

# PARKVIEW FINE ARTS DEPARTMENT PRESENTS:

## Footloose The MUSICAL

A grieving minister outlaws dancing. A grieving son moves from Chicago to the small town of Beaumont. When the minister's daughter's life converges with the grieving son's life... Authority will be questioned; Friendships will be made; And dancing will change their lives.

Visit [www.ParkviewTheatre.com](http://www.ParkviewTheatre.com) for complete audition material including: audition song cuts, script, dance audition choreography video, online character monologues, and more!

## Character Breakdown (& Audition Songs)

### PRINCIPAL CHARACTERS:

**Ren McCormack** - Seen as a rebel always getting into trouble, but at heart- an energetic teenager who is dealing with the pain of his father's absence. He expresses his pain through sarcasm and by dancing.  
Vocal Range: Tenor Audition Song: *I Can't Stand Still*

**Ariel Moore** - The preacher's daughter. At first glimpse, an angel, but she's her father's worst nightmare: energetic, strong-willed, sharp-tongued, and dating the bad boy in town. Vocal Range: Mezzo Soprano  
Audition Song: *Holding Out For A Hero*

**Reverend Shaw Moore** - Reverend Moore is the most powerful person in Beaumont. He is a strict and solemn preacher who runs the town. Under his tough exterior, however, he is struggling with the loss of his son and a fear of losing his daughter. Vocal Range: Baritone  
Audition Song: *Heaven Help Me*

**Vi Moore** - The strong-willed preacher's wife who is caught between her husband and her daughter. She feels she is losing both and doesn't know what to do. She ultimately is responsible for holding her family together after its terrible loss. Vocal Range: Mezzo Soprano  
Audition Song: *Learning to Be Silent*

**Rusty** - Ariel's friend. Comedic. A bit of a ditz but knows everything about everybody. Likes to talk. Vocal Range: Soprano Audition Song: *Let's Hear It For the Boy*

**Urleen** - Ariel's friend. The smart one of the group. Vocal Range: Soprano Audition Song: *Holding Out For A Hero*

**Wendy Jo** - Ariel's friend. Doesn't say much but sure knows a lot about Beaumont and the town rules. Vocal Range: Mezzo Soprano Audition Song: *Holding Out For A Hero*

**Willard Hewitt** - Comedic. A country boy with a warm heart and a big crush. He quickly befriends Ren and shows him the rules and regulations of living in Beaumont. Vocal Range: Tenor Audition Song: *Mamma Says*

**Ethel McCormack** - Ren's mother. She is a strong & outspoken single parent who loves her son, but is forced to move her family from Chicago to Beaumont. Vocal Range: Mezzo Soprano Audition Song: *Learning To Be Silent*

**Chuck Cranston** - Ariel's bad boy local boyfriend. A motorcycle-riding, foul-mouthed, leather-wearing, trailer park local who takes one look at Ren and realizes that there's only room for one bad boy in this town. He is dating the one girl that Ren obviously has a crush on, Ariel. Vocal Range: Tenor Audition Song: *The Girl Gets Around*

## SECONDARY CHARACTERS:

**Jeter, Garvin, & Bickle** - Willard's country friends.

Vocal Range: Tenor, Baritone, Tenor Audition Song:  
*Mama Says*

**Lyle & Travis** - Chuck's bad-boy friends. Vocal Range:

Tenor Audition Song: *The Girl Gets Around*

**Coach Roger Dunbar** – High school gym teacher. Does not like Ren. Classic P.E. coach.

**Eleanor Dunbar** – Coach Dunbar’s wife. Friends with the Shaw family.

**Principal Harry Clark** – Catches Ren dancing on his first day at school. Lays down the law.

**Police Officer** - Pulls Ren over. No nonsense.

**Betty Blast** – Comedic. Quirky owner of The Burger Blast. Grandmotherly, but not afraid to break up a fight or give advice. Can roller skate. Gives Ren a job.

**Cowboy Bob** – The lead vocalist at the Bar-B-Que where Ren and friends sneak away to dance. Sings the song Still Rockin’. Vocal Range: Tenor Audition Song:  
*Still Rockin’*

### Choruses:

Various townspeople, parents, teenagers, and patrons of a country-western bar outside of town.



## Audition Dates

### PRE-AUDITIONS

Friday, January 19<sup>th</sup> - 4:10 - 6:10 (Learn how to perform the audition choreography and all the details!)

### AUDITIONS

Monday and Tuesday, January 22 – 23 - 4:10 to completion (Show us what you’ve got! Audition for either principal character or chorus.)

### CALL BACKS

- Wednesday, January 24<sup>th</sup> 4:30 to completion

## How to Audition

### Everyone:

1. Read the included contract carefully with a parent or guardian. Sign and bring with you on the day of auditions.
2. Look at the rehearsal Calendar carefully. List any SPECIFIC conflicts dates you wish to be honored as excused absences. **IMPORTANT:** The number of conflicts listed can impact casting eligibility.

### Principal Character Audition (Option 1)

1. Dance Audition- learn dance choreography
2. Acting Audition – Learn monologue. Choose a specific character monologue, if one is not available for the character you wish to audition, select a general monologue.
3. Vocal Audition – Learn song provided for your character at [www.ParkviewTheatre.com](http://www.ParkviewTheatre.com) . If the character you are auditioning for does not have a song, learn *My Country ‘Tis of Thee* to sing in chorus audition groups.

### Chorus Audition (Option 2)

1. Dance Audition – learn dance choreography
2. Vocal Audition – If you do not choose to audition for a specific character role, you should be prepared to sing “My Country ‘Tis of Thee” in groups as well as perform the general choreography in groups.

### Diversity:

Remember that race plays NO role in our casting decisions. Don't let it limit your choices. Go for the part that you feel you could best play.

The cast list will be posted at [www.ParkviewTheatre.com](http://www.ParkviewTheatre.com) on Friday, January 26<sup>th</sup> after school hours

# Monologues

If you want to audition for a specific character, learn one of the following monologues.

\*Some monologues have other characters' lines in them. Act as if someone says those lines to you so we can see you react.

**Ren (M):** (Talking to Shaw) Sir, you already are 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? 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 tired of looking back. And I can't stand still.

**Shaw (M):** 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. Everyone in this community lost someone that night. Now, somehow I got into my head that my loss was the greatest. And 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.

**Willard (M):** (Comedic. To Ren. Country accent.) If Chuck sees you talking to Ariel, you are in big trouble. That uniform makes you look silly and its easier to pick you out. (**Ren:** *You are always picking a fight, aren't you?*) Mamma says it's my nature. But look Ren, Ariel likes trouble. And you have definitely proved to everybody in this town that you are T-R-U-B-L (spelled wrong on purpose). (**Ren:** *What's up with you and Rusty?*) Me and Rusty? Beats me. I think she is cute and all, but I never know what the heck she's talking about. She talks faster than any girl I have ever met.

**Ariel (F):** Aah-h-h-h-h-h-h-h-h-h-...! (explaining to Ren) I'm answering the train. I'm saying 'I can't wait for the day when I get onboard and leave Beaumont!' Try it! (**Ren:** *Where do you want to 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 at 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 are 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 (F):** (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! (Beat) 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 teacher. you can lift a congregation up so high it's amazing. It's the one-on-one where you need a little work. (Shaw: I thought you at least believed in me. Shaw exits) I never stopped.

**Rusty (F):** (Comedic.) 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 Beaumont 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-hmmm.' You know what that means, doncha? My baby's in a panic!

**Ethel (F):** 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 promise you - Shaw and Moore had those votes locked up before you walked in there tonight. (**Ren:** *That makes me really mad*) Good! Now listen: Reverend Moore said he would reconsider only if someone convinced him there was a dancer in your 'raucous party plans.' Make him reconsider. Until you do, you'll never make peace with that man. Or this town.

**High School Student (M or F):** 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 there 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. Nobody survived. Well! Everyone in the town went wild. And that's when Shaw Moore got so righteous. He started blaming anything and everything, rock and roll...and dancing!

**Adult (M or F):** (Speaking at a town hall meeting) And so it was unanimously passed that the price of a dog license will go from three-dollars and fifty cents to four-dollars and twenty-five cents. A licensed pet is a happy pet. That takes care of old business. Now let's consider new business. Before we begin, I want to remind all of our young people who have joined us this evening that this meeting is convened to consider official town business. Disturbances will not be tolerated. The floor is now open.

# Tentative Rehearsal Schedule

While not all actors will be required to be at all rehearsals, it is your responsibility to mark your availability NOW. Conflicts can impact your eligibility for casting. No conflicts will be honored the last two weeks of rehearsal (tech week).

The cast list will be posted at [www.ParkviewTheatre.com](http://www.ParkviewTheatre.com) on Friday, January 26<sup>th</sup> after school hours.

<b>Week 1</b>
Monday, Jan. 29 (4:10 – 7:10)
Tuesday, Jan. 30 (4:10 – 6:40)
Wednesday, Jan. 31 (4:10 – 6:40)
Thursday, Feb 1 (4:10 – 6:40)
Friday, Feb 2 (4:10 – 6:40)
<b>Week 2</b>
Monday, Feb. 5 (4:10 – 6:40)
Tuesday, Feb. 6 (4:10 – 6:40)
Wednesday, Feb. 7 (4:10 – 6:40)
Thursday, Feb. 8 (4:10 – 6:40)
Friday, Feb. 9 (4:10 – 6:40)
<b>Week 3</b>
Monday, Feb. 12 (4:10 – 6:40)
Tuesday, Feb. 13 (4:10 – 6:40)
Wednesday, Feb. 14(4:10 – 6:40)
Thursday, Feb 15 (4:10 – 6:40)
*Friday, Feb. 16 (4:10 – 6:40)
<b>Week 4</b>
*Monday, Feb. 19 (4:10 – 6:40)
Tuesday, Feb. 20 (4:10 – 6:40)
Wednesday, Feb. 21 (4:10 – 6:40)
Thursday, Feb. 22 (4:10 – 6:40)
Friday, Feb. 23 (4:10 – 6:40)
<b>Week 5</b>
Monday, Feb. 26 (4:10 – 6:40)
Tuesday, Feb. 27 (4:10 – 6:40)
Wednesday, Feb. 28 (4:10 – 6:40)
Thursday, March 1 (4:10 – 6:40)
Friday, March 2 (4:10 – 6:40)

<b>Week 6</b>
Monday, March 5 (4:10 – 6:40)
Tuesday, March 6 (4:10 – 6:40)
Wednesday, March 7 (4:10 – 6:40)
Thursday, March 8 (4:10 – 6:40)
Friday, March 9 (4:10 – 6:40)
<b>Week 7</b>
Monday, March 12 (4:10 – 6:40)
Tuesday, March 13 (4:10 – 6:40)
Wednesday, March 14 (4:10 – 6:40)
Thursday, March 15 (4:10 – 6:40)
Friday, March 16 (4:10 – 6:40)
<b>SPRING BREAK</b>
March 18 <sup>th</sup> – March 24 <sup>th</sup> (NO REHEARSAL)
<b>Tech Week 1</b>
Monday, March 26 (4:30 – 9:00)
Tuesday, March 27 (4:30 – 9:00)
Wednesday, March 28 (4:30 – 9:00)
Thursday, March 29 (4:30 – 9:00)
Friday, March 30 (4:30 – 10:00)
<b>Tech Week 2</b>
Monday, April 2 (4:30 – 9:00)
Tuesday, April 3 (4:30 – 9:00)
Wednesday, April 4 (4:30 – 9:00)
Thursday, April 5 (4:30 – 9:00)
<b>Performances</b>
Friday, April 6
Saturday, April 7
Sunday, April 8
Monday, April 9

\* On Feb. 16<sup>th</sup> and Feb. 17<sup>th</sup> students will be out of school, but a reduced rehearsal will most likely take place.

# Footloose the Musical

## Information & Contract

I. GENERAL: The Parkview Fine Arts Department will present **Footloose the Musical** on April 7 – 10. It will be an exciting yet demanding experience for all. Because of this, the following should be read carefully, signed by BOTH the parent/guardian and the student, and returned to Mr. Sutterfield on *the day you audition*. The audition form containing ALL SCHEDULE CONFLICTS (on the back) must also be completed at this time or you will *not be considered for the cast*.

II. AUDITIONS: Auditions are open to all Parkview students meeting grade and conduct standards. NOTE: Students who have failed to fulfill previous musical contracts (i.e. dropping out or being removed from the cast) will not be considered for this year's musical. **Pre-auditions** will be held after school from 4:10 – 6:10 on Friday, January 19th. Auditions will be held after school from 4:10 – 7:10 (end time is dependent on how many students audition) on Monday, January 22 and Tuesday, January 24 with callbacks on Wednesday, January 25. All students will be expected to sing, dance and act. The play is cast by a committee of teachers from Drama, Dance, and Music. Students are judged not only by their talents, but also dependability, attitude, and cooperation, which may have been observed through classroom activity or previous performance situations. **THIS SHOW IS TREATED AS A PROFESSIONAL EXPERIENCE THROUGHOUT THE PRODUCTION, THEREFORE THE COMMITTEE'S CASTING DECISIONS ARE FINAL AND ARE NOT TO BE CHALLENGED OR QUESTIONED.**

III. REHEARSALS: Rehearsals will begin on January 29 and go through the final performance on Monday, April 10. Normally, rehearsals will be held Monday through Friday after school until 6:40. The last two weeks, rehearsals will be extended until 9:00 (on Friday, til 10:00). There may also be some vocal rehearsals during Zero Hour. Students will be required to attend rehearsal *only* when their scenes are scheduled. It is the responsibility of the individual student to keep up with his/her schedule.

**ABSENCES:** Students should indicate all afternoon and evening anticipated conflicts Monday through Friday from February 1 through March 18. These conflicts should include work schedules, other rehearsals, practices, performances, competitions, college visits, family and social outings, etc. Be sure to include specific days, dates, and times. Open-ended conflicts *will not* be honored. **ANY** absences that occur that are not indicated on your form at the time of the auditions will be unexcused. **Absences due to illness will be recorded as unexcused. Cast members who receive three (3) unexcused absences will be removed from the show. NOTE: There are no excused/unexcused absences of any kind for rehearsals from March 27 through performances.** STUDENTS MAY HAVE NO MORE THAN TWO EXCUSED/UNEXCUSED ABSENCES FOR A SINGLE SCENE. NOTE: Students who are removed from this year's show will not be allowed to audition next year.

**NOTE: Rehearsals and auditions are closed. Only participants may attend.** Parents should call and schedule conference time outside of rehearsals if needed.

IV. OTHER RESPONSIBILITIES: Students will be required to provide their own shoes and some of their costume. Many of the costumes need to be made. Parkview will provide fabrics and notions, but cast members will need to find seamstresses who will be awarded complementary tickets. Students may **NOT** keep costumes if the fabric and notions were provided by Parkview.

V. CONDUCT: Rehearsals can be fun, creative experiences; however, time is valuable and so are relationships. A cast member may be removed from the cast due to the lack of cooperation/respect from others, more than three unexcused absences, or by drastically altering his/her physical appearance before the show.

VI. PARENTAL COMMITMENT: As always, we appreciate parental support for getting students to and from rehearsals on time. **No school district transportation will be provided this year.** In addition, we need your talents for the production itself. Please place a check by the committee/committees on which you are willing to serve. SEWING is our greatest need.

\_\_\_\_\_ Sewing \_\_\_\_\_ Cast Party \_\_\_\_\_ Publicity/promotions \_\_\_\_\_ Set Construction

**Please sign and return this form when you audition to indicate understanding and acceptance of the above information. For more information, contact Mr. Sutterfield at 447-2369.**

\_\_\_\_\_  
Parent/Guardian's Signature

\_\_\_\_\_  
Student's Signature



## Audition Form

BE SURE TO COMPLETE THIS ENTIRE FORM ALONG WITH SIGNATURES ON THE REVERSE SIDE AND RETURN IT WHEN YOU AUDITION.

NOTE: No bus transportation will be provided this year.

NAME \_\_\_\_\_ GRADE \_\_\_\_\_ HEIGHT \_\_\_\_\_

GENDER \_\_\_\_\_ PERSONAL PHONE \_\_\_\_\_ HOME PHONE \_\_\_\_\_

CITY OF RESIDENCE \_\_\_\_\_ EMAIL \_\_\_\_\_

PANTS SIZE \_\_\_\_\_ DRESS SIZE \_\_\_\_\_ BLOUSE/SHIRT SIZE \_\_\_\_\_

MAGNET AREA \_\_\_\_\_ STUDENT ID \_\_\_\_\_

List previous performance experience beginning with Parkview Musicals:

Have you had voice lessons/training? \_\_\_\_\_ Months/years of training? \_\_\_\_\_

Have you had voice lessons/training? \_\_\_\_\_ Months/years of training? \_\_\_\_\_ Tap \_\_\_\_\_ Jazz \_\_\_\_\_

### REHEARSAL CONFLICT CALENDAR DATES:

- List all afternoon and evening conflicts (even if not confirmed) from Jan. 30 – March 17.
- You must give specific dates and times or those conflicts will not be honored. For example, do not simply write down “Cheerleading” or “I’m in Choir.” Remember that these conflicts will be the only excused absences.
- *The number of conflicts can impact casting eligibility.*

**NOTE: NO CONFLICTS WILL BE HONORED March 28 THROUGH THE END OF THE PRODUCTION. You may not add to your list once the show is cast.**

List specific roles you would like to play. (You must be willing to accept any part you list.)