



Thank you for auditioning for

SUPERYOU NYC

ROLE: MATTY/RICK RAZOR

Present in the room will be director/choreographer, producing team & casting.

Initial Call please prepare:

- A brief song in the style of the show. 16-32 bars preferred.
- The scenes in the packet (songs are for callback only).

If you are called back please prepare:

- This entire packet.

INSTRUCTIONS:

Be sure to bring your picture and resume, otherwise we will not have one in the room!

Thanks so much!

W | S Casting

**wojcik** | **seay** casting, llc

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## MATTY SIDE

*Young Katie gets more daring as she plays "superhero," jumping on chairs and desks. Suddenly, her shadow, Lightning Girl, steps off the projections, still costumed like a winged shadow, and dances, twirls, and tumbles alongside Young Katie.*

YOUNG KATIE (CONT'D)

**YOU'RE MY SUPERHERO  
WILL YOU FIGHT FOR WHAT'S RIGHT?  
WILL YOU STRIKE THROUGH THE NIGHT  
'TIL I'M FIRE?**

YOUNG KATIE (CONT'D)

**YOU'RE MY SUPERHERO  
YOU GOT WINGS YOU CAN'T HIDE  
AND WITH YOU BY MY SIDE  
I GO HIGHER**

*Lights out on Lightning Girl. Young Katie looks at Matty drawing in his room through an open door.*

YOUNG KATIE (CONT'D)

**SOME PEOPLE HAVE THAT MAGIC KIND OF GLOW  
A SPECIAL LIGHT THAT EVERYONE CAN SEE  
AND WHEN YOU STAND BESIDE THEM YOU JUST KNOW  
SHINE ON SHINE ON ME  
SHINE ON SHINE ON ME**

*Young Katie runs to her desk and draws. The minute she attempts to get creative, the negative thoughts in her mind overcome her. Lights dim. The shadows of Bully Girls tease on the projections.*

BULLY GIRLS (OFFSTAGE OVERLAPPING VOICES)

Loser! C'mon, say something! What's wrong with you? Misfit, misfit, you're a little...!

**START**

*Young Katie holds her ears, crumples up her drawing, and throws it to the ground.*

YOUNG KATIE

I suck!

*Matty knocks on her opened door.*

MATTY

Hey! What's goin' on? You been up all night?

*Matty sees her drawing on the floor, flattens it out, and reads.*

MATTY (CONT'D)

"Lightning Girl." She's awesome. Why'd you stop?

YOUNG KATIE

I want her to look like me, like M. Power looks like you, but she looks stupid!

MATTY

No, way! I'd recognize that smile anywhere.

YOUNG KATIE

It's a stupid, smiley face, Matty.

MATTY

Not stupid at all! See how you made her smile just a little crooked on one side? You totally do that when you have something important to say...

(Pointing to Young Katie's face)

Ah... there it is...

YOUNG KATIE

What?

MATTY

You're doing it...

YOUNG KATIE

No, I'm...

MATTY

Yah... hold it... yeah, right there... same *exact* angle as this drawing. So life-like. Amazing job, kiddo!

YOUNG KATIE

(Singing to Matty)

**YOU'RE MY SUPERHERO  
YOU'RE THE REASON I TRY  
ONLY YOU...**

*Young Katie crumples the drawing.*

MATTY

Hey, what's going on? (She doesn't respond). Katie, just tell me.

YOUNG KATIE

Every day, these 6th graders shove me against the lockers and call me names.

MATTY

What??! Why would...?

YOUNG KATIE

I don't speak.

MATTY

(Confused)

*You* don't speak?

YOUNG KATIE

Not at school.

MATTY

Ever?

YOUNG KATIE

So??? Since when does anything I say matter?! Katie White is a nobody!

*Matty holds up Young Katie's crumpled drawing.*

MATTY

Katie, *this* is who you are.

YOUNG KATIE

A superhero with a crooked smiley face?

MATTY

No, a *superheroine*... with a crooked smiley face.

YOUNG KATIE

Great.

MATTY

(Referencing her drawing) *This* is your voice!

YOUNG KATIE

This is *not* my voice! It's *your* voice. It's always been your voice. *Everybody* loves the perfect, boy genius. You know you would have been adopted a long time ago if we weren't a package deal! I'll never be good like you!

MATTY

No, you'll be good like YOU. And if something is a little off, so what? Imperfections are what make the superhero perfect!

YOUNG KATIE

But I don't want to draw imperfect superheroes. I want to be *all awesome!* Like you.

MATTY

(Matty grabs her shoulders) You're super too, Katie White. So, remember who you are and draw SuperYou... and one day, I bet you'll kick my butt.

YOUNG KATIE

Impossible...

**SONG #2A: MATTY & KATIE (UNDERScore)**

MATTY

(Playfully)

Shh! Don't say that word or the White Queen will hear you! She believed in (In a British accent) "as many as six impossible things before breakfast..."

**Scene 4**

*Music underscore: "Don't Wait, Create."*

MATTY (CONT'D)

Come on, Katie! Let's find us six impossible things to believe in!

*Matty pulls Young Katie onto the city streets to teach her about the magic of creation. When he waves his hands on the word "create," people they see instantly morph into dynamic, full-color drawings of comic book superheroes.*

**SONG #3: "DON'T WAIT, CREATE"**

MATTY (CONT'D)

**WHEN YOU FEEL THE WORLD ATTACK  
DON'T WAIT CREATE**

*Matty waves his hand and magically turns a person they see into a superhero.*

**WHEN PEOPLE STAB YOU IN THE BACK  
DON'T WAIT CREATE**

*Matty waves his hand again and turns another person they see into a superhero.*

**IF EVER YOU FEEL TRAPPED INSIDE A PRISON  
YOU COULD SMASH THE WALLS AND JUST BREAK FREE  
ESCAPE TO THE PLACE WHERE PEOPLE LISTEN**

AND YOU'RE NEVER ALONE

WHEN PEOPLE AREN'T WHAT THEY SEEM  
DON'T WAIT CREATE  
WHEN YOU'RE SO MAD YOU WANNA SCREAM  
DON'T WAIT CREATE

ANYTIME YOU EVER FEEL REJECTED  
THERE'S A WORLD THAT YOU COULD CHOOSE TO SEE  
STRETCH YOUR MIND AND FIND SOMEONE PROTECTING YOU  
WHEREVER YOU ROAM

MATTY (CONT'D)

JUST COME HOME

WHEN YOU'RE SICK OF THIS WORLD THAT'S BROKEN  
WHEN YOU'RE TIRED OF YOUR THOUGHTS UNSPOKEN

DON'T LET IT BREAK YOU  
THAT WON'T BE YOUR FATE  
DON'T WAIT  
DON'T WAIT  
DON'T WAIT  
CREATE

MATTY (CONT'D)

JUST COME HOME

WHEN YOU'RE SICK OF THIS WORLD THAT'S BROKEN  
WHEN YOU'RE TIRED OF YOUR THOUGHTS UNSPOKEN

DON'T LET IT BREAK YOU  
THAT WON'T BE YOUR FATE  
DON'T WAIT  
DON'T WAIT  
DON'T WAIT  
CREATE

*The set shifts to Matty's room, now adorned with  
brand new, colorful, hand-drawn superheroes in  
dynamic poses.*

YOUNG KATIE

Your room is the best place in the WORLD...

MATTY AND YOUNG KATIE  
(Simulating long delay)

...world... world... world...

**STOP**

## RICK RAZOR SIDE

*Katie stretches out her hand and shakes Sasha's hand aggressively.*

KATIE  
Katie. Handsome's girlfriend.

*Sasha looks Katie up and down. Katie uncomfortably cinches her blazer with her hands, attempting to suck in her stomach.*

JAY  
(To Katie) Sasha's the president of the street team. She helps the band out a lot. (To Sasha) Katie's... wearing a blazer 'cause she just came from work.

*Katie elbows Jay.*

JAY (CONT'D)  
And she's super smart!

*Katie gives Jay the evil eye. Jay looks confused.*

SASHA  
(Ignoring Katie, facing Jay) Sweetie, you'll never guess who's here! Rick Razor!

JAY  
From Zeroface!

SASHA  
The one and only! We been talking you up to the producer and they want to meet you! Come with me!

### SONG #10A: BEFORE I'M BIG

*High Hat swing beat. Sasha moves her shoulders and hips sensually to the beat and pulls Jay across the floor. Katie watches her in complete horror. She feels paralyzed. Tom Tom swing beat. Ima-Mazing now enters swiveling her hips. Feeling Ima-Mazing in the space, Katie finds the confidence to follow Sasha and Jay as the set rotates. Jay and Sasha find themselves standing behind rock star, Rick Razor. Katie follows behind them.*

START

JAY  
No way! (Under his breath, pointing at the back of his head) Is *that* Rick Razor?

*Rick Razor is played with over-the-top, ridiculous rock star bravado.*

RICK RAZOR

(Whipping his hair around)

In the flesh. (To Jay) I know you are sexually confused by my animal magnetism. (Pulling Jay's head to his chest and caressing it.) I understand. You are *not* alone. Breathe. Let the tension out of the space. (He takes a deep, dramatic breath, instructing Jay to breathe in with him. They both exhale loudly. Rick pushes Jay off of him.) You can thank me later. So, Jay Icon, you wanna be on my Facebook live? 'Course you do!

*Rick Razor takes out his phone and starts videotaping. The interview is projected live on the projections. Ima-Mazing and Katie react to the scene.*

RICK RAZOR

Whatup Facebots? Rick Razor here in the hissy hissy house, scouring the rock clubs of NYC to find contestants for my new reality show, "My Brotégé." Meet another potential bro -- Jay Icon from the band Icon Man. (Putting his arm around Jay) So Jaysky... you know what makes me know that you are a true bro material? I mean, look around at your fans! Smokin hot chickeeeeee! What what what? My kind of partaaay! C'mon, bra, hit me. I'm gonna need ya to hit me! Bra! Bra! (Rick Razor encourages Jay to chest bump. Jay follows along).

RICK RAZOR AND JAY  
(chest bumping)

Bra!

*Sasha leans into the camera frame.*

RICK RAZOR

Like this one. Why, hello, what's your name, Love?

**SONG #11: "I'M BIG"**

~~IMA-MAZING  
MY NAME IS IMA... MAZING  
'cuz I look at it~~

SASHA  
(Leaning into the boys, overdramatically sexy)

Sssssasha...

RICK RAZOR

Psycho Sasha (he makes the slashing sound of horror movies). Ooh yeah, I love me some crazy.

  
RICK RAZOR



I especially like what you did to this Icon band shirt... oh yeah, snippety, snip, snip... cut up in just the right places... Me likey! Jaysky? *You* likey?

JAY)

Umm uh yeah, me likey.

RICK RAZOR

Likey like woo?

JAY

Woo!

RICK RAZOR

Like woo woo!

JAY

Woo woo!

RICK RAZOR

Likey like woo woo yeah!...

JAY

Woo woo yeah!

*Rick Razor turns the camera to Jay and points to Sasha.*

JAY

(To Sasha)

Oh, hey um... don't go changing...

*Sasha exits.*

[REDACTED]  
[REDACTED]  
[REDACTED].

RICK RAZOR

So, is Psycho Sasha your girly girl?

JAY

Who knows, man... I ain't dating anyone seriously...

KATIE

Seriously?

IMAGINIZING

~~YOU CAN'T DENY ME A  
'CAUSE I'M LIVING AND I'M LARGE  
I'M BIG -- I'VE KICKED THE DOUBT OUT OF THE DOOR~~



## Don't Wait, Create

[rev. 8/12/19]

SuperYou The Musical

Music & Lyrics by Lourds Lane  
Arrangement by Wendy Cavett

[Direct Segue from #2A]

**START**

♩ = 140

Piano introduction in D major, 4/4 time. The piece starts with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. The first four measures are numbered 1 through 4. Measure 4 ends with a fermata over a D5 note. A crescendo hairpin is visible between measures 3 and 4.

A

MATTY:

Vocal and piano accompaniment for Matty's first line. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features a steady eighth-note accompaniment. The first line of music is numbered 5 through 7. The lyrics are: "When you feel\_ the world at - tack, don't wait, cre - ate. When peo ple stab you in the back, don't". The piano part includes chords: D(no3), G/D, D(no3), DMaj7, and G/D. The dynamic is mezzo-piano (*mp*). The piano part ends with a *sim.* (simile) marking.

Vocal and piano accompaniment for Matty's second line. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features a steady eighth-note accompaniment. The second line of music is numbered 8 through 10. The lyrics are: "wait, cre - ate. if e - ver you\_ feel trapped in - side a pri - son." The piano part includes chords: D, G(add2), and D.

11 You could smash the walls and just be free. 12 Es-cape to the place where peo-ple

G(add2) Bm A G(add2)

14 list-en and your ne-ver a-lone. 15 When

D/F# G Asus

B

17 peo-ple aren't what they seem, don't wait, cre-ate. 18 When you're so mad you wan-na scream!Don't

D(no3) G/D D(no3) DMaj7 G/D

20 wait - cre - ate. 21 A - ny - time you ev - er feel re - ject-ed

D G(add2) D

23 there's a world that you could choose to see. 24 Stretch your mind and find some-one pro - 25

G(add2) Bm A G(add2)

26 tect - ing you where - ev - er you roam. 27 Just come home. When you're sick 28

D/F#

C 29 of this world that's bro - ken, 30 when you're tired 31 of your thoughtsun - spo -

D D/E D/F#

32 - ken. Don't let it break 33 you, that won't be your fate. 34 Don't wait,

D/G Em D/F#

35 36 37 38

don't wait. Don't wait, cre - ate.

G5 Asus

This system contains measures 35 through 38. The vocal line features a melody with eighth and quarter notes, including slurs and ties. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes for G5 and Asus are indicated. Measure numbers 35, 36, 37, and 38 are placed above the vocal staff.

**YOUNG KATIE:** Your room is the best place in the WORLD...

**MATTY & YOUNG KATIE:** ...world...world...world...

**YOUNG KATIE:** One day, my room's gonna look just like yours!

**STOP**

39 40 41 42

*p* *p*

This system contains measures 39 through 42. The vocal line has rests for measures 39 and 40, followed by notes in measures 41 and 42. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics of piano (*p*) are marked in measures 39 and 41. Measure numbers 39, 40, 41, and 42 are placed above the vocal staff. A red vertical line is drawn at measure 41, with the word "STOP" written in red above it.

**MATTY:** I've seen your room. The only thing on your wall is a clock. You better get crackin'!

**YOUNG KATIE:** Now?

**MATTY:** All we got is now.

**YOUNG KATIE:**

43 44

When I

This system contains measures 43 and 44. The vocal line has a rest in measure 43 and a note in measure 44. The piano accompaniment features a bass line and chords, with a crescendo hairpin in measure 44. Measure numbers 43 and 44 are placed above the vocal staff.

D

YOUNG KATIE: YK: Dude...

45 feel the fire\_ be-neath my skin, 46 Cre-ate! 47 When I'm feel-in' like\_ I don't fit in, 48

MATTY: Don't wait. MATTY: Don't

D Dsus D

A Tempo

49 cre ate! 50 Y.K & RISE: Awesome! 51 May-be I\_\_\_\_ could do some-thing im - por-tant, 52

wait.

Dsus G(add2) *mp* D

53 Some-thing in\_\_\_\_ this world that's meant for me.\_\_\_\_ 54 I'm gon-na find\_ some su - per he - ro 55

G(add2) Bm A(add4) G(add2)

MATTY: You got this, kid.

56 friends. So, I'm nev - er a - lone. 57 58 Don't

D/F#

59 wait, cre - ate. 60 Got-ta use the hurt\_ and all the\_ rage. 61 Don't

BULLY GIRL 1:

Los - er!

62 wait, cre - ate. 63 Put all your feel - ings on the page. 64 65 Don't wait, cre - ate.

BULLY GIRL 2:

Mis-fit!



**BULLY GIRLS:**Nobody wants you! **Y.K.:** Leave me alone!

66 67 68 69

**THE CHIX:**

**BLAST**  
**LOLA, SEV**  
**RISE, IMA, YK:**

The Su-per he-ro is you. cre - ate.

*F+(add4)* *f*

**YOUNG KATIE:** I did it!**MATTY:** One, two... six impossible things before breakfast!**YOUNG KATIE:** Oh yeah. All awesome!!**MATTY:** Best girl superheroes I ever saw!**YOUNG KATIE:** No way. Not just the best girl superheroes!**Y.K. (cont'd.):** The best superheroes. Period. They can totally kick M. Power's butt!

E

**Faster 4, Jaunty (Swing 8's)****MATTY:** Oh really? How so?

70 **Vamp** 71 72

**V.S.**

**Faster, straight 8's****YOUNG KATIE:** Lightning Girl's blast will disintegrate him. Bszzhew!

73 74

Pew!

*mp*

**MATTY:** Not if I launch my radioactive Z blast first! Guuuush!

Musical score for Matty's first line. The vocal line (treble clef) starts at measure 75 with a whole rest, followed by a whole note G4 in measure 76. The piano accompaniment (grand staff) features a melody in the left hand (bass clef) and a supporting bass line in the right hand (bass clef). The tempo is marked *mp*. The key signature is one sharp (F#).

**YOUNG KATIE:** Missed! Blast and Rise have combined their powers blocking your blast back in your face!

Musical score for Young Katie's first line. The vocal line (treble clef) starts at measure 77 with a whole rest, followed by a whole note G4 in measure 78. The piano accompaniment (grand staff) features a melody in the left hand (bass clef) and a supporting bass line in the right hand (bass clef). The tempo is marked *mp* for the first part and *mf* for the second part. The key signature is one sharp (F#).

**Slower** ♩ = 104

**MATTY:** Too bad **[GO]** Master Z has the ability to multiply so you'll never know which face is his!

**YOUNG KATIE:**

Musical score for Matty's second line and Young Katie's second line. The vocal line (treble clef) starts at measure 79 with a whole rest, followed by a whole note G4 in measure 80. The piano accompaniment (grand staff) features a melody in the left hand (bass clef) and a supporting bass line in the right hand (bass clef). The tempo is marked *Slower* ♩ = 104. The key signature is one sharp (F#).

**F**  $\text{♩} = 140$  *with great determination and growing drive*

83 Se - ven will find\_\_ him with her lie de - tect - or glass - es. 84 Lo - la Tou - che\_\_ will fling him 85

*mp* *cresc.*

86 from her mag - ic wheel. 87 Im - a - Maz - ing will grow in - to a gi - ant and 88

*Accel.* *Accel.*

MATTY: Wow... huh... you got me.  
Maybe you should take us home. **A Tempo**  
YOUNG KATIE:

89 smash M. Pow - er like a bug! Mwa - Ha - Ha - Ha - Ha - Ha! 90 3 3 91 1 - 2 - 3 - When we're sick 92

MATTY:  
When we're sick

*A $\flat$ /C*

G

of this world that's bro - ken, when we're tired of our thoughts un - spo -

of this world that's bro - ken, when we're tired of our thoughts us - spo -

D D/E D/F#

8<sup>vb</sup>

Sub-----

- ken, - we won't let it break us. That won't be our fate.

- ken, we won't let it break us. That won't be our fate. Don't wait,

**BLAST, LOLA, SEV:**  
**RISE, IMA:**

*mf* We won't let it break us, That won't be our fate.

D/G Em D/F#

(8<sup>vb</sup>)-----

99 100 101 102

Don't wait, \_\_\_\_\_ Don't wait, \_\_\_\_\_ Don't

Don't wait, \_\_\_\_\_ Don't

*p*

Na, na, \_\_\_\_\_ na, na, \_\_\_\_\_

G<sub>5</sub>

MATTY: Keep drawing, kid.

Y.K: Even when I'm not.

MATTY: Even when you're not.

103 104 105 2X 106

wait. \_\_\_\_\_

wait. \_\_\_\_\_

*mf*

Na, na na nah na! \_\_\_\_\_

THE CHIX:

Don't wait, cre - ate, don't

*mp*

*poco rit.*

107 108 109 110

wait, cre - ate, don't wait, cre - ate. Don't wait.

*poco rit.*

Segue as one