June B. Jones     July 13-17, July 20-25, Shows 7/24 & 7/25         Ages 10-15
This version of Junie B. Jones brings to life four of Barbara Park's best-selling books in a delightful adaptation created specifically for Broadway Junior performers. Join Junie B. on her first day of first grade, where many changes are in store: Junie's best friend Lucille has found new best friends and Junie B. makes friends with Herb, the new kid at school. While in Mr. Scary's class, Junie has trouble reading the blackboard—she may need glasses. Add in a friendly cafeteria lady, an intense kickball tournament, and a "Top-Secret Personal Beeswax Journal," and first grade has never been more exciting.

REHEARSAL HOURS: Monday-Friday, July 13-23, 8:30 am-3 pm
PERFORMANCES: Friday, July 24 at 4 & 7 pm and Saturday, July 25 at 1 & 4 pm

Footloose 6/22-6/26, 6/29-7/3, 7/6-7/8, Shows 7/9-7/12    Ages 13-20*
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 pits a father longing for the son he lost against a young man aching for the father who walked out on him.

REHEARSAL HOURS: Mondays-Fridays, June 22-July 8: 12-5:30 pm**
PERFORMANCES: Thursday & Friday, July 9 & 10: 7 pm, Saturday, July 11: 2 & 7 pm, Sunday, July 12: 1 & 6 pm

*Adults 20+ may be considered for the roles of the adults, at the discretion of the team.
**Call times may be staggered on any given day, and any cast member may be called at 10 am in the last 2 weeks. Also, expect some advance rehearsals in May and June, generally held on Saturdays and sometimes Sundays.

Who are the members of the Artistic Teams?
Full artistic teams will be announced soon.
Are these camps or shows?
They’re both! Work on performance skills in an intensive multi-week rehearsal process, strengthening your “chops” as you prepare for the standing-room-only performances in FlynnSpace. We also provide opportunities to participate offstage on costumes, props, lights, sound, scenery, or stage management, if being in the limelight is not your thing. Contact us to learn more at jgreenwood@flynncenter.org.

Where will we perform?
Both musicals will perform in FlynnSpace, the intimate blackbox theater downstairs.

What’s the rehearsal schedule?
Camp-time rehearsals for Junie B. Jones are be 8:30 am-3 pm, Mondays-Fridays, June 22-July 8
Camp-time rehearsals for Footloose are Mondays-Fridays, June 22-July 8
Note for the Teen show, Footloose: Call times may be staggered on any given day, and any cast member may be called at 10 am in the last 2 weeks. Also, expect advance rehearsals in May and June, generally held on Saturdays and some Sundays.

What’s the show schedule?
Junie B. Jones runs Friday, July 24 at 4 & 7 pm and Saturday, July 25 at 1 & 4 pm
Footloose runs Thursday & Friday, July 9 & 10: 7 pm, Saturday, July 11: 2 & 7 pm, Sunday, July 12: 1 & 6 pm

What if I can’t make all the rehearsals?
Because these are ensemble shows, everyone relies on everyone else - so you’ll need to be committed to the rehearsal schedule. If you have a conflict, list it on the form and we’ll see if it might be manageable. If you’re going to miss a whole day or multiple days, we will probably not be able to cast you. BE HONEST AND THINK AHEAD, because what you write on the form is firm – our casting decisions are based on being sure that you will have enough time to learn the role assigned, and for your cast-mates to have enough time to rehearse with you present. You may not change your camp week availability after casting. Doing so may mean forfeiting your role, or your presence in certain scenes and songs.

What’s the tuition? Do I pay now?
Tuition is $745 for the Teen show, and $645 for Junior show. At auditions you will be asked to provide your credit card # (or a check) for a $350 deposit on tuition. If you are not cast, your card will not be charged/check will not be cashed. The remaining tuition will be due June 1st. Payment plans are available to split your tuition into multiple installments. Scholarships are available for students whose families cannot afford the full tuition. Please inquire about either form of aid at 802-652-4569 or flynnarts@flynncenter.org.

When are auditions?
Ages 10-15 may audition Saturday, February 15 at 9am to be considered primarily for Junie B. Jones. Ages 13-20 audition Saturday, Feb 15 at 12pm or 3pm to be considered primarily for Footloose, and secondarily for Junie (ages 13-15 only). Students who cannot attend the rehearsal may send an audition video to our Creative Producer Jen Greenwood at least 24 hours in advance of the auditions – please contact Jen at jgreenwood@flynncenter.org to arrange for a video audition.

When are callbacks?
Sunday, February 16.

How old do I have to be to audition? You must be 10-15 as of opening night for Junie B. Jones, and 13-19* years old as of opening night for Footloose.

Do I have to audition 2 times for the 2 shows?
No, you are coming to one audition. We will be casting you based on which show best fits you, and which of you best fit the different shows. You may be called back for multiple shows as we work out the casting puzzle.

What kind of performers are you looking for?
We're seeking performers who act, sing, and can move with energy. Not everyone needs to be a dancer, as some of the movement is more expressive staging than dance – although we will always make good use of any dancers who are cast! At the audition, we are looking for you to interpret a character with clear choices about what he/she wants, what he/she is doing in order to get what he/she wants, and how he/she speaks and moves that distinguishes the character as unique. Those choices should be evident not just in your reading, but in your singing and dancing too. It is musical theater, which means it's *always* theater – even when we're moving or making music!

Can I be cast in more than one show?
The main purpose of having multiple shows is to provide lots of opportunities for more young performers. Our intent will be to first find the right cast for each show, maximizing opportunities. We have occasionally cast someone in multiple shows as an exception to the rule, and only because they brought something that was essential to both shows, and because there was not anyone else not getting cast who was missing out on the opportunity to play that role.

What if I only want to be in a certain show (or shows)?
You will be able to indicate on your audition form if you only want to be considered for a certain show(s). We understand that schedules might only permit one or another, or that you may have a specific interest in one or another. BUT be sure that you have asked yourself whether you’d rather get NO ROLE AT ALL than a role in your second or third choice show. In the past some students have not been cast at all because they did not want to be considered for the show in which we would have cast them, and they were not right fit or there was not room for them in the show they asked to be considered for. Some of them have later told us that they were kicking themselves for not being open to both shows. Be smart about seizing opportunities. We aim to equalize the experience and skill sets in all our summer shows, so we promise a great social, learning, and performance experience in all. Our casts have often found that a show they did not know in advance (13, Zombie Prom, Carrie, Drood) became an absolute favorite. As a young performer, say yes to opportunity! You never know what doors it will open in the long run.

But I want to be in the same show as my best friend!
We know that there are a lot of good friends who wish to be in the same show, but we remind you that many of you became friends *through* one of our shows or show choir, and that there are new great friends to be made, in whichever show you might be cast. If you live at a great distance from rehearsals (Stowe, Montpelier, Canada, New Hampshire) and rely on getting a ride from someone else in the same area, please note on your audition form the area in question. We can't promise to cast you in the same show as the ride you're accustomed to, but we can try to be attentive to whether or not there is *anyone* in that general vicinity cast in the same show. *If you absolutely cannot do a show without a carpool ride, we need to know that – note it on your form.*

At auditions do we sing?
Yes. In order for everyone to feel comfortable with the songs before auditions, we will upload the sheet music to our website. The links should be right below the link for the audition packet. If you don’t see them, check back in a week or so. And remember two things: Not everyone needs to be a solo singer; try to relax and give it your best shot. Second, your singing audition is an acting audition too. Express the character’s wants through clear physical and expressive choices. Know who you are singing to and why. Be specific! It will help. Junior auditions will be very gentle and relaxed.

At auditions do we dance?
We'll learn some movement/dance together, but not everyone needs to be a technical dancer. There will be room for dancers and non-dancers alike. What we really want to see is if you can let go of your nerves and inhibitions to express yourself physically, with attitude and energy! Also important: paying attention and trying hard. We have a lot to create in only a few short weeks, so we need people who will focus and concentrate when there's material to be learned. We will aim to find ways for skilled dancers who are cast to be able to exercise those skills in the shows.

At auditions do we act?
Absolutely, and always! You will be given “sides” (portions of the script) to perform. You will be able to choose from a few options when you arrive at registration, so if you need to take a little time to read them through and familiarize yourself, please arrive early. These readings give you the opportunity to act as if you already have been cast in the role. No matter what happens in casting, nobody can take away from you the chance to perform those roles AT auditions. So have fun trying on the different characters! And remember to make clear choices about how the character moves and talks, as well as what the character wants (objective), and what they are doing in order to GET what they want (tactics).

Do I have to stay at auditions the whole time?
Yes. We will give parents an estimated end time when we meet in the morning, but ask understanding of the unpredictability of audition length.

What should I wear?
Wear something comfortable that you can bend and move in. Tight jeans are not a good idea. Neither are flip-flops. Sneakers are fine, no need for dance shoes.

How do callbacks work?
Callbacks are Sunday February 16, starting at 10am, with staggered times. Please hold these times open. Not getting a callback does not mean you won’t be cast. Neither does getting a callback mean you WILL be cast. Nothing is certain until casting decisions are posted. At callbacks you may be asked to sing or act more specific material, with directorial adjustments.

When will I hear if I got into a show?
We will post the cast lists by 7pm on Monday, February 17, at www.flynnarts.org. All cast tuition deposits will be cashed/charged on Tuesday morning, February 18, and you will be committed to the program at that time. If you have questions or concerns about a role, you will need to communicate with Jen Greenwood on Monday before 9 pm at jgreenwood@flynncenter.org. But please note that we should know your casting limitations in advance. Changing your mind later is problematic and unfair to your peers. Think in advance of all the possibilities that could preclude you committing to a role, and be clear on your form about your casting limitations.

I don’t want an onstage role. Do I still come to auditions?
No, you should simply email us at jgreenwood@flynncenter.org to let us know your interests and background in technical theater. We need to know those things in order to see if we can meet your needs and interests sufficiently.

Oh no! I can’t make the audition date!
Email Jen at jgreenwood@flynncenter.org and she can help you arrange to send in an audition video. In person auditions are preferable wherever possible.

Do I really have to get a parent to sign my form?
Yes. You may be totally self-sufficient and the decision to audition may be entirely yours, but we need to know that your parents are on board for both the schedule and the tuition. A parent/guardian MUST sign your form.

Wait, I’ve got more questions!
Please feel free to email any questions to flynnarts@flynncenter.org

SIGN ME UP!
Hooray! Fill out the audition form on the last page and send it to us flynnarts@flynncenter.org as an attachment. If you’d rather fax it, our number is 802-863-8788, or you can snail-mail or drop it off at the Flynn’s admin offices at 153 Main Street, Burlington, VT 05401 (the door with the black and white “FlynnSpace” marquee. Take the elevator at the end of the hall to the 2nd floor). You WILL be able to make changes to your form on the day of auditions.
Footloose Character List

The major characters in Footloose have one trait in common: they are all survivors. Their circumstances, no matter how tragic, have not defeated them. As a consequence, the audience finds them likable, sympathetic, and human. This means that each role is unique and presents the actor with specific challenges. Thumbnail sketches of some of these characters are provided below.

REN MCCORMACK (Tenor) - A teenage boy from Chicago. Ideally, Ren must sing and dance – and he must also be fairly witty. Ren is a joker who enjoys a good time (which is why his pals are upset to find out he’s leaving Chicago in the opening number). Lately though, his fun-loving attitude has taken on a tone of desperation. He is trying too hard to convince the world, and himself, that his father’s desertion hasn’t wounded him as deeply as it has. Ariel is the first character to get Ren to talk about that sticky subject. Sharing that intimacy early on becomes the basis for Ren’s and Ariel’s relationship. Ren’s emotional journey starts with his being feisty and flippant in Act 1, continues through his thoughtful argument to the Town Council, and ends with this emotional final confrontation with Reverend Moore. It’s a journey from boyhood to maturity.

ETHEL MCCORMACK (Mezzo) - Ren’s mother. She is where Ren get his intelligence, his resilience, and his sense of humor. It’s hard for Ethel to be living in her sister’s home and abiding by her brother-in-law’s rules. However, she never succumbs to the pathos of her situation. After all, she has to be strong for Ren. Their mutual loss (the walking-out of her husband/Ren’s father) has brought them closer together. They share a teasing, good-natured relationship.

LULU WARNICKER (Alto) - Ren’s aunt.

WES WARNICKER - Lulu’s husband.

COACH ROGER DUNBAR - The high school gym teacher.

ELEANOR DUNBAR - Roger’s wife.

REVEREND SHAW MOORE (Baritone) - The minister of Bomont County and father of a teenage girl, Ariel. The secret to the character of Reverend Moore is that he is charismatic and even a little charming. Shaw has a quick mind, a loving heart, and a sense of humor which endear him to his congregation. While trying to be strong for so many people, he continues to mourn the death of his son; the one person he could not save. Only Ariel and Vi, and eventually Ren, get a glimpse of this private anguish and the flashes of frustration and temper that arise from that.

VI MOORE (Mezzo) - Reverend Shaw’s wife. Despite the loss of her son and the strained relationship with her husband, Vi fully understands what kind of unflagging good humor she must display in order to keep her household, and her husband’s congregation, running smoothly. With her plucky irreverence, she gives us a glimpse of what life with Shaw was like before the tragedy, when theirs was a marriage both passionate and playful.

ARIEL MOORE (Mezzo) - Shaw and Vi’s daughter. Ariel is smart. She understands the rules of the different worlds she moves between and, she plays her part brilliantly in each situation. When she’s in her father’s presence, for instance, she is buttoned-up and demure; with Chuck, she burns off all her unexpressed, explosive energy with raucous, thrill-seeking behavior. Ariel loves to laugh; with Chuck, her girlfriends, and eventually, even with Ren. This is her attempt to keep a lid on the grief she feels about her brother’s death and the loss of her once loving relationship with her father.

RUSTY (Soprano/Strong Belt/Mix) - Ariel’s best friend. Rusty may come off as sassy and self-assured, but in many ways she is the most deeply romantic character in the story. She truly believes that she and Willard were
meant to be together. However they are so inept about expressing themselves, that it takes Ren, and a little time
on the dance floor, to ultimately bring that about.

URLEEN (Mezzo)- Ariel’s friend.
WENDY JO (Mezzo)- Ariel’s friend.

CHUCK CRANSTON (Tenor)- Ariel’s boyfriend.
LYLE (Tenor)- Chuck’s buddy.
TRAVIS (Baritone)- Chuck’s buddy.

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BETTY BLAST- Owner of The Burger Blast restaurant. P

RINCIPAL HARRY / HARRIET CLARK- Principle of the high school.

WILLARD HEWITT (Baritone/Tenor)- Ren’s friend, a country boy. Willard is not dumb. He is a gentle soul
with quick fists, which are his defense against a world that he often has trouble comprehending. Willard just
hasn’t had anyone come along to puncture his macho belligerence, until Ren arrives. After that, the humor in
the character of Willard derives from his innocent and giddy discovery of the new worlds that Ren opens up to
him.

JETER (Tenor)- Ren’s friend.
BICKLE (Tenor)- Ren’s friend.
GARVIN (Baritone)- Ren’s friend.

COWBOY BOB- Lead vocalist at the Bar-B-Que restaurant and dance club.

TOWNSPEOPLE and HIGH SCHOOL STUDENTS
Junie B. Jones Character List

Junie B. Jones
Junie B. Jones is a spunky, intelligent girl who is starting the first grade as our show begins. Determined and a bit impulsive, Junie B. finds herself at the center of many classroom antics. Gender: Female Vocal range: Mezzo

Daddy
Daddy is Junie B.'s encouraging father who always looks on the bright side. Gender: Male Vocal range: Baritone

Mother
Mother is Junie B.'s no-nonsense mom. She can be tough on Junie B., but it is all out of love. Gender: Female Vocal range: Alto

Lucille
Lucille is Junie B.'s former best friend who has moved on to new friendships. Poised, put together, and probably a bit spoiled, Lucille controls and plans everything she does – quite the opposite of Junie B.'s bold impulsiveness. Gender: Female Vocal range: Alto

Camille and Chenille
Lucille's new best friends, Camille and Chenille are twins. Just like Lucille, they are well dressed and very composed. Gender: Female Vocal range: Mezzo

Grace
Grace is another one of Junie B.'s former best friends. She is not as calculated as Lucille, she has simply made new friends apart from Junie B. Gender: Female Vocal range: Mezzo

Mr./Ms. Woo
Mr. Woo is the supervisor on the school bus. This featured role is great for an actor with a commanding speaking voice as he is in charge of corralling the Kids on Bus. Gender: Any

Bobbi Jean Piper
Bobbi Jean Piper is Grace’s new friend. Bobbi Jean happens to be in the wrong place at the wrong time and unintentionally ends up on Junie B.’s bad side. Gender: Female Vocal range: Alto

Herb
Herb is Junie B.’s new best friend. An endlessly kind and charming little boy, Herb easily balances out Junie B.’s more demanding side. Find a performer who has great chemistry with Junie B. Gender: Male Vocal range: Alto/Mezzo

May
May is the teacher's pet. Eager to prove her brilliance, May does not prioritize making friends with any of her classmates, and they do not mind. Gender: Female Vocal range: Alto

Lennie and José
Lennie and José are classmates and friends of Junie B. and Herb. Gender: Male Vocal range: Alto

Mr. Scary
Mr. Scary is the Room One teacher. Unlike his name suggests, Mr. Scary is a supportive and encouraging teacher. Gender: Male Vocal range: Baritone

Sheldon/Shelly
SHELDON/SHELLY is definitely not the most popular kid in class. Plagued by a myriad of allergies and a general clumsiness, Sheldon’s/Shelly’s good intentions often end in disaster. Gender: Any Vocal range: Tenor/Soprano
Shirley
Shirley is a featured soloist in a few of the School Kids’ songs. Gender: Female  Vocal range: Alto

Mrs. Gutzman
Mrs. Gutzman is the sweet old lunch lady, revered by all of the School Kids. Gender: Female

Ensemble
The Ensemble consists of Tickle the dog, the School Kids, Lunch Student 1, Kids on Bus, Student 1, Student 2, Student 3, Student 4, Student 5, Lunch Server and Cheerleaders. Gender: Any
AUDITION FORM

Circle the shows we can consider you for:  Junie B. Jones  Footloose
(10-15)  (13-20)

*Alums & Adults 20+ may be considered for the roles of the adults, at the discretion of the team.

Name: ______________________________ Age: _____ Date of Birth:__________________

Student Email: _________________________Parent Email: __________________________

Do you have any casting limitations that we should know about? (Carpoolers, Shows, Roles…)
__________________________________________________________________________________

Do you have any health issues or allergies that we should know about? If YES, please describe:
__________________________________________________________________________________

Please check each box below to confirm that by auditioning you are making a commitment to:

☐ Attend ALL camp-time rehearsals in the summer for 2 (Junie’s) or 3 (Footloose) weeks.
☐ Arrive early or stay late during the camp period for extra rehearsal, if requested.
☐ Attend preliminary rehearsals on weekends in May, and/or June, as needed.
☐ Attend all performances.
☐ Participate in strike following the last show.

List any and ALL conflicts with the summer camp dates listed above and ALL Fridays, Saturdays, and Sundays in May, & June. (You do not need to list Show Choir.) Conflicts for camp weeks given to us after casting will not be honored and could result in losing your role. Conflicts for May & June given to us after casting may not be honored, and could result in losing your role. This includes deciding to do a spring show that is not listed below without giving that show the weekend conflicts for Flynn shows. In other words, anything not listed below you are reserving for Flynn rehearsals until the advance rehearsal schedule comes out. Contact us with questions, should any arise.
__________________________________________________________________________________
__________________________________________________________________________________

Tell us about your theater, dance, tech, vocal experience, and special skills.  Nothing’s too silly or too small!
__________________________________________________________________________________
__________________________________________________________________________________

What appeals to you about participating in our summer youth theater program?
__________________________________________________________________________________
__________________________________________________________________________________

PARENTS READ/SIGN: I have read and understand the packet of show and audition information.  I realize that participation in this camp/show is both a time commitment and a financial commitment. I agree to fulfill all obligations.

Student Signature: _____________________   Parent Signature: _____________________________

(A PARENT MUST SIGN THIS FORM BEFORE AUDITIONS.)

This is the AUDITION FORM. You must also fill out the REGISTRATION FORM, either online or by printing out the PDF. Please include a check or credit card number for $350.00 tuition deposit. If your child is cast, your check will be cashed or your card charged on 2/18/20. Your remaining balance is due June 1. Payment plans are available.

Note: If you only circle one show, WE WILL NOT CONSIDER YOU for the other show. Be sure you have asked yourself whether you’d rather get NO ROLE AT ALL than a role in the other show. (In years past, most auditioners who were not cast at all circled only one show, limiting their options.)