

October 2020

Dear Student/Parent,

It is that time of year again. We are in the beginning stages of our Middle School musical production for the year. This year, we will be performing *You're a Good Man, Charlie Brown!* This year's performance dates are January 28<sup>th</sup> thru January 31<sup>st</sup>.

*You're A Good Man, Charlie Brown* explores life through the eyes of Charlie Brown and his friends in the Peanuts gang. This revue of songs and vignettes, based on the beloved Charles Schulz comic strip, is the ideal first show for those who would like to do a musical. Musical numbers include "My Blanket and Me," "The Kite," "The Baseball Game," "Little Known Facts," "Suppertime," and "Happiness." Guaranteed to please audiences of all ages!

We will hold vocal/acting and dancing auditions. The times for the vocal/dance/acting auditions will be:

- **Tuesday, November 10<sup>th</sup>, from 3:30 PM to 6:00 PM in the Performing Arts Center**
- **Wednesday, November 11<sup>th</sup>, from 3:30 PM to 6:00 PM in the Performing Arts Center**
- **If there is a need for callbacks at all, we will hold them on Friday, November 13<sup>th</sup> from 3:10 PM to 6:00 PM in the Performing Arts Center**

**Cast list will be posted no later than Sunday, November 15<sup>th</sup> by 5pm on the Schoology *You're a Good Man, Charlie Brown* Info page (access code is 7M6KC-JZZN2) and online at [www.highlandstheatre.com](http://www.highlandstheatre.com)**

We are going to interview for stage crew positions in the show. The reason for this is so that we know exactly what it is that you want to do and why. Times for stage crew interviews will be:

- **Tech/Crew interviews will be Monday, November 9<sup>th</sup> from 3:10PM to 5:30PM in the Performing Arts Center**

**Crew list will be posted no later than Sunday, November 15<sup>th</sup> by 5pm on the Schoology *You're a Good Man, Charlie Brown* Info page (access code is 7M6KC-JZZN2) and online at [www.highlandstheatre.com](http://www.highlandstheatre.com)**

**Please only attend one of the auditions dates!!!!**

In order to audition or interview, you must select a time slot from the available slots posted outside the office in the middle school. If you are a remote student and are unable to get to the middle school to sign up, please contact Mr. Burgess through Schoology or via email ([Jason.burgess@fortthomas.kyschools.us](mailto:Jason.burgess@fortthomas.kyschools.us)) and he will sign you up.

If you are a high school student, to interview for a design/crew position, you must select a time slot from the available slots posted outside of Mr. Burgess's room located behind the Black Box. If you are a remote student and are unable to get to the middle school to sign up, please contact Mr. Burgess through Schoology or via email ([Jason.burgess@fortthomas.kyschools.us](mailto:Jason.burgess@fortthomas.kyschools.us)) and he will sign you up.

Audition Requirements:

- 1 vocal solo (16 to 32 measures) - bring recorded accompaniment or sheet music. (Music from a Broadway show preferred.)
- 1 short monologue (preferably comedic and 45 to 60 seconds - memorized). These are available from the HMS or HHS library.
- Dance segment, which will be found at [www.highlandstheatre.com](http://www.highlandstheatre.com). The video will be posted shortly.

An accompanist, CD player and mp3 player/iPod/phone hook-up will be provided. If you intend on using the accompanist, please provide a clearly marked score that is either hole-punched or placed in a three-ring binder. No *a cappella* please.

Please show up for the auditions on time and ready to go. You will also dance in the audition; however, the dance audition will not be taught at the audition. You must learn the dance ahead of time by following the video linked on [www.highlandstheatre.com](http://www.highlandstheatre.com). There will be a *voluntary* dance workshop to brush up on the video for anyone interested for 20 minutes prior to auditions starting on both days. This will take place from 3:05pm to 3:25pm on both audition days in the Performing Arts Center.

There will be sign-up sheets posted by the middle school office by Monday, October 26<sup>th</sup>.

The rehearsal schedule will be made once the cast and crew has been chosen. Rehearsals will typically be held after school but there might be the occasion because of schedule conflicts and other events that some rehearsals will be held in the early evening. This will be determined by the conflicts listed by the students. **The first rehearsal has been decided though and it will be Tuesday, November 17<sup>th</sup> from 3:10pm to 6pm in the Performing Arts Center.**

**Also, the PARENT MEETING for *You're a Good Man, Charlie Brown* will be held digitally on Monday, November 23<sup>rd</sup> at 7:00pm via Zoom.**

We understand that participating in this musical requires a commitment. Please consider all extra-curricular involvement when thinking about joining the musical. Note that some other school events, team events, and club meetings/activities conflict a good amount.

Make sure that this is an activity you can commit to before auditions. Students will have two (2) unexcused absences and any more after that and students will not be allowed to continue in this program. Also note that mandatory rehearsals will occur the week before the show opens and the production week of the show. Also, if a student's conflicts become too much that they are missing too many rehearsals and causing musical numbers and scenes to be troublesome, disorganized and substandard, the production team reserves the right to pull that student from such musical numbers and scenes.

**Actors: Please fill out the audition form online at [www.highlandstheatre.com](http://www.highlandstheatre.com) or at <https://tinyurl.com/HMSAudCB> and bring a recent photo of you and your resume (if you have one) to the audition.**

**Crew: Please fill out the crew application form online at [www.highlandstheatre.com](http://www.highlandstheatre.com) or at <https://tinyurl.com/HMSCrewCB>**

Mr. Jason Burgess

Mrs. Amy Burgess

Mrs. Beth Rowland

Mr. Kyle Tieman

# AUDITIONING TIPS

Every actor/actress in their right mind gets nervous before an audition, some even go as far as to say that if you are not nervous, it is a bad sign. Here are a few tips that really seem to work.

## ***Before the audition:***

- Become familiar with the play before the audition. Read the play in advance, if you can, and see what parts you want to audition for.
- Do NOT prepare a five-minute monologue. Prepare a 30 to 45 second monologue.
- Do NOT perform material from the show.
- Prepare yourself for the audition at least several days to a week before the audition by practicing and memorizing your monologue. The more you prepare yourself, the more confident you will feel.
- Select your music with care. When selecting music for an audition, choose pieces that you can perform well and expressively. Try to select pieces that complement each other through your contrasting styles, challenging technical passages, as well as exhibiting tone color and musical markings. It's risky to audition using pop music.
- For the dance audition, know some basic dance steps.

## ***For the audition:***

- Bring your sheet music and/or karaoke music with you to the audition.
- Avoid sugar and caffeine in the hours before the audition because this might make you hyper and nervous. You want the directors to see you relaxed and confident.
- Dress nice, show you're serious about the play. I'm not saying tuxedos and evening gowns, don't go there, but something nice enough. If you show up in dirty jeans and a ratty t-shirt, the directors might get the idea that you're not serious about the part and maybe won't take you seriously.
- Make sure you have a schedule of days you're busy ready so you know when you have to write it down. If you have an acting resume or something like that, bring that too.
- Warm up before you perform. Make sure you have at least half an hour to an hour before your performance to achieve the tone you want. Warming up makes an incredible difference to your sound.
- NEVER show up late. If you show up late for an audition, brace yourself for disappointment. First of all, make sure you figure out where the audition site is ahead of time, and not just the building – know the very room! Imagine your panic 5 min before your audition when you're still running the hallways searching desperately for the audition room.
- Make some action and voice decisions about the characters you will present in your audition. For instance, you might decide a character is awkward, loud and tactless, using a voice that is rather booming, maybe abrupt and gruff. You might choose broad, sweeping, abrupt, movements that lack any grace or poise.
- Be nice to everyone, not just to the people you are actually auditioning for.

### ***During the audition:***

- Have your audition pieces well prepared. If you forget your lines and absolutely cannot recover, politely ask if you can begin again.
- Do say your name and the name of your song or monologue before you begin. Refrain from giving too much information. You need not explain the piece, the play or who you are talking to.
- Don't say you're sorry if you make a mistake during your audition. Simply pick up where you left off. By doing this, you won't draw attention to your mistake.
- Be brave and bold. Make sure you convey a positive attitude of excitement. Auditions require a firm, no holds barred attack. This is not a time to be shy. Even if your choices are wrong, directors want to see you make definite choices and commit yourself to those choices.
- Don't be afraid to shout, gesture, fall down or foam at the mouth. If a scene seems to require you to go for it, then GO FOR IT! Take every opportunity to make a fool of yourself. Most directors would rather see you trying something, taking risks, being bold, then standing stock still with your nose in the script.
- Take the time to vary the speed of your speech as you read the lines. Try not to just get up and read the lines as though you are reading a book report in a classroom setting. Try different vocal styles and pitches, as appropriate to the line and character. This is probably more important at this point than getting the character just right.
- Do NOT chew gum.

### ***After the audition:***

- When you thank the casting directors for the audition, you should leave right away.
- If you are offered a role, even if it's not the role you wanted, and even if it's a very small role, accept it. It's best to do the best you can with a small role, hoping that the directors will see how well you work, and keep you in mind for a larger one down the line.
- Always keep in mind that, no matter how brilliant you are at the audition, no matter how much preparation you do beforehand, you still may not get a part, or may not get the part you want. Don't be discouraged; it happens to everybody. It doesn't mean that the directors didn't like you, only that they found you not right, or not as right as another actor, for the role. Hard as it is to do, don't take this as a judgment on your talent. Keep your eyes open for the next audition. Remember that doing a good job at an audition, even if you aren't offered a role, makes a good impression on the directors, and they may keep you in mind for the next show.

# ***Character Descriptions for You're a Good Man, Charlie Brown***

Below you will find descriptions of all characters appearing in *You're a Good Man, Charlie Brown*

**Charlie Brown:** the iconic, ever-hopeful, every-boy who holds out hope in the face of downed kites, lonely lunches, bossy friends, and distracted dogs. He has patience, charm and determination beyond the average befuddled person and he always looks for the best in people – and finds it.

**Lucy Van Pelt:** the bossiest of bossies, Lucy is a girl whose favorite pastime is to criticize all of those around her. She feels free to offer advice (for a small fee) – and to teach little-known (because they are wrong) facts to anyone who will listen. She has a very narrow and selfish view of the world but that all changes when she teaches herself the important lesson that crabbiness is not an attractive quality in a person.

**Snoopy:** the lovable, hungry puppy of Charlie Brown. He spends half his time in his mind battling the Red Baron and the other half pining for supper. Somehow he finds additional time to pretend he's excited when his "round-headed owner" comes home from school. He is a practical pup who understands the simple complexities of the canine/human interpersonal relationship. Must be an excellent drummer/percussionist. This role could be cast male or female.

**Schroeder:** this piano-playing, aloof, and existential prodigy wants nothing more than to make sure Ludwig von Beethoven gets the holiday he deserves. He endures Lucy's romantic overtures as he immerses himself in the Moonlight Sonata. He plays unwitting straight man to many of the other characters' antics but always finds solace in his music. Must be an excellent pianist.

**Sally Brown:** Charlie Brown's pouty, petulant little sister. She has a mind of her own and even develops her own new philosophy about how to deal with anything that might not meet with her approval. Even though she may be the little sister, she can boss the bossiest, Lucy, with the best of them.

**Linus Van Pelt:** Lucy's well-adjusted, blanket-dependent brother who is perhaps the most prolific of these pint-sized philosophers. He has an over-developed brain and a perfectly-developed heart. He tells his sister that he loves her – giving her reason enough to be on this planet and always has a kind word for Charlie Brown.

**Ensemble:** An ensemble will be made up of all the popular Peanuts characters including: Woodstock, Peppermint Patty, Marcie, Patty, Pig-Pen, Franklin, Sherm, Frieda, Violet, Spike, Eudora, Violet Gray, Lydia, Rerun Van Pelt and more!

# ***Middle School Crew Descriptions for You're a Good Man, Charlie Brown***

Below you will find descriptions of all middle school crew in *You're a Good Man, Charlie Brown*.

**Assistant Stage Manager(s) – 2 ASMs** – will assist the stage manager in all of the duties below in the high school descriptions.

**Assistant House Manager(s) – 1 AHM** – helps direct and coordinate the entire house staff for each performance. They coordinate, assign and supervise the work of the house staff; resolve problems such as complaints regarding, seat location, the seating of infirmed or incapacitated persons, provide training to employees of the house staff.

**House Crew/Ushers** – is responsible for assisting the House Managers in creating a fun atmosphere in the lobby, decorating, passing out programs, cleaning up the Performing Arts Center before and after performances as well as anything else that might be necessary.

**Wardrobe/Hair/Make-up Crew** - is responsible for the upkeep, repair, cleaning, and running of all costumes during the run of a particular production. Wardrobe Crew members are on the Run Crew and may also be assigned to assist with quick changes or other backstage duties.

**Props Crew** - is responsible for the upkeep, repair, cleaning, and running of all props during the run of a particular production.

**Lights/Sound Crew** - is responsible for the upkeep, repair, cleaning, and running of lights and sound during the run of a particular production. This might include running the spotlights, putting on and off mics, focusing and hanging lights, changing out batteries, etc.

**Scene Shift Crew/Set Construction/Decoration/Scenic Painting Crew** – This crew helps the set decorator(s)/scenic painter(s) convert the blank canvas of the set into a space that feels authentic, lived-in, and believable. These artists deal in the details, the small touches that reveal to the audience something about the person or people who occupy the locations of films and television shows. This crew is also responsible for implementing any scene changes during performance including but not limited to set pieces, set dressing, furniture, etc. and for any flying and some costume changes.

# ***High School Crew Descriptions for You're a Good Man, Charlie Brown***

Below you will find descriptions of all crew in *You're a Good Man, Charlie Brown*. Following the description of each crew position, International Thespian System (ITS) Points will be in italics.

**Stage Manager (SM)** - is a key position in any successful theater production. The SM, stage manager, will be the key assistant to the director; however, the SM also serves as an assistant to the designers, technical director, costume shop supervisor, director of theater, conductor, and all other staff positions. Daily contact must be maintained with the entire production staff in order to communicate all of the various bits of information pertaining to the production. The SM will be responsible for the creation and distribution of the Daily Rehearsal Report and the Performance Log. The report serves as a two-way communication between all members of the production staff. The SM should email the report in order to ensure that everyone receives the information.

A primary duty of the SM is the creation of the Prompt Script. The SM will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, shift, orchestra, and whatever is necessary for the production. This "bible" must be created with care so that anyone would be able to assume the position of SM and call a successful performance.

The SM will maintain a Production Book that will contain all information necessary for the production: Company Roster, production and rehearsal calendars, prop list, Daily Rehearsal Reports, Performance Logs, any and everything pertaining to the production. This production book must be brought to every production meeting. When rehearsals move into technical rehearsals, the SM will run the rehearsals. The SM will maintain the show throughout the run of the show, as rehearsed. *ITS-8*

**Assistant Director (AD)** - The duties of the Assistant Director are quite flexible and will vary from production to production. Communication and negotiation are important in clarifying the assignment of these duties. The Assistant Director will typically act as another set of eyes and ears and as a sounding board for the Director at auditions, rehearsals, and performances. When asked, the Assistant Director will offer constructive suggestions to the Director regarding all elements of the production from design to performances. It is important to keep in mind that the Director should be the only person communicating these suggestions with the production team including performers. The Assistant Director should restrict comments to the Director in order to avoid confusing or possibly contradictory messages. It is also important to realize that the Assistant Director position is one of trust and confidentiality--the Director may share thoughts or concerns that should not be common knowledge. The Assistant Director position is an opportunity for students to learn firsthand an individual director's process and the production process as a whole. The following are some of the duties and responsibilities a Director may require of an Assistant Director: Reads and studies the play; discusses interpretation and production concept with the Director, attends all production conferences, assists the Director as needed. Sits in on all rehearsals, taking notes and actively watching and listening. Communicates regularly with the Director regarding the progress of the production, is in complete charge of rehearsals in absence of the Director. Director may also ask Assistant Director to run special rehearsals such as line-throughs, speed-throughs, etc. The AD may be asked to walk through scenes for an absent actor, the Assistant Director may be asked to take rehearsal notes during final run-through, **Technical** and **Dress Rehearsals**. *ITS-8*

**Assistant Music Director** – is an extension of the music director. The assistant acts as liaison to the performers, coaching those who need extra time while the music director focuses on the big picture. During tech rehearsals, the assistant is onstage attending to the details while the music director sits in the house conferring with the director and the designer. *ITS-6*

**Dance Captain/Assistant Choreographer** – is an extension of the choreographer. The assistant acts as liaison to the performers, coaching those who need extra time while the choreographer focuses on the big picture. During tech rehearsals, the assistant is onstage attending to the details while the choreographer sits in the house conferring with the director and the designer. *ITS-6*

**Student Technical Director** – is an extension of the technical director. The STD acts as liaison to the crews, helping those who need extra time while the technical director focuses on the big picture. During tech rehearsals, the STD is potentially backstage attending to the details while the technical director sits in the house conferring with the other members of the production team. *ITS-8*

**Assistant Stage Manager(s) – 2 ASMs** – will assist the stage manager in all of the duties above. Would like to fill with middle schoolers however we are definitely open to high schoolers in these positions. *ITS-6*

**Props Master** - supervises properties, also known as props. Props are various objects that are used by actors and actresses during their scenes. He or she usually makes a list of these objects, and meets with the director, costume designer, set designer, and lighting designer to discuss the vision for the finished piece to ensure that suitable props are picked out. Armed with this list, the props master scours for props. The props master leads the props crew. *ITS-5*

**Assistant Props Master** – will assist the Props Master in all of the duties above. *ITS-4*

**Props Crew** - is responsible for the upkeep, repair, cleaning, and running of all props during the run of a particular production. *ITS-3*

**Set Decorator/Scenic Painter** - The set decorator is responsible for converting the blank canvas of the set into a space that feels authentic, lived-in, and believable. This artist deals in the details, the small touches that reveal to the audience something about the person or people who occupy the locations of films and television shows. *ITS-5*

**Assistant Set Deco/Scenic Painter** – will assist the Set Deco/Set Painter in all of the duties above. *ITS-4*

**Set Decoration/Scenic Painting/Scene Shift Crew** – This crew helps the set decorator(s)/scenic painter(s) convert the blank canvas of the set into a space that feels authentic, lived-in, and believable. These artists deal in the details, the small touches that reveal to the audience something about the person or people who occupy the locations. This crew is also responsible for implementing any scene changes during performance including but not limited to set pieces, set dressing, furniture, etc. and for any flying and some costume changes. *ITS-3*

**Costume Designer/Leader(s)** - is a person(s) whose responsibility is to design costumes. The costume designer might also collaborate with a hair/wig master or a makeup designer. Costume designers will typically seek to enhance a character's personality, and/or to create an evolving plot of color, changing social status or period through the visual design of garments and other means of dressing, distorting and enhancing the body - within the framework of the director's vision. The designer needs to possess strong artistic capabilities as well as a thorough knowledge of pattern development. *ITS-5*

**Assistant Costume Designer/Leader** – will assist the Costume Designer in all of the duties above. *ITS-4*

**Make-up Designer/Leader** – is an artist whose medium is the human body, applying makeup and prosthetics. Stage makeup is used as a method in conjunction with stage lighting to highlight the actors' faces in order to make expressions visible to the audience from moderate distances. This often includes defining the eyes and lips as well as the highlights and lowlights of the facial bones. *ITS-5*

**Assistant Make-up Designer/Leader** – will assist the Make-up Designer in all of the duties above. *ITS-4*

**Wardrobe/Hair/Make-up Crew** - is responsible for the upkeep, repair, cleaning, and running of all costumes during the run of a particular production. Wardrobe Crew members are on the Run Crew and may also be assigned to assist with quick changes or other backstage duties. *ITS-3*

**Light Designer** – is responsible for implementing a light design for the production. They learn light concepts, hang and focus lights. Decide on colors of lights and set light cues. *ITS-5*

**Assistant Lighting Designer/Light Board Operator** - is responsible for helping set lighting cues and assisting the Lighting Designer during Hang and Focus and for implementing the Light Design during the run of the show. The Light Board Operator is responsible for maintaining any paperwork including Light Cue List for the show. *ITS-4*

**Sound Designer** - is responsible for creating the Sound Design. This might include finding sound effects, finding or creating preshow, intermission, and post-show music. They also help maintain all sound equipment for the show along with the Sound Board Operators. The Sound Designer sits out in the house during rehearsals during tech week and during performances in order to hear from an audience perspective and troubleshoot as needed. *ITS-5*

**Assistant Sound Designer – Software** – will assist the Sound Designer in all of the duties above, however primarily focusing on creating and finding sound effects, pre-show/post-show music and more. *ITS-4*

**Assistant Sound Designer – Hardware** – will assist the Sound Designer in all of the duties above, however primarily focusing on mic plots, microphone maintenance and more. *ITS-4*

**Sound Board Operators/ Lights/Sound Crew** - is responsible for implementing the Sound Design and maintaining all sound equipment for the show. The Sound Board Operator is responsible for maintaining any paperwork including Sound Cue Sheets for the show. The Sound Board Operator performs a sound check prior to each Technical and Dress Rehearsal, and each performance. The Sound Board Operator is responsible for safely storing all tapes, master tape, minidisks, and/or CDs after each rehearsal and performance. Also responsible for the upkeep, repair, cleaning, and running of lights and sound during the run of a particular production. This might include running the spotlights, putting on and off mics, focusing and hanging lights, changing out batteries, etc. *ITS-3*

**House Manager(s) – 2 HMs** – directs and coordinates the entire house staff for each performance. They coordinate, assign and supervise the work of the house staff; resolve problems such as complaints regarding heating or ventilation, seat location, the seating of infirmed or incapacitated persons, provide training to employees of the house staff. *ITS-5*

**Assistant House Manager** – will assist the House Manager in all of the duties above. *ITS-4*

**House Crew/Publicity Crew/ Ushers** – is responsible for assisting the House Managers in passing out programs, help with concessions, create candygrams, cleaning up the Performing Arts Center before and after performances as well as anything else that might be necessary. *ITS-3*

**Camera Operators (3)** – will run the cameras for the live stream of the performance of *Middletown*. You must have taken Intro to Film at least in order to be considered for this position. *ITS-3*

Audio Engineer – will be in charge of the audio for the live stream of the performance of *Middletown*. You must have taken Intro to Film at least in order to be considered for this position. *ITS-3*

## ***Plot Synopsis for You're a Good Man, Charlie Brown***

Charlie Brown was listening how his young friends were expressing own opinions about him. Comrades admitted that he was a good person. The boy thought whether this was true. Charlie decided to find out how to become a good person. One day, the boy began to realize that he is doing badly. Suddenly he saw a little red-haired girl. Brown wanted to sit next to her, but he lacked the courage to do that. Lucy was in love with Schroeder. She asked him what he thinks of the idea of marriage. A boy knew about the feelings of a girl, but decided to stay on the sideline and continued to play the piano. Lucy knew that her aunt was right in saying that she should not discuss such things with musicians. Sally was sad because of tangled jumping-rope.

Lying in his doghouse beagle Snoopy dreamed of the jungles and wild animals. But it soon returned to reality. Appeared Linus, as usual, was wrapped-up in a blanket. Lucy and Sally began teasing him because of that. It made the boy take off his imaginary cloak. Trying to give up the habit was unsuccessful. As soon as the girl left, Linus began to dream of a place where he could quietly wear his blanket. Returned Lucy admitted that she wanted to be a queen. When the boy did not support her fantasies, she had almost hit him. Charlie was trying to fly a kite. When he was able to do it, he was pleased. But then the kite fell on the tree. Distressed, Charlie decided to switch to a more pleasant thing – he tried to give the red-haired girl valentine postcard. Dismayed, boy confused all words and wished her a Merry Christmas.

Realizing his stupid behavior, Charlie went to see a psychiatrist Lucy. The girl listened to his concerns and said – boy was good precisely because he was himself. Then Lucy demanded payment for her reception. Schroeder was happy as the day of birth composer Beethoven came. The rest of the company joined him in that celebration. Linus, Lucy, Schroeder and Charlie began to compile reports for their book. Girl was just chatting, fulfilling the plan in 100 words. Schroeder made a comparison between their magazine and Robin Hood. Linus did complicated psychological analysis. Charlie thought about what he wanted to write. Meanwhile, Sally and Snoopy were chasing rabbits. Puppy in the form of the First World War's pilot climbed onto the doghouse and began to imagine an air fight. Defeated, beagle went back to the French base in its mind. Sally and Schroeder have started to discuss a new model of behavior of the girl that she began to apply to homework. The boy was unable to convince her that it cannot be called a philosophy.

Charlie Brown and his friends took part in a little baseball league. Their team has had some success, but the boy again had no luck in the game, and they withdrew from the struggle. When Lucy and Linus had a fight, the girl realized that she was easily irritated. Behavior of friends forced Charlie to escape from singing with Schroeder. The boy went to calm them down, and his relationship with Lucy deteriorated. Snoopy thought the owner forgot that he had to bring a dinner for his dog. When Charlie came home with food, beagle started singing. The boy had to remind the puppy of the dinner. In the evening, Brown found a pencil thrown out by his little red-haired love. Finding teeth marks on it, Charlie realized – the girl is real, and therefore, there is a chance to express his feelings to her. He soon made peace with Lucy. Now the boy understood – to be a good person, it is necessary to do the right things for other people.