



SSC DRAMA DEPARTMENT  
ONE ACT | MUSICAL

**2022 MUSICAL HANDBOOK**

## **CONTACT INFORMATION**

### **DIRECTOR: Adam Gonshorowski**

#### **Email**

adam.gonshorowski@ssccards.org

#### **Cell Phone**

(424) 259-3530

### **MUSIC: Ms. Wragge**

#### **Email**

rachael.wragge@ssccards.org

## **SERVICES IN USE**

### **REMIND**

Class Name:

**SSC HS Drama**

Class Code:

**@dramaatssc**

### **GOOGLE CLASSROOM**

Class Name:

**SSCHS Drama - Rock of Ages**

Class Code:

**espgt5s**

### **SOCIAL MEDIA**

No platforms in use at this time outside of official school channels.

## **ACTIVITIES DEPARTMENT CONTACTS**

Jeff Squier, Athletics/Activities Director

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Vincent Saviano, Assistant Principal/Assistant Activities Director

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Michelle Rapp, Administrative Support for Athletics/Activities

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### **MUSICAL KEY DATES & TIMES**

<b><u>DATE</u></b>	<b><u>EVENT</u></b>
December 2021	Auditions will take place
January 4th - 7th	Call Backs and Read Throughs
<b><u>Monday, January 10th, 2022</u></b>	Final Cast List & 1st Rehearsal
January 10th - March 9th	Rehearsal Mon - Fri 3:30 pm - 5:30 pm
January 17th	<b><u>NO SCHOOL</u></b>
March 10th - 14th	<b><u>Spring Break</u></b>
March 15th	Tech: Cue-to-Cue
March 16th	Full Run - Mics Only
March 17th	Invited Dress (TBA around 5PM) - Call 3:30
March 18th	<b><u>Show #1 at 7PM   5PM CALL</u></b>
March 19th	<b><u>Show #2 at 7PM   5PM CALL</u></b>
March 20th	<b><u>Show #3 at 2PM   12PM CALL</u></b>

## **WEEK BREAKDOWN**

<b><u>WEEK 1</u></b>	January 3rd - 9th, 2022
<b><u>WEEK 2</u></b>	January 10th - 16th, 2022
<b><u>WEEK 3</u></b>	January 17th - 23rd, 2022
<b><u>WEEK 4</u></b>	January 24th - 30th, 2022
<b><u>WEEK 5</u></b>	January 31st - February 6th, 2022
<b><u>WEEK 6</u></b>	February 7th - February 13th, 2022
<b><u>WEEK 7</u></b>	February 14th - February 20th, 2022
<b><u>WEEK 8</u></b>	February 21st - February 27th, 2022
<b><u>WEEK 9</u></b>	February 28th - March 6th, 2022
<b><u>WEEK 10</u></b>	March 7th - March 13th, 2022
<b><u>SPRING BREAK</u></b>	March 10th - 14th, 2022
<b><u>WEEK 11</u></b>	March 14th - March 20th, 2022
<b><u>SHOW DATES</u></b>	<b>March (17), 18, 19, 20, (21)</b>
<b><u>STRIKE DATES</u></b>	March 22, 2022   March 23, 2022

## **MUSICAL STAFF BIOS**

### **DIRECTOR: ADAM GONSHOROWSKI**

- **Professional Affiliations:** Writers Guild of America, West | Dramatists Guild of America
- **Education:** Masters of Fine Arts, Screenwriting | Loyola Marymount University
- **Credits (Abridged)**
  - **Director (Theatre):** *West Side Story, I'll Eat You Last: A Chat with Sue Mengers, The Truman Decision, Carrie the Musical, Crimes of the Heart, A Tuna Christmas, Peter Pan*
  - **Director (Film/TV):** *Killer Prom, The Truman Decision, 50+ Commercials*
- Festival Director for the Sioux City International Film Festival, SCSO Live Producer and Director of Digital Content for the Sioux City Symphony Orchestra, CEO at Kesshi Studios

### **MUSICAL DIRECTOR: RACHAEL WRAGGE**

- Choir Director and Teacher at South Sioux City High School

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### **PROFESSIONALS & VOLUNTEERS**

There will be other members of the theatrical community involved, all vetted for their expertise by the directors and approved by the activities director. All volunteers will have a background check done by the district.

*Any prospective staff member or volunteer working directly with students must agree to authorize a background check administered through a third party company. This is a mandatory piece of the hiring/placement process and is consistently applied to positions throughout the district.*

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# **THE PRODUCTION PROCESS**

## **CASTING**

- Auditions will be held at a specified date and time in December
    - This will be announced through email, announcement TV slides, remind, and an informational meeting
  - Following auditions there may be a call back period if necessary
  - The Directors have final say in casting decisions
  - Auditions may include
    - Singing
    - Dancing
    - Acting
    - Interview
  - The role will go to the person best suited for that role considering a variety of factors
  - Every role is important and in the show for a reason
  - We will give you every opportunity to be successful in the audition process
  - We will have at least one group run through of the audition material
  - You can schedule one on one time for help with the material
  - We're here to help you and can only help you if you communicate with the Directors
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## **CAPTAINS**

- Cast Captain(s)
    - Two to Four Captains are chosen from the cast to help lead warm ups, games, and help newer members of the cast achieve success.
    - Captains will have been at least one musical - school or community theater
    - Have a track record of responsibility, communication, work ethic, and punctuality
    - Can lead with Empathy and kindness
    - Contribute in building our culture of trust, positivity, creativity, listening and hustle
    - Be a mentor, not a boss | We're not asking you to direct or critique
    - Have empathy, self-awareness, kindness, and self-esteem
  - Crew Captain(s)
    - One to Two crew member will be chosen for key positions as Crew Captains
    - Have the utmost respect for safety and process
    - Contribute to a safe and respectful backstage, booth, and environment
    - Can help new crew members with decorum for back & off stage positions
    - Be present and alert backstage
    - Have punctuality, precision, and pace
    - Have experience crewing from musicals, one act, and/or community theater
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# **RULES & EXPECTATIONS FOR CAST & CREW**

- **SOUTH SIOUX CITY HIGH SCHOOL / DISTRICT RULES**

- Cast & Crew will be expected to comply with all SSC and NSAA rules for Interscholastic Activities.
  - Violation of these rules will result in a conference between the cast/crew member, the directors, and if needed parents and activities director.
  - Do what you are supposed to do and be a good person
  - Stay off Loss of Privileges (LOP) – students will not be allowed to participate in any privileges including but not limited to clubs, attendance at and participation in school-sponsored activities including athletic contests and academic events (home or away), Prom, and Homecoming. The administrator (Principal) will have the final decision regarding LOP.
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- **ATTENDANCE | SCHOOL & PRACTICE**

- Cast & Crew are expected to be in school for the last half of the day to be eligible for performances and practices. There are exceptions, so please ask if you have questions.
  - Tardies - Please be on time for school - if you have 10 or more tardies you will earn LOP
  - Attendance - Please come to school - any Unexcused Absences and Truancies affect your ability to perform in our show
  - Communicate with the Directors - in person or by email - if you have an excused absence and will be missing a rehearsal
  - Attendance is mandatory for all called rehearsals, performances, dress rehearsals, and full/tech runs of the show.
  - Excused Absences/Late Calls
    - Religious | Family Emergency | Academic | Illness (may request a parent or doctor's note) | Directors Discretion
  - Unexcused absences/late calls without communication will be handled by
    - 1st - Meeting with Directors & Actor/Crew
    - 2nd - Volunteering your time to help with set, cleaning, or other duties for our show, or in the auditorium or little theater, or at a community theater.
    - 3rd - Volunteering a weekend to help with set, cleaning, or other duties for our show, or in the auditorium or little theater, or at a community theater.
    - 4th - Your part will be recast and you'll have to enjoy the show by buying a ticket.
  - Early Outs, Late Starts, or Weather Related Events - If school is in session we will have rehearsal at 3:30.
    - Mondays & Early Out Fridays - rehearsal will start at 3:30
    - Late Starts due to weather - rehearsal will start at 3:30
    - If school is cancelled or we are sent home early for weather or any other reason by district administration - we cannot have rehearsal
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- **SCHOOL RESPONSIBILITIES**

- Be on time - tardies affect your ability to perform in the show (LOP)
  - Have all evidence turned in - missing evidence prevents you from performing - Students will be ineligible for activities if they have any missing assignments in the evidence category. Students with excused absences will be given a day for each day absent, plus one more day to complete any missing assignment(s)
  - Be on time, turn your work in, and avoid situations that could prevent you from performing - school starts at 8:00 am.
  - School and Academics come first, performing is a close second, there is life after high school and musicals will look great on a college resume but they look at GPA, ACT, and grades first.
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- **PERFORMANCE & REHEARSAL EXPECTATIONS**

- Be on time - rehearsal call is at 3:30
  - From 3:30 to 3:45 you're expected to stretch, warm up, get your script, put your phone away and do anything you need to do to be ready to rehearse. Everyone's process is different for what they need but do what you need to do to be prepared for the session.
  - At 3:45 we will start the rehearsal session
  - Most rehearsals will last until 5/5:30pm
  - If rehearsal is going long, the directors will make accommodations and adjustments as needed.
- Show call time is 2 hours before the posted performance time.
  - 7PM Show = 5PM call | 2PM Show = 12PM Call
- Check the Call Board - the call board will have your check in, announcements, rehearsal plan and any notes for the cast. Notes, rehearsal plan, and announcements will also be on google classroom.
- Phones
  - All phones need to be silenced or turned off and put away
  - Apple/Smart Watches should be put away or turned off
  - Eliminate all electronic distractions for a few hours
- Scripts
  - You will be assigned a script at the first rehearsal. This is yours for the show and it must be returned at strike following the show.
  - Put your name on the first page or on a piece of painters/masking or gaff tape on the cover.
  - Mark and take notes in pencil only.
  - If your script is lost or stolen we will print you a paper copy - please provide a binder.
- Clothing
  - Please wear clothing you can move and/or dance in
  - Wear closed toed shoes that you can move and/or dance in
  - Use your best judgment - if you have questions ask a director

- There are two dressing rooms available on the stage - you can change at rehearsal
  - Recommend clothing that is comfortable and for function
- Hygiene
  - Shower, deodorant, etc... be a clean cast member
  - Please have clean clothing for rehearsal - don't stash a rehearsal outfit at school that can't be washed
  - Washing your costume
    - Ask the Costumer or the Directors first
    - Most costumes require special washing instructions
    - Your costume is your responsibility - hang it up, keep it clean
      - If your costume is damaged please see a director immediately so we can get it repaired
- Effort and Experimentation
  - Rehearsal is for us to learn, try, and develop our show in a safe space to hone and shape it before we unveil it for an audience.
  - Effort - put in the time and work necessary to achieve greatness - every part of the show works together to create the experience - we all have our part and we all should work towards unlocking our full potential
  - Try things - in rehearsal we can try scenes in many different ways until we find what works best for the scene - sometimes this is quick, sometimes it's quite difficult.
  - Safe Space - encouragements only. If something doesn't work we will try something else without casting judgment or critiques on the experiment.
  - Encourage new perspectives, experimental thinking and new interpretations - we're here to learn and grow as performers and growth happens when we try something new
  - Once the direction is set - we commit that to memory and perfect for performance.
  - Listen and watch - listen to the lines, notes, music, and be present in the scene - watch what is going on.
  - Learn to become comfortable while feeling uncomfortable - remember you're playing a character - not yourself - embody this fictional person and transform yourself into this character for the show.
- Direction
  - All direction will come from the directors. Actors focus on your part.
  - If we change something - note it
  - We'll focus on the big picture, as an actor you'll become engrossed in your role
  - Feel free to ask questions if you don't understand something
  - Do not change the direction unless we've asked you to
  - Everything is done for a reason - each piece connects together to build the entire show
- Notes & Critiques
  - General notes will be given to the cast and crew at the beginning and/or end of each rehearsal
  - Individual notes will be given directly

- Notes and Critiques will only be given by the Directors and/or trusted individuals or professionals from the theatrical community
  - Students can give encouraging feedback and are encouraged to do so
  - Students are discouraged from critiquing anyone's performance, acting choices, etc... be nice
- Accidents/Injuries
  - If an accident or injury occurs, inform the directors so they can assess the situation and take the necessary steps.
  - If you have an injury, sprain or strain, please inform the directors. Blocking, choreography, and movement on stage can exacerbate these injuries if not properly cared for.
  - We have an athletic trainer on staff that can be consulted by our cast & crew.
- Safety
  - Safety is of the utmost importance to our productions, set, and backstage spaces.
  - Stage lighting uses a lot of electricity and the lights can be hot - please do not touch the lights, outlets, cabling, or other equipment used to light the stage and set without permission from the directors or electrician.
  - The fly system - Please do not use the fly system without training from the directors or a professional. Do not set any props, costumes, waters, etc... on the fly rail. This must be kept clear for stage use and safety.
  - Set Safety - the set is a place to work - not play - if you're not rehearsing or performing please stay in the backstage areas or the seats in the house.
  - Set Build - if a set build is in progress do not open doors, stand on platforms, or adjust/use any part of it until given permission by the director, scenic designer or construction crew.
- Props | Set | Backstage
  - Signage - please adhere to all signage placed for the show - these are put in place for your safety
  - Cleanliness - please keep all common areas, backstage spaces, and dressing rooms free from debris, trash, water bottles, and other items that could clutter the space. Throw your trash away, label your water bottles and dispose of them when finished, return your props to the prop table and hang your costumes.
  - Food & Drink - NO Food or drinks on stage or in the house - water bottles can be kept backstage or in the dressing rooms. We'll have an area for snacks, food, and other consumables backstage (stage left hallway) - please use this area for eating and clean up after yourself
  - Water Bottles - must contain water only and be able to be sealed with a lid or cap to avoid spills.
  - Props - if a prop doesn't belong to you do not move it, touch it, or mess with it. Props can be preset for an actor and the actor issued the prop is responsible for it.
  - Microphones - microphones are extremely expensive and fragile pieces of equipment. As needed - a microphone will be assigned to you. This is yours for the duration of the show and must be checked out and turned into the sound engineer.

Do not do anything to the microphone without the permission of the sound engineer.

- Trust
    - A successful production has a lot of trust built between directors, cast, and crew.
    - We're trusting everyone to have their lines, cues, and choreography memorized.
    - We're trusting each other to show up and do our very best every day
    - We're trusting each other to perform the very best show we possibly can
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- **STUDENT | ACTOR EXPECTATIONS**

- Be a role model for new cast members, younger cast members, and kids that might see you on stage.
- Be encouraging - acting, singing, dancing, and drama are hard, countless hours that go unseen to build memorable a two hour performance
- Theater is mentally, physically, and emotionally demanding - when things get tough talk to a director or captain - we're all here for you and to see you succeed.
- Be present - listen, watch, learn, all these things can help you succeed on stage and in future productions.
- Make it to the bows - if you're cast in a roll, rehearse in a roll, you're going to perform in that role. Everybody's part is important to the show and we can't do it without our fellow actors, crewmembers, and directors.
- This is special - theatre is special and takes a diverse set of skills to perform. From Carpenters to electricians to costumers, hair & make up artists, to designers, directors, and technicians - all these diverse skills come together to make something special on stage and it is worth every hour of rehearsal. We're fortunate to have such an amazing space, supportive district and community, cheering us on to see us succeed.

# **FOR PARENTS & VOLUNTEERS**

## ● **SUPPORT**

- We want you to be encouraging and understanding of the production process - theater is demanding and it can be every bit as time consuming, stressful, and taxing as any sport. We only have three performances but to get there we have much work to do. It will all be worth it in the end when you can see them shine on stage in a way you may have never seen them before.
- The show is the final product of many months, weeks, and hours of work. Unlike athletics we only perform 2-3 shows for a musical and that is the only chance to unveil our work to a paying audience. This is the final and one of the most rewarding parts of the process. We encourage everyone to invite their friends and family to our shows.

## ● **CASTING**

- Only one actor/actress can play a role at a time, this means we have to select the performer that is best for the role.
- The Directors will audition any student and consider them for any role they wish to audition for.
- After the audition the Directors will evaluate the who is best for each role on a variety of criteria including:
  - Acting (*How well they can act*)
  - Singing (*How well they can sing*)
  - Presence (*How they hold themselves on stage? | Can handle the role/pressure?*)
  - Personality (*How will they be to work with/work with others*)
  - Responsibility (*Are they good people? On time? Responsible?*)
- Using the above criteria we will place people in roles in the cast from our lead characters to our chorus members. We will never cut anyone from the musical but we will put them in the role that is best suited for them.
- Our advice is to be part of the process to learn, grow, and perform because everyone will become a better performer through the work it takes to put on a show.
- Everyone will be cast in the show in a role - we want to give everyone the opportunity to perform and grow as an actor, singer, dancer, and performer.

## ● **REHEARSALS**

- Rehearsals are mandatory and a very important part of the process
- We strive to be done between 5 & 5:30 with a hard out at 6:30PM
- There will be some nights where we have to go later because of costuming or choreography or some other part of the process done by an outside professional - these will be communicated with as much advance notice as possible.

- **DEVELOPING & BUILDING A DRAMA PROGRAM**

- Our goal with the drama department is to build a program that delivers high quality productions while providing all students with an opportunity to be involved with the performing arts.
- We are seeking to build a robust program that encourages students to find new and unique ways to express themselves through acting, singing, dancing, and performing with our show selections.
- Encouraging students to try it is the best way for students to learn more about the process and what it takes to put on a show - this is also the best way for us to teach and build performing skill sets with the students. We deliver individualized attention to each student in their role so they can be successful and grow as an actor.
- Theater, film, television are very difficult mediums to break into professionally but this is where it can start - without exposure to the process students may never know if they have this skill set and passion for this type of art. We encourage any student that feels like they want to be an actor or entertainment professional to join our shows and gain experience in a safe environment.
- A decade-long study of after-school programs for low-income youth found that arts programs attracted higher-risk students than sports and had far greater academic and developmental benefits. (<https://www.ascd.org/el/articles/the-arts-make-a-difference>)

- **COMMUNICATION**

- We strive to have open communication with all our performers and their parents/guardians. We communicate in several ways including: E-Mail, Remind, Google Classroom, and by phone call.
- E-Mail is the primary and preferred method of communication.
- We would like to know in advance of any planned absences.
- Have your child see a director first if there is an issue they need to have addressed - feel free to communicate any issues with the directors if necessary.
- Please feel free to communicate anything that might be affecting your child's emotional state or performance. Those situations will stay amongst the directors.
- Open and honest communication will help the process - if there are any questions at any time please reach out to the directors with an email and we'll respond as promptly as we can.

- **BIG PICTURE**

- Our program is bigger than the show we put on at the end of the rehearsal process. We are teaching skills that can translate to other areas of life. The confidence a production can instill in a student can be one of the biggest takeaways from the show. We also teach them to find new skills and grow their current skills beyond where they think they can go. This combination of growth and confidence helps in all aspects of life.
- Performing requires self-discipline and control from the performers. Improvisation, acting, and stagecraft helps develop quick thinking and problem solving skills. Performing on stage requires intense concentration, mental focus, memory and physical stamina that is

unmatched in any other program. Theatre fosters empathy and awareness through exposure to the issues, events and cultures that are portrayed in the scripts. This gives our performers the ability to understand works of literature, performance, expression, and cultures beyond their own, walking a mile in someone else's shoes as it is commonly referred to. Theater is a great opportunity for students to continue furthering their education and a great time with friends, old and new, on stage. It is an outlet for students to express themselves in a unique manner artistically. Theatre is important because it helps students recognize their potential for success.

- **BE PART OF THE SHOW**

- We want you to be involved with our productions in various ways as we build a community around the performing arts
  - Help selling refreshments at intermission
  - Helping with sets, costumes, hair and makeup
  - Encouraging friends, family, and acquaintances to come to the show
  - Encouraging your child and the other children in the show by being supportive, positive, and understanding.
  - South Sioux City is a special place, and we want to give your child the best experience possible.

If you ever have any questions or concerns please feel free to reach out to the directors. We're here to help and we want to be as transparent as possible.

# **SHOW INFORMATION**

## *ROCK OF AGES*

**Book By: Chris D'Arienzo**

**Music & Lyrics By:** *Quiet Riot, David Lee Roth, Poison, Night Ranger, Starship, Styx, Twisted Sister, Extreme, Mr. Big, Warrant, Foreigner, Bon Jovi, Quarterflash, Pat Benatar, Whitesnake, Europe, Journey, Damn Yankees, Joan Jett & The Blackhearts, Asia, REO Speedwagon, Steve Perry,*

## **ROCK OF AGES**

**1980s | The Bourbon Room, Hollywood, CA | 2 Acts | 120 Minutes (2 Hours)**

### **SUMMARY**

It's the tail end of the big, bad 1980s in Hollywood, and the party has been raging hard. Aqua Net, Lycra and Heavy Metal flow freely at one of the Sunset Strip's last legendary venues, a place where legendary rocker Stacey Jaxx takes the stage and groupies line up for their chance at an autograph. Amidst the madness, aspiring rock star (and resident toilet cleaner) Drew longs to take the stage as the next big thing (and longs for small-town girl Sherri, fresh off the bus from Kansas with stars in her eyes). But the rock 'n' roll fairy tale is about to end when German developers sweep into town with plans to turn the fabled Strip into just another capitalist strip mall. Can Drew, Sherri and the gang save the strip – and themselves – before it's too late? Only the music of hit bands Styx, Journey, Bon Jovi, Whitesnake and more can hold the answer.

Rock of Ages: Teen Edition takes you back to the times of big bands with big egos playing big guitar solos and sporting even bigger hair! This Tony Award-nominated Broadway musical features the hits of bands including Night Ranger, REO Speedwagon, Pat Benatar, Twisted Sister and others.

## CAST LIST

### **ROCK OF AGES: TEEN EDITION — CAST LIST**

**LONNY BARNETT** - the dual role of omnipotent narrator and being the secondary male lead character within the story, with a storyline that includes a bro-mance with Dennis. He is a charming and funny guy who gets along with everyone. Cast an unflappable, magnetic performer with a strong tenor voice who can sing, act and has a great sense of humor.

**JUSTICE CHARLIER** - the owner of the Venus-A-Go-Go Dance Club. She's a smart woman who looks out for her girls. Cast a strong young lady with a warm, nurturing nature and a rockin' singing voice.

**DENNIS DUPREE** - the owner of The Bourbon Room. He's a bit older than the others and a little burnt out on the party scene. Cast someone with a big presence, strong acting skills and a good voice. Dennis should pair flawlessly with Lonny as the other half of their bro-mance.

**DREW BOLEY** - "just a city boy, born and raised in south Detroit" who moved to L.A. to rock. Unfortunately, every rocker has to do his time, so Drew barbacks just to make rent. While the music and setting of the show is pre-1980s, Drew is a classic musical theatre archetype – the nice guy with big dreams. The role requires an experienced performer with a solid tenor voice who can convey both a sweet, charming quality and fit the bill as a rocker.

**SHERRIE CHRISTIAN** - the female romantic lead and, like Drew, is a musical theatre archetype – a sweet, small-town girl moves to the city to pursue a brighter future. She hopes to get her break in the acting business despite her parents' obvious disapproval. This is a perfect role for a performer with a strong voice and solid acting skills. She should also pair well with Drew.

**SHERRIE'S FATHER** - the classic disapproving dad. Cast a young man who can play stern and imposing and someone who is comfortable singing a few solos.

**SHERRIE'S MOTHER** - more nurturing and sympathetic. Cast someone with maturity, warmth and a nice singing voice. Make sure that Sherrie's Father and Mother pair well together.

**JOEY PRIMO** - a secondary character with several great stage moments, including the classic line, "I poop money." Cast a young man who is fearlessly willing to make a total fool of himself and then sit back and enjoy his performance.

**ANITA BATH** - the Mayor's assistant who refuses to compromise on what she thinks is right. She leads a protest to save The Bourbon Room and, in the process, falls in love with Franz. Cast a young lady with a strong voice and who can convey a real sense of protest and conviction.

**MAYOR** - chooses the money over the music and is more than willing to sell himself and his city out to the highest bidder. This role can be played by a guy or a girl; just make sure your actor has a strong speaking voice and is comfortable making bold choices.

**HILDA KLINEMAN** - a German real estate developer who has her eyes on turning the Sunset Strip into a strip mall. With her son Franz by her side, Hilda won't take no for an answer. Cast a young lady with a strong speaking and singing voice who can make bold acting choices and has a great sense of comedic timing.

**FRANZ KLINEMAN** - the son of the overbearing Hilda, and he dreams of running a confectionary shop back in Hamburg. Cast a young man with a sweet demeanor, a good singing voice and solid acting skills.

**STACEE JAXX** - the comedic villain of the show, is a bona fide rock star who doesn't quite realize through his selfish and wild antics that he's reached the peak of his career. Cast a charismatic performer with an excellent voice who can command the stage and make a self-absorbed rock star both villainous and hilarious.

**WAITRESS #1, #2 and #3** - work at The Bourbon Room and exemplify the era of 1980s rock with style and flair. Cast three young women who sing and act well as a unit.

**PROTESTOR #1, #2 and #3** - a group of die-hard rockers helping Anita save the Sunset Strip. Be sure to remind your troops that these ensemble parts are the bedrock for the show. They must capture the need and desire to keep rock alive and kicking. Cast dynamic speakers.

**THE BAND (Lead Guitarist, Second Guitar, Bass, Piano and Drums)** - members of Arsenal, once led by Stacee Jaxx but are now separating from their front man. You can tackle this casting in two ways. If you have cast members who are proficient musicians, let them rock out! If you don't have musicians on hand, your performers can easily act like they're playing the instruments (these roles could be played by either guys or girls and could also perform in the ensemble). Either way works just fine as long as they can sell the spirit of the music.

**CONSTANCE SACK** - an inquisitive reporter who interviews Stacee Jaxx just as he's about to part ways with his band. Cast a performer for this non-singing role who can infuse this curious reporter with energy and poise.

**JA'KEITH GILL** - becomes Drew's agent and in the process, destroys Drew's rock star dreams by forcing Drew to join a boy band. This is a nice featured role that can be played by a male or female and requires reasonable acting and singing skills.

**THE LADIES OF THE VENUS-A-GO-GO CLUB** - should be cast as an ensemble who can carve out their own individual personalities within a fun, unified company. Cast young ladies with nice singing voices and solid movement skills.

**SLEAZY RECORD PRODUCER and a SLEAZIER RECORD PRODUCER** - These roles require a bit of singing but are mainly a sight gag and can be played by boys or girls.

**PRODUCER (Orion)** - sees Sherrie as the next Molly Ringwald and offers her his card (which is a picture of his beach house in Malibu). This is a non-singing role.

**ROCKER** - a featured role who hangs at The Bourbon Room with Joey Primo. This is a great role for one of your guys who has a strong speaking voice but may not have the strongest singing voice.

**RIOT POLICE, WOMAN IN A SEQUIN GOWN, GIRL and BARTENDER** - cameo roles, some with few speaking lines, and all feed into the vivid world of the Sunset Strip of the 1980s. Woman in a Sequin Gown is a sight gag to punctuate Dennis's impromptu Academy Award acceptance speech—no singing or speaking is required. The Riot Police break up the protestors physically at the top of Act 2. Cast these roles from your ensemble using a combination of both boys and girls. Furthermore, the ensemble is used throughout to support the action and build the environment of the play.

## **MUSICAL NUMBERS**

- #1 - Cum on Feel the Noize / Just Like Paradise / Nothin' But a Good Time
- #2 - Sister Christian
- #3 - We Built This City / Too Much Time on My Hands
- #4 - I Wanna Rock
- #4A - Heaven
- #5 - We're Not Gonna Take It
- #5A - Heaven
- #6 Heaven/ More Than Words / To Be With You
- #6A - Waiting for a Girl Like You
- #6B - Dead or Alive Intro
- #7 - Dead or Alive
- #8 - I Want to Know What Love Is
- #9 - Feel the Noize/We're Not Gonna Take It (Reprise)
- #10 - Harden My Heart/Shadows of the Night
- #11 - Here I Go Again

### **Act Two**

- #12 - The Final Countdown
- #13 - Anyway You Want It/I Wanna Rock
- #14 - High Enough
- #15 - I Hate Myself for Loving You / Heat of the Moment
- #16 - Hit Me With Your Best Shot
- #17 - Can't Fight This Feeling
- #18 - Every Rose Has Its Thorn
- #18A - Keep on Lovin' You
- #19 - Oh Sherrie
- #20 - The Search Is Over
- #21 - Don't Stop Believin' - Company

**MUSIC BY:** Quiet Riot, David Lee Roth, Poison, Night Ranger, Starship, Styx, Twisted Sister, Extreme, Mr. Big, Warrant, Foreigner, Bon Jovi, Quarterflash, Pat Benatar, Whitesnake, Europe, Journey, Damn Yankees, Joan Jett & The Blackhearts, Asia, REO Speedwagon, Steve Perry, and Survivor.