



Thank you for auditioning for our Season 63 Signature Series!

Hello and thank you so much for your interest in performing at Market House Theatre! We are excited to have you join us and be a part of our community.

What to Bring

We ask that you prepare a 60 second monologue and either 16 bars of music or, if you do not wish to sing, a second contrasting monologue. In addition we ask that you bring the following.

- bring a headshot (if you have one)
- bring a resume/list of past shows (if you have one)
- bring a list of your conflicts for the timeline of the production(s) you choose to audition for.

Terms to Know

Monologues: A monologue is a short speech that is delivered by a single character. Monologues are best when coming from a play, or script.

Timing: Prepare a piece that runs between 45 and 60 seconds. It is better to perform a shorter, impactful monologue than to rush through a long one.

Contrasting Material: Choose a monologue and a song that offer a clear contrast. If your 16-bar cut is a slow, emotional ballad, select a comedic or uptempo monologue.

Choosing a Monologue

When choosing a monologue, it is important that the material can answer at least one of the following things:

- Is the character fighting for something or trying to get something from someone?
- Is the character talking to a specific person?
- Does the character make a journey, a discovery, or change their minds during the speech?
- Does the monologue fit within the time limit?
- Is this monologue appropriate for your age or the age of the character you are auditioning for

16 Bars of Music

Please prepare a music selection of roughly 16 bars if you are auditioning for one of our musicals. We will not have an accompanist so you are welcome to bring a track to sing or to sing acapella. A blue tooth speaker will be available for tracks.

Helpful Tips

A 16-bar audition is essentially a 30-to-45 second vocal showcase. To stand out, you should pick a cutting-edge, story-driven section of a song that highlights both your acting range and your voice, making sure to avoid abrupt endings by creating a clean, resolved final chord.

- 16 bars is just a guideline for 30-45 seconds we will not be counting your bars while you sing 😊
- Look to resources like youtube to find a backing track for your selection

Questions? Feel free to contact the MHT Box Office at (270) 444-6828 or info@mhtplay.org



- Backing tracks should be accompaniment only, like a karaoke track
- Select a song that shows off your voice and style and that feels comfortable
- Select a song in the style of the shows that we will be producing in the season
- Don't feel like you have to show off all your abilities in one 30 second selection We just want to hear your voice and how you interpret the selection

How Should I Prepare?

- **Do your research.** What has happened to your character up until this point? What is your relationship with any other characters in the scene with you? What do you want from those other characters? How has your character changed by the end of the scene? If you can answer these questions, it will help inform the decisions you make about how to play the scene, and will make your performance more dynamic.
- **Practice Practice Practice!** Rehearse in front of friends and family and in front of the mirror. Record it on your phone or camera and share it with others for feedback. Write your monologue and song down on paper to help you understand the words and memorize.
- **Dress to Impress.** Wear something comfortable, neat, clean and nice looking. Think “Sunday Clothes” or what you might wear for a graduation or formal event – without getting too fancy.
- **Be on time.** Arrive to your audition appointment at least 15 minutes before so you can sign in, use the bathroom, relax and get mentally prepared.
- **Warm up.** Stretch your body and warm up your voice by going through vocal exercises and tongue twisters.
- **Introduce yourself with a slate.** A slate is a brief introduction before you begin your audition where you say your name and the title of your monologue and song and what play/musical they come from. After your audition is over, say “thank you”. It's short and sweet and works for every audition.
- **Do not look the directors in the eye while you're acting.** It's creepy. We want to watch your scene, not be a part of it.
- **Be confident.** The directors are rooting for you to do your best. They are hoping you are the missing piece of the puzzle they are trying to solve to cast the show. Walk in the door with your head high. Practice good posture and body language by standing tall and keeping your feet still. Last but not least, don't forget to smile and have fun. We want you to have fun onstage and enjoy the moment.

Audition Form

The audition form found in this document is a fillable PDF. Using this, you will be able to type out your responses and upload your headshot. Please use Adobe Acrobat Reader to view and complete the form. If you don't have Acrobat, visit get.adobe.com/reader to download it for free.

General Audition Information

Dates: July 13 & 14 at 6:00 p.m-9:00 p.m. *Please sign up at mkt.show/auditionsignup*

Location: Studio 200 | 209 Marine Way, Paducah, KY 42001

Questions? Feel free to contact the MHT Box Office at (270) 444-6828 or info@mhtplay.org



Season 63 Audition Form

Market House Theatre

Please complete this form and provide a copy for each audition.

Headshot

Optional. Attach or upload a good image of yourself in the box on the right.

1

Your Name

2

First Name _____

Last Name _____

Contact information

For auditionee. Parent contact information is collected later.

3

Email _____ Phone _____

What's the best way to contact you? Call Text Email

Residential address

Provide the address where you currently live. *Please do not use a P.O. Box.*

4

Address _____

City _____ State _____ ZIP Code _____

Auditionee information

5

Pronouns _____ Date of birth (mm/dd/yyyy) _____

Hair Color _____ Height _____ Vocal Range _____

Allergies _____

Limitations _____

Casting Information

6

List any role(s) you are interested in _____

Will you accept any role offered? Yes No

If *no*, please list any roles you will **not** accept _____

If I am cast in this production, I agree to not make any changes to my appearance without prior approval from the director and creatives. This includes, but not limited to; hair cuts, changing hair color, and/or shaving.

By checking this box, I agree to not make any changes to my appearance.

Conflicts

List all schedule conflicts. Adding later may lead to replacement. A full schedule will be provided in week one. Write "NONE" if you have no conflicts.

7

Conflict 1 _____ Date(s) & time(s) _____

Conflict 2 _____ Date(s) & time(s) _____

Conflict 3 _____ Date(s) & time(s) _____

Conflict 4 _____ Date(s) & time(s) _____

Conflict 5 _____ Date(s) & time(s) _____

I have additional conflicts that do not fit on this for. I have attached a page to this form listing those conflicts.

Experience

Experience is not required. If you do have prior performance experience, list the most recent or relevant. If you have an acting resume, please attach it.

8

Suggested format: Production Name, Company/Organization, Role, Year

Example: Waitress, Market House Theatre, Jenna, 2025

Experience 1 _____

Experience 2 _____

Experience 1 _____

I have an acting resume that I would like to provide. I have attached my resume to this form.

Production audition selection

9

I am interested in auditioning for the following shows.

Come From Away Our Town
The Crucible Footloose
It's a Wonderful Life: A Live Radio Play

Parent information

If auditionee is under age 18, complete this section.

10

Parent Name _____ Relationship _____
Email _____ Phone _____
What's the best way to contact you? Call Text Email

Volunteer information

11

I am interested in volunteering in the following areas:

Development - Events & Fundraising	Marketing - Media & Promotion	Production - Directing
Education - Youth Programs	Onstage - Musician	Production - Paint & Props
Facilities - Maintenance & Grounds	Operations - Admin & Data	Production - Scenic Build
Front of House - Ushering	Production - Backstage Crew	Production - Stage Management
General - Flexible Help	Production - Costumes	Production - Tech

Background check

If auditionee is over age 18, complete this section.

12

To help keep our programs safe for young people, Market House Theatre conducts background checks on adult volunteers and participants who may work with minors. If you are offered a role, participation is contingent on completion of a background check. Individuals who are required to register as a sex offender are not eligible for any MHT role or activity that involves contact with minors.

I authorize MHT to conduct a background check. Yes No

Auditionee, sign and date here (required)



Date _____

Liability and media release

If the auditionee is under age 18, a parent/guardian will need to complete this section.

13

Please read the following agreements.

Participation & Health Acknowledgment

I confirm that I (and any minor(s) under my legal guardianship) am/ are physically able to participate in Market House Theatre (MHT) activities. I understand that participation may include (but not limited to) risks of injury, including risks that cannot be eliminated. I voluntarily assume these risks for myself and for any minor(s) under my guardianship.

I release and hold harmless Market House Theatre, its officers, directors, employees, volunteers, and agents from claims arising out of my participation in MHT activities.

Media Release

I grant Market House Theatre (MHT) and those working with or on behalf of MHT permission to photograph and/ or record me and any minor(s) under my legal guardianship during MHT rehearsals, performances, classes, and other activities.

I authorize MHT to use, reproduce, edit, and distribute these images and recordings for any purpose, including (but not limited to) publicity, promotion, advertising, education, documentation, and archival use, in any media now known or later developed, worldwide, without compensation, in perpetuity.

I understand I may not inspect or approve the final materials. I release and hold harmless MHT, its representatives, partners, employees, officers, directors, and volunteers as well as any other individual, corporation, or entity acting under their permission from claims related to the use of these materials.

By signing below, I agree to the terms of this Participation & Health Acknowledgement and Media Release and confirm that I have read and understand them. No amendment or modification is valid unless it is in writing and signed by both me and an authorized representative of Market House Theatre.

Auditionee or parent/guardian, sign and date here (required)



Date _____

Emergency contact information

14

Name _____ Relationship _____
Phone _____

Special skills

15

Do you have any dance experience? Yes No
Do you have any gymnastics experience? Yes No
Do you have any special skills? Yes No

If yes to any, please describe _____

Market House Theatre use only

Entered Date (mm/dd/yyyy) _____ by _____



IMPORTANT DATES

Use these dates to help ensure you list all possible conflicts on your audition form.

Come From Away	July 20, 2026 - September 20, 2026
The Crucible	August 31, 2026 - November 1, 2026
It's A Wonderful Life	October 19, 2026 - December 20, 2026
Our Town	March 1, 2027 - May 2, 2027
Footloose	March 29, 2027 - June 20, 2027



COME FROM AWAY | SHOW OVERVIEW & CHARACTER DESCRIPTIONS

Production Team

Director **Ben Grimes**

Music Director **Sam Veal**

Choreographer **Emi Hensel**

Synopsis: *Come from Away* is based on the true story of the time when the isolated community of Gander, Newfoundland, played host to the world. What started as an average day in a small town turned into an international sleepover, when 38 planes, carrying thousands of people from around the globe, were diverted to Gander's airstrip on September 11, 2001. Undaunted by culture clashes and language barriers, the people of Gander cheered the stranded travelers with music, an open bar and the recognition that we're all part of a global family.

Seeking

Claude The gregarious and well-liked Mayor of Gander, Newfoundland, Claude loves his work, the townspeople and his daily traditions, but he's never had to deal with a crisis of this magnitude before.

Gender: male Age: 40 to 60 Vocal range top: G4

Bonnie A no-nonsense mother of three, Bonnie is the head of the Gander area SPCA. When she discovers animals are trapped on the planes, she stops at nothing to ensure their safety - but in frustration, she often lashes out at those around her.

Gender: female Age: 30 to 40 Vocal range top: B4

Beulah The head of the Gander Legion, with a firefighter son, who walks Hannah to her church and prays with her.

Gender: female Age: 40 to 60

Oz The quirky constable in the two-person Gander police force. When the town's population suddenly doubles, Oz helps out in unexpected ways.

Gender: male Age: 30 to 50 Vocal range top: G4

Doug An Air Traffic Controller, married to Bonnie, who tries to help his wife and the animals.

Gender: male Age: 30 to 40 Vocal range top: E4

Janice An eager new local TV reporter, Janice is thrown into the deep end on her first day. Initially naïve about the world, Janice must face the pain and confusion around her.

Gender: female Age: 20 to 30 Vocal range top: E5

Annette A local teacher at the Gander Academy and mother to a lot of children.

Gender: female Age: 40 to 60 Vocal range top: D4

Garth The head of the local union, representing the Bus Drivers.

Gender: male Age: 30 to 40 Vocal range top: G4

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Beverly The first female captain for American Airlines Pilot, Beverly Bass has always loved flying, when her world suddenly changes.

Gender: female Age: 50 to 60 Vocal range top: C#5

Diane A traditional divorcee from Texas, who is terrified that her son may have been flying at the time of the attacks. When she finds out that he's safe, she's given a new lease on life and discovers a wilder more carefree side of herself.

Gender: female Age: 50 to 60 Vocal range bottom: D5

Nick An English oil engineer who is focused on his work, Nick's life is turned upside down when he falls for Diane.

Gender: male Age: 50 to 60 Vocal range top: E4

Kevin T The head of an environmental energy company in Los Angeles, Kevin was on vacation with his boyfriend (and secretary, also named Kevin), when they are stranded in Gander. Inspired by the town's generosity, Kevin creates the Pay It Forward Foundation.

Gender: male Age: 30 to 50 Vocal range top: G4

Kevin J Kevin's boyfriend and secretary. Sarcastic and unhappy, he wants to leave as soon as possible.

Gender: male Age: 30 to 50

Bob A hardened New Yorker, Bob is suspicious of where he's landed, fearing that it's World War 3, that someone is going to shoot him and steal his wallet - but instead, he ends up losing his New York jadedness. Gender: male/African American Age: 20 to 40

Hannah The mother of a firefighter in Manhattan, Hanna waits for news about her son and is comforted by Beulah.

Gender: female/African American Age: 40 to 60 Vocal range top: E5



THE CRUCIBLE | SHOW OVERVIEW & CHARACTER DESCRIPTIONS

Production Team

Director **David A. VanCleave**

Synopsis: One of the most acclaimed plays in the American theatrical canon, this exciting drama about the Puritan purge of witchcraft in old Salem is a gripping and timely parable of contemporary society, as well as a studied historical tale. The story focuses upon a young farmer, his wife and a young servant-girl who maliciously causes the wife's arrest for witchcraft. The farmer brings the girl to court to admit the lie – and the monstrous course of bigotry and deceit is terrifyingly depicted. The farmer, instead of saving his wife, finds himself also accused of witchcraft and ultimately condemned along with a host of others.

Seeking

Reverend Samuel Parris – 35-55, Male – Minister of Salem's church, disliked by many residents because of his power-hungry, greedy, and domineering personality. He is more concerned about his reputation than the well-being of his sick daughter Betty. He is paranoid of being thrown out of Salem for having a witch as a daughter.

Betty Parris – 12-25 (playing the younger end), Female, requires physicality – Reverend Parris's daughter. Betty falls into a strange stupor after Parris catches her and the girls dancing in the forest with Tituba.

Tituba – 20-50, Female, preferably black – Reverend Parris's slave from Barbados. Tituba agrees to perform voodoo at Abigail's request and tries to raise the spirits of Ann Putnam's dead children. In the first scene she is turned in as a witch by Abigail and under duress accuses four other Salem women. By the end she is troubled to mental instability, haunted by hallucinations and hysteria.

Abigail Williams – 16-35 (playing the younger end), Female – Reverend Parris's niece and the antagonist. Abigail was once the servant for the Proctor household, but Elizabeth Proctor fired her after discovering that Abigail had an affair with her husband, John. Smart, wily, a good liar, and vindictive when crossed, she uses her charismatic influence over the girls to gain power to supplant Elizabeth so she and John can marry.

Susanna Walcott – 16-35, Female – Susanna is a nervous and hasty girl, younger than Abigail. She works for Dr. Griggs. She participates in the ritual in the woods with Tituba.

Ann Putnam – 35-60, Female – Thomas Putnam's wife, has given birth to eight children, but only Ruth Putnam survived. The other seven died before they were a day old, and Ann is convinced that they were murdered by supernatural means.

Thomas Putnam – 35-60, Male – A wealthy, influential citizen of Salem, Putnam holds a grudge against Francis Nurse for preventing Putnam's brother-in-law from being elected to the office of minister. He uses the witch trials to increase his own wealth by accusing people of witchcraft and then buying up their land.

Mercy Lewis – 16-30, Female – Servant to the Putnams, Mercy is a "sly, merciless girl" She proves to be Abigail's closest friend, sticking by her to the end.

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Mary Warren – 17-35, Female – A timid servant in the Proctor household and a member of Abigail’s group of girls. Easily influenced by those around her, she tries unsuccessfully to expose the hoax, but is thwarted by Abigail and the other girls. In order to save herself from their accusations of witchcraft, Mary ultimately recants her confession and turns on John Proctor.

John Proctor – 30-45, Male – A local farmer who lives just outside town and the protagonist; Elizabeth Proctor’s husband. A stern, harsh-tongued man, John hates hypocrisy. His hidden sin—his affair with Abigail Williams—proves his downfall. When the hysteria begins, he hesitates to expose Abigail as a fraud because he worries that his secret will be revealed and his good name ruined.

Rebecca Nurse – 40-80 (playing the upper end), Female – Francis Nurse’s wife. Rebecca is a wise, sensible, and upright woman, pillar of the community, held in highest regard by most of the Salem community. Jealous of Nurse’s many children, the Putnams accuse her of witchcraft and, not only does she refuse to confess, but also she voices her opposition to the idea of witchcraft and falls victim to the hysteria.

Giles Corey – 50-80 (playing the upper end), Male – An elderly but feisty farmer in Salem, famous for his tendency to file lawsuits and friend of John Proctor. After Giles’s wife, Martha, is accused of witchcraft, he is held in contempt of court and pressed to death with large stones. In spite of this torture, he refuses to plea (allowing his children to retain ownership of their property) and he refuses to accuse anyone else.

Reverend John Hale – 25-50, Male – A young minister, a committed Christian nearing forty, reputed to be an expert on witchcraft called in to Salem to examine Parris’s daughter. His critical mind and intelligence save him from falling into blind fervor. His arrival sets the hysteria in motion, although he later regrets his actions and attempts to save the lives of those accused, even begging some—like John Proctor—to lie and confess in order to live.

Elizabeth Proctor – 25-40, Female – John Proctor’s wife. Elizabeth fired Abigail with whom her husband was having an affair. Elizabeth is supremely virtuous, but often cold, especially to John whom she can’t forgive.

Francis Nurse – 50-80, Male – A wealthy, influential man in Salem. Nurse is well respected by most people in Salem, but is an enemy of Thomas Putnam and his wife.

Ezekiel Cheever – 25-60, Male – An astute but morally weak man from Salem who acts as the witch trials’ court clerk. This upright friend to most residents of Salem quickly turns on former friends and those accused of witchcraft, handling their arrests.

Marshal Herrick – 25-60, Male – The marshal of Salem responsible for bringing defendants before the court. Sympathetic, he comes to disbelieve the witchcraft allegations.

Judge Hathorne – 45-75, Male – A judge who presides, along with Danforth, over the witch trials. Cold, ignorant and antagonistic, he denies any possible explanation other than witchcraft. Considered the “hanging judge” of the era.



Judge Danforth – 45-75, Male – Deputy Governor of Massachusetts and presiding judge at the witch trials. Honest, scrupulous and the ultimate authority, at least in his own mind, Danforth is convinced that he is doing right in rooting out witchcraft.

Martha Corey – voice only, to be cast during rehearsals – Giles Corey’s third wife. Martha’s tendency to hide the books she reads lead to her arrest and conviction for witchcraft. Only her voice is heard from offstage as she testifies before the court.

Sarah Good – small part, to be cast during rehearsals – one of the first to be accused of witchcraft, she is poor and often rejected from society. Pregnant at her trial, she gives birth in jail but the baby dies. The ordeal has affected her to the point of mental instability. She appears only briefly in the last scene.



IT'S A WONDERFUL LIFE | SHOW OVERVIEW & CHARACTER DESCRIPTIONS

Production Team

Director TBD

Synopsis: This beloved American holiday classic comes to captivating life as a live 1940s radio broadcast. With the help of an ensemble that brings a few dozen characters to the stage, the story of idealistic George Bailey unfolds as he considers ending his life one fateful Christmas Eve. When an angel, Clarence, shows him the positive impact he has had on his family and the people around him George realizes that he is loved.

Seeking

Jake Laurents, in his 20s/30s plays George Bailey / Young George

Freddie Filmore, in his 30s-50s plays Announcer, Joseph, Mr. Gower, Henry F. Potter, Uncle Billy Bailey, Ernie, Pete Bailey (Child), Mr. Bailey, Old Man Collins, Ed, Man, Giuseppe Martini, Nick, Bridge Keeper, Binky

Harry "Jazzbo" Heywood, in his 30s/40s plays Harry Bailey / Young Harry, Bert The Cop, Clarence Oddbody, As-2, Sam Wainwright, Lawyer, Dr. Campbell, Randall, Tom, Man 2, Charlie, Carter, Horace the Bank Teller, Tommy Bailey (Child), Mr. Welch

Sally Applewhite, in her 20s/30s plays Mary Hatch Bailey / Young Mary

Lana Sherwood, in her 30s/40s plays Violet Bick / Young Violet, Matilda, Ruth Dakin Bailey, Rose Bailey, Mrs. Hatch, Passerby at Run on Bank, Mrs. Thompson, Mrs. Davis, Schultz, Janie Bailey (Child), Zuzu Bailey (Child)



OUR TOWN | SHOW OVERVIEW & CHARACTER DESCRIPTIONS

Production Team

Director **Ben Grimes**

Synopsis: This edition of the play differs only slightly from previous acting editions, yet it presents *Our Town* as Thornton Wilder wished it to be performed. Described by Edward Albee as “the greatest American play ever written,” *Our Town* presents the small town of Grover’s Corners in three acts: “Daily Life,” “Love and Marriage” and “Death and Eternity.” Narrated by a stage manager and performed with minimal props and sets, the play depicts the simple daily lives of the Webb and Gibbs families as their children fall in love, marry, and eventually – in one of the most famous scenes in American theatre – die. Thornton Wilder’s final word on how he wanted his play performed is an invaluable addition to the American stage and to the libraries of theatre lovers internationally.

Seeking

Stage Manager – Must be a good story teller, able to command the stage and engage the audience. Loves people, easy going and grounded with a clear wisdom. This character is the all-knowing narrator who may be speaking for the author. The Stage Manager literally sets the stage, describes the action and introduces the actors. Steps in and out of the action as other characters: a minister, a drug store owner, a neighbor lady passing by.

Emily Webb – female. Goes from age 16 to 20. In 1901 the age 16 was more sincere and innocent than today. The love story with her and George is the spine of the action of the play. She has the strongest love of life and enthusiasm.

Mr. Charles Webb – male age between 30 and 55 or so. He is highly educated and is the editor and owner of the only local newspaper. Has a strong connection with his daughter.

Mrs. Myrtle Webb – female age between 30 and 55 or so. **Wally Webb** – young boy age 11 to 13. **George Gibbs** – male. Goes from age 16 to 20, (and is 32 in the final act appearance). It is a 16 of 1901 which is a sincere and naïve age. He is an idealist and a romantic. The love story with him and Emily is the spine of the action of the play. He strongly and sincerely desires to be the best person he can be for the love of his life.

Dr. Frank Gibbs – male age between 30 and 55 or so. He is a doctor and family man. Romantic and in love with his wife.

Mrs. Julia Gibbs – female age between 30 and 55 or so. Mother of George & Rebecca. Strong love for her family. A romantic who dreams of visiting Paris. Strong connection with her son.

Rebecca Gibbs – young girl age 11 to 13. Has a strong sense of energy and wonder about the world. Amazed at the stars and the earth’s place in the galaxy. Has a strong & important short speech about this at the end of Act 1.

Joe Crowell – male, age 14 or so. Delivers the newspapers and sets up important sense of friendliness among the neighbors of the small town. Actor will also play one or two ensemble roles.

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Howie Newsome – male, age 14 or so. Delivers the milk, leading the horse and wagon. Sets up important sense of friendliness among the neighbors of the small town. Actor will also play one or two ensemble roles.

Simon Stimson – adult male; unspecified age. Leader of the church choir, but has deep problems and a clear drinking problem. Attitude is acerbic, he/she is possibly depressed. Stimson's drinking is the town's scandalous gossip.

Constable Warren – adult male, age unspecified. Actor will also play one or two ensemble roles.

Mrs. Soames – adult female, age unspecified. Sings in the choir and loves to spread gossip. Actor will also play one or two ensemble roles.

Other Ensemble Roles: Three Baseball Players, Woman on the Balcony, Man in the Auditorium, Lady in the Box, Si Crowell, Sam Craig



FOOTLOOSE | SHOW OVERVIEW & CHARACTER DESCRIPTIONS

Production Team

Director **Malissa Kano-White**

Music Director **TBD**

Choreographer **Emi Hensel**

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. But he's not prepared for the rigorous local edicts, including a ban on dancing instituted by the local preacher, who is determined to exercise control over the town's youth. 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 pins a father longing for the son he lost against 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, augmented with dynamic new songs, *Footloose* celebrates the wisdom of listening to young people while guiding them with a warm heart and open mind.

Seeking

Ren McCormack (Lead): Male, 18-25. Tenor. Energetic, emotional, rebellious, likeable; emotes his pain through quirky sarcasm and dance; strong dancer.

Reverend Shaw Moore (Lead): Male, 35-55. Baritone. The powerful, traditional local church leader; strict, stern, and solemn, still struggling with the death of his son.

Ariel Moore (Lead): Female, 18-25. Mezzo-Pop. Smart, a bit of the bad girl with an edge, sweet, the rebellious minister's daughter; role requires strong belt, must be a strong singer/dancer.

Vi Moore (Supporting): Female, 30-50. Soprano. Reverend Moore's loving, supportive, resilient wife.

Rusty (Supporting): Female, 18-25. Great soprano/pop voice. Ariel's friend; a bit scatterbrained, sweet, fun, knows everything about everything; role requires strong belt, strong comedic timing and dance.

Willard Hewitt (Supporting): Male, 18-25. Tenor. A simple country bumpkin with a warm heart and a big smile; comedic timing and dancing.

Ethel McCormack (Supporting): Female, 35-45. Soprano. Ren's mother; had a tough go, just trying to make it...would do anything for her son.

Chuck Cranston (Supporting): Male, 18-25. Tenor. The local bad boy and Ariel's boyfriend.

Urleen (Supporting): Female, 18+. Mezzo/Alto. Ariel's friend; the smart one of the group; role requires strong belt, comedic timing, and dance.

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Wendy Jo: Female, 18-25. Mezzo. Ariel's friend; strong belt, comedic timing, and dance required.

Ensemble (Chorus / Ensemble): Males & Females, 18-70. Townspeople, students; need strong character people (all age ranges) for many roles (listed below); teenage through adults; chorus singing, dancing parts; all teens dance, all adults dance at the prom.

Lulu Warnicker – Ren's aunt Wes Warnicker – Lulu's husband Coach Roger Dunbar – Gym teacher Eleanor Dunbar – Roger's Wife Lyle – Chuck's buddy Travis – Chuck's buddy Principal Harry Clark Betty Blast – Owner of the Burger Blast Jeter – Ren's friend Bickle – Ren's friend Garvin – Ren's friend Cowboy Bob/Cop High School Students



MONOLOGUE EXAMPLES

Comedic Monologues

Bye Bye Birdie

By Michael Stewart

Ursula: Kim MacAfee, what do you mean you're resigning from the Fan Club! I mean just because Hugo Peabody gave you his pin doesn't mean you have to retire from all social life! Going steady is very important but there are some things more important than very important and the Conrad Birdie Fan Club is one of them. I mean, after all, where else can we girls gather together to worship that wonderful creature? I mean, do you realize what you'd be giving up, Kim? You're giving up the scream? You mean when Conrad Birdie sings, on television, you're not going to go "AAAAAA!"...Oh, Kim!

Feiffer's People

By Jules Feiffer

Bernard: My trouble is, I'm named Bernard. Who made up my name? Did I make it my name? I don't feel like a Bernard. I had hostile parents, and they named me Bernard. Is that my fault? OK, Bernard is fine for other people, but all my life, when I was out on the street and people called me Bernard, I thought they were speaking to someone else. I just can't identify with the name. Inside I'm all different from a "Bernard." If you knew me on the inside, you wouldn't recognize me from knowing me on the outside. You should see me when I'm by myself. The me on the inside begins to flower and come alive! And then somebody comes along and says "Bernard" and it remembers who I am and gets crushed. I know I would be different if people would only call me by my outside name- "Spike".

The Foreigner

By Larry Shue

Ellard Simms: Don't tell me you've never seen a knife. Knife. That's a knife. Use it to cut things. Cut things. (Mimes.) Like – ham. If we had some ham. Or bacon or sump'm. I can't believe you don't –... (Looks around for help. There is none.) Or butter. If we had some butter, you could use it to spread it on – ... You don't really need it. No, you don't need it. (Demonstrating.) Put it down. Bad. (Charlie now holds a spoon.) Yeah, now that's your spoon. Use that to put sugar in your coffee, if you had some sugar, here. And you had some coffee – shoot. I don't really know why we got all these things. But your fork – man, I wish somebody else'd help you with this 'cause I don't know anything, but – I think that your fork – your fork'd be the main thing you'd use. 'Cause you got your eggs, and you got your grits. Y'see? Eat 'em with a fork, just like we been doin'. Can – you – say – "fork"? "Faw-werk"? "Faw-werk." Two parts. "Faw-werk."...Right. Put 'em together. "Faw-werk"...Good! That was great!



Hello, Dolly!

By Michael Stewart

Cornelius: Isn't the world full of wonderful things? There I sat cooped up in Yonkers for years and years and all the time wonderful people like Mrs. Molloy were walking around in New York and I didn't know them at all! I don't know whether you can all see from where you're sitting...well for instance the way her eye and forehead and cheek come together up here. Can you? I tell you right now a fine woman is the greatest work of God on Earth! You can talk all you like about Niagara Falls and the Pyramids, they aren't in it at all. Of course I've seen women before but today I talked to one equal to equal, and they're different from men! And they're awfully mysterious, too. I bet you could know a woman a hundred years without ever being really sure whether she liked you or not. Today I've lost so many things. My job, my future, everything that people think is important, but I don't care! Even if I have to dig ditches for the rest of my life, I'll be a ditch digger who once had a wonderful day.

The Importance of Being Earnest

By Oscar Wilde

Gwendolen: Oh! It is strange he never mentioned to me that he had a ward. How secretive of him! He grows more interesting hourly. I am not sure, however, that the news inspires me with feelings of unmixed delight. I am very fond of you, Cecily; I have liked you ever since I met you! But I am bound to state that now that I know that you are Mr. Worthing's ward, I cannot help expressing a wish you were – well, just a little older than you seem to be – and not quite so very alluring in appearance. In fact, if I may speak candidly... Well, to speak with perfect candour, Cecily, I wish that you were fully forty-two, and more than usually plain for your age. Ernest has a strong upright nature. He is the very soul of truth and honour. Disloyalty would be as impossible to him as deception. But even men of the noblest possible moral character are extremely susceptible to the influence of the physical charms of others. Modern, no less than Ancient History, supplies us with many most painful examples of what I refer to. If it were not so, indeed, History would be quite unreadable.



Once Upon a Mattress

By Jay Thompson, Marshall Barer, & Dean Fuller

Queen Aggravain: I want you to get married. How many times have I said to you I want you to get married? Only this morning I was saying to your father, I said, “Sextimus, I want that boy to get married. It just isn’t normal for a boy that age to stay single,” I said. “After all, he’s a prince, don’t forget that, and he is next in line for the throne. I mean, we’re not exactly the oldest people in the world, but on the other hand, we’re not going to live forever and I would just feel much better, much easier, and much more relaxed in my mind if I knew that that boy were married, settled, and set.” And that’s absolutely verbatim, exactly what I said to your father this morning. Of course he didn’t say anything, he never does, but you know him just as well as I do and I don’t have to tell you how impossible he is. Marriage is a lifetime partnership and I wouldn’t want my little boy to make the same mistake I did and wind up miserable the way I did. You are a prince, and you must marry someone suitable, someone who’s good enough, smart enough, and fine enough for my good, nice, sweet, beautiful baby boy. And of course, she has to be a princess, I mean a real princess. And that is what you want, isn’t it? Someone like me? Of course you do. Oh, if I were only twenty years younger. Just remember this, you must trust me.

The Rehearsal

By Don Zolidis

Morgan: Hi, everyone! You know me! I’m Morgan Hill, and I’ll be playing the part of Miss Sarah Brown, which is the second most fun part in the play, next to the other lead, Adelaide. I don’t mind, though, because I really like wearing starched costumes and having my hair in a bun. And also awesome! I get to kiss Barry in this show, which I’ve really been looking forward to for a while because that’s totally what I thought I’d be doing with my life at this point! Not that I’m bitter! I’m not bitter! I love my part! I love singing really high and showing no emotion on stage! How much fun is it to work for the Salvation Army and ring that bell! Much more fun than flying and using magic, I can tell you that much! And I think this is the year that Barry learned what deodorant was, so that’s a bonus! And it looks like some of his pimples are clearing up, double bonus! I can’t wait to do this show!!!! I am a team player.



The Servant of Two Masters

Translated/adapted by Bonnie J. Monte

Original play by Carlo Goldoni

Truffaldino: Hanging around street corners, waiting for your master, is the most boring task in the world. Not only am I bored stiff, I'm faint with hunger. We pulled into town at noon – meal time! A half hour went by, then another, then another and then my stomach started to talk to me. He's not happy. The first thing most normal people do when they arrive in a new city is seek lodging and food! Then, they sit and eat the food! Not my master. He's got me hauling luggage, stopping at people's houses to deliver messages, running up stairs and down stairs and now this! Boredom and starvation. I need to talk to him about the proper care and feeding of servants. I'd be happy to serve him with love and devotion, but he's making it very hard. Here's an inn; I could pop in for a little snack, but with my luck, that's just when he'd show up looking for me. Besides, I have no money. I have nothing. I'm dying of hunger for that devil of a man, and for what? Poor Truffaldino!

Serio-Comic Monologues

Class Action

By Brad Slaight

Dennis: My name is Dennis Gandleman. Around this school I am the object of ridicule simply because I have an extremely high IQ. It's 176. My father wanted me to enroll in a special school that deals with geniuses like myself, but Mother was firmly against that. She wanted me to have a normal education, and not be treated as some kind of freak....Which is ironic, because that's exactly what is happening to me here. The whole concept of education is a paradox: High School is supposed to celebrate education and knowledge, but what it really celebrates is social groups and popularity. In a perfect world, kids like me would be worshipped because of my scholastic abilities, instead of someone who can throw a forty-yard touchdown pass. But I am bright. I know something that the others don't....That, once we leave High School and enter the real world, all the rules change. What matters is power. Financial power. Power that comes from making a fortune on cutting-edge computer software. Software that I am already developing. Some call me a nerd. I call myself ahead of my time. See you on the outside.



Our Town

By Thornton Wilder

George Gibbs: I'm celebrating because I've got a friend who tells me all the things that ought to be told me. I'm glad you spoke to me like you did. But you'll see. I'm going to change. And Emily, I want to ask you a favor. Emily, if I go away to State Agricultural College next year, will you write me a letter? The day wouldn't come when I wouldn't want to know everything about our town. Y'know, Emily, whenever I meet a farmer I ask him if he thinks it's important to go to Agricultural School to be a good farmer. And some of them say it's even a waste of time. And like you say, being gone all that time – in other places, and meeting other people. I guess new people probably aren't any better than old ones. Emily, I feel that you're as good a friend as I've got. I don't need to go and meet the people in other towns. Emily, I'm going to make up my mind right now – I won't go. I'll tell Pa about it tonight.

Sophie

By Bryan Willis

Young Sophie: I met a really nice boy last week. I mean really nice. He's pleasant looking and has beautiful puppy dog eyes. He was really nice to me and I had a heart to heart with him and touched on subjects I find really interesting – infinity, stuff like that. He plays guitar and I sang along to his playing and it felt so – right. But I don't want to rush it! That's the thing, I have to be careful. I've only known him for about 74 hours. Which is long enough to know I think he's one of the nicest people I've ever met. Also long enough to know he's not on the pull. He's too genuine and faithful to snog anyone while he fancies this one girl from home. And that's why I decided on a definite course of action with this boy. Would you like to hear my plan? I'd like to meet him socially a few times. Forget Romance. Don't Tell anyone I Like Him. Then see how things progress. Naturally. Because the other thing is that he's so nice to everyone, not just me. So it goes to show he doesn't fancy me. And for that I'm glad. So if anything happens it'll be based on friendship and mutual interests. But I'd value him, his friendship, so much right now. So I must, at all costs, I must Keep It To Myself.



What I Did Last Summer

By A.R. Gurney, Jr.

Bonny: You know where this is? This is the out place on the back road where Charlie and Ted and I used to sell lemonade in the old days. I got a secret note from Charlie, asking me to meet him here, so here I am. I shouldn't even be here. My parents would kill me if they knew. They think he's bad news from the word 'go.' My mother thinks he's worse than Ted, even. So, I had to lie to them. I told them I was going over to Janice's to listen to the "Hit Parade." Oh God, I'm lying more and more! Is this what it means to be a woman? And why is it we women are always drawn to such dangerous men? I feel like Juliet, in Shakespeare's play of the same name. Who says this whole thing isn't secretly about me? What a scary place this is, at night. Right around here is where Margie Matthews met that skunk. And here's where Harvey's dachshund named Pickle was run over by the milkman. If I had any sense, I'd go over to Janice's after all. Anything, but stand around and wait for a crazy boy who's run away from his own home! But I can't let him down. I've got to stay. It's my duty as a friend and neighbor.

Dramatic Monologues

Finer Noble Gases

By Adam Rapp

Dot: In the library at my junior high they have these huge computer monitors. The size of small refrigerators. Three-feet high some of them. The most beautiful screen savers you'll ever see. Mountains. Waterfalls. Pictures of magic cities. Colors that haven't even been invented yet. If you stand next to the hard drives and listen real close you can hear them singing. Like hummingbirds. A gazillion megahertz of ram just whirling away. Sometimes I go real early in the morning. When nobody's there. And I just listen. I listen for a while and then for some reason I hug each monitor. One by one. There's like fifty of them. I hug each one and I get a little part of that song inside me. It's the most beautiful way to start the day. I think those birds on the rhinos are so cool. In the library, there's this one African Grassland screen saver with little birds. They ride around on this elephant and eat the bugs off its back. There's a lion, too, but he doesn't do anything. The elephant walks around and drinks water out of the wallows. That's where the rhinos play with their kids.



Gemini

By Albert Innaurato

Hershel: There's a trolley graveyard about two blocks from here. I could go see the engine any time. The trolley graveyard is well, like, I guess, beautiful, you know? Really. They're just there, like old creatures everyone's forgotten, some of them rusted out, and some of them on their sides, and one, the old thirtytwo, is like standing straight up as though sayin', like, I'm going to stand here and be myself, no matter what. I talk to them, Oh, I shouldn't have said that. Don't tell my mother, please? It's, you know, like people who go to castles and look for, for, well, like, knights in shining armor, you know? That past was beautiful and somehow, like, pure. The same is true of the trolleys. I follow the old thirty-two route all the time. It leads right to the graveyard where the thirty-two is buried, you know? It's like, well, fate. The tracks are half covered with filth and pitch, new pitch like the city pours on. It oozes in the summer and people walk on it, but you can see the tracks and you see like it's true like old things last, good things last, like you know? The trolleys are all filthy and half covered and rusted out and laughed at and even though they're not much use to anybody and kind of ugly like, by most standards, they're like, they're well, I guess, beautiful, you know?

None of the Above

By Jenny Lyn Bader

Jamie: It wasn't me who broke the vase! OK? I didn't do it! I didn't break the vase. Someone else broke it and I took the blame. So please stop trying to fit me into your little theory of entitlement. Because I do not go smashing up precious antiques; that is not my idea of a fun time. I have never broken anything in my life. It was my boyfriend! Roger Auerbach. And I knew if I told them that he broke it they would make it a rule for me not to see him and it would be really tricky to violate that because they are like really good friends with the Auerbachs. And I thought I loved him. So I told them I broke it. That's when they came up with the unique punishment of no allowance for thirteen years. ...He left me the following week for Sheila Martin. The nonentity who called the other day. The new girl in school. At this point everyone has been at Billington since nursery school and we usually don't take new people after seventh grade? So to have a new girl junior year is like a revelation. All of the men just melted. Also, she's richer than Donald Trump, and she buys him presents, which of course I had to stop doing when my funding was cut off. I have to discuss every potential purchase I make with my mother. So this cramps my style a little bit.



The Outsiders Adapted

by Christopher Sergel

From the book by S.E. Hinton

Ponyboy: Mr. Syme – this is Ponyboy. I didn't realize it was so late. I forgot. I'm calling about the theme assignment for English. How long can it be? (Repeating what he hears.) Not less than five pages. But can it be longer? Longer than five pages? (Repeating.) As long as I want. (His problem. Apologetically.) It's all in my head – if I can sort it out. First I have to sort it out. (Listens. Then nods in agreement.) As soon as I get it together. No later than that. Thanks, Mr. Syme. (As he hangs up, he's already trying to handle this.) The place to begin – I'd gone to a movie. When I stepped out into the bright sunlight from the darkness of that movie house, I had only two things on my mind: Paul Newman and a ride home. I wish I looked like Paul Newman. He looks tough and I don't. The other thing – it's a long walk home with no company. But I usually lone it anyway. I like to watch movies undisturbed so I can get into them and live with the actors. I'm different that way. I mean my second oldest brother, Soda, never cracks a boot at all, and my oldest brother, Darry, works too hard to be interested in a story or drawing a picture – so I'm not like them. And nobody in our gang digs movies and books the way I do. So I lone it.

To Gillian on Her 37th Birthday

By Micheal Brady

Rachel: This was my mother's hat, kind of her lucky hat. The last time I saw her, I mean before the accident, she was wearing this hat. She always wore this hat. This was her bike. It's a long story. We used to come out here, first thing when she got back from the summer. It was like our place to get reacquainted, have a mother daughter..... She would tell me all about the orangutans and then she'd go develop her pictures. I remember the last time she had given the orangutans our names. Esther was the bossy one. Paul was the one that made faces all the time. And Rachel was very, very quiet. I had forgotten that. You know sometimes I think about her, and somehow she's still alive.



SONG RECOMMENDATIONS

Audition songs should best show the quality of your voice. Show tunes, Disney songs, folk songs, jazz songs, gospel songs, or art songs are appropriate. Students who are not sure about what to bring should select from our preferred list of songs below. Many Public Libraries also have sheet music available to borrow.

All the Pretty Little Horses
Almost There - Princess and the Frog
Amazing Grace
Beauty and the Beast - Beauty and the Beast
Bésame Mucho Black is the Color of My True
Love's Hair Burn - Hamilton
Can't Help Falling in Love Caro Mio Ben Castle
on a Cloud - Les Misérables
Dear Theodosia - Hamilton Deep River
Do You Want to Build a Snowman? - Frozen
Dos Oruguitas - Encanto
Edelweiss - Sound of Music
For the First Time in Forever - Frozen
Go Down Moses Go Tell It on the Mountain
Go the Distance - Hercules
He's Got the Whole World in His Hands Home -
The Wiz
How Far I'll Go - Moana
I Could Have Danced All Night - My Fair Lady
I Feel Pretty - West Side Story
I Know It's Today - Shrek the Musical
I Won't Say (I'm in Love) - Hercules
In My Own Little Corner - Cinderella the
Musical
Into the Unknown - Frozen 2
Journey to the Past - Anastasia
Jubilate Deo (Used in the Chicago Children's
Choir)

Just Around the Riverbend - Pocahontas
Can't Wait to Be King - The Lion King
Lift Every Voice and Sing Maybe - Annie
My Country 'Tis of Thee
My Favorite Things - The Sound of Music
Never Enough - The Greatest Showman
Once Upon a December - Anastasia
Out There - The Hunchback of Notre Dame
Part of Your World - The Little Mermaid
Reflection - Mulan
Remember Me - Coco
Show Yourself - Frozen 2
Simple Gifts ('Tis the Gift to be Simple)
Some Enchanted Evening - South Pacific
Somewhere Over the Rainbow - The Wizard of
Oz
Swing Low Sweet Chariot
Ten Minutes Ago - Cinderella the Musical
This is Me - The Greatest Showman
Tomorrow - Annie
Un Poco Loco - Coco
Waiting for Life to Begin - Once on This Island
Waiting on a Miracle - Encanto
We Don't Talk About Bruno - Encanto
What Else Can I do? - Encanto
When Somebody Loved Me - Toy Story
Where is Love? - Oliver
Whole New World - Aladdin
Wondering - High School Musical the Musical
Yonder Come Day (Used in the Chicago
Children's Choir)