

The You're a Good Man, Charlie Brown
Audition Packet



Our Joint 5th & 6th Grade Production of *The*
St. Paul's Schools

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Welcome!/ Important Dates & Info/ Online Audition Sign-up Link

Hello! Thank you for your interest in our upcoming production of *You're a Good Man, Charlie Brown*. We look forward to an excellent show in April and can't wait to dive into creating the many opportunities it provides for all our 5th and 6th grade students. The show synopsis is as follows: Charlie Brown and the entire *Peanuts* gang explore life's great questions as they play baseball, struggle with homework, sing songs, swoon over their crushes, and celebrate the joys of friendship.

Here are a handful of other important details to note regarding the show:

-There is an optional audition workshop **February 3rd** in **Ward 107** from 3:40-5:00 where students will have opportunities to hone their audition performance.

-Auditions will be held **February 6th** and **7th** in **Ward 107** from 3:40-5:00. Students should only select one day to audition from the **below Signup Genius link**.

<https://www.signupgenius.com/go/9040E48AEAA2EA5FD0-auditions>

-Students cast as one of the following six characters (**Charlie Brown, Lucy, Snoopy, Schroeder, Linus, and Sally**) will be required to attend all rehearsals **Monday through Friday** (A more detailed rehearsal schedule will be emailed out soon).

-Students cast in the **ensemble** (the plethora of characters in the *Peanuts* universe) will be required to attend rehearsals **two days a week** until **the last two weeks of the show where all students will be called Monday through Friday leading up to the show dates** (A more detailed rehearsal schedule with the specific two days will be emailed out soon.)

-The show dates are **April 3rd-6th** and all students in the play are required to attend in order to be considered for the show. Additionally, all students are required to attend **all tech rehearsals the week before the show. No absences will be accepted for these times.**

-SP Students involved in **sports** will be required to join rehearsals **no later than 4:15**.

-Student **pickup** from rehearsal will always be at the **SPSG traffic circle at 5:00**.

-Any conflicts (ex. days out of town, sport games etc.) with specific rehearsal times must be noted in the attached audition form in order to be excused. More than three unexcused rehearsal misses may result in removal from the production.

-Students interested in auditioning for particular characters should become familiar with the attached scene and song audition material prior to auditions. They do not need to have the material memorized but it certainly doesn't hurt if they are!

-All students interested in auditioning must have the audition form on the final page of this packet printed, filled out, and given to either Mr. Sheffer or Ms. Keddell on their audition day.

If you have any questions, please don't hesitate to reach out to either myself at jsheffer@stpaulsmd.org or Ms. Keddell kkeddell@stpaulsmd.org. This show is going to be a fun, enriching ride for everyone involved and we can't wait.

Best,

Mr. Sheffer & Ms. Keddell

Audition Instructions & Materials:

Music (Charlie Brown, Lucy, Linus, Sally, Snoopy, Schroeder):

If you're interested in auditioning for Charlie Brown, Lucy, Linus, Sally, Snoopy, or Schroeder, please come to auditions prepared to sing the corresponding song.

Charlie Brown: "The Kite" <https://www.youtube.com/watch?v=tKCJSpMrVGI>

Lucy: "Schroeder" https://www.youtube.com/watch?v=1QI9WVGpR_g

Schroeder: "Beethoven Day" <https://www.youtube.com/watch?v=kFjE1NnnAIQ>

Sally Brown: "My New Philosophy" https://www.youtube.com/watch?v=m_tZ_Z7haV8

Linus: "My Blanket & Me" <https://www.youtube.com/watch?v=L2QNUHKszls>

Snoopy: "Snoopy" <https://www.youtube.com/watch?v=ztSyCPRjMeY>

All songs as well as karaoke accompaniments of them can be found on the attached YouTube links.

Music (Ensemble):

If you're interested in auditioning for the ensemble, please come to auditions prepared to perform the following part of the song "You're a Good Man, Charlie Brown":

You're a good man, Charlie Brown.

You're the kind of reminder we need.

You have humility, nobility, and a sense of honor that is very rare indeed.

You're a good man, Charlie Brown.

And we know you will go very far.

Yes. It's hard to believe, almost frightening to conceive,

What a good man you are!

This song as well as its karaoke accompaniment can be found on YouTube at this link.

<https://www.youtube.com/watch?v=7jha5oK0nVw>

Scene (Charlie Brown, Lucy, Linus, Sally, Snoopy, Schroeder):

Please come to auditions familiar with the attached scene on the following pages that corresponds to your character of choice.

Audition Form (Please bring this to auditions already filled out)

Name: _____

Grade: _____

Email: _____

Parent's Email(s):

Parent's Phone Number(s):

Interested in a particular role? If so, which one? _____

Do you have any other special skills? (For example: juggling, gymnastics, yo-yo, etc.)

Do you have any specific conflicts (Days and times you know you cannot make rehearsal)? THIS IS SUPER IMPORTANT FOR US TO KNOW BECAUSE THERE'S A LOT TO COVER IN THIS SHOW IN A RELATIVELY SHORT AMOUNT OF TIME!

What is your number one reason for wanting to be a part of this production?

What's one quality you possess that you can bring with you to every rehearsal?

AUDITION SCENES ARE BROKEN DOWN
BY CHARACTER OVER THE NEXT SEVERAL
PAGES. PLEASE COME PREPARED TO
PERFORM THE SCENE THAT
CORRESPONDS WITH YOUR CHARACTER
OF INTEREST! [WOOF!]



CHARLIE BROWN

LUCY & SCHROEDER.

You're a good man,
Charlie brown!
You're a good man,
Charlie brown!
You're a good man,
Charlie Brown!

SALLY & LINUS.

Bravely facing
adversity.
Always kind to
animals!
You're a good man,
Charlie Brown!

SNOOPY.

Oh,
You're a good man!
Oh,
You're a good man,
Charlie Brown!

During applause, ALL exit and the music segues.

No. 2a

Good Man Playoff (Orchestra)

See p. 81

Music comes to an abrupt stop in mid-phrase.

SALLY. This is my report on the past. The past has always interested people. I must admit, however, that I don't know much about it. I wasn't here when it happened.

SALLY exits; music segues.

No. 2b

Before Lunch Hour (Orchestra)

See p. 81

A school bell begins ringing during applause, loud, electric and raucous. When it stops, CHARLIE BROWN is alone onstage. He has a large brown paper lunch bag.

**START
HERE** ↘

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.

(bite sandwich and chew) Some psychiatrists say that people who eat peanut butter sandwiches are lonely. I guess they're right. And when you're really lonely the peanut butter sticks to the roof of your mouth.

**MORE ON
NEXT PAGE**

(eat, clear palate with fingers and wipe fingers on the bench) Boy, the PTA sure did a good job of painting these benches.

(eat) There's that cute little red-headed girl eating her lunch over there. I wonder what she would do if I went over and asked her if I could sit and have lunch with her. She'd probably laugh right in my face. It's hard on a face when it gets laughed in. There's an empty place next to her on the bench. There's no reason why I couldn't just go over and sit there. I could do that right now. All I have to do is stand up.

(stand) I'm standing up.

(sit) I'm sitting down. I'm a coward. I'm so much of a coward she wouldn't even think of looking at me. She hardly ever does look at me. In fact, I can't remember her ever looking at me. Why shouldn't she look at me? Is there any reason in the world why she shouldn't look at me? Is she so great and I'm so small that she can't spare one little moment?

(freeze) She's looking at me.

(in terror, look one way, then the other) She's looking at me.

END HERE

CHARLIE BROWN turns his head looks all around, trying frantically to find something else to notice. His teeth clench. Tension builds. then with one motion he pops the paper bag over his head. LUCY and SALLY enter.

LUCY. No, Sally, you're thinking of that other dress, the one I wore to Lucinda's party. The one I'm talking about was the very light blue one and had a design embroidered around the waist.

SALLY. I don't remember.

LUCY. *(take a pencil and draw matter-of-factly on the top of the paper bag covering Charlie Brown's head)* Something like this, and the skirt went out like this and had these puffy sleeves and a sash like this.

SALLY. Oh, yes, I remember.

LUCY. Yes, well that was the dress I was wearing last week when I met Frieda and she told me she'd seen one just like it over at —

SALLY & LUCY exit. CHARLIE BROWN is immobile as their voices fade. Then:

CHARLIE BROWN. *(speaking inside the bag)* Lunch time is among the worst times of the day for me. If that little red-haired girl is looking at me with this stupid bag on my

LUCY & LINUS

Act One

21

~~CHARLIE BROWN.
And me. (exit)~~

~~SCHROEDER. And me. (exit)~~

~~LINUS. And me.~~

Applause — music segues.

**No. 6a
START HERE**

After Blanket
(Orchestra)

See p. 90

LINUS is discovered sitting at the stageright end of the sofa.

LUCY is standing downstage, lecturing him. Music out for dialogue.

LUCY. Linus, do you know what I intend? I intend to be a queen. (*music: fanfare*)

No. 7 **Queen Lucy – Melodrama**
(Orchestra with Lucy)

See p. 90

LUCY. When I grow up I'm going to be the biggest queen there ever was and I'll live in this big palace (*music in*) with a big front lawn and have lots of beautiful dresses to wear and when I go out in my coach all the people ...

LINUS. Lucy.

LUCY. ... all the people will wave and I will shout at them, and ...

LINUS. Lucy, I believe "queen" is an inherited title.

There is no response from Lucy.

Yes, I'm quite sure. A person can only become a queen by being born into a royal family of the correct lineage so that she can assume the throne after the death of the reigning monarch.

I can't think of any possible way that you could ever become a queen.

Music fades to silence.

I'm sorry, Lucy, but it's true.

A pause in silence, then:

**MORE
ON
NEXT
PAGE**

LUCY. ... and in the summertime, *(music continues)* I will go to my summer palace and I'll wear my crown in swimming and everything, and all the people will cheer and I will shout at them ...

LUCY dreams her vision. Then the vision pops. She looks at Linus.

What do you mean I can't be queen? *(music out)*

LINUS. It's true.

LUCY. There must be a loophole. *(music in)* This kind of thing always has a loophole. Nobody should be kept from being a queen if she wants to be one. **It's undemocratic.** *(music out)*

LINUS. Good grief.

LUCY. *(music in)* It's usually just a matter of knowing the right people. I bet a few pieces of well-placed correspondence and I get to be a queen in no time.

LINUS. I think I'll watch television. *(music out)*

LINUS returns to the TV set, turns it on and resumes his watching position.

LUCY. *(music in)* I know what I'll do. If I can't be a queen, then I'll be very rich. I'll work and work until I'm very rich and then I will buy myself a queendom.

LINUS. *(music out)* Good grief.

LUCY. *(music in)* Yes, I'll buy myself a queendom and then I'll kick out the old queen and take over the whole operation myself. I will be head queen.

LUCY glances at the TV and becomes engrossed.

Okay. Switch channels.

LINUS. Are you kidding? I'm not one of your royal subjects. What makes you think you can come right in here and take over?

LUCY. These five fingers, individually they are nothing. But when I curl them together into a single unit they become a fighting force terrible to behold.

LINUS. Yes, your majesty.

← **END HERE.**

LINUS clicks the TV remote and changes channels.

No. 7a

Quick Changes – Coathanger (Orchestra)

See p. 91

CHARLIE BROWN enters left. SNOOPY follows with his supperdish, pointing ravenously. Music out.

SNOOPY. Supper time?

CHARLIE BROWN. Not yet.

SNOOPY. Supper time?!

CHARLIE BROWN. Not yet!

Music in. CHARLIE BROWN exits. SNOOPY wails and follows him off. SALLY enters holding up her coat hanger sculpture.

**START
HERE**

* * * * *

SALLY. A "C"? A "C"? *(music out)* I got a "C" on my coat hanger sculpture? How could anyone get a "C" in coat hanger sculpture? May I ask a question? Was I judged on the piece of sculpture itself? If so, is it not true that time alone can judge a work of art? Or was I judged on my talent? If so, is it right that I be judged on a part of life over which I have no control? If I was judged on my effort, then I was judged unfairly, for I tried as hard as I could! Was I judged on what I had learned about this project? If so, then were not you, my teacher, also being judged on your ability to transmit your knowledge to me? Are you willing to share my "C"? Perhaps I was being judged on the quality of the coat hanger itself out of which my creation was made ... Now is this not also unfair? Am I to be judged by the quality of coat hangers that are used by the dry-cleaning establishment that returns our garments? Is that not the responsibility of my parents? Should they not share my "C"?

← END HERE

SFX: The Teachers' voice is heard offstage—[brief unintelligible squawk voice mixed with electronic static].

(to offstage) Thank you, Miss Othmar. *(to audience)* The squeaky wheel gets the grease! *(exits)*

No. 17a

After Baseball

See p. 131

(Orchestra)

**START
HERE**

SCHROEDER & LUCY enter. Music out for dialogue.

SCHROEDER. I'm sorry to have to say it right to your face, Lucy, but it's true. You're a very crabby person.

I know your crabbiness has probably become so natural to you now that you're not even aware when you're being crabby, but it's true just the same. You're a very crabby person and you're crabby to just about everyone you meet.

Now I hope you don't mind my saying this, Lucy, and I hope you'll take it in the spirit that it's meant. I think we should be all open to any opportunity to learn more about ourselves. I think Socrates was very right when he said that one of the first rules for anyone in life is "Know Thyself."

Well, I guess I've said about enough. I hope I haven't offended you or anything. *(make an awkward exit)*

← END HERE

LUCY sits in silence; then shouts offstage at Schroeder.

LUCY. Well, what's Socrates got to do with it anyway, huh? Who was she anyway? Did she ever get to be queen! Tell me that, did she ever get to be queen!
(suddenly to herself, a real question) Did she ever get to be queen?
(shouting offstage, now a question) Who was Socrates anyway?
(giving up the rampage, she plunks herself down) "Know thyself," humph.

No. 17b Quick Changes – Crabbiness Survey

See p. 131

(Orchestra)

LUCY goes offstage and returns with a clipboard and pencil.

CHARLIE BROWN enters with SNOOPY. Music out.

CHARLIE BROWN. Hey, Snoopy, you want to come out and help me get my arm back in shape? Now watch out for this one — it's a new fast ball.

LUCY. Excuse me a moment, Charlie Brown, but I wonder if you'd mind answering a few questions.

CHARLIE BROWN. Certainly, Lucy.

LUCY. Well, I'm conducting a survey to enable me to know myself better and first of all I'd like to ask: on a scale of zero to one hundred, using a standard of fifty as average, seventy-five as above average and ninety as exceptional, where would you rate me with regards to crabbiness?

SNOOPY

Act Two

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CHARLIE BROWN. Oh, good grief. (*exit above tree on stageright*)

LINUS. Lucy, why is Charlie Brown banging his head against that tree?

LUCY. To loosen the bark to make the tree grow faster. Come along, Linus.

Clouds can make the wind blow.
Bugs can make the grass grow.
So, there you go.
These are the little known facts
That now you know!

**START
HERE**

Blackout, LUCY & LINUS exit, applause; music segues to underscoring vamp opening next number. Lights up reveal SNOOPY on top of his doghouse.

SNOOPY. My stomach clock just went off. It's suppertime and Charlie Brown has forgotten to feed me. Here I lie, a withering hollow shell of a dog, and there sits my supper dish ... EMPTY! But that's all right. He'll remember. When no furry friend comes to greet him after school, then he'll remember. And he'll rush out here to the doghouse but it'll be too late. There will be nothing left but the dried carcass of the former friend who used to run and play so happily with him. Nothing left, but the bleached bones of ...

← END HERE

CHARLIE BROWN enters with Snoopy's supper dish and observes Snoopy.

CHARLIE BROWN. Hey, Snoopy. Are you asleep or something? I've been standing here a whole minute with your supper.

No. 20

"Suppertime"

See p. 142

(Snoopy with Charlie Brown and Gospel Chorus [*offstage*]: Sally, Lucy, Schroeder & Linus)

SNOOPY. Suppertime? Suppertime!
Behold The brimming bowl of meat and meal
Which is brought forth to ease our hunger.
Behold The flowing flagon moist and sweet
Which has been sent to slake our thirst.

CHARLIE BROWN. Okay, there's no need for a big production. Just get down off that doghouse and eat. (*exit*)

SNOOPY. Doo doo
Doo doo doo doo.