em

# MALE AUDITION SONG 1

Keyboard  Conductor

- 2 -

I'm Free/Heaven Help Me

14

REN: **START**

Looking in - to your eyes I know I'm right — If there's

+ Gtr 2

*E♭6/9 mp* *F505* *F505 Gtr 7(4)*

+ Bs

an-y-thing worth a fear it's worth a fight. — No -

*E♭6/9* *F505* *Gtr 7(4)* *B♭/D*

+ Gtr 1, Kbd 2 *subito f*

22

one can tie my hands or make me change my plans — I'm cross -

+ Cowbell

*E♭* *F* *B♭* *B♭/6* *E♭* *C7sus*

*F* *B♭* *mf*

(REN:) 26

in' the line, jump in' the track, tak in' what's mine and not — look-in' back.

*C7sus* *B♭/D* *E♭sus* *F5*

30

(REN:)

Hea - ven helps the man who fights his fear;

+ Gtr 2, Kbd  
Bells, Drs, Bs

*Chords: Cm Bb/C Cm Bb/C Cm Ab Ab*

*Gr 1*

34

Ev' - ry day I face a new fron - tier.

+ Gtrs, Kbd 2,  
Bells, Drs, Bs

*Chords: Cm Bb/C Cm Bb/C Cm Fm7 Gsus + T Sx (8va)*

38

I can't wor - ry what the world will say.

+ Gtrs, Kbd  
Bells, Drs, Bs

*Chords: Cm Bb/C Cm Bb/C Cm Ab Ab*

*Gr 1*

42

I may fly or fall, but eith - er way I'm Free!

*Chords: Bb/C Cm Bb/C Cm Bb/C Cm Fm7 G5 + T Sx*



MALE AUDITION SONG 2

(Willard's Part)

Keyboard 1 - Conductor

- 3 -

Mama Says (Encore)



START

9

A tempo

(sings)

Somehow she figured that out! And Mama says it does-n't

She says

T Sx

Growly solo

+ Gtrs, Kbd 2, Drs, Bs

*sfz*

(WILLARD:)

12

mat-ter

if you're a king

or you're a clown

(GARVIN / BICKLE / JETER:)

Ma-ma says

T Sx

G<sup>b</sup> G<sup>b</sup> G<sup>b</sup>

G<sup>b</sup> G<sup>b</sup>

+ Gtrs, Kbd 2, Drs, Bs

*sf*

15

Musical score for measures 15-17. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Once you drive up a moun - tain— Re-mem-ber, boy—". The piano accompaniment includes handwritten chord notations: C<sup>b</sup>, C<sup>b</sup>, G<sup>b</sup>/D<sup>b</sup>, E<sup>b</sup>m, C<sup>b</sup>, and C<sup>o</sup>.

(WILLARD:)

18

19

20

Musical score for measures 18-20. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Ev - 'ry - one's count - in' on you. Once you drive— up a moun-tain, you". The piano accompaniment includes handwritten chord notations: G<sup>b</sup>/D<sup>b</sup>, C<sup>b</sup>, C<sup>o</sup>, and G<sup>b</sup>/D<sup>b</sup>. There are also markings for "T Sx" and "solo".

+ Gtrs,  
Kbd 2,  
Drs, Bs



## Acting Monologue Sides

### Males

From: *Footloose* - Scene 6A

"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."

### Females

From: *The First Annual Achadamee Awards*

"Mom, please sit down. Listen, I know you've been disappointed with my behavior in the past. I haven't always made the best choices. When I had Bill Raymond drive his motorcycle into our living room, that was a bad choice. When I set up my on-line clothing business with stolen goods and made over sixteen thousand dollars selling brand-name items for a significantly discount... I shouldn't have done that. That thing with the explosives and the police breaking through our windows at two in the morning, that was wrong. I can see that now. But mom, I need you to know that I have changed. I truly have. I'm not the same girl I was last week when I tried to market my own unique brand of cigarettes. You can believe me now. You can trust me. Please, I am a changed person. I am back to being that innocent trustworthy little girl you sent of to kindergarten so many years ago. So when I ask you if I can borrow our new Jetta for the next week and a half, and to completely disregard that odd chemical smell coming from the trunk, you can believe me now. I will not let you down."