

YOU'RE A GOOD MAN, CHARLIE BROWN
AUDITION MATERIALS

BRING THIS PACKET WITH YOU TO AUDITIONS!

WHAT'S THE STORY ABOUT?

Charles Schulz's beloved comic comes to life in this musical, *You're a Good Man, Charlie Brown*. The whole gang is here: bossy Lucy is hopelessly in love with piano prodigy Schroeder who doesn't give her the time of day, perfectionist Sally is still mocking blanket-toting Linus, Snoopy is in the doghouse, and "blockhead," himself, Charlie Brown, is in rare form.

WHAT HAPPENS AT AUDITIONS?

You will sing one of three songs: "The Doctor Is In" or "My New Philosophy" (for folks who want to be considered for a lead) or "Glee Club Rehearsal" (for folks who want to be in the chorus). If you want to be considered for a lead, you **MUST** sing by yourself and you will also do a vocal range tryout. You must also choose one of the four monologues to read at auditions to be considered for a lead.

WILL I GET A PART?

Yep! Everyone who auditions will get a part. We'll teach you what you need to know for singing, choreography, and stage direction.

WHEN ARE AUDITIONS?

Monday, February 3rd and Tuesday, February 4th from 3:45 to 6:00 pm in the BRMS Step Room. You **MUST** audition on **ONE** of those nights.

WHAT IF I WANT TO WORK BACKSTAGE?

Awesome! Come to one of the audition nights so that you can let us know what you're interested in.

Sincerely,

Madison Day, Kendra Johnson, and Halla Nelson



CHARLIE BROWN. I think lunch time is about the worst time of the day for me. Always having to sit here alone. Of course sometimes mornings (*music ritard and fade out*) aren't so pleasant either — waking up and wondering if anyone would really miss me if I never got out of bed. Then there's the night, too — lying there and thinking about all the stupid things I've done during the day. And all those hours in between — when I do all those stupid things. Well, lunch time is among the worst times of the day for me. Well, I guess I'd better see what I've got.

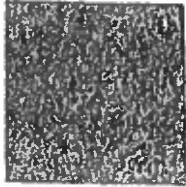
(*open lunch bag, unwrap sandwich, look inside*) Peanut butter.

* * * * *

LUCY. (*music out*) Today is April Fool's Day, Charlie Brown ... I think I'll play a little trick on you ... I think I'll try a little trick ... You understand what I'm saying, don't you? You understand this is April Fool's Day? You're sure? I want to be certain you understand! Okay? Hey, Charlie Brown, guess what! That little red-haired girl is over there, and she wants to give you a hug and kiss!!

LINUS. Happiness is a fleeting thing Sally, but I think that a man can really come closer to it by directing the forces of his life towards a single goal that he believes in, and I think that a man's personal search for happiness is not really a selfish thing either because by achieving happiness himself he can help others to find it. Does that make sense to you?

SALLY. I couldn't decide if I wanted fudge marble, chocolate, rocky road, vanilla, or butter pecan ... I finally decided to try fudge marble ... Then I had to choose between a plain cone or a sugar cone ... I decided on a sugar cone ... So what happened? I went out the door, and dropped the whole thing on the sidewalk! Don't tell me my life isn't a Shakespearean tragedy.... (*music in*)



No. 9

"The Doctor Is In"

(Charlie Brown & Lucy)

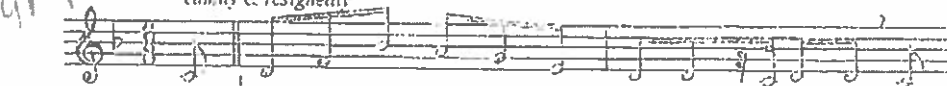
Cue: CHARLIE BROWN: All right, I'll try.

Slow, loose ad lib. tempo

CHARLIE BROWN

calmly & resignedly

start



I'm not ver y hand-some or clev - er or lu - cid, I've

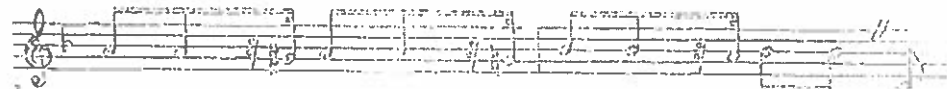


al - ways been stu - pid at spell - ing and num - bers. I've



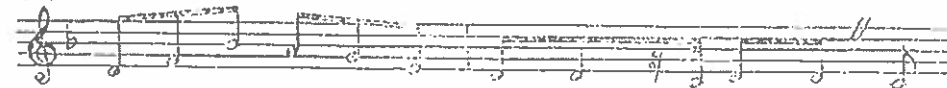
nev - er been much play - ing foot - ball, or base - ball, or

poco rit.



stick - ball, or check - ers, or mar - bles, or ping - pong. I'm

[9] A tempo (♩=82)



us' - al - ly aw - ful at par - ties and dane - es. I

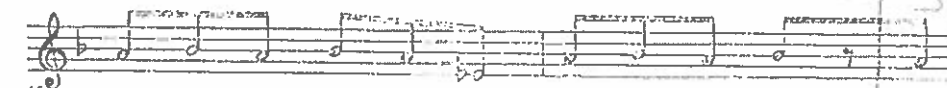


stand like a stick or I cough, or I laugh. Or I

move more rapidly



don't bring a pres - ent, or I spill the ice cream, Or I



get so de - pressed that I stand and I scream. Oh,

7 Stop

No. 16

"My New Philosophy"

(Sally with Schroeder)

Cue: SALLY: (discovering) "Why are you telling me?" I like it! (Music in.)

Cue to stop: SALLY: That's a good philosophy: "Why are you telling me?"

Start

Moderately bright swing four (♩ = 204)

Cue to continue: SALLY: (repeating)

vamp (♩ = ♩)

[3] vamp "Why are you telling me?" SALLY (voice last time)

Orch

"Why are you

tell - ing me?" My new phi - los - o - phy.

The teach - er gave a "D" — on last week's

[11]

home - work. She said, "Miss Sal - ly Brown, —

Your grades are go - ing down." — I could have

[SALLY]

told her... My new phi - los - o - phy!

[SCHROEDER]

Your new phi - los - o - phy?

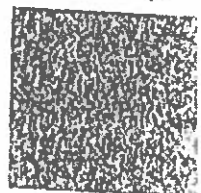
[19] (as the teacher) (as herself) (as the teacher, handing back Sally her homework) (as herself) (as the teacher)

Miss B? I'm she. Look see. A "D?" A "D."

SALLY: (in fermata, as herself) Well, why are you telling me?

SALLY [26]

And that's my new phi - los - o - phy!!



Stop

No. 18

“Glee Club Rehearsal”

(Sally, Lucy, Charlie Brown, Linus, Schroeder & Snoopy)

Cue: SCHROEDER: (blows “C” on a pitch pipe. The GROUP responds in “unison,” but each with his own idea of the pitch. SCHROEDER cuts them off and says:) Remember. *Adagio con brio.*

Moderately slow (J=120)

SALLY & LUCY

Oh, give me a home where the buf - fa - lo

C. BROWN & LINUS

Oh, give me a home where the buf - fa - lo

S.A. roan. Where the deer and the an - te - lepe

L.U. roan. Where the deer and the an - te - lepe

C.B. play. Where sel - dom is heard a dis -

L.I. play. Where sel - dom is heard a dis -

S.A. cour - ag - ing word. And the skies are not cloud - y all

L.U. cour - ag - ing word. And the skies are not cloud - y all

C.B. day.

L.I. day.

