

***YOU'RE A GOOD MAN,
CHARLIE BROWN***
AUDITION INFORMATION

Dance Call & General Auditions: Tuesday, December 3, 3:30 to 6:00 pm (Kerr Auditorium)

Principal Auditions: Wednesday, December 4, 3:30 pm (Choir Room)

Callbacks: Friday, December 6, 3:30 pm (Choir Room)

CAST OF CHARACTERS

Charlie Brown - "Five years old, Charlie Brown has very little self confidence and does not succeed at anything, even though he keeps trying. His main characteristics are either self-defeating stubbornness or admirable determined persistence to try his best against all odds. He is a kind and generous person."

Sally Brown - "Charlie's younger sister. She has an easy-going approach to life, and does as little work as possible; also good-hearted, and at times bounded by insecurities. She has a crush on Linus."

Snoopy - "Snoopy is a more human-like dog. His character is that of a dog who pretends to be a person (or who sometimes forgets he is a dog)."

Lucy Van Pelt - "Linus's big sister. Lucy is a tough girl and always wants her way. She most enjoys telling people what to do. She is infatuated with Schroeder."

Schroeder - "A virtuoso piano player with a child's mind and body, Schroeder is a disciple of Beethoven. Although Lucy is infatuated with him, he sees her mainly as a nuisance."

Linus Van Pelt - "Lucy's brother. Though young, Linus is unusually smart and he acts as the show's philosopher. Despite Linus' intelligence and mature vocabulary, juvenile aspects of his character are also displayed; for example, Linus is almost always depicted holding his blue security blanket and often sucking his thumb."

Ensemble - Other children and animals in the Peanuts world

HOW TO PREPARE FOR YOUR AUDITION

Dance Call & General Auditions: All those auditioning (Principal and General) must attend the Dance Call. Come dressed to move in comfortable clothing and dance/athletic shoes. You will learn some choreography for the show. A video of a portion of the dance will be available for you to prepare in advance. This video can be found at aacsonline.org/charlie. The rest of the dance will be taught at the Dance Call itself. You will perform this choreography in groups. (Participating in the Dance Call also counts as your General Audition for the ensemble. There will not be a separate General Audition this year.)

Principal Auditions: Students who are cast in a principal role are expected to make the musical their primary after-school activity. A rehearsal schedule will be published, and it will be the actor's job to attend all necessary rehearsals. (If you cannot make this commitment, please audition to be a part of the ensemble by attending the Dance Call.)

For Principal Auditions, students should:

1. *From memory, sing one of the song excerpts included in this audition packet. There are sample recordings and practice tracks of these excerpts available at aacsonline.org/charlie. (Students may not sing a song of their own choosing this year.)*
2. *From memory, perform a comedic monologue of your choosing that does not exceed one minute.*

Please be aware that Principal actors may be called for rehearsals on the following non-school days during production. If you have conflicts with any of these, you must notify the director at your Principal Audition:

- Friday, January 17
- Tuesday, January 21
- Monday, February 17
- Possibly a few Saturdays in January and/or February

Principal Role Callbacks: Some actors who audition for principal roles might be "called back" for a more in-depth audition. Additional details regarding callbacks will be provided after Principal Auditions take place.

Audition Resources

The following resources will be available for you at aacsonline.org/charlie as you prepare for your audition. These resources will be available by November 24, so if they are not posted yet, check back after that date:

- Dance Call choreography
- Principal Audition song excerpts with guide vocals and piano accompaniment
- Principal Audition song excerpt piano accompaniment tracks

Male
Excerpt #1

THE KITE

(Charlie Brown's Kite)
from *You're a Good Man, Charlie Brown*

Words and Music by
CLARK GESNER

Quick, urgent

E♭sus2#5

Piano introduction for 'The Kite'. The music is in E-flat major, 4/4 time, and is marked 'Quick, urgent' and 'ff' (fortissimo). The left hand (L.H.) plays a steady eighth-note accompaniment, while the right hand plays a more complex melody with sixteenth and thirty-second notes. The introduction consists of four measures.

N.C.

E♭maj7

D♭maj7

E♭maj7

D♭maj7

Piano accompaniment for the first system. The music is in E-flat major, 4/4 time, and is marked 'mf' (mezzo-forte). The left hand plays a steady eighth-note accompaniment, while the right hand plays a more complex melody with sixteenth and thirty-second notes. The system consists of four measures.

E♭maj7

D♭maj7

E♭maj7

D♭maj7

CHARLIE BROWN:

Lit - tle more speed,

lit - tle more rope,

Lit - tle more wind,

lit - tle more hope.

Vocal melody for Charlie Brown. The music is in E-flat major, 4/4 time, and is marked 'mp' (mezzo-piano). The melody consists of four measures, each with a corresponding piano accompaniment. The lyrics are: 'Lit - tle more speed, lit - tle more rope, Lit - tle more wind, lit - tle more hope.'

E♭

A♭

E♭/G

Got - ta get this stu - pid kite to fly.

Got - ta make sure it does - n't snag,

Piano accompaniment for the second system. The music is in E-flat major, 4/4 time, and is marked 'mp' (mezzo-piano). The left hand plays a steady eighth-note accompaniment, while the right hand plays a more complex melody with sixteenth and thirty-second notes. The system consists of four measures.

Fm G7/B Cm Cm7/B \flat A \flat F/A

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

N.C. E \flat maj7 D \flat maj7 E \flat maj7 D \flat maj7

Whoops! Lit-tle less speed, lit-tle more tac, Lit-tle less rise, lit-tle more slack.

E \flat A \flat E \flat /G

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

Fm G7/B Cm Cm7/B \flat Fm/A \flat Fm7 E \flat End

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

Male
Excerpt #2

BEETHOVEN DAY

from *You're a Good Man, Charlie Brown*

Words and Music by
ANDREW LIPPA

Bright $\text{♩} = 144$

Start
SCHROEDER:

Call the prin-ci-pal and
If you're won-der-ing, "Now,

The first system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The tempo is marked 'Bright' with a quarter note equal to 144 beats per minute. The piano part begins with a mezzo-forte (mf) dynamic. A bracket labeled 'Start' and 'SCHROEDER:' points to the beginning of the piano accompaniment. The vocal line has the lyrics 'Call the prin-ci-pal and If you're won-der-ing, "Now,'.

hand him the news,
how do we start?"

We've got a hol-i-day that he can't re-fuse.
Just blow the mu-sic till you know it by heart!

The second system of the musical score. It continues the vocal and piano lines. The piano part features a variety of chords and melodic lines. The vocal line has the lyrics 'hand him the news, how do we start?' and 'We've got a hol-i-day that he can't re-fuse. Just blow the mu-sic till you know it by heart!'.

A day of har-mo-ny
We're gon-na cel-e-brate;

A day of mu-sic:
We'll throw a par-ty;

Bee-tho-ven's
Bee-tho-ven's

The third system of the musical score. It continues the vocal and piano lines. The piano part features a variety of chords and melodic lines. The vocal line has the lyrics 'A day of har-mo-ny We're gon-na cel-e-brate;', 'A day of mu-sic: We'll throw a par-ty;', and 'Bee-tho-ven's Bee-tho-ven's'.

birth - day! Bee-tho-ven Day! A rev - er - en - tial mis - sion.
 birth - day! Bee-tho-ven Day! And when you state the ti - tle,

Bee-tho-ven Day! The hope of each mu - si - cian, No more am I the on - ly guy To
 Bee-tho-ven Day! You hear a great re - ci - tal. The right of ev - 'ry boy - and girl To

stand up and say: — Hoo - ray, Bee - tho - ven, Hoo - ray! —
 stand up and say: — Hoo - ray, Bee - tho - ven, Hoo - ray! —

1.

Female
Excerpt #1

MY NEW PHILOSOPHY

from *YOU'RE A GOOD MAN, CHARLIE BROWN*

Words and Music by
ANDREW LIPPA

SALLY: Spoken (before the vamp): "Why are you telling me? (beat) I like it."

Moderately bright Swing, in 4

N.C.

G7

Start

*That's a good philosophy.
Why are you telling me?
Why are you telling me?*

"Why are you

Vamp

Play 3 times

tell-ing me?"

My new phi - los - o - phy.

The teach - er

G

Am7

A \sharp dim7

G/B

Cmaj7

gave a "D" — on last week's home - work.

She said, "Miss

*Original key: A Major

The song is a duet for Sally and Schroeder. The composer created this solo edition for publication.

C6 Cm7 Cm6 Bm7

Sal - ly Brown, - your grades are go - ing down." I could have

Bm7/E E/B Bb9#11 Asus F+/Eb D D7

told her my new phi - los - o - phy. (as teacher) Miss B?

G D7 G D7 G D7

(as herself) I'm she. (as teacher) Look see. (as herself) A "D"? (as teacher) A "D".

Bb7 N.C. G7

Spoken (as herself): Well, why are you telling me? And that's my new phi - los - o - phy!!

Female
Excerpt #2

LITTLE KNOWN FACTS

Words and Music by
CLARK GESNER

Bright, spritely



E♭ A♭ B♭ E♭ A♭ B♭

C.B.: Hi, Linus. Where are you going?

Linus: Lucy's teaching me, Charlie Brown. She says a sister is responsible for the education of her little brother so she's teaching me. Boy, is she intelligent.

Lucy: Come along, Linus.



Vamp under dialogue.
(Repeat as needed)

E♭ A♭ E♭ B7 B♭7 E♭

Start

Lucy: Do you see this
Lucy: And this thing

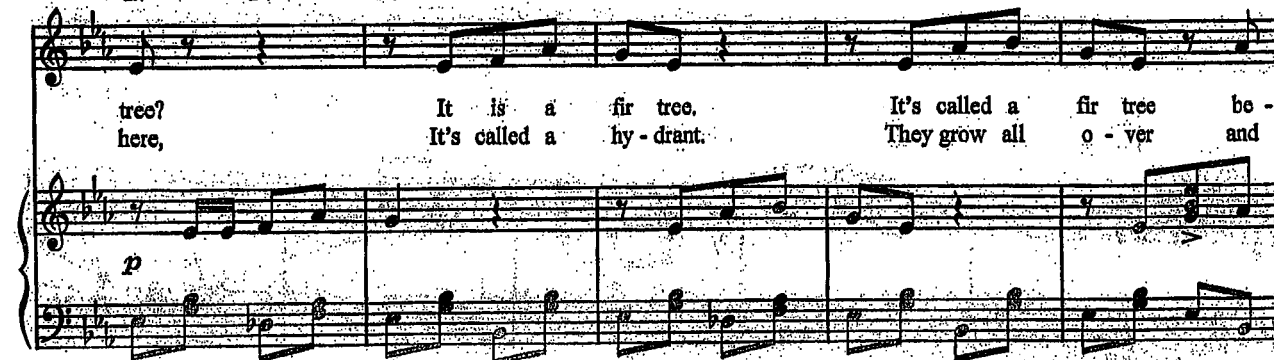


E♭ D♭ E♭ D♭ E♭

tree?
here,

It is a fir tree.
It's called a hy - drant.

It's called a fir tree be -
They grow all o - ver and



E \flat 7 C7 D \flat 7 C7 A \flat m6

cause it gives us fur, for coats. It al - so gives us
no one seems to know just how a lit - tle thing like

B \flat 7 E \flat A \flat E \flat B7 B \flat 7

wool in the win-ter-time. *Linus: I never knew that before, Lucy, that's very interesting.*
that gives so much wa - ter.

E \flat D \flat E \flat D \flat

Lucy: This is an elm tree. It's ver - y lit - tle,
D'you see that bird? It's called an ea - gle;

E \flat E \flat 7 C7 D \flat 7 C7

But it will grow up in - to a gi - ant tree, an oak. You can
But since it's lit - tle it has an - oth - er name, a spar - row. On

Abm6 Bb7 Eb *End* Ab Eb

tell how old it is by count-ing it's leaves.
 Christ-mas and Thanks-giv - ing we eat them.

Linus: Gosh, Lucy, that's fascinating. C.B.: Now wait
C.B.: Lucy, how can you say that! I'm sorry, I just

B7 Bb7 Eb *legato* Abm

a minute, Lucy, I don't mean to interfere but — *Lucy: And way up there, those fluf - fy lit - tle*
 can't stand idly by and listen to you — *Lucy: And way up there, the lit - tle stars and*

Abm6 Abm Ebm Abm7 Ebm

white things, those are clouds, they make the winds blow.
 plan - ets make the rain that falls in show - ers.

Abm Db7

And way down there, those tin - y lit - tle black things,
 And when it's cold, and win - ter is up - on us,

CASTING SHEET

Name: _____

Check All That Apply:

☐ I only want to be considered for the following role(s): _____

☐ If I am not cast in a principal role, I do not want to be in the ensemble

Grade:

☐ Freshman

☐ Sophomore

☐ Junior

☐ Senior

Are you involved in a winter sport/activity?

☐ Yes: _____

☐ No

Are you involved in a spring sport/activity?

☐ Yes: _____

☐ No

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Range:

