



We are so glad that you are interested in this year's GJHP Musical: *Footloose*, directed and choreographed by Samara Harand. In this packet you will find additional information about the program, including important dates, information about auditions and the show, as well as updated attendance and academic policies.

The GJHP Musical is a NO-CUT program and is open to all Glencoe students in 6th-8th Grade! A \$575 fee is required of all participants, though there are scholarships available for eligible students. To request a scholarship please contact michelle@gjhp.org.

A Free Informational Meeting will be held on Wednesday, December 1 at 7pm in Misner Auditorium. Please register in advance so we may get a headcount for distancing. Masks will be required for all attendees regardless of vaccination status!

If you have any additional questions, or would like something specific addressed before, during, or after the meeting, please email Director Samara Harand at samara@gjhp.org.

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We hope to see you soon! Please contact samara@gjhp.org with any additional questions!



IMPORTANT DATES AND DETAILS

- Workshop:** **Wednesday, January 5, 3:30pm-5:45pm**
You will learn everything you need to know for auditions. Materials will be posted online so attendance is not mandatory but highly recommended!
- Audition Dates:** **Monday, January 10, 3:30pm-4:45pm OR 4:30pm-5:45pm OR Tuesday, January 11, 3:30pm-4:45pm OR 4:30pm-5:45pm**
Please sign up for ONE of the 4 audition day/times only.
At the audition you will be asked to present the following:
- 2 contrasting character monologues (choices in packet)
 - 2 contrasting songs (choices in packet)
 - Dance combination (performed in small groups)
 - Video of the dance as well as mp3s of the song selections will be made available online so you can practice.
 - Note: Even those interested in non-speaking/singing roles must read, sing and dance! Just do your best and have fun!
- Callbacks:** **Thursday, January 13, 3:30pm-6:30pm**
The Callback List will be posted online on Tuesday, January 11 by 10pm.
Note: Do not worry if you do not get a callback. You will be the show, we just already know where to place you. Additional audition materials will be distributed AT Callbacks. Please be prepared to sing, act and dance again! Not everyone will need to stay the entire time, but please plan to.
- Casting:** **The Cast List will be posted online by Sunday, January 16 at 3pm**
Lead roles may be double cast with specific performances and counterparts announced at a later date.
- First Rehearsal:** **Monday, January 24, 3:30pm-5:45pm (Parent Meeting at 7pm)**
You will receive your script and full rehearsal calendar at that time.
Please bring a pencil. A 3-ring binder will be provided.
- Rehearsals:** **Mondays, Wednesdays and Thursdays from 3:30pm-5:45pm**
Not everyone will be called every day. Please follow the calendar that will be distributed the first day. Rehearsals will extend later in the evening starting in April, with some additional days for Tech (beginning April 18) and three possible Weekend rehearsals (April 9, 23 & 24).
- Performances:** **April 28 – May 1, 2022 (Thurs @ 7pm, Fri @ 7pm, Sat @ 3pm, Sun @ 1pm)**
Call Time for the cast is 2 hours before the listed curtain times!



AUDITION & CASTING INFORMATION

IMPORTANT: You must register for the program in order to receive the full audition materials and to choose your timeslot. If you would like to request a scholarship, email michelle@gjhp.org.

Auditions will be held on Monday, January 10 and Tuesday, January 11, 3:30pm-4:45pm and 4:30pm-5:45pm in Misner Auditorium. You will be able to sign-up for one of the four available timeslots beginning on Friday, December 3 at 5pm. You will get the sign-up link AFTER you register!

An **Audition Workshop** will be held on Wednesday, January 5, 3:30pm-5:45pm in Misner Auditorium. The workshop is optional but highly recommended as we will be reviewing all materials and teaching the songs and the dance combination for the audition!

Auditions will consist of the following:

- **TWO Character Monologues** (included in the final audition packet). These monologues DO NOT need to be memorized. Though you may if you wish.
- **TWO Songs** – One Upbeat & One Ballad (all options will be included in the final audition packet and taught at the Audition Workshop, with practice tracks posted online after). An accompanist will play for you at the auditions.
- **Dance Combination performed in small groups** (to be taught at the Audition Workshop, a video will also be posted online after the Workshop)
- **Note:** Even those interested in non-speaking/singing roles must read, sing and dance!

All participants will also have to turn in the following at auditions:

- **Audition Form** (sample from *High School Musical* on pages 4-5 of this packet)
- **Conflict Sheet** (sample included on page 6 that details attendance & academic requirements)
- **Cast Contract** (sample included on page 7 that detailing cast expectations – very important!)

It is very important to be thorough & honest when completing all forms! They are used to create the schedule and could impact casting. Please be on time with all paperwork ready. A photo will be taken at the auditions. The audition begins the moment you arrive so always be on your best behavior.

Callbacks will be held on Thursday, January 13, 3:30pm-6:30pm. The Callback List will be posted online on Tuesday, January 11 by 10pm. Note: Do not worry if you do not get a callback. You will be in the show, we just already know where to place you. Additional audition materials will be distributed AT Callbacks. Please be prepared to sing, act and dance again! Not everyone will need to stay the entire time, but please plan to.

The Cast List will be posted online by Sunday, January 16 at 3pm. Most lead roles will be double cast with your specific performance dates & counterparts to be determined later!

If you wish to decline your role and drop from the program before January 19, you will receive a full refund but be charged a \$25 cancellation fee. If you drop after January 19, your refund will be prorated and you will be charged a \$25 cancellation fee.



HIGH SCHOOL MUSICAL AUDITION FORM

**GJHP WILL
ATTACH
PHOTO HERE**

*(if you would also like
to include a resume
and/or headshot
please attach
separately)*

NAME: _____ GRADE: _____

AUDITION DAY & TIME: _____

VOCAL PART (if known): _____

SHIRT SIZE: _____ PANTS SIZE: _____ SHOE SIZE: _____

(indicate if size is boys, girls, adult men or adult women with a B, G, W or M)

MONOLOGUE SELECTIONS (circle 2):

TROY

RYAN

CHAD

COACH BOLTON

JACK(IE)

GABRIELLA

SHARPAY

TAYLOR

MS. DARBUS

KELSI

SONG SELECTIONS (circle 2):

CIRCLE 1 UPTEMPO SONG:

WE'RE ALL IN THIS TOGETHER

STATUS QUO

CIRCLE 1 BALLAD:

START OF SOMETHING NEW

BREAKING FREE

TOP 3 ROLES OF INTEREST AND WHY:

(THIS IS FOR OUR REFERENCE ONLY AND WILL NOT IMPACT CASTING, YOU MAY LIST SPECIFIC CHARACTERS OR TYPE OF ROLE):

#1: _____

#2: _____

#3: _____

RANK YOUR STRENGTHS IN THE PERFORMING ARTS DISCIPLINES FROM 1 – 3 (1 being best):

SINGER _____

DANCER _____

ACTOR _____

DO NOT WRITE IN THIS BOX!

HOW COMFORTABLE ARE YOU HANDLING/DRIBBLING A BASKETBALL:

(USE SCALE OF 1-5, 1 BEING VERY COMFORTABLE, 5 BEING NO WAY!, FEEL FREE TO ELABORATE BELOW): _____

PAST PERFORMING, VOCAL OR DANCE EXPERIENCE: _____

RELEVANT OR FUN SPECIAL SKILLS (tumbling, beatboxing, play an instrument, dribbling, etc.):

ANYTHING ELSE YOU WOULD LIKE YOUR DIRECTORS TO KNOW: _____

***** *** *** *** *PLEASE DO NOT WRITE BELOW THIS LINE* *** *** *** *****

REHEARSAL CONFLICT SHEET EXAMPLE & ATTENDANCE INFORMATION

Name: _____ **Grade:** _____

Rehearsals are Mondays, Wednesdays, and Thursdays from 3:30pm to 5:45pm. Rehearsals will go later in April (until 6pm or 6:30pm), with additional days added for Tech & Dress Rehearsals. A full schedule covering the duration of the program will be distributed at the first rehearsal on January 24.

The rehearsal schedule will include dates and times when specific characters, scenes, songs or dances are called and will be based off your conflict sheets and the needs of the show. You may not be called every day or for the entire time! The schedule will vary from week to week depending on what is being worked on. Some weeks you may be called for fewer days than others, with all being called for more rehearsals in the weeks leading up to performances.

Please list all conflicts between January 24th and May 1st below. In addition to recurring conflicts that occur every week, please include one-time conflicts such as vacations, doctor appointments, etc. that cannot be changed. All conflicts must be recorded on this form prior to auditioning to be considered excused. So please check your calendars!

We will do our best to work around one pre-approved, once-a-week, standing conflict. This is more difficult for lead roles and your availability may be taken under consideration when casting. Due to our tight rehearsal schedule, we cannot cast students who have more than once-a-week conflicts. Attendance is mandatory at all scheduled tech and dress rehearsals and all performances.

Absences beyond what is noted on this form will be considered unexcused. **Three unexcused absences may result in the loss or reduction of a role.** Illness & emergencies will be considered excused, HOWEVER, absences due to a positive case of (or exposure to) COVID-19 will be addressed on a case-by-case basis. The final determination will be based on where we are in the rehearsal process, projected duration of the absence and the resulting impact on the show and fellow cast. If the student must miss an additional rehearsal for any reason email samara@gjhp.org asap.

Academic & School Attendance Policy: Per Central School policy, to be eligible to participate in Footloose (attend auditions, rehearsals, performances, or other program-related activities) students must be passing all classes with a C or better, attend a complete day of school (8:20am-3:24pm) and participate in all classes. Special cases are subject to individual review. (Example: An exception may be made for partial school attendance due to an appointment previously approved by the school.)

RECURRING CONFLICTS (sports, clubs, standing appointments, Hebrew School, etc.)

Please include times so we may know if it's possible to call you for a partial rehearsal. For example: "Dance Class at 5pm but can be at rehearsal until 4:45pm" OR "Volleyball until 4:30pm, can come after"

Mondays:

Wednesdays:

Thursdays:

ONE-TIME CONFLICTS* (vacations / single appointments, etc.):

***We will be adding Weekend rehearsals on April 9, 23 & 24, as well as additional days between April 18-27 (for tech and dress rehearsals). Please list any conflicts that would be difficult to change during this time.**

CAST CONTRACT (EXAMPLE)

This Contract details expectations for cast members and must be read and signed by all participants and parents! (The audition packet will include a final version & must be turned in at auditions on Jan 10 or 11).

I understand that if cast:

- I will have a positive attitude and be respectful of all students and adults participating in *Footloose*.
- I will demonstrate appropriate rehearsal behavior which includes no cell phones out during rehearsals.
- Rehearsals will be scheduled Mon, Wed, Thurs, 3:30pm-5:45pm with additional days for tech and dress rehearsals leading up to performances. Rehearsals in April may run longer. Attendance is mandatory at all scheduled rehearsals and all performances. The shows will be April 28th at 7pm, April 29th at 7pm, April 30th at 3pm and May 1st at 1pm. A full rehearsal schedule will be passed out the first week of rehearsal. You may not be needed all 3 days of rehearsals.
- I understand that in order to be eligible to participate in *Footloose* (attend auditions, rehearsals, performances, or other program-related activities) I must be passing all my classes with a C or better, attend a complete day of school (8:20am-3:24pm) and participate in all classes. (Special cases are subject to individual review. Example: An exception may be made for partial school attendance due to an appointment previously approved by the school.)
- All conflicts must be listed on the conflict form in order to be excused. These include specific one-time dates (Examples: Dr. appt, trip) in addition to conflicts that occur every week.
- I will not attend rehearsals on any given day if I am ill.
- I will follow all COVID protocols put in place by District 35 and GJHP.
- I understand that three unexcused absences could result in the loss or reduction of role, regardless of size. Excused absences include absences listed on the conflict sheet, illness, or family emergencies. Unexcused absences include missing rehearsal, arriving late or leaving early from rehearsal.
- I understand that if I must miss rehearsals due to exposure or contracting COVID, this could possibly result in the loss or reduction of a role. This will be determined on a case-by-case basis and will be based on where we are in the rehearsal process at the time of the diagnosis, the projected length of my absence and the impact on the show and my fellow cast members.
- Most importantly, this is an ensemble of like-minded performers, tech and production staff. We will work together as a family. I understand that all conflicts will be resolved without the use of degrading language, violence, or hurtful behavior.
- I acknowledge that bullying and harassment will not be tolerated and may result in dismissal from the show.

STUDENT NAME: _____ SIGNATURE: _____

PARENT NAME: _____ SIGNATURE: _____

PARENT NAME: _____ SIGNATURE: _____



SYNOPSIS

One of the most explosive movie musicals in recent memory bursts onto the live stage with exhilarating results. When Ren and his mother move from Chicago to a small farming town, Ren 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. To the rockin' rhythm of its Oscar and Tony-nominated top 40 score and augmented with dynamic new songs for the stage musical, FOOTLOOSE celebrates the wisdom of listening to young people, guiding them with a warm heart and an open mind.

MUSICAL NUMBERS

(This list is not final and does not necessarily include everyone that will be in each number)

Footloose / On Any Sunday – Full Company

The Girl Is the One - Chuck, Ariel, Travis, Lyle

I Can't Stand Still - Ren

Somebody's Eyes - Rusty, Urleen, Wendy-Jo

Learning to be Silent - Vi, Ethel, Ariel

Holding Out For a Hero - Ariel, Rusty, Wendy-Jo, Urleen

Heaven Help Me – Reverend Shaw

I'm Free / Heaven Help Me - Ren, Reverend Shaw & Full Company

Still Rockin' – Cowboy and the Band

Let's Hear It for the Boy – Rusty & Company

Can You Find It in Your Heart? – Vi

Dancing Is Not a Crime - Ren

Mama Says (You Can't Back Down) - Willard, Bickle, Garvin, Jeter, Ren

Almost Paradise - Ren, Ariel

Heaven Help Me (Reprise) – Reverend Shaw

Can You Find It In Your Heart? (Reprise) – Reverend Shaw

Footloose – Full Company



CHARACTER LIST

REVEREND SHAW MOORE – (BariTenor / Mature Vocals) Rev. Moore is the most powerful figure in town. He is a stern, strict, solemn man with a booming voice who runs the town with an iron fist. Shaw has a quick mind, a loving heart and a sense of humor. He also has a tender side and is struggling with the loss of his son – the one person he could not save. Has a hard time communicating with Ariel, but still loves her – he just can't express it.

VI MOORE – (Mezzo / Mature Vocals) The strong-willed preacher's wife. Despite the loss of her son and the strained relationship with her husband, Vi fully understands what kind of good humor she must display in order to keep her household – and the congregation – running smoothly. She feels she is losing her husband and daughter and doesn't know what to do. She is responsible for holding her family together after its terrible loss.

ARIEL MOORE – (Mezzo w/Belt / Dance) The preacher's daughter. At first glimpse it would appear that she is the perfect girl; beautiful, perky, energetic. But look closer and you will find that she is her father's worst nightmare – energetic, strong-willed, sharp-tongued, and a thrill seeker. Her spirits are often an attempt to hide the grief she feels about her brother's death and the loss of her once loving relationship with her father.

REN McCORMACK – (Tenor / Heavy Dance) Ren is a fun-loving, young rebel who attracts trouble. At heart he is an energetic teen who is struggling with the pain of his father's absence and his unfamiliar surroundings. He emotes this pain through his sarcasm and by dancing. Throughout the show he takes a journey from boyhood to maturity. It is very important that Ren must sing AND dance – and he must also have good comedic timing.

ETHEL McCORMACK – (Mezzo/Alto / Mature Vocals) Ren's mother. A strong-willed, outspoken single mom who would do anything for her son. Loss has brought them closer. They share a teasing, good-natured relationship.

RUSTY – (Mezzo/Soprano w/Belt / Comedic / Dance / 3-pt Harmony) Ariel's best friend. Sassy, a bit of a ditz but knows everything about everybody. Comedic role with strong belt and ability to sing 3-part harmony.

URLEEN – (Belt / Comedic / Dance / 3-pt Harmony) Ariel's friend. A country girl, crass, sassy, with a good heart.

WENDY JO – (Belt / Comedic / Dance / 3-pt Harmony) Ariel's friend. Extremely excitable, naïve, sweet.

WILLARD HEWITT – (BariTenor / Comedic / Some Dance) A simple country bumpkin with a warm heart and a big crush. He quickly befriends Ren and shows him the rules and regulations of living in Beaumont.

JETER, BICKLE & GARVIN – Willard's friends. Comedic. Sing back-up and some harmony.

CHUCK CRANSTON – (Tenor / Possible Dance) Ariel's boyfriend. Rough, demanding and jealous. A foul-mouthed bad boy and bully. Takes one look at Ren and realizes there's only room in town for one of them.

LYLE & TRAVIS – Chuck's goons. They do what he says. Sing back-up and some harmony.

LULU WARNICKER – Ren's aunt. Outspoken and believes the gossip about Ren.

WES WARNICKER – Ren's uncle. Loyal to Reverend Moore. Conflicted with loyalty and true to his family.

COACH ROGER DUNBAR – The high school gym teacher. Rev. Moore loyalist.

ELEANOR DUNBAR – Roger's wife.

COWBOY BOB / COWGIRL BOBBIE – (Tenor or Mezzo) Lead vocalist at Bar-B-Que restaurant and dance club.

BETTY BLAST – Owner of The Burger Blast restaurant.

PRINCIPAL HARRY / HARRIET CLARK – Principal of the high school. Rev. Moore loyalist.

COP (any gender)

TOWNSPEOPLE, CHOIR, TEENS, DANCERS