



YOU'RE A GOOD MAN, CHARLIE BROWN

YOU'RE A GOOD MAN, CHARLIE BROWN (REVISED) opened on Broadway in 1999. It is a fresh approach to the all-time 1967 classic. Sally Brown joins Charlie Brown, Linus, Lucy, Schroeder and Snoopy in this version. Two new songs, Beethoven Day and My New Philosophy, have been added to the twelve wonderful numbers of the original version, such as My Blanket and Me, The Kite, The Baseball Game, Little Known Facts, Suppertime and Happiness.

AWARDS (1998-99)

2 Tony Awards for Featured Actress and Featured Actor

3 Drama Desk Awards for Revival, Featured Actress and Featured Actor

BRIEF HISTORY

YOU'RE A GOOD MAN, CHARLIE BROWN opened on March 7, 1967 and played for 1,597 performances in New York at the theatre 80 St. Marks with Gary Burghoff in the title role. This version was revived briefly on Broadway in 1971 and played for 32 performances at the John Golden Theatre. A new revival version (YOU'RE A GOOD MAN, CHARLIE BROWN [REVISED]) was presented on Broadway in 1999 and played for 149 performances at the Ambassador Theatre with award-winning performances by Roger Bart and Kristin Chenoweth as Snoopy and Sally.

SYNOPSIS

A program note says that the time of the action is "an average day in the life of Charlie Brown." It really is just that, a day made up of little moments picked from all the days of Charlie Brown, from Valentine's Day to the baseball season, from wild optimism to utter despair, all mixed in with the lives of his friends (both human and non-human) and strung together on the string of a single day, from bright uncertain morning to hopeful starlit evening.

It seems to start off all right. After some brief comments on the nature of his character by his friends, Charlie Brown is swept into their center by a rousing tribute of only slightly qualified praise, in the song You're a Good Man, Charlie Brown. He is then left to his own musings as he eats his lunch on the school playground, complicated unbearably by the distant presence of his true love, the "little redheaded girl," who is always just out of sight.

True love also seems to be the only unmanageable element in Lucy's solid life, which we discover as we watch her try to bulldoze her way through to her boyfriend's

sensitive, six-year-old musician's heart, in Schroeder. The little scenes then begin to accumulate, and we learn that Lucy's little brother, Linus, is thoughtful about many things but fanatical when it comes to the matter of his blanket; that Patty is sweet and utterly innocent; and that Charlie Brown's dog spends much if not most of his time thinking of being something else—a gorilla, a jungle cat, perhaps a handsome trophy or two—but that mostly his life is a pleasant one—Snoopy.

The events continue to trickle on. Linus enjoys a private time with his most favorite thing of all—My Blanket and Me, Lucy generously bothers to inform him of her ambition-of-the-moment, to become a queen with her won queendom, and then Charlie Brown lurches in for still another bout with his own friendly enemy—The Kite.

Valentine's Day comes and goes with our hero receiving not one single valentine, which brings him to seek the temporary relief of Lucy's five-cent psychiatry booth - The Doctor Is In.

We then watch as four of our friends go through their individual struggles with the homework assignment of writing a hundred word essay of "Peter Rabbit" in The Book Report.

Act Two roars in with Snoopy lost in another world atop his dog house. As a World War One flying ace he does not bring down the infamous Red Baron in today's battle but we know that someday, someday he will.

The day continues. We learn of the chaotic events of the Very Little League's Baseball Game as Charlie Brown writes the news to his pen pal. Lucy is moved to conduct a personal survey to find out just how crabby she really is, and all the group gathers for a misbegotten rehearsal of a song they are to sing in assembly.

It is supertime, and Snoopy once more discovers what wild raptures just the mere presence of his full supper dish can send him into. And then it is evening. The gathered friends sing a little about their individual thoughts of happiness and then they go off, leaving Lucy to make a very un-Lucy-like gesture: she tells Charlie Brown what a good man he is.

None of the cast is actually six years old. And they don't really look like Charles Schulz' "Peanuts" cartoon characters. But this doesn't seem to make that much difference once we are into the play, because what they are saying to each other is with the openness of that early childhood time, and the obvious fact is that they are all really quite fond of each other.

DIRECTOR/CHOREOGRAPHER: DARNELL MORRIS
MUSIC DIRECTOR: MICHAEL AXLER
PRODUCER: LAURIE LEVY ISSEMBERT

DARNELL MORRIS (Director/Choreographer) is over the moon to be back after recently directing MTC's *Seussical Jr.* His other MTC productions included *The Wizard of Oz* and Disney's *Beauty and the Beast* which was named one of DC's best shows of 2009 on DTheatrescene.com. Select Directing Credits include - KENSINGTON ARTS THEATRE: *Jekyll & Hyde*, *The Rocky Horror Show*. ANNAPOLIS SUMMER GARDEN THEATRE: *Hairspray*, *The 25th Annual Putnam County Spelling Bee*. KAT 2nd STAGE: *A Year With Frog And Toad*, *School House Rock Live*, *Willy Wonka*, *Pippin*. GREENBELT ARTS CENTER: *Children of Eden*. Select Professional Acting credits include - WAY OFF BROADWAY DINNER THEATER: *The Full Monty* (Horse), *Thoroughly Modern Millie* (Bun Foo U/S Performed), *A Chorus Line* (Richie). THE WASHINGTON SAVOYARDS: *The Condensed Mikado* (Pish Tush), *Pirates of Penzance* (Pirate/Cop), *Babes in Toyland* (Principal Dancer). Awards: 2011 Ruby Griffith Award for *The 25th Annual Putnam County Spelling Bee*, 2009 Ruby Griffith Award for *Pippin*. Darnell is the Artistic Director for Kensington Arts Theater 2nd Stage which is dedicated to bringing quality family theatre at the Gaithersburg Arts Barn.

MICHAEL AXLER (Music Director) is a psychologist for Fairfax County Public Schools. He received his undergraduate training at the University of Rochester, and holds both a Master of Science in educational psychology and a Ph.D. in clinical psychology from the University at Albany, State University of New York. Michael also received his BA in music from the University of Rochester, during which time he studied vocal and piano performance at the Eastman School of Music. He has performed concert work at Carnegie Hall and Lincoln Center, and has served as music director and accompanist for numerous community and youth theater productions in New York. Michael is Music Director of MTC's Opening Act. Most recently, he served as music director for the Musical Theater Center's productions of *Guys and Dolls* and *Children of Eden*, and he welcomes the opportunity to continue his work with MTC.

If you are interested in being considered for an assistant position on this production, please contact the Producer at tllg22@gmail.com.

PROPOSED CAST for GRADES 3-8

Cast Size - 30-40

AUDITION POLICY/FEES

There is a \$100 audition fee

- Auditions are by appointment only.
- If you are selected to be a member of the cast and choose to do the show, the

audition fee will be applied to the tuition.

- If you are selected to be a member of the cast and choose not to do the show, the audition fee is non-refundable.
- If you are NOT selected to be a member of the cast, the audition fee will be refunded.

\$700 without volunteer hours

\$600 with 10 hours of volunteer hours

(EITHER OPTION INCLUDES A COMPLIMENTARY TEESHIRT AND TWO TICKETS TO THE DESSERT PRODUCTION PARTY)

\$100 costume fee for all cast members

AUDITIONS AT MTC

Call 301 251 5766 to schedule an appointment. Arrive 30 minutes before your appointment with completed forms. (download at www.musicaltheatercenter.org).

If you are unable to schedule an appointment because you will be out of town or have an unavoidable prior conflict, please contact the Producer at tllg22@gmail.com. If the production is seeking additional cast members after the first auditions, an effort will be made to schedule alternate auditions if possible.

FRIDAY, MARCH 2

6:30 PM – 9:30 pm (15 per hour)

CALLBACKS AT MTC

FRIDAY, MARCH 9

6:30 – 10:00 PM

Cast list will be posted online at www.musicaltheatercenter.org and on the MTC production board by Saturday, March 10 at noon.

DRAMATIC PREPARATION

Be prepared to act your audition song.

DANCE PREPARATION

Auditioners are requested to wear appropriate dance attire (black leotards and jazz pants preferable) but no T-shirts with any writing or pictures of any kind, plus appropriate footwear (jazz slippers, jazz sneakers, ballet slippers). Auditioners will learn a short dance combination.

MUSICAL PREPARATION

Please prepare 16-32 bars of a song, any style or tempo. Bring sheet music, preferably in a 3-ring binder; an accompanist will be provided. Your selection should demonstrate your vocal range and abilities, but it is most important to choose something you love and that you are comfortable with. Note: you may be asked to sing scales or other vocal exercises; no preparation required.

REHEARSALS

MONDAYS from 6:30 – 8:30* pm and

SUNDAYS FROM 12:00 – 3:00 pm

*leads and principals may be asked occasionally to stay until 9:00 with prior notice

FIRST REHEARSAL – MONDAY, APRIL 9

PARENT MEETING – SUNDAY, APRIL 15 at 2:00 pm

APRIL

Monday 9, Sunday, 15, Monday 16, Sunday 22, Monday 23, Sunday 19, Monday 30

MAY

Sunday, 6, Monday 7, Sunday 13, Monday 14, Sunday 20 (MTC Dance Recital – TBA),
Monday 21, Sunday 28 (Memorial Day – TBA), Monday 28

JUNE

Sunday 3, Monday 4, Sunday 10 (DESIGNER RUN)

Monday 11 – transfer to theatre for TECH WEEK – 6:00 – 11:00 pm

PERFORMANCES at the Multz Gudelsky Theatre Lab at Olney Theatre Center (theatre subject to change)

Friday, June 15 @ 7:30 pm

Saturday, June 16 @ 2:00 pm and 7:30 pm

Sunday, June 17 @ 2:00 pm

CONFLICTS

Please review the “conflict form” at the end of this notice prior to auditioning.

All conflicts will be reviewed on a case-by-case basis and will be taken into consideration for the casting of the show. There can be no conflicts during the week prior to tech week and tech/performance week. If a performer is forced to withdraw because of too many conflicts, no tuition will be refunded.

All members of MTC performing ensembles understand that *You’re A Good Man, Charlie Brown* rehearsals take priority over Upbeat Unlimited performances. Unless there are special circumstances as decided by the MTC Artistic Director, *You’re A Good Man, Charlie Brown* cast members will not be excused for ensemble performances.

Prior enrollment at MTC is not required. Both financial aid for those who qualify and extended payment plans are available. Please contact Lisa Carrier Baker, MTC’s Director of Education, immediately for further information regarding financial aid, and Tom Whittum for all other matters related to payment options.

CONFLICT FORM

Auditioner's Name _____

Cell Phone No. _____

E-Mail _____

I understand the rehearsal and performance schedule as set forth in the audition notice (above). I further understand that rehearsals are an essential part of performing and that MTC is asking that cast members attend ALL rehearsals (unless there is a family emergency). All conflicts listed on this form will be reviewed on a case-by-case basis and will be taken into consideration for the casting of the show. There can be no conflicts, however, during the week prior to tech week and the tech/performance week. I also understand that all known conflicts must be stated at the time of this audition.

If a performer is forced to withdraw because of too many conflicts, no tuition will be refunded.

My child has no known conflicts at this time.

At this time, I am aware of the following conflicts in my child's schedule.

Date/times:

Signature of Auditioner: _____

Signature of Parent: _____