



Centennial Theatre

Where Everyone Belongs

*Welcome to the Centennial
Theatre 2026 Musical
Information Meeting*

Centennial Theatre is Directed and Produced by....

Eric Webster –

Middle School and High School Play and
Musical Co-Director and Technical Director

Middle School and High School Improv

Middle School Speech Coach

High School Speech Coach

High School One Act Co-Director

Centennial Youth Theater Director
and Technical Director

C.A.S.T. Summer Shakespeare Co-Director
and Technical Director

Centennial District Performing Arts Centers
Coordinator

Laurie Tangren –

Middle School Play and Musical Co-Director

High School and Middle School play and Musical Costumer

Kris Schmidt -

Middle School and High School Set and
Props Designer and Director

Mary Rudquist –

Middle School Musical Music Director
High School Musical Co-Director

Melissa Krieger -

High School Musical Music Director
Theater Beyond Director

Shanan Custer –

One Act Co-Director
C.A.S.T. Summer Shakespeare Co-Director

Nina Broberg

Middle School and High School Musical Choreographer

Centennial Theatre Student Leadership

Student Theater Co-Presidents

Eden Cutts
Svea King

Student Crew Co-Presidents

Kaymin Waldemar
Sam Berens

Student Theater Board

Lily Olson
Virgil Russell
March Towey

Student Executive Officers

Jae Berres
A.J. Basara

Middle School Student Directors

Piper Mortenson
Addi Cramer

Improv Captains

Hannah Hudzinski
Svea King
Jae Berres

Speech Captains

Kell Lewen
Addi Cramer
Tatum Knox
Sam Beck

The Booster Board and Leads

President: Melissa Carlson

Vice President: Lisa Partyka

Treasurer: Scott Cramer

Secretary: Stephanie Spencer

Centennial Theatre reminds you
to

Download the BAND App!



22-23 SHS BAND

Important communication from
directors and boosters in the BAND
app along with calendar updates.

This applies to all middle school
and high school students and their
families.

Follow Us On Social Media For Updates!



EVERYTHING IS AT

CentennialTheatre.org

- Mandatory meetings
- Auditions
- Rehearsal Schedule
- Forms
- Performance schedules

One Act

Auditions and INFORMATIONAL MEETING

12/18 – 3:00 – 5:00

PAC

All Things One Act Explained followed by auditions

ONE ACT INFORMATION AND SCHEDULE ALSO AT

CENTENNIALTHEATRE.ORG

HS IMPROV 2026 SCHEDULE

REGISTRATION

SCHEDULE

CENTENNIALTHEATRE.ORG

*Centennial Alumni Summer Stock Theatre - C.A.S.T. Presents
Shakespeare Summer Theatre*

Former theater alumni and current Centennial Theatre students performed together for a summer show based on a Shakespeare production.
Featuring all ages from beginning middle school to adult.

*July 2025
Directed by Shanan Custer and Eric Webster
Centennialtheatre.org*

“THEATRE BEYOND”

Headed up by Melissa Krieger

“Theatre Beyond” is a program that will bring more opportunities for education, learning, fundamentals and experiences for high school students in the theatre program that are considering a career in the performing arts.

INFORMATION ON ALL UPCOMING “THEATRE BEYOND ACTIVITIES AND EVENTS WILL BE POSTED ON OUR WEBSITE UNDER THE “THEATRE BEYOND” TAB. ALL INFORMATION ABOUT “THEATRE BEYOND” ACTIVITIES AND EVENTS AND HOW TO PARTICIPATE WILL BE POSTED THERE

Centennial Theatre End of the Year NOT a Banquet

*5/29 – END OF YEAR CELEBRATION –
PAC – 5:30 – 8:00*

*Letters/ Medals/Recognition/Presidents/Theater
Board/Next seasons shows*

PARENTS/FAMILIES SHOULD/CAN ATTEND!

***Lettering**

Those involved in theater at Centennial High School as cast/crew/volunteer can earn points towards a Varsity Theater letter based on their participation in productions.

To receive a Varsity Letter, a student must have earned a total of 40 points for the year.

Tundown of the point values for different participation levels is at Centennialtheatre.org



Centennial Theatre

Where Everyone Belongs

High School 2026 Musical



***Expectations**

When called show up on time/ get off book on your own

THERE ARE MANY COMMUNICATIONS SYSTEMS IN PLACE -
KNOW THE SCHEDULE AND KNOW WHAT'S GOING ON

Be on time

Respect of everyone's time - come focused and ready to go. This allows for short rehearsal time frames

PARENTS - Pick up your student on time - PLEASE

Play well with others. RESPECT for every person in this program. We all come from different backgrounds and belief systems. We honor personal life philosophies.

CONFLICTS

MUSICALS ARE A LOT OF COMMITMENT AND WORK.

COMMITMENT TO THE MUSICAL IS ESSENTIAL TO BE ABLE TO DO A MUSICAL PRODUCTION.

Conflicts need to be minimal.

YOU MUST GO THROUGH YOUR SCHEDULE AND HAVE YOUR CONFLICTS FOR THE ENTIRE PROCESS SUBMITTED AT THE AUDITION.

Once conflicts are submitted you are expected to be at all rehearsals and shows that you have not submitted a conflict for.

This does NOT INCLUDE SICKNESS OR FAMILY EMERGENCIES.

Submit to Directors AND Stage Manager any conflict that arises during the course of the rehearsal process and they will be evaluated on a case-by-case basis.

We are flexible and work with conflicts and are much more lenient than other activities. BUT If we approve your conflicts, we ask you honor the commitment once we have established a schedule that works for the program. PLEASE, other than emergencies, avoid last minute conflicts. If you have a job, figure it out with who you work for before committing to the program.

REGISTRATION

Parent Portal

REGISTER NOW!

CAST AND CREW!

SHOW TICKETS

TICKETS FOR SHOWS GO ON SALE TWO WEEKS BEFORE OPENING NIGHT

ALL TICKETS NEED TO BE PURCHASED ONLINE

***CREW**

*Costuming – Laurie Tangren

*Make-up – Costume Crew

*Booth Crew – Eric Webster – Lights/Sound/Spotlights

*Set and Props Design Crew – Kris Schmidt

*Stage Managers – Delaney Schmitt / Hayden Partyka / Eliot Malone / Olivia Fuller / March Towey

*Run Crew – part of Set Crew – TBD If we are using

*Props Master – March Towey / Delaney Schmitt

*Ushering – set crew

Schedules for each crew will be posted on Centennialtheatre.org

If there not there now they will be soon – get information from the crew lead or from the Crew President

***CREW NUMBERS**

IF YOU PARTICIPATED IN CREW IN THE FALL PLAY YOU WILL BE GIVEN PRIORITY FOR SPOTS ON CREW FOR THE MUSICAL.

WE HAVE LIMITED NUMBERS FOR CREW POSITIONS. HERE IS WHERE WE STAND ON OPENINGS RIGHT NOW.

IF YOU WERE ON TWO CREWS THIS FALL YOU MUST GO ON WAITLIST FOR SECOND CREW CHOICE

We will have a waitlist for Crew Positions you can sign up for and you will be notified if there is an opening.

Upperclass down priority

Schedules for each crew will be posted on Centennialtheatre.org

If there not there now they will be soon – get information from the crew lead or from the Crew President

*Stage Managers
OPENINGS – NONE

*Run Crew – part of Set Crew
OPENINGS – TBD

*Props Master
OPENINGS – NONE

*Student Directors or Volunteers for MS
Theater
OPENINGS – NONE

*Costuming
OPENINGS - TBD

*Make-up
OPENINGS – TBD

*Booth Crew
OPENINGS – TBD

*Set and Props Design Crew
OPENINGS – TBD

IF YOU WANT TO BE ON CREW PLEASE FILL OUT AND SUBMIT CREW FORM.

CREW FORMS ARE DUE BY JANUARY 9. DROP OFF IN WEST OFFICE AND ASK TO PUT THEM IN MR. WEBSTERS MAILBOX.

REGISTER!!!!

YOU MUST BE REGISTERED BY JANUARY 9.

*IF THE CREW YOU HAVE REQUESTED TO BE ON IS FULL
YOU WILL BE PUT ON WAIT LIST*

*IF THE CREW YOU WANT TO BE ON IS FULL YOU WILL BE RE-IMBURSED YOUR
REGISTRATION UNTIL/IF YOU COME OFF THE WAIT LIST*

CREW LISTS WILL BE PUBLISHED JANUARY 9

HS SPRING MUSICAL 2026 SCHEDULE

CENTENNIALTHEATRE.ORG

What you do and how you do in
each production matters in
consideration and assessment for
the next production.

ACTORS AND CREW

"We don't compare ourselves to anybody else
— that will steal your joy. We compare
ourselves to who we were yesterday and try
to be better today than we were yesterday."

Showing up on time and working hard and being
someone people like to work with and be around
IS MUCH MORE IMPORTANT THAN TALENT.

**CREW
RELEASED**

CASTING AND AUDITIONS

*Priority to seniors down to freshman

Big Role/Small Role

A mindset of a “Big role” and a “Small role” is a misconception of how theater works and an inaccurate perception. Theater is a group of people with one goal, to tell a story, and hopefully inspire, motivate, and touch an audience with that story. To accomplish that, everybody has a job to do, and if one person is not doing their job, the entire goal, the entire production, and the overall effectiveness of the goal of telling this story, can, and will, unravel. The mindset is; People do different jobs to accomplish the same goal, in which we all take equal part, responsibility, and credit for its success.

So consequently, ***ALL roles are equally important*** and are treated as such by both the staff and the cast and crew. The recognition of the importance of all roles in a production is imperative to the success of a show, and recognition and understanding of that belief are tantamount and required to participate in the Centennial Theater Program. If you have a pre-conceived impression of the importance a role has to a show, or to yourself, either keep that perception to yourself for the good of, and success of this show, or consider not auditioning for this program. Any disruption to the production of the show, or the general chemistry of the team of cast and crew, that is caused by a student's dissatisfaction with their role and participation in the show, will result in immediate consultation and meeting with the student's family and administration and could result in immediate dismissal from the production.

Bert

The narrator of the story, is a good friend to Mary Poppins. An everyman, Bert has many occupations, including hurdy-gurdy player, sidewalk artist and chimney sweep. Bert watches over the children as well as the goings on in Cherry Tree Lane. He has charm, speaks with a Cockney accent and is a song-and-dance man.

Gender: male

Age: 30 to 35

Vocal range top: F#4

Vocal range bottom: B2

George Banks

The father to Jane and Michael Banks, is a banker to the very fiber of his being. Demanding "precision and order" in his household, he is a pipe-and-slippers man who doesn't have much to do with his children and believes that he had the perfect upbringing by his nanny, the cruel Miss Andrew. His emotional armor, however, conceals a sensitive soul. A baritone, George may speak-sing as necessary.

Gender: male

Age: 40 to 45

Vocal range top: Eb4

Vocal range bottom: Bb2

Winifred Banks

George's wife and Jane and Michael's mother. A former actress, she is loving and distracted homemaker who is busy trying to live up to her husband's desire to only associate with "the best people" as well as be the model wife and mother. She suffers from the conflicting feelings that she's not up to the job of "being Mrs. Banks," yet, she is, and more. She has great warmth and simplicity to her tone.

Gender: female

Age: 30 to 35

Vocal range top: D5

Vocal range bottom: A3

Jane

The high-spirited daughter of Mr. and Mrs. Banks, is bright and precocious but can be willful and inclined to snobbishness.

Gender: female

Age: 11 to 12

Vocal range top: F#5

Vocal range bottom: A3

Michael

The cute and cheeky son of Mr. and Mrs. Banks. Excitable and naughty, he adores his father and tries to be like him. Both he and Jane misbehave in order to get the attention of their parents.

Gender: male

Age: 9 to 10

Vocal range top: E5

Vocal range bottom: A3

Katie Nanna

Jane and Michael's nanny at the beginning of the show. Overwhelmed and upset, she has absolutely had her fill of the Banks children.

Gender: female

Age: 30 to 30

Policeman

A neighborhood fixture who is respected by and observant of households on his beat.

Gender: male

Age: 30 to 40

Miss Lark

The haughty next-door neighbor of the Banks family who treats her dog, Willoughby, as if he were a child.

Gender: female

Age: 30 to 35

Admiral Boom

A retired Royal Navy man and neighbor of the Banks family. A physically large man with a loud and booming voice, he speaks in Navy jargon and has a soft spot for his neighbor, Miss Lark. Can be any vocal range as needed. If Admiral Bloom doubles as the Banks Chairman, he can be a baritone.

Gender: male

Age: 50 to 50

Mrs. Brill

The housekeeper and cook for the Banks family. Overworked and harrassed, she's always complaining that the house is understaffed. Her intimidating exterior is a cover for the warmth underneath. Mrs. Brill doesn't have a high opinion of nannies in general and Mary Poppins in particular. She does not have to be a strong singer.

Gender: female

Age: 50 to 50

Vocal range top: D#5

Vocal range bottom: F#3

Robertson Ay

The houseboy to the Banks family. Lazy, sleepy and grumbling, he never gets things right and believes himself to be useless. He doesn't do a lot of singing, but his "Spoonful" solo can be a fun surprise.

Gender: male

Age: 20 to 20

Vocal range top: G#4

Vocal range bottom: F3

Mary Poppins

Jane and Michael Banks's new nanny. She is extraordinary and strange, neat and tidy, delightfully vain yet particular, and sometimes a little frightening but always exciting. She is practically perfect in every way and always means what she says. A mezzo soprano with strong top notes, she should be able to move well. She can have a more traditional soprano sound, but precision and diction is the key.

Gender: female

Age: 20 to 20

Vocal range top: C6

Vocal range bottom: Gb3

Park Keeper

Uniformed and officious, he makes sure no one breaks park regulations. His life is defined by rules, but he secretly hankers after his childhood.

Gender: male

Age: 40 to 40

Neleus

The statue of a young boy posed with a dolphin in the park. Neleus was separated from his father, Poseidon, and misses him very much. A small and lonely being, he is very happy to befriend Jane and Michael. This role is a wonderful opportunity to feature one of the strong dancers in your ensemble.

Gender: male

Age: 16 to 16

Queen Victoria

A statue in the park.

Gender: female

Age: 40 to 40

Bank Chairman

The head of the bank where Mr. Banks is employed, is an Edwardian stuffed-shirt. He can speak/sing his lines if necessary.

Gender: male

Age: 50 to 60

Vocal range top: D4

Vocal range bottom: C3

Miss Smythe

The Bank Chairman's humorless secretary.

Gender: female

Age: 40 to 40

Ensemble

Annie, Fannie, Valentine, Teddy Bear, Mr. Punch, Doll, Chimney Sweeps, Toys, Parkgoers.

Von Hussler

A businessman seeking a loan from the bank for a shady business deal. He speaks with a German accent.

Gender: male

Age: 30 to 30

John Northbrook

An honest business man seeking a loan to build a factory for his community. He speaks with an accent from Northern England.

Gender: male

Age: 30 to 30

Bird Woman

Covered in a patchwork of old shawls, and her pockets are stuffed with bags of crumbs for the birds. She tries to sell her crumbs for the birds. She tries to sell her crumbs to passersby, who ignore her as if she doesn't exist. Sings "Feed the Birds." There can be a gruff, folksy quality to her voice that reflects the hardness of her life.

Gender: female

Age: 50 to 50

Vocal range top: C5

Vocal range bottom: Gb3

Mrs. Corry

Owns a magical gingerbread shop. She is a mysterious woman of great age who speaks with a Caribbean accent (or any accent that would make her seem exotic).

Gender: female

Age: 40 to 40

Miss Andrew

George's overbearing and scary nanny. With her bottle of nasty-tasting brimstone and treacle to keep naughty children in line, she is a bully who only knows one way of doing things - her way. A soprano with an alto belt, there can be some heaviness to her voice along with range.

Gender: female

Age: 40 to 40

Vocal range top: F5

Vocal range bottom: Gb3

AUDITION INFO FOR CAST NEXT

PLEASE BRING BACK PARENT/GUARDIAN SIGNED PAPERWORK TO MR. WEBSTER
WHEN YOU AUDITION

YOU MUST BE REGISTERED AND HAVE PAPERWORK TO AUDITION

AUDITIONS

DECEMBER 15

SINGING ONLY

6:00 – 9:00 PM

PAC

DECEMBER 17

CALL BACKS

SINGING AND ACTING

ACTING/MATCHUPS

Those that can't make 12/15

3:00 – 6:00

PAC

AUDITIONS FOR Mary Poppins

THE MUSIC SIDES FOR THE AUDITION ARE HERE TO TAKE AND WILL BE POSTED ONLINE
SIDES WILL BE PROVIDED FOR THE 12/17 AUDITIONS – THEY WILL BE POSTED ONLINE AND
THERE WILL BE COPIES AVAILABLE AT THE AUDITION

KNOW THE MUSIC/PRACTICE BEFORE THE AUDITION

AND BE FAMILIAR WITH THEM BEFORE THE AUDITIONS

YOU CAN AUDITION WITH SCRIPT/MUSIC IN HAND – BUT THE MORE FAMILIAR YOU ARE THE
BETTER

WE WILL HAVE PAPER COPIES OF THE SIDES AND MUSIC AT AUDITIONS

EXPECT TO BE HERE THE ENTIRE TIME OF AUDITIONS

IF YOU ARE RELEASED IT DOESN'T MEAN ANYTHING

IF YOU ARE ASKED TO STAY AND READ AGAIN IT DOESN'T MEAN ANYTHING

There will be cuts- not everybody is guaranteed a role in this production.

It is a large cast with a lot of roles, but we cannot accommodate casting everyone that auditions.

IF YOU DO NOT GET CAST, AND WANT TO BE ON A CREW, YOU
WILL GO ON THE WAITLIST FOR CREW OPENINGS

Casting will be based on

Audition - SINGING ABILITY

Past participation history and commitment and conduct practices in past performances

Upperclass down, priority

UNDERSTUDIES

IF you are willing to understudy, check “Yes” on you audition sheet

BY CHECKING YES, YOU MAY BE CAST AS AN UNDERSTUDY AND YOU WILL BE EXPECTED TO KNOW AND BE PREPARED AND READY TO PERFORM ONE OR **POSSIBLY TWO** ADDITIONAL ROLES.

UNDERSTUDIES WILL HAVE A PRIMARY ROLE AND POSSIBLY A SECONDARY UNDERSTUDY ROLE,

UNDERSTUDIES WILL PERFORM THEIR PRIMARY UNDERSTUDY ROLE ON THE MAY 2ND 1:00 MATINEE SHOW.

UNDERSTUDIES WILL BE IN THE ENSEMBLE OF THE SHOW

ANY ACTOR STEPPING ASIDE FOR AN UNDERSTUDY IN THE UNDERSTUDY SHOW, CAN TAKE THEIR PLACE IN THE ENSEMBLE

**CAST LIST WILL BE POSTED 12/19 AT 3:00
ONLINE AND ON THE PAC DOOR**

REGISTER NOW

You have to be registered in order to audition

**IF YOU ARE NOT CAST YOU WILL BE RE-
IMBURSED REGISTRATION FEE**

Make-up

Under the guidance of Mrs. Tangren

Make up *if needed* for the show will be as follows

You can do your own Make-up but must be approved by Miss Tangren

IF there is Specialty make up for a role required, then it IS mandatory and determined by the Directors. We will check with the student if they are ok with specialty make-up requirements before casting.

You may request Make-up be applied by a Make-up Crew member if you wish.

We will supply make-up for any specialty make-up that needs to be done

OTHERWISE YOU MUST SUPPLY YOUR OWN MAKE UP

There is some make-up kits in the dressing room you can use if you wish.

YOU DO NOT HAVE TO WEAR MAKE-UP IF THE ROLE DOESN'T REQUIRE SPECIALTY MAKE-UP

MARY POPPINS

Costuming

Some costumes will be rented for this show.

All students must provide their own undergarments for under rental costumes.

All students must provide their own dark shoes. THEY MUST BE COMFORTABLE AND QUIET FOR DANCING.

Rental costumes will be here the week before the show.

All Students will take part in the "Fashion Show"