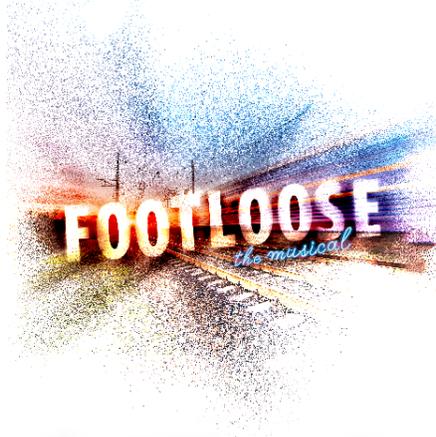




AUDITION PACKET



ROLE

BETTY BLAST / IRENE

In the Packet:

BETTY Side #1

Vocal Cut: You may choose to either tape the vocal selection we have provided ("Holding Out For A Hero"- please sing Ariel's track) or feel free to sing a pop / rock vocal selection from your own repertoire that shows vocal and dramatic range.

Please send an email with the subject line in the following format "FOOTLOOSE/ROLE."
Included in your email, please submit your audition video as a Youtube or Vimeo link along with an attached current headshot and resume. In addition, please slate at the top of your video.

Submissions can be made to:

EAST COAST / NATIONAL: casting@therevtheatre.com
LA / WEST COAST: [Julia Flores, julia@florescasting.com](mailto:julia@florescasting.com)

The REV is proud to be helping to put artists back to work!
Thank you for your time and talent as you prep this material. Please do not excessively polish your work. We are just interested in your talent, instinct, and process in an audition setting. This is not a performance.
Enjoy it – and break legs!



(CHUCK and WILLARD start a shouting match, which REN tries to subdue. The OTHERS join in. BETTY BLAST, owner of the diner, rolls on carefully, wear a Burger Blast uniform. She's too old to skate but too ornery to admit it.)

BETTY

START

Hey... HEY!
(EVERYBODY stops.)
We got a problem here?

[REDACTED]

[REDACTED]

BETTY

Cranston! Your "hog" is in the handicapped parking, which is a space we reserve for people with physical, not emotional, disabilities.
(CHUCK, humiliated, has no graceful way out.)

[REDACTED]

WILLARD

Could I please kick his ass?

BETTY

Willard! What's that your mama says? "Before you make a fist, make sure it's your fight."

WILLARD

Yes, ma'am.

BETTY

Well, this is not your fight. Now, don't the rest of you have a curfew?
(We hear CHUCK'S motorcycle carom away as the CROWD disperses. ARIEL lingers.)
G'night, now... Safe home... Don't call me when you get there...
(She turns to REN.)
And McCormack?

REN

I know, ma'am. I'll turn in my skates.

BETTY

Listen to me. I'll see you here after school tomorrow.



Really? REN

Now, gimme a push, honey. BETTY

Yes, ma'am. REN

Thank you. BETTY **END**

(He does and BETTY glides offstage, leaving REN and ARIEL alone.)

[REDACTED]

ARIEL - HERO

START

Musical score for measures 71 and 72. The top two staves are vocal lines for Ariel and Hero, both with the lyrics "Ahhl". The piano accompaniment is shown in the bottom two staves. Handwritten annotations include "+ T Sx" and "Am/E" in the piano part, and a large "E" in the vocal line for Hero.

Musical score for measures 73, 74, and 75. Measure 73 is marked with a box containing "73" and "(ARIEL:)". The vocal line for Ariel has the lyrics "Up where the moun-tains meet the hea-vens a-bove, ___". Measure 74 has the lyrics "RUSTY: out where the light-ning splits ___". The piano accompaniment includes handwritten annotations "Am" and "Am/D / E / F F". Performance markings include "sfz Tutti" and "sfz".

76 (ARIEL:) 78

I could swear — there is some — one, some — where, watch —

3 GIRLS:
— the sea — I could swear — there is some — one, some — where, watch —

Kbd 2

Am *E7* *Am*

+ Drs, Bs

gub

79 80 81

- ing me. — Through the — wind and the chill

- ing me. — Through the — wind and the chill

Kbd 2

Am *Am*

+ Gtr I

+ T Sx, Gtrs, Drs, Perc, Bs

Kbd 2

82 and the rain_____ and the storm_____ and the flood_____

83 and the rain_____ and the storm_____ and the flood_____

Kbd 2

+ T Sx, Gtrs,
Drs, Perc, Bs

Kbd 2

84 I can feel_____ his ap - proach_____

85 I can feel_____ his ap - proach_____

Dm7

86

like a fire in my blood.

87

like a fire in my blood.

Kbd 2

+ T Sx, Gtrs, Drs, Perc, Bs

Gtr 1 *Am*

88 (ARIEL:)

Like a fire in my blood like a fire in my blood

(3 GIRLS:)

Like a fire in my blood like a fire in my blood

89

Kbd 2

p

Gtr 1 *E^b7*

mp *F#7*

A^b7/E^b

A^b7/E^b

mp

mf

+ Gtr 2, Perc, Drs, Bs

90

like a fire in my blood like a fire in my...

91

like a fire in my blood like a fire in my...

mf *f*

T Sx A⁷ T Sx

f *ff*

+ Gtr 2, Perc, Drs, Bs

A/E *A/E*

8va *8va*

92

Ahh!

93

Ahh!

I need a

Ahh!

Ahh!

I need a

8va *8va*

(Both hands)

A/E *E*

8va

94 (ARIEL:)

95 96

he - ro! I'm hold-ing out for a he - ro till the end of the night. —

(3 GIRLS:)

he - ro! I'm hold-ing out for a he - ro till the end of the night. —

Kbd 2.
Vibes

Am + T Sx Am Em⁷

+ Gtrs, Drs, Bs *subito f*

97 98 99

He's got - ta be strong, — and he's got - ta be fast, — and he's got -

He's got - ta be strong, — and he's got - ta be fast, — and he's got -

Em⁷ F Dm⁷

100 101 102

ta be fresh from the fight. I need a he - ro

ta be fresh from the fight. I need a he - ro Oh

Kbd 2.
Vibes.

+ Gtrs,
Drs, Bs

C G T Sx Am

103 104 105

I'm hold-ing out for a he - ro til the morn-ing light. He's got -

(Vocal slide) Oh He's got -

Am Em Em

106 107 108

ta be sure, — and it's got - ta be soon, — and he's got - ta be lar - ger than life. —

ta be sure, — and it's got - ta be soon, — and he's got - ta be lar - ger than life. —

Kbd 2.
Vibes

F Dm C

+ Gtrs,
Drs, Bs

109 110 111

Lar - ger than life! —

Lar - ger than... Doo doo doo doo.

T Sx

Kbd 2

G Am

fp *ff*

Holding Out For A Hero

112 Doo doo doo 113 doo. 114 Doo doo doo

Kbd 2

Am/G Am/F

+ Gtrs, Drs, Bs *fp* *ff* *fp*

115 doo. 116 Ahh!

Am/F Am/E

ff

(ARIEL:)
117 I need a he - rol 118 119 END

(3 GIRLS:)
Ahh, I need a he rol

Tutti

Am Am