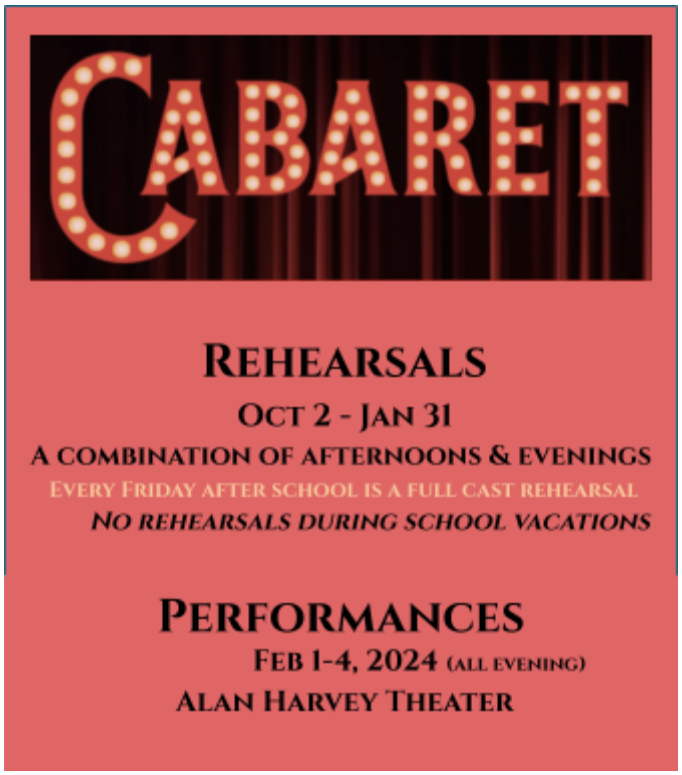


BOOK BY JOE MASTEROFF | BASED ON THE PLAY BY JOHN VAN DRUTEN AND STORIES BY CHRISTOPHER ISHERWOOD
MUSIC BY JOHN KANDER | LYRICS BY FRED EBB

Interested in working behind the scenes? Possibilities include stage crew, set painting, costume coordination, (possible) assist w/ lights & sound ...
LINK TO SIGN UP FOR STAGE CREW
STAGE CREW STARTS IN JANUARY

AFTER YOU READ THIS PACKET, PLEASE EMAIL
amoorhead@piedmont.k12.ca.us
WITH ANY QUESTIONS!

WHAT ★ WHEN ★ WHERE

STEPS AT-A-GLANCE - BE SURE TO DO ALL STEPS!

1) **Read** this packet`
2) **Audition Video** - Film & attach to Audition Form & submit **no later than 10pm**, **Tues. Sept 26**
3) Fill out & submit AUDITION FORM (make sure your video is attached - see instructions in Step 2)
4) **Dance Auditions *are in person*: Tues. Sept 26 8:00-9:00pm** - PHS Dance Studio
   Make up Dance Audition Thurs. Sept 28 at lunch in the dance studio (*you may have to miss your club)*
5) CALLBACKS (IN-PERSON): **Fri. Sept 29, 3:10-*7:00pm** (*many will be excused earlier than 7pm)

NOTE: THE CAST LIST WILL BE EMAILED TO STUDENTS BY 6PM SUN. OCT. 1!

CALLBACKS

You will receive an email **Wed. Sept. 27**, if you're needed at callbacks. Callback materials will be included in the email. A "callback" means we need to see you again. Keep this time open in case you're needed: **Fri. Sept. 29, 3:10-7:00pm** (*many of you will be excused earlier, and no one will be busy the entire time). It's very difficult to consider you for a role if you can't attend the callbacks.

Not receiving a callback does not necessarily mean you are not cast, and receiving a callback does not necessarily mean you will be cast.



READ: THIS PACKET CONTAINS A LOT OF INFO ABOUT THE SHOW, CHARACTERS/ROLES, AND WHAT THE TIME COMMITMENT IS LIKE WHEN PARTICIPATING IN THE MUSICAL.



STEP 2 ➪

AUDITION VIDEO (MAX LENGTH 1:30!!!)
(SINGING & ACTING IN ONE VIDEO)

GETTING TO PUT YOUR BEST PERFORMANCE ON VIDEO IS AN AWESOME OPPORTUNITY!

- Choose a song you feel comfortable singing, ideally from a musical, but it does not have to be. You should ideally be singing with accompaniment that you play on your end (found karaoke version is fine). If you can't find this, you may sing acapella (without music).

- Make sure you are well lit in the video (review and re-record if necessary). Check that you're not backlit. Don't stress about this - we just need to be able to see your face.

- Make sure you can be heard (review and re-record if necessary).

- Framing: STAND in your video. Place your recording device on a tall dresser, shelf, etc. … ideally, eye-height. You should be in the center of the frame with the bottom of the frame at the center of your torso and the top of the frame slightly above the top of your head. Don't obsess over this detail though, as it does not have to be perfect! What's most important is that we can see your face and eyes.

FRAME LIKE THIS!



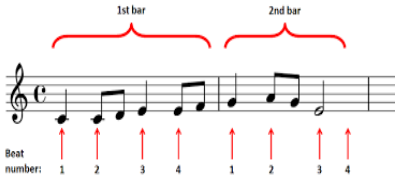
(Elisha Williams of *The Wonder Years*, 2021)

- Look at the camera when singing and acting, rather than looking down at music or lyrics. If you don't quite have it memorized (though it's best to memorize), place your cheat sheet at eye level to the right or left of your camera. Be sure that it is not visible to the viewer … but if it is a bit, it's not a disaster ... just do your best.

- Introduce yourself at the beginning of your audition VIDEO. State your name and the song you'll be singing. For example, "Hi, I'm Phillipa Soo, and I'll be singing "Burn" from HAMILTON."

- Sing a minimum of **32 bars** of your song and *no longer than 1 minute* of the song in your audition. Your **entire video**, including the optional nursery rhyme, should be **no longer than 1 min. 30 sec.**

Here's an image showing how to count bars of music:



- When finished singing, take a few deep breaths. Now you'll do the acting part of your audition. Note: *This part is only required if you want to be considered for something other than ensemble, so if you want any kind of featured part. Use the character type that corresponds with the first letter of your last name (see list below), and present a nursery rhyme, or very short poem as that character type.* Nursery rhyme examples (or find your own!): "Jack and Jill", "Humpty Dumpty", or a poem, etc.) Note that this part is **spoken**, not sung.
    - Over-the-top excited person (last names A-E)
    - Sensitive Hero (last names F-J)
    - Diva-like (self-important) Pop Star (last names K-O)
    - Innocent Child (last names P-T)
    - Hard-nosed Detective (any age) (U-Z)

- In your singing/acting audition, we're looking for your ability to project, enunciate, and be expressive (in your song, *be* the character in the song you've chosen). NO NEED TO walk around while acting or singing - stay in one spot. Limit arm gestures - they're not necessary and they distract. Stand tall, *TRY* TO relax, and *breathe.* We ARE ROOTING FOR YOU!





Fill out & submit **Audition Form** (below)
Make sure your video is attached - you'll see the place on the form for that)

CLICK HERE FOR AUDITION FORM



Wear clothes you can move in. You will be taught a dance/movement routine in the style of the show. No need to prepare anything. You will learn it in a large group and then perform it in smaller groups. You will be given plenty of time to learn it. Don't forget to attend this dance audition - it's required! Or, attend the makeup dance audition, if needed. WE NEED DANCERS! All types of dance/movement backgrounds are needed for this show: classically trained, jazz, contemporary, and modern, pop, broadway dancers, . . . no experience at all? Just come and try your best.

☆**Why You Should Audition:** The PHS musical is the ONE and ONLY opportunity, open to all PHS and MHS students, to combine singing, acting, and/or dancing talent/skill/interest. Have an interest but not sure if you have the talent or skill? Dip a toe in NOW and start gaining experience. If you are cast, it's a fantastic bonding experience for students in all different grade levels. You will work really hard, expand your comfort zone in multiple performing arts areas, discover hidden talents, and put on a big, fabulous show for the entire community. Casts are usually large, but occasionally we can't cast everyone. If you are not cast, try again next year. Perseverance is rewarded.

Rehearsal Schedule - please read

Rehearsals will be a combination of after school and evenings, and the schedule is created with the cast members' availability in mind, to the extent possible given space availability and directors' schedules. Please note that your availability can impact the casting, particularly the larger roles.

EVERY FRIDAY IS ALWAYS A FULL CAST REHEARSAL.

A Note About Casting - PLEASE READ!

The following into consideration:

- Your audition.
- How many years you've participated in the high school musical and middle school musical (if applicable).
- Have you been cast in a prior PHS musical and then dropped out? Please check your schedule carefully before auditioning. If you audition and are cast, it is with the expectation that you are available for the show. If you drop out (right away or later on) you may have taken a spot in the cast away from someone else, so know that your actions impact others.
- Your behavior/conduct in previous productions, if applicable. This includes attendance/behavior/performance in rehearsals, outside rehearsals, and performances.

- Absences: How handled? Did you ask permission to miss, or did you simply inform the director you'd be missing, or were you a "no show? If you were a "no show," did you say anything to the director after, or say nothing? In other words, did you seem to take scheduled rehearsals and performances seriously, or casually?
- Are you a positive member of the "team" and supportive of others? Do you tend to do the bare minimum, or go above and beyond in helping out, like help set up or clean-up, etc.?
- Artistic Development: Are you willing to try new things/roles and work outside of your comfort zone? How have you dealt with any challenges in a previous production?
- Note that though you might be right for a role, decisions are made with the good of the *overall* cast in mind.
- GPA - You **must maintain a grade point average of 2.0 or above** to participate in the musical as it is *extra-curricular*.

CHARACTER DESCRIPTIONS

The Emcee *(Male Presenting/Gender non-conforming (could be played by anyone) / Accent: German)*
Undeniable stage presence. Host of the Kit Kat Club and physical manifestation of the spirit of Berlin. Exuberant and charismatic figure. Dark, comedic, sinister, confident . . . and loveable. The thread that weaves the whole show together. The Emcee exists within the story as well as an omnipresent entity witnessing the story unfold and setting things into motion. Must be comfortable breaking the fourth wall and being close to the audience. Must act, sing (a bit in German and French, as well as English), move well, and be comfortable with bawdy staging/choreography. (sings solo/duet)

Sally Bowles (*Female Presenting / Accent: British)*
British cabaret singer working at the Kit Kat Club. Comes across quirky and flighty, in denial of the darkness and reality of her life, not bothered by things she thinks do not affect her (ex: the rise of the Nazis is simply "politics"). She is guarded and rarely lets people see the real girl within. Self sabotager. Doesn't have the best luck in her relationships with men. Must act, sing, and move well. (sings solo/duet)

Clifford "Cliff" Bradshaw *(Male Presenting / Accent: American)An American novelist traveling across Europe in search of "something to write about." Along the way, he explores the complexities of his own sexuality, politics, and his own artistic goals. At the beginning of the show he is someone who lets life happen to him and grows into someone who takes control of his life. Must act and sing well, be comfortable with light dance, but this is primarily an acting role. (sings duet)*

Fraulein Schneider *(Female Presenting / Accent: German)*
A German landlady who rents rooms to Cliff and other characters in our story. She is alone and has resigned to her lot in life, but secretly longs for companionship. She is very critical of certain people while turning a blind eye to others. A Christian woman, she falls in love with Herr Schultz. Must act and sing well, and be comfortable with light dance. (sings solo/duet)

Herr Schultz (*Male Presenting / Accent: German)*
A fruit shop owner who falls in love with Fraulein Schneider. Sweet, lovable, and adoring; he is Jewish, and he is heartbreakingly naive about the political turmoil in Germany. Must act and sing well, and be comfortable with light dance. (sings solo/duet)

Fraulein Kost (*Female Presenting / Accent: German)*
A young woman who lives in Fraulein Schneider's boarding house. Larger than life personality, quick witted and sharp. Must act and move well, and sing in German. May double as a Kit Kat Club performer. Fraulein Kost is a sex worker, but there are no scenes depicting her (or anyone) in this line of work. (sings solo)

Ernst Ludwig *(Male Presenting / Accent: German)*

A friendly and likable German, takes English lessons from Cliff, and smuggles funds to the Nazi party. Must act and move well, and sing in German. (sings duet)

Kit Kat Performers *All gender identities / Accent: German*
They must act, sing, and move well and with confidence. May perhaps double as Fraulein Kost, Max, customs official, and perhaps other small characters. (small solos, mostly group singing - lots of it)

- *Rosie*
- *Lulu*
- *Frenchie*
- *Texas*
- *Fritzie*
- *Helga*
- *Bobby*
- *Victor*
- *Hans*
- *Herman*

Ensemble/Chorus of patrons/attendees at the Kit Kat Club and other group scenes in the show.

Cabaret Synopsis (1998 Revival) In a Berlin *nightclub, as the 1920's draw to a close, a garish Master of Ceremonies welcomes the audience and assures them they will forget all their troubles at the Cabaret. With the Emcee's bawdy songs as wry commentary, Cabaret explores the dark, heady, and tumultuous life of Berlin's natives and expatriates as Germany slowly yields to the emerging Third Reich. Cliff, a young American writer newly arrived in Berlin, is immediately taken with English singer Sally Bowles. Meanwhile, Fräulein Schneider, proprietor of Cliff and Sally's boarding house, tentatively begins a romance with Herr Schultz, a mild-mannered fruit seller who happens to be Jewish. Musical numbers include "Willkommen," "Cabaret," "Don't Tell Mama," and "Maybe This Time" (concordtheatricals.com). Although our production will include the Nazi storyline, as this is integral to the action, we will not incorporate swastikas or military uniforms. Our version will be rated PG-13. *Clubs of this era featured live jazz music, singers and dancers.

