

***SONGS FROM
THE SHOWS***

FULL STEAM AHEAD

AUDITION PACK

JANUARY 2012

PROGRAMME

The programme centres on the bygone age of Hollywood and the decadence of the early part of the 20th Century.

Act One

Titanic

Anything Goes

Sunset Boulevard

- Interval

Act Two

Cabaret

Grand Hotel

Titanic Finale

Bows and Finale

AUDITION PERIOD TIMETABLE

TUESDAY 3RD JANUARY – INTRODUCTION TO PROGRAMME AND AUDITION SONGS

THURSDAY 5TH JANUARY – INDIVIDUAL BOOJED 15 MIN TIME SLOTS

TUESDAY 10TH JANUARY- GROUP WORK ON OPENING NUMBER AND AUDITION SONGS

THURSDAY 12 JANUARY – INDIVIDUAL BOOKED 15 MIN TIME SLOTS

TUESDAY 17TH JANUARY – ALL CALLED FOR AUDITIONS

THURSDAY 19TH JANUARY – ALL CALLED FOR AUDITIONS

AUDITION SONGS

Members may choose any song from the above shows as best to show off their talent and the final.

Men

1, Otto Kringle –(Grand Hotel) At The Grand Hotel

SEE SHEET MUSIC

2. EMCEE – (Cabaret) If you could see her through my eyes

Emcee (appearing with a Gorilla)

I know what you're thinking:

You wondered why I chose her

Out of all the ladies in the world.

That's just a first impression,

What good's a first impression?

If you knew her like I do

It would change you're point of view.

If you could see her through my eyes
You wouldn't wonder at all.
If you could see her through my eyes
I guarantee you would fall (like I did).
When we're in public together
I hear society moan.
But if they could see her through my eyes
Maybe they'd leave us alone.

Spoken: (There you are my lieblich. Your favourite!)

How can I speak of her virtues,
I don't know where to begin?
She's clever, she's smart, she reads musics
She doesn't smoke or drink gin (like I do).
Yet when we're walking together
They sneer if I'm holding her hand.
But if they could see her through my eyes
Maybe they'd all understand.

(Emcee and Gorilla dance)
Why can't they leave us alone.

Spoken: Meine Damen und Herren, Mesdames and Messieurs
Ladies and Gentleman
Is it a crime to fall in love?
Can we ever tell where the heart truly leads us?
All we are asking is eine bisschen Verstandnis
Why can't the world leben und leben lassen?
'Live and let live....'

I understand your objection
I grant you the problem's not small
But if you could see her through my eyes
She wouldn't look Jewish at all.

Women

1. Norma Desmond (Sunset) With one look

NORMA
With one look I can break your heart
With one look I play every part
I can make your sad heart sing
With one look you'll know all you need to know

With one smile I'm the girl next door
Or the love that you've hungered for
When I speak it's with my soul

I can play any role

No words can tell the stories my eyes tell
Watch me when I frown, you can't write that down
You know I'm right, it's there in black and white
When I look your way, you'll hear what I say

Yes, with one look I put words to shame
Just one look sets the screen aflame
Silent music starts to play
One tear in my eye makes the whole world cry

With one look they'll forgive the past
They'll rejoice I've returned at last
To my people in the dark
Still out there in the dark...

Silent music starts to play
With one look you'll know all you need to know

With one look I'll ignite a blaze
I'll return to my glory days
They'll say, "Norma's back at last!"

This time I am staying, I'm staying for good
I'll be back to where I was born to be
With one look I'll be me!

2. Fleamchen – (Grand Hotel) I want to go to Hollywood

What did he see in me?
What's my attraction?
Could that face make a million men adore me?
And make a hundred camera men explore me?
Is that the girl I see there right before me?

I wanna be that girl in the mirror, there!
I wanna be that girl with gorgeous hair up on a silver screen most everywhere in the world!
I want to go to Hollywood
Talkies - I mean the pictures!

I wanna have a hot time every night,
Go out and raise a little fahrenheit
Knock ev'ry duke and count and baron right off his feet!
I'll be that girl that's understood -oh!
I want to go to Hollywood.

I wanna sing the blues

I wanna wear nice shoes
And drink illegal booze
In every late night spot
for Le Jazz Hot

I want a breakfast, lunch and dinner there
If I'm a big box office winner there
I'll be the most well-known Berliner there ever was
I want to go to Hollywood
So I can get far away from

Fredrichstrasse
My cold water flat,
The sofa that I sleep on behind the screen,
The noisy lodger in the next room,
My broken hand mirror,
My broken coffee pot
If things get broken, they stay broken

In Fredrichstrasse!
The worn-out bristles on your hairbrush,
The pennies needed for the heat ev'ry hour,
And when you get sick, you stay sick

In Fredrichstrasse,
where you live with little soap
And with hardly any hope!

I wanna be that girl in the mirror there!
I wanna be that girl with gorgeous hair
Up on a silver screen most ev'rywhere in the world!

I want to go to Holly-
I want to go
I want to go
I want to go
I want to go
I want to go
I have to go
I have to go
I have to go
I have to go
I have to go

I swear that girl in the mirror
That girl in the mirror
Is going to go to Hollywood!
Hollywood!
Hollywood!
Hollywood!

INFORMATION AND BACKGROUND ON SHOWS

TITANIC

Synopsis

Act 1

Titanic's designer, Thomas Andrews marvels at the wondrous things mankind has accomplished ("In Every Age"); the RMS *Titanic* tops his list of things once thought impossible. Stoker Fred Barret arrives at the dock in Southampton, amazed by the feat of engineering that lay before him ("How Did They Build *Titanic*?"). He is joined by Lookout Frederick Fleet and wireless telegraph operator Harold Bride, and they gaze in awe at the "Ship of Dreams" ("There She Is") as the crew arrives. J. Bruce Ismay, Andrews, and Captain E. J. Smith congratulate each other on being the owner, designer, and captain of "The Largest Moving Object" in the world. The ship's passengers arrive—the Third and Second Class passengers feel privileged to be aboard the maiden voyage of the grandest ship ever to sail ("I Must Get on that Ship"). The First Class passengers arrive; their names and achievements are narrated by Second Class passenger Alice Beane ("First Class Roster"). *Titanic* sets sail, and the assembled company wishes her a safe crossing ("Godspeed *Titanic*").

Now at sea, Ismay arrives on the bridge to inform Smith that he plans for *Titanic* to arrive in New York on Tuesday afternoon rather than Wednesday morning, while Andrews insists that the maiden voyage be a safe one. As they've cleared land, Smith allows her speed to be increased slightly. Barret, in the boiler room, disagrees with the order on such a new ship, but nonetheless complies ("Barrett's Song").

In Second Class, Alice Beane longs for the grandeur that is First Class, while her husband Edgar, a successful hardware store owner, is content with their station. Charles Clarke, who is traveling to America to become a journalist, travels with his fiancée Caroline Neville. Caroline's father doesn't approve of the engagement, so they are eloping to America. In First Class, the titans of industry recount the accomplishments that man has recently achieved, *Titanic*, of course, being the grandest ("What a Remarkable Age this Is!"). In steerage, three Irish lasses—each named Kate—dream with the rest of Third Class of the opportunities that await in America ("Lady's Maid"). Kate McGowan is smitten with a young man traveling with them, Jim Farrell.

As the voyage continues, Ismay demands increasingly more speed, so *Titanic* can build up a good reputation. Capt. Smith complies despite Andrews' objections and warnings of icebergs in their course. Smith hails 1st Officer Murdoch's qualities, deeming him ready to assume a command of his own, but Murdoch feels he is not yet ready to handle the responsibilities of the job ("To Be a Captain").

In the wireless room, Bride is overwhelmed by the passenger's personal messages to be sent, though he finds time to handle Barrett's proposal to his girlfriend ("The Proposal/The Night Was Alive").

On Sunday morning, the First Class attends religious services ("God Lift Me Up"), then dances on deck to "The Latest Rag". Alice Beane has managed to infiltrate their ranks, though she is shooed away several times by an alert steward. Edgar finds her and the two argue over their lifestyle choices ("I Have Danced"). As evening draws near, the temperature drops, and lookout Fleet finds the weather conditions difficult for spotting icebergs ("No Moon"). On deck, Kate McGowan tells Farrell that she needs to marry as she is carrying the child of a married man, and he accepts. Elderly passengers Isidor and Ida Straus discuss their plans for the years to come while Charlotte Drake Cardoza scandalizes the First Class men by joining them for cards in the First Class Smoke Room ("Autumn").

Suddenly, Fleet spots an iceberg and alerts the bridge. Murdoch takes evasive action, but *Titanic* strikes the berg.

Act 2

The stewards begin waking the confused passengers, while they themselves do not have much information ("Wake Up, Wake Up"). Capt. Smith arrives on the bridge and is briefed on the situation. He orders all passengers to put on life vests, for Bride to begin sending distress messages, and for Andrews to inspect the damage. Andrews informs Smith and Ismay that the damage inflicted is more than the ship is designed to endure and that the ship will sink, reminding them that there are only enough lifeboats for less than half of the people aboard.

In the First Class Dining Salon, passengers refuse to believe that anything is wrong with the ship and are annoyed at being awakened in the middle of the night ("Dressed in Your Pyjamas in the Grand Salon"). Crew

members are assuring them that there is no reason to panic. No one is aware of the ship's growing peril until a food cart rolls on its own, showing the ship's growing list. All the passengers and crew members quickly hurry to the lifeboats.

In Third Class, the three Kates and Farrell attempt to find a way up to boat deck, but are unable to until assisted by Barrett ("The Staircase"). Capt. Smith arrives in the radio room where Bride informs him that only the *Carpathia* is near enough to help, but is unable to arrive until after the *Titanic* has sunk. Smith, Andrews, and Ismay argue over responsibility for the disaster ("The Blame").

Women and children are ordered into the lifeboats, while the men are forced to stay behind ("To the Lifeboats"). Murdoch orders Fleet and Barrett into the last lifeboat to help man the oars, but Barrett doesn't know how to row a boat and lets Farrell, who can row, into the boat instead. Barrett bids farewell to his absent girlfriend while the rest of the passengers do the same to their loved ones ("We'll Meet Tomorrow").

As the last of the lifeboats depart, those remaining accept their fate. Isidor and Ida Straus, the latter of whom had refused leave her husband behind, affirm their long-lasting love for one another ("Still"). Andrews, in the First Class Smoke Room, obsesses over *Titanic's* plans, redesigning her and visualizing the final moments of the souls left aboard as the ship sinks beneath the waves ("Mr. Andrews' Vision").

In the wee hours of the morning, the survivors are rescued by the *Carpathia*. Many of them recount the tragedy of *Titanic*, mourning the loss of man and ship. Bride and Ismay, along with several of the survivors, discuss the possibilities that could have prevented the disaster ("The Foundering"). The survivors express hope that they will one day be reunited with their lost loved ones and abandoned dreams ("In Every Age/Finale").

Principal Cast members

Frederick Barrett male tenor 24 – 32 lead
Bruce J. Ismay male baritone 32 – 50 lead
Thomas Andrews male tenor 30 – 40 lead
Captain E. J. Smith male baritone 40 – 60 lead
Harold Bride male baritone 22 – 32 supporting
Alice Beane female mezzo 30 – 50 supporting
Edgar Beane male bass 32 – 50 supporting
Caroline Neville female soprano 30 – 45 supporting
Charles Clarke male tenor 25 – 38 supporting
Ida Straus female alto 50 – 65 supporting
Isidor Strauss male bass-baritone 50 – 65 supporting
Henry Etches male tenor 35 – 60 supporting
Frederick Fleet male tenor 25 – 40 supporting
William Murdoch male baritone 30 – 40 supporting
Kate McGowan female soprano 20 – 32 supporting
Jim Farrel male baritone 20 – 30 cameo

ANYTHING GOES

SYNOPSIS

Original 1934 libretto

Act I

Billy Crocker, a young Wall Street broker, has fallen in love with a beautiful girl he met in a taxi. His boss, Elisha J. Whitney, is preparing to make a business deal and is going to travel to London aboard the S.S. "American". Evangelist turned nightclub singer Reno Sweeney will be traveling aboard the same ship. Even though Reno and Billy are just friends, she tells him "I Get A Kick Out Of You." Billy goes to the dock to bid "Bon Voyage" to his boss and Reno and glimpses the mysterious girl. She is heiress Hope Harcourt and, escorted by her mother, Mrs. Harcourt, is on her way to England with her fiancé Sir Evelyn Oakleigh, an attractive but stuffy and hapless British nobleman. Billy stows away on the ship in hopes of winning Hope's heart. "Moonface" Martin, a second-rate gangster labeled "Public Enemy 13", and his friend Bonnie (Erma in 1987) have disguised themselves as a minister and a missionary and innocently aided by Billy, board the ship under their assumed identities, stranding the ship's real chaplain back at the port. Moonface and Bonnie mistakenly leave behind their leader, "Snake Eyes" Johnson, Public Enemy 1.

To thank Billy, Bonnie and Moonface let him have Snake Eyes Johnson's passport and ticket without telling him to whom they belong. Billy convinces Sir Evelyn that he is quite seasick and when he goes below deck, Billy and Hope meet again and realize each has been thinking of the other "All Through The Night". Though Hope prefers Billy, she insists she must marry Evelyn, not revealing to Billy her family's company is in financial trouble and a marriage to Evelyn would promote a merger and save the company. The ship's crew gets a cable from New York saying that Public Enemy 1 is on board. Moonface admits his true identity to Billy and he and Bonnie conspire to disguise Billy as a crew member since he is now presumed to be Snake Eyes Johnson.

A quartet of sailors proclaim that "There'll Always Be a Lady Fair" waiting on shore for each of them. On deck, Bonnie proclaims, "Where Are the Men?," attracting a group of sailors. She returns to Billy and Moonface with a sailor suit.

Hope discusses her impending marriage with Evelyn and discovers that he is not particularly pleased with the engagement either. Billy asks Reno to help separate Evelyn and Hope, and she agrees. Billy and Reno declare to each other, "You're the Top". Reno flirts with Evelyn, who invites her for a drink in his cabin. She and Moon plot that Moon should burst into the cabin and discover Reno half-naked in Evelyn's arms, providing sufficient reason for breaking off the engagement. However, when Moon breaks into the room, machine gun in tow, he instead sees Reno fully dressed and Evelyn nearly undressed. Moon tries to invent some indecent explanation for the situation, but Evelyn insists that he would be quite pleased by any rumor depicting him as a passionate lover, especially if Hope heard it. Moon admits that the plot has failed.

The crew has caught on to Billy's sailor disguise, and Moon and Reno create a new disguise for him from a stolen pair of trousers, a drunk's jacket, and hair cut from Mrs. Harcourt's Pomeranian and made into a beard. Reno tells Billy that Evelyn has kissed her, and she is sure she will be Lady Oakleigh soon since nowadays "Anything Goes". Mrs. Harcourt, recognizing her dog's hair, angrily pulls off Billy's beard and the crew and passengers realize he must be the wanted man. As Snake Eyes Johnson, Billy is an instant celebrity.

Act 2

Billy is honored by both crew and passengers as "Public Enemy Number One." He tells the Captain that Moon (who is still disguised as a minister) is helping him reform from his wicked ways. Moon is asked to lead a revival in the ship's lounge. The passengers confess their sins to the "Reverend", and Sir Evelyn admits to a one-night stand with a young Chinese woman, Plum Blossom. Hope is not impressed with Billy's charade, and to please her, he confesses to everyone that he is not really Snake Eyes Johnson. Moon attempts to compensate by revealing that he is not a minister; he is Public Enemy Number Thirteen. The captain sends them both to the brig. Reno then puts her evangelistic training to good use and, continuing the revival, leads the anthem "Blow, Gabriel, Blow".

Moon tries to cheer Billy up by urging him to "Be Like the Bluebird". Billy doubts he will ever see Hope again; he and Moon cannot leave their cell until they return to America. Their card-playing Chinese cellmates, who have been imprisoned for winning all the cash in third class, will be put ashore in England. Moon and Billy win their clothes in a game of strip poker.

Billy, Moon, and Reno show up at the Oakleigh estate in Chinese garb. Billy and Moon tell Oakleigh's uncle that they are the parents of "Plum Blossom" and threaten to publicize Evelyn's indiscretion if he does not marry her. Uncle Oakleigh offers to buy them off and Moon gleefully accepts the cash, much to Billy and Reno's chagrin.

Billy and Reno find Hope and Evelyn, who are unhappy with the prospect of their matrimony. Hope declares that she wildly wants to marry Billy ("The Gypsy in Me"). Billy spots Whitney and finally learns that Evelyn and Hope's planned marriage is really an awkward business merger. Billy savvily knows that Uncle Oakleigh is manipulating them all; Hope's company is really worth millions and Billy informs Whitney of that fact. Whitney offers to buy the firm from Hope at an exorbitant price, and she accepts. The marriage is called off since a merger is now impossible. Billy and Hope get married, as do Reno and Evelyn. A cable from the U.S. government fixes Billy's passport problems and declares Moon "harmless". Moon indignantly pockets Oakleigh's check and refuses to return it.

PRINCIPAL CHARACTERS

Reno Sweeney female mezzo 30 – 50 lead

Hope Harcourt female soprano 21 – 32 lead

Billy Crocker male tenor 21 – 36 lead

Bonnie Latour female mezzo 21 – 32 supporting

Mrs. Wadsworth T. Harcourt female spoken 45 – 60 supporting

Lord Evelyn Oakleigh male baritone 30 – 50 supporting

Elisha Witney male spoken 45 – 65 supporting

Moonfaced Martin male tenor 30 – 60 supporting

SUMSET BOULVEARD

Synopsis

Act 1

In 1949 Hollywood, down-on-his-luck screenwriter Joe Gillis tries to hustle up some work at Paramount Studios. He meets with a producer who shoots down his proposed script as well as a request for a loan to bring his car payments up to date. He does, however, meet Betty Schaefer, a pretty, young script editor who proposes they work together to develop one of his earlier projects. As they chat, Joe is spotted by car repossession agents and makes a quick escape.

During the car chase that ensues down Sunset Boulevard, Joe evades his pursuers by pulling into the garage of a dilapidated mansion. Beckoned inside the house, Joe encounters Norma Desmond, the "greatest star of all" from the silent film era who never made the transition to sound movies. Taken aback, Joe comments, "You used to be in pictures — you used to be big," to which she retorts, "I *am* big ... it's the pictures that got small!"

The huge, gloomy estate is inhabited only by Norma and Max, her loyal butler and chauffeur. Although several decades past her prime and mostly forgotten by once-adoring fans, Norma is convinced she is as beautiful and popular as ever. She informs Joe of her intention to return to the screen with a script she's written for Cecil B. DeMille to direct called *Salome*, with her in the starring role as a 16-year-old seductress. Sensing an opportunity, Joe persuades Norma to let him revise the story in exchange for room and board.

Joe quickly realizes the script is an incoherent jumble that no amount of editing could fix, but he keeps this fact to himself and the revision continues for several months. During this time he strikes up a working relationship with Betty, which blossoms into a romance that has her reconsidering her recent engagement to Artie, Joe's best friend.

Blind to Joe's opportunism, Norma lavishes him with gifts that include a complete wardrobe makeover. She professes her love to Joe and becomes quite possessive; when he leaves the house to attend a friend's New Year's Eve party, she attempts suicide. To placate her, Joe reluctantly returns to finish his work on *Salome*. Their relationship turns sexual, and Joe ends up becoming her kept man.

ACT 2

Someone from Paramount phones the mansion with a cryptic request. Certain DeMille is eager to shoot her script, Norma drops in on the set of his current film. She is greeted warmly by former colleagues and the director himself, but DeMille remains noncommittal about *Salome*. Meanwhile, Max discovers it's Norma's exotic car the studio wants for an upcoming movie, not her. However, the delusional Norma leaves the lot convinced she'll be back in front of the cameras in short order.

Norma eventually deduces that Joe and Betty are lovers. She calls the younger woman to confront her, but Joe grabs the phone and tells Betty to come see for herself how he lives. Realizing their affair is doomed, Joe roughly tells Betty he likes being Norma's pet and that she should go back to Artie. After Betty departs, brokenhearted, Joe tells Norma he's leaving her and returning to his hometown in Ohio. He also bluntly informs her that *Salome* will never be filmed and her fans have abandoned her. Furious and grief-stricken, Norma fatally shoots Joe.

Completely fallen into insanity, Norma mistakes the police who soon arrive for studio personnel and her beloved fans. Thinking she is on the set of *Salome*, Norma slowly descends her grand staircase and speaks the immortal phrase, "And now, Mr. DeMille, I am ready for my close-up."

"This time I'm staying, I'm staying for good; I'll be back where I was born to be. With one look, I'll be me!"

PRINCIPAL CHARACTERS

Norma Desmond female 40 – 55 lead

Joe Gillis male 23 – 34 lead

Max von Mayerling male 40 – 55 lead

CABARET

Synopsis

Act I

At the dawn of the 1930s in Berlin, the Nazi party quietly grows stronger. The Kit Kat Klub is a seedy cabaret, a place of decadent celebration set against the backdrop of growing Nazi terror. The Klub's Master of Ceremonies, or Emcee, together with the cabaret girls and waiters, warm up the audience ("Willkommen"). In a train station, Clifford Bradshaw, a young American writer coming to Berlin in the hopes of finding inspiration for his new novel, arrives. He meets Ernst Ludwig, a German who offers Cliff work and recommends a boardinghouse. At the boardinghouse, Fräulein Schneider offers Cliff a room for one hundred marks; he can only pay fifty. After a brief debate, she relents and lets Cliff live there for fifty marks. Fräulein Schneider observes that she has learned to take whatever life offers ("So What?").

As Cliff visits the Kit Kat Klub, the Emcee introduces a British singer, Sally Bowles, who performs a racy, flirtatious number ("Don't Tell Mama"). Afterward, she asks Cliff to recite poetry for her; he recites "Casey at the Bat". Cliff offers to take Sally home, but she says that her boyfriend Max, the club's owner, is too jealous. Sally then performs her final number at the Kit Kat Club aided by the female ensemble ("Mein Herr"). The cabaret ensemble then performs a song and dance, calling each other on inter-table phones and inviting each other for dances and drinks ("The Telephone Song").

The next day, Cliff has just finished giving Ernst an English lesson when Sally arrives. Max has fired her and thrown her out, and now she has no place to live, and so she asks him if she can live in his room. At first he resists, but she convinces him (and Fräulein Schneider) to take her in ("Perfectly Marvelous"). The Emcee and two female companions sing a song ("Two Ladies") that comments on Cliff and Sally's unusual living conditions. Herr Schultz, an elderly Jewish fruit-shop owner who lives in her boardinghouse, has given Fräulein Schneider a pineapple as a gift ("It Couldn't Please Me More"). However, in the Kit Kat Klub, a young waiter begins singing a song that begins as a patriotic anthem to the Fatherland but slowly descends into a darker, Nazi inspired march song ("Tomorrow Belongs to Me") initially *a cappella*, but soon accompanied by the rest of the customers and the band.

Months later, Cliff and Sally are still living together and have fallen in love. Cliff knows that he is in a "dream," but he enjoys living with Sally too much to come to his senses ("Why Should I Wake Up?"). Sally reveals that she is pregnant, but she does not know the father and reluctantly decides to get an abortion. Cliff reminds her that it could be his child, and seems to convince her to have the baby. Ernst then enters and offers Cliff a job—picking up a suitcase in Paris and delivering it to his "client" in Berlin—easy money. The Emcee comments on this ("Sitting Pretty", or, in later versions, "Money").

Meanwhile, Fräulein Schneider has caught one of her boarders, Fräulein Kost, bringing sailors into her room. Fräulein Schneider forbids her from doing it again, but Fräulein Kost threatens to leave. She also mentions that she has seen Fräulein Schneider with Herr Schultz in her room. Herr Schultz saves Fräulein Schneider's reputation by telling Fräulein Kost that he and Fräulein Schneider are to be married in three weeks. After Kost leaves, Fräulein Schneider thanks Herr Schultz for lying to Kost. Schultz, however, says that he was serious, and proposes to Fräulein Schneider ("Married").

At Fräulein Schneider and Herr Schultz's engagement party, Cliff arrives and delivers the suitcase to Ernst. A "tipsy" Herr Schultz sings "Meeskite" (*Meeskite*, he explains, is Yiddish for ugly or funny-looking) a song with a moral ("Anyone responsible for loveliness, large or small/Is not a meeskite at all"). Afterward, looking for revenge on Fräulein Schneider, Fräulein Kost tells Ernst, who now sports a Nazi armband, that Schultz is a Jew. Ernst warns Fräulein Schneider that marrying a Jew may not be wise. Fräulein Kost and company reprise "Tomorrow Belongs to Me", this time with even more overtly disturbing Nazi overtones, as Cliff, Sally, Fräulein Schneider, Herr Schultz and the Emcee look on.

Act 2

The cabaret girls, along with the Emcee in drag, perform a kick line routine which eventually becomes a goose-step. Fräulein Schneider expresses her concerns about her union to Herr Schultz, who assures her that everything will be all right ("Married" (Reprise)), but they are interrupted by the crash of a brick being thrown through the window of Herr Schultz's fruit shop. Fräulein Schneider is afraid that the gesture might represent malicious intent, but Schultz tries to reassure her that it is just children making trouble.

Back at the Kit Kat Klub, the Emcee performs a song-and-dance routine with a girl in a gorilla suit about how their love has been met with universal disapproval ("If You Could See Her"). Encouraging the audience to be more open-minded, he defends his ape-woman, concluding with, "if you could see her through my eyes... she wouldn't look Jewish at all." (The line was intended to shock the audience and make them consider how easily and unthinkingly they accepted prejudice, but protests and boycott threats from Jewish leaders in Boston led Ebb to reluctantly write an alternate final line, "She isn't a Meeskite at all."^[7]) Fräulein Schneider then goes to

Cliff and Sally's room and returns their engagement present, explaining that her marriage has been called off. When Cliff protests, saying that she can't just give up this way, she asks him what other choice she has ("What Would You Do?").

Cliff tells Sally that he is taking her back to his home in America so that they can raise their baby together. Sally protests, declaring how wonderful their life in Berlin is, and Cliff sharply tells her to "wake up" and take notice of the growing unrest around them; Sally retorts that politics have nothing to do with them or their affairs. Following their heated argument, Sally returns to the club. Cliff is accosted by Ernst, who has another delivery job for him. Cliff tries to brush him off, but when Ernst asks if Cliff's attitude towards him is because of "that Jew at the party", Cliff attacks him – only to be badly beaten up by Ernst and his Nazi bodyguards and dragged out of the club. . Back at the Kit Kat Klub ("I Don't Care Much"), the Emcee introduces Sally, who enters to perform again, singing that "life is a cabaret, old chum" ("Cabaret").

The next morning, the bruised Cliff is packing, when Herr Schultz, who tells Cliff that he is moving to another boardinghouse, visits him but he is confident that the bad times will soon pass. He understands the German people, he says, because he is a German, too. When Sally returns, she reveals that she has had an abortion; Cliff slaps her. Cliff still hopes that she will join him, but Sally says that she has "always hated Paris" and hopes that when Cliff finally writes his novel, he will dedicate it to her. Cliff leaves, heartbroken.

On the train to Paris, Cliff begins to write his novel, reflecting on his experiences: "There was a cabaret, and there was a master of ceremonies... and there was a city called Berlin, in a country called Germany...and it was the end of the world." ("Willkommen" Reprise). In the Kit Kat Klub, the Emcee once again welcomes us (in the 1998 revival, he strips off his overcoat to reveal a concentration camp prisoner's uniform marked with a yellow Star of David and a pink triangle). The cabaret ensemble reprises "Willkommen", but it is now harsh and violent as the Emcee sings, "Auf Wiedersehen...à bientôt..." followed by a crescendo drum roll and a cymbal crash

PRINCIPAL CHARACTERS

Master of Ceremonies (Emcee) male tenor 26 – 40 lead

Sally Bowles female alto 18 – 28 lead

Clifford Bradshaw male baritone 25 – 35 lead

Fraulein Schneider female alto 45 – 70 supporting

Herr Schultz male tenor 50 – 70 supporting

Ernst Ludwig male N/A 30 – 45 supporting

Fraulein Kost female mezzo 25 – 35 cameo

GRAND HOTEL

Synopsis

The roaring '20s are still in high gear, and Berlin is the center of high life. Everyone tries to convince fading prima ballerina Elizaveta Grushinskaya that she still can and must dance, especially her confidante and dresser, who would have to come up with a lot of money if the dancer failed to show up for her engagements. She does not recapture her former glory, but she falls in love with the Baron.

Jewish bookkeeper Otto Kringelein, who is fatally ill, wants to spend his final days living in the lap of luxury, and Baron Felix Von Gaigern, young, good-looking and destitute, uses his charisma to help him secure a room while stiffing a tough gangster pretending to be a chauffeur. Meanwhile, Hermann Preysing, the general manager of a failing textile mill, hears that the merger with a Boston company is off, spelling financial ruin, but tries not to lie to his stockholders. However, he presses his secretary, Flaemmchen, for sex. She dreams of Hollywood stardom and fears she might be pregnant, but flirts with the Baron. The Baron tries to steal from Elizaveta Grushinskaya in order to pay back the gangster but when instead falls in love with her when she comes into her room.

Two African-American entertainers sing at the bar, while assistant concierge Erik, who is about to become a father, tries in vain to get off work so that he can join his wife at the hospital. Preysing and the Baron get into a fight when the Baron was in his room trying to steal his wallet, but heard the struggles of Flaemmchen and walks into her room to defend her while still holding Preysing's wallet, Preysing sees the Baron holding the wallet and realizes that the Baron was going to steal it. After a struggle Preysing kills the Baron with the gangster's gun. Preysing is arrested. Grushinskaya's heart is broken when the Baron never shows up at the train station (they were going to run off and get married). Flaemmchen falls in love with Otto Kringelein and he with her. Cynical Doctor Otternschlag, a morphine addict still suffering from World War I wounds, notes "Grand Hotel, Berlin. Always the same – people come, people go – One life ends while another begins – one heart breaks while another beats faster – one man goes to jail while another goes to Paris – always the same.... I'll stay – one more day."

PRINCIPAL CHARACTERS

Doctor Otternschlag male 40 – 65 lead

Hermann Preysing male 40 – 60 lead

Baron Felix Von Gaigern male 25 – 40 lead

Erik male 21 – 32 supporting

The Two Jimmys male 21 – 40 supporting

Chauffeur male 30 – 50 supporting

Flaemmchen female alto 18 – 25 supporting

Otto Kringelein male 35 – 55 supporting

Raffaella female 21 – 35 supporting

Elizaveta Grushinskaya female 25 – 40 supporting

The Doorman male spoken 21 – 35 cameo

The Countess female – cameo

The Gigolo male – cameo

Rohna male spoken 45 – 65 cameo

Zinnowitz male 40 – 70 cameo

Sandor male 25 – 45 cameo

LINKS

You tube excerpts of audition songs. They will give you some idea of how the song should sound. Not sure about some of the performances though!

Men

Otto Kringle – (Grand Hotel) At The Grand Hotel <http://www.youtube.com/watch?v=z3OgwwNgMO8>

MC – (Cabaret) If you could see her through my eye <http://www.youtube.com/watch?v=zZ7qdG2kclc>

Women

Norma (Sunset) With one look http://www.youtube.com/watch?v=_Z3vupuGKwQ&feature=related

Fleamchen – (Grand Hotel) Hollywood

<http://www.youtube.com/watch?v=M67M0K1F10w&feature=related>