

2023-2024

Centennial Middle School Musical



YOUTH EDITIONS

Audition Packet & General Info

Please read the entire contents of this packet before filling out the audition form and submitting the audition.

Your audition will be virtual and will consist of:

1. A 30 second selection from a musical theatre song (16 bars)
2. A prepared monologue from this packet

More information can be found later in the packet.

**Please contact Miss M. Brown if you have any questions.
I am thrilled to have you in the musical next year!
(melissabr@provo.edu)**

Important Musical Information:

Complete your audition form and audition at
<https://bit.ly/CMSMusical>

Your audition needs to be submitted before May 26 in order to be considered for a major role in either musical.

Callbacks will be through email invitation the second week of June. Students and their adults will be emailed with materials and expected to reply. Instructions about how to complete your callback will be given in the email. Not all students will be given a callback. That does not mean they will not be given a role or major role.

Cast lists will be given out the first day of class.

Rehearsal Information:

Rehearsals will be completely in class EXCEPT for 2 Saturday rehearsals per class. These Saturday rehearsals are mandatory, and dates will be given out on the first day of classes. There is also a possibility of before-school rehearsals up to 2 weeks before the performances.

Performance Dates:

Under no circumstances can a cast member miss a performance.
If these dates do not work, contact me immediately.

Semester 1: Anastasia

1A - December 7, 9
1B - December 8, 11

Semester 2: Footloose

1A - April 25, 27
1B - April 26, 29

Musical Rehearsal/Performance Rules & Info

Class Attendance:

The musical is a major commitment. I am so excited that we are able to have a class to prepare for it, but I do need students to be on time and present. Musical Theatre will be first period and it is imperative that students are on time to class every day. Please keep students in class so that we can prepare this musical! I understand that things happen, but if there is ever a time when conflicts can be avoided, please keep your students in class or pull them on a day/time when they are not in the core scene being worked. It really does affect the entire cast when someone is missing.

Rehearsal Behavior:

Misconduct in class or at rehearsals will not be tolerated. This includes, but is not limited to, complete disrespect for the director or other production staff, excessive talking or disruptive behavior, destruction of props, horse-play, and removal of any items from the theater without permission from teacher/director. Any misconduct may result in *dismissal* from the production. This would mean a change of class and not performing in the musical. While in class or at rehearsals, students are required to always dress comfortably and bring their scripts and a pencil to take notes.

Auditioning:

Audition Disclaimers:

All students auditioning must be aware that lead roles in past years DO NOT guarantee lead roles for this year. Roles will be given based upon preparedness for and performance of the audition. Students who are prepared and display extra effort by having music and lines memorized, adding facial expression, movement, and characterization to roles will be more likely to receive a lead role in this year's musical.

During the audition, students must be prepared to do both of the following:

SING 30 SECONDS of a song or 16 measures of a song from a musical. Disney musicals and movie musicals are acceptable. Please use some sort of accompaniment – either a karaoke track or piano accompanist. Your song CANNOT BE A CAPPELLA – there must be a track to accompany.

SHORT MONOLOGUE– Pick one of the monologues from this packet. If auditioning for a specific role with a character monologue that is in the packet, perform that one. If not, choose one that will show off characterization and acting abilities best. Create a personality; have fun with the monologue! BE PREPARED, but you don't have to memorize.

Anastasia Jr Plot Synopsis:

Her past is a mystery. Her future is an adventure.

Anastasia: The Musical is the spectacular new musical about discovering who you are and defining who you're meant to be. This dazzling show transports its audience from the twilight of the Russian Empire to the euphoria of Paris in the 1920s, as a brave young woman sets out to discover the mystery of her past. Pursued by a ruthless Soviet officer determined to silence her, Anya enlists the aid of a dashing con man and a lovable ex-aristocrat. Together, they embark on an epic adventure to help her find home, love, and family.

Character Breakdown:

Anya – When we first meet Anya, she is a lost soul, but one with great strength, pride, determination, and dignity. As the story progresses, she begins to discover her sense of self and the possibility that she may be the missing daughter of Tsar Nicholas.

Dmitry – The prince of St. Petersburg's black market, Dmitry is an opportunist trying to make it on the streets of Russia by selling stolen objects from the Tsarist past. He creates the scheme to find an Anastasia impersonator in order to gain the reward for her safe return. He's tough, persuasive, and daring.

Vlad Popov – Before the revolution, Vlad was a minor functionary at the imperial court. He's Dmitry's right hand man, and because of his relationship with Lily, he arranges a meeting between Anya and the Dowager Empress.

Lily – The confidante and lady-in-waiting to the Dowager Empress. She's compassionate, respectful, and good at her job, but also delightful and worldly when she's not with the Dowager.

The Dowager Empress – She is the formidable and imperious grandmother of Anastasia. Anastasia is her favorite grandchild, and she loves her with all her heart. She never gives up the belief that her granddaughter might be alive but finally, after years of enduring impersonators, she becomes bitter and hardened.

Gleb Vaganov – Gleb is a son of the Russian revolution. As a career officer in the secret police, he is a passionate defender of the hardwon gains of the new order.

Tsar Nicholas II – A loving father. Elegant. He tries to keep the peace between his mother, the Dowager Empress, and the Tsarina. As his youngest daughter grows into a young woman, he protects and guides her.

Tsarina Alexandra Fyodorovna – A stern mother. Very devout, brittle, paranoid about the collapsing regime and grief-stricken about the health of her son, the Tsarevich.

Young Anastasia – The daughter of the Tsar of Russia. A sweet and impressionable young princess.

Countess Ipolitov – A dignified Russian and intellectual, grief stricken about leaving her homeland. Authoritative and formidable.

Count Leopold – He's one of the presumptive Romanov heirs; a snob; a bit flamboyant.

Anastasia's Three Sisters & Brother – Anastasia's sisters and brother at the beginning of the musical. Highlighted roles.

Photographer – Russian court member. Highlighted role.

Luda – Marketeer. Highlighted role.

Galina – Marketeer. Highlighted role.

Alexei – Marketeer. Highlighted role.

Sasha – Marketeer. Highlighted role.

Nikola - Marketeer. Highlighted role.

Mira - Marketeer. Highlighted role.

Mikhail - Marketeer. Highlighted role.

Gorlinsky - Highlighted ensemble role

Exiled Russian - Highlighted ensemble role

Announcer - Highlighted ensemble role

Policeman 1 - Highlighted ensemble role

Policeman 2 - Highlighted ensemble role

Ensemble Includes: Marketeers, People of Paris, People in Neva Club, Russian Court, People of Russia, Court Members

Footloose Jr Plot Synopsis:

When Ren and his mother move from Chicago to a small farming town, he is prepared for the inevitable adjustment period at his new high school. What he isn't prepared for are the rigorous local edicts, including a ban on dancing instituted by the local preacher, determined to exercise the control over the town's youth that he cannot command in his own home. When the reverend's rebellious daughter sets her sights on Ren, her roughneck boyfriend tries to sabotage Ren's reputation, with many of the locals eager to believe the worst about the new kid. The heartfelt story that emerges is of a father longing for the son he lost and of a young man aching for the father who walked out on him.

Character Breakdown:

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

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

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

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

Ariel Moore - Smart, a bit of the bad girl with an edge, sweet, the rebellious minister's daughter.

Vi Moore - Reverend Moore's loving, supportive, resilient wife.

Rusty - Ariel's friend; a bit scatterbrained, sweet, fun, knows everything about everything; strong comedic timing

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

Urleen - Ariel's friend; the smart one of the group.

Wendy Jo - Ariel's friend; great comedic timing.

Lulu - Ren's Aunt. Highlighted ensemble role.

Wes - Lulu's husband. Highlighted ensemble role.

Coach Roger Dunbar - High School Gym Teacher. Highlighted ensemble role.

Eleanor Dunbar - Roger's Wife. Highlighted ensemble role.

Principal Clark - School principal. Highlighted ensemble role.

Lyle - Chuck's buddy. Highlighted ensemble role.

Travis - Chuck's buddy. Highlighted ensemble role.

Betty Blast - Owner of the Burger Blast. Highlighted ensemble role.

Cowgirl Bonnie - Cowgirl at dance club. Highlighted ensemble role.

Cowboy Bob - Cowboy at dance club. Highlighted ensemble role.

Cowgirl Jude - Cowgirl at dance club. Highlighted ensemble role.

Cowboy Chet - Cowboy at dance club. Highlighted ensemble role.

Cowgirl Laura JoBickle – Cowgirl at Dance club. Highlighted ensemble role.

Jeter – Ren’s Friend. Highlighted ensemble role.

Garvin – Ren’s Friend. Highlighted ensemble role.

Dani – Ren’s Chicago Friend. Highlighted ensemble role.

Lindsay – Ren’s Chicago Friend. Highlighted ensemble role.

Stevie – Ren’s Chicago Friend. Highlighted ensemble role.

Marty – Ren’s Chicago Friend. Highlighted ensemble role.

Cop – Highlighted ensemble role.

Boy 1 – Highlighted ensemble role.

Boy 2 – Highlighted ensemble role.

Ensemble Includes: Chicago Friends, Kids, Friends, Students, Girls, Boys, Gusy, Congregation, Choir, Parishioners, Band, Cowboys, Council Members, Townspeople

Monologue Options:

Anya: She wouldn't even look at me. "Tell this imposter, Lily, I know her kind too well. She wants money and will break an old woman's heart to get it." So you want to tell me the truth? That I was a pawn in a scheme of yours? That you made me think I might be someone I never was or ever could be. I was cold and hungry and desperate when I met you, Dmitry, but I wasn't dishonest. I hate you for that.

Dmitry: Are you ready to become the Grand Duchess Anastasia Nikolaevna Romanov? Don't worry; it won't be a lie. We're going to help you remember the truth. If the Dowager Empress recognizes you as her granddaughter, Vlad and I will get a small reward for our efforts and we'll all live happily ever after. If she calls you an imposter it will just be an honest mistake. Either way, it gets you to Paris and us out of Russia. Everybody wins.

Vlad: *La belle France.* France looks nothing like Russia. It looks like France. Open your hearts and minds to all this. Learn something. I'm getting emotional. The last time I was in Paris I was a young man. My waist was like this. (Aside) Dmitry, you know she'll break your heart. If they accept her as Anastasia, you'll never see her again. (Returning) Are you ready to be astonished? I can see the Eiffel Tower. It's true, it's really there.

Gleb: We hear you, comrades, the Revolution hears you. Yes, our way is long, the journey hard. The Chains of the Romanovs were heavy – three long centuries they bound us – but we have broken them. Together we will forge a new Russia – a fair and compassionate Russia that will be the envy of all the world. That is the promise we have made, fellow Russian to fellow Russian. The Tsar's St. Petersburg is now the people's Leningrad.

Lily: The Dowager is coming, but she's running very late! I'm certain that her majesty will set the record straight, but for royalty we are always willing to wait. I'm really not at liberty to gossip with the press! Her majesty is coming and til then you'll have to guess! We're nearly ready to begin! Now her majesty is elderly and doesn't suffer fools. She's ready to receive you, but you must obey the rules. No smoking and no joking and no handling the jewels! Members of the press this way!

Dowager Empress: If only I could lose hope entirely. I used to open each letter with a beating heart. Could this be my precious Anastasia? But after so many disappointments, I've come to dread the daily post. Another day, another impostor. Dearest Lily, I know I am a proud and difficult woman. You are the only one I've allowed to see what's become of me. I was Maria Fyodorovna Romanov, Empress of All Russia. You can't possibly know what that means, Lily. No one can.

Ren: I just wanted to say a few words, cuz I think this idea scares a lot of people. It shouldn't. "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?" And it was King David...King David who we read about in Samuel. And what did David do? What did David do? What did David do? Ah! "David danced before the lord with all his might. Leaping and dancing before the Lord." 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.

Ariel: Where am I gonna 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. They don't even speak English in Baylor county. I'll leave the teaching to my daddy. Preaching, teaching? When you're good at it, it's the same thing. And he used to be real good. The only thing that changed is his mind. He closed it. 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.

Reverend Moore: I took the long way to church this morning, down past the old creek. I heard birds chirping and our own choir warming up in the distance. I was reminded of a line from our great poet, Walt Whitman, who wrote, "I hear America singing." And I thought, "Aren't we the song to sing? Don't we lift our voices to tell the world who we are? And what we believe?" So I ask you this morning – what song are you singing? But if Walt Whitman were alive today, what song would he hear America singing? When I turn on television, all I hear is the music of relaxed morals. I hear rock and roll. And I ask myself, "Why does our Lord allow this?" We know God has the power to run all those records and books and videos into one big fiery cinder like.. (Claps his hands before a sleeping boy)..that! But he doesn't. And why? Because God is testing us. He's watching to see whether we'll choose his path. And that is why, every day, we must ask ourselves: "Have I done the right thing?"

Rusty: Reverend Moore, the girls are going to get burgers tonight, can Ariel come? We know tomorrow is a school day, but we already asked her mother, Reverend Moore, and she said it was okay with her if it was okay with you, so is it okay with you? Home by 10 o'clock. Of course! Oh! And great sermon, Reverend. And, oh! What you said about Walt Whitman and rock 'n roll and "listen to the music in your soul," and all that, I mean, I was like, "Who knew?"

Willard: Hold it! Hold it! Ren. All's we're sayin' is, you're going to be speakin' to the Town Council. So don't mumble. Now do that last part one more time. Cool it! Ren, we're not saying th speech is bad. It's just that it's no good. Here's the thing: you're gonna be facing Reverend Moore and some of the stubbornest people in town. We don't mean to discourage you! Hang in there! You just gotta rethink your approach. Now, Mama says...