

VIVA
performing arts

PRESENTS
AN EVENING ON
Broadway

CAST BRIEF

AN OPEN LETTER TO EXISTING KIDS CAST AND PARENTS

Dear Parents and Cast,

In 2021, Pathways was on the hunt for a new challenge. I felt that to really be an excellent centre of music, we should be involved in the world of Theatre and the Performing Arts which had always been a personal passion of mine.

In 2022 we set about rehearsing for our first show – and, well, you know the rest.

It's been a hugely exhausting journey – with so many highs and lows. So many Laughs and, yes, tears along the way too.

At the end of our second show, I wasn't entirely sure I ever wanted to do it again – the process felt too long...too fraught...but in stepping away for most of this year, I think we've figured out that we're *onto* something. There's magic in what we've done: An original score, unique performances...it's unlike anything else that anyone's undertaking in Adelaide and because we're a music school, we're uniquely positioned to do it.

It was also always going to be hard to separate the 'Education' part of what we do, and the 'Professional/Performance' side. Thus, 'Theatre Studies' was born on a Saturday to segment the two.

We're now at a place where we couldn't possibly offer or take *all* the 'Theatre Studies' kids to our next show. And so, we are only going to offer spots to a six kids from Theatre Studies. This is because for the first time, we're combining the cast to one homogenous all-ages cast that will perform all of the ensemble songs.

To be blunt, we can't take too many kids because it will reduce the age of the communal cast to a place where it's impossible to 'cover up' but we need *a few kids* to be able to do some of the songs I want in the next show. The balance must be right, and we think about six is it.

The next show will get rid of the final elements of 'amateurism', and, in a different, larger venue, take that next step toward theatrical excellence.

'Theatre Studies' will continue as-is – building the range, quality and skill set of our actors and actresses, and the rehearsals for the show will take place on an entirely different time and day with no cross over.

For those not selected, there will be so many more opportunities for performance next year that are completely separate to this specific opportunity – and although I don't want to disappoint anyone, I also want to be fair and give everyone the opportunity to put their best foot forward.

The audition process is outlined in this booklet and I personally will make up only 25% of the vote – and in this way, I want to reassure all those trying out that it will be a fair process.

We'll get started on Auditions in February next year – but signup starts now and is first come first served! I can't wait to build a show that really will capture the hearts and minds of Adeladians everywhere!

Dan

CHALLENGES AND SOLUTIONS

Below are some of the challenges and proposed solutions from the last show. These are both from internal sources as well as parents, cast members etc.

The Challenges/Difficulties	The Solutions
Microphones and Audio (Sound Quality)	Our next venue will hire more techs to run our shows. At least two will be behind the scenes and two will be on the desk.
People that are weaker performers/professionalism	While previously we took the mantra from Pathways which is, 'For Everyone' this time, we need to separate the two businesses more completely. For the first time, we are limiting our cast numbers to select the best performers this time around – both Adults and Kids - and re-focusing the 'theatre studies classes' to focus purely on the <i>education</i> and other performance opportunities in the future.
Theatre and Staging	It's an obvious one but Star Theatre will never be used again. We are currently in negotiation with three theatres for our next show.
Learning the Music	Last show we ended up with a better product but I know for some cast, learning the music was a challenge. This time around, priority will be given to the most studious learners. Sight reading (notation) skills are not required, but helpful. We want as short a rehearsal period as we can get away with, and music learning is a huge part of this timeframe.
Drama/Professionalism	There was a fair bit of 'drama' happening behind the scenes, last time. Private meetings, tears behind closed and sometimes open doors. That stops. There's a risk adding six younger cast members may contribute to this, so we really are looking for professional cast members moving forward : Those that will take it seriously, while keeping it fun!
Attending all Rehearsals	As part of the audition process we will be discussing with parents exactly what the commitment level will be. We don't want parents feeling 'forced' into giving up their time and energy unless they're behind the project 100%.

THE PROPOSAL

The show will be 'An Evening on Broadway'.

Held during Fringe 2026, we're going to be adding a sprinkling of 'Hollywood' too.

It will have something like, 'And a few surprises' on the poster for clarity.

We already have a brand. We have *so many* songs that we haven't covered yet. We have a cast that's passionate about Broadway; and it's SO much more marketable than Hollywood: We tested the 'Hollywood' theme with the public, and the biggest issue is the repeated question we got in response which was, 'What would that involve'?

It turns out, 'Hollywood' isn't necessarily synonymous with 'Theatre' in the same way that 'Broadway' or the 'West End' is.

So, the aim is to simply represent Theatre and Performance in an impeccable way. All new content. No repeats.

So, we do what we have done – and start to cement our name as the providers of an excellent Broadway-Themed show that is a trusted, 'Great Night Out' for families everywhere.

REHEARSALS

There will be two rehearsal schedules issued :

Schedule One will cover May – September and be available from early April 2025.

Schedule Two will cover September – February and be available from late August, 2025.

The main rehearsal plan is as follows :

The show will have small groups (a) and full cast (b) as below :

- a. These Solos and small Groups will work together on a Monday Evening (Starting 12th May 2025), weekly (but on a rotating roster) at 6pm – 10pm. Not every soloist/group participant will be needed every single Monday – and ‘Schedule One’ and ‘Schedule Two’ will list who is needed on what date.
- b. Full cast will gather on a Sunday afternoon from 1pm – 6pm **bi-weekly**. This will be from the first Sunday in May (SUNDAY 4th MAY) to Mid-December 2025 and from Mid January through to showtime in early February 2026, weekly. With bi-weekly rehearsals, we need to make all sessions mandatory *except* those that occur within school holidays – where we will still rehearse but cast can nominate **one** rehearsal that they will miss across the entire rehearsal run.

Schedule One and Schedule Two will be stuck to ruthlessly (in both times/days) as well as content that we’ve listed to rehearse.

In return, we’re asking for a cast that’s dedicated to this cause:

We need the whole cast there at rehearsal time, every time (with the exception of the one you can nominate that falls within the school holidays) – our schedule *only* works if that is the case - And more importantly, we want everyone to be ambassadors of the *collective*. We need to embrace the family and togetherness of the project : That’s where the fun is. It’s in the feeling of pride and love that we get from seeing people we’ve grown to trust and value do something awesome.

As parents, we understand that long commitments like this are **so tough** to maintain – you have a million activities to juggle and we’re not the only one – and we *get it* - and that’s one of the reasons why we’re taking only six kids this year – the six that sign up do so knowing exactly what it entails.

AUDITIONS

Signup for Auditions is available. Please go to : <https://calendly.com/pathwaysmusicschool/auditions> or scan the QR code toward the end of this briefing (just before the monologues).

The first round of auditions will be held on Sunday 23rd February between 1pm – 4pm.

The second round of auditions will be held on Sunday 9th March between 10am and 3pm with callbacks at 4pm on that day if we need a second run through. You will be invited to attend this second round of auditions if required as these are not an 'alternative date' to the first round of auditions.

The auditions are designed to do three things :

1. Find the six kids that will join our main cast for all the key large-ensemble songs, to rehearse on Sundays as per the '**REHEARSALS**' page above.
2. Find any potential *soloists* for the show (This will be *incredibly* limited because the age range of song choice is very difficult – for example, there are not many Broadway songs sung by Under 16's. *Song selection will be incredibly important here.* We do not anticipate selecting more than one for this purpose but are keeping our minds open.
3. Find any small ensemble duo's/trio's etc that we would rehearse on Monday Evenings as per the '**REHEARSALS**' page above.

All auditionees are automatically auditioning for Item 1 above. This is a mandatory part of the process.

Some may want to audition for a solo, per item 2.

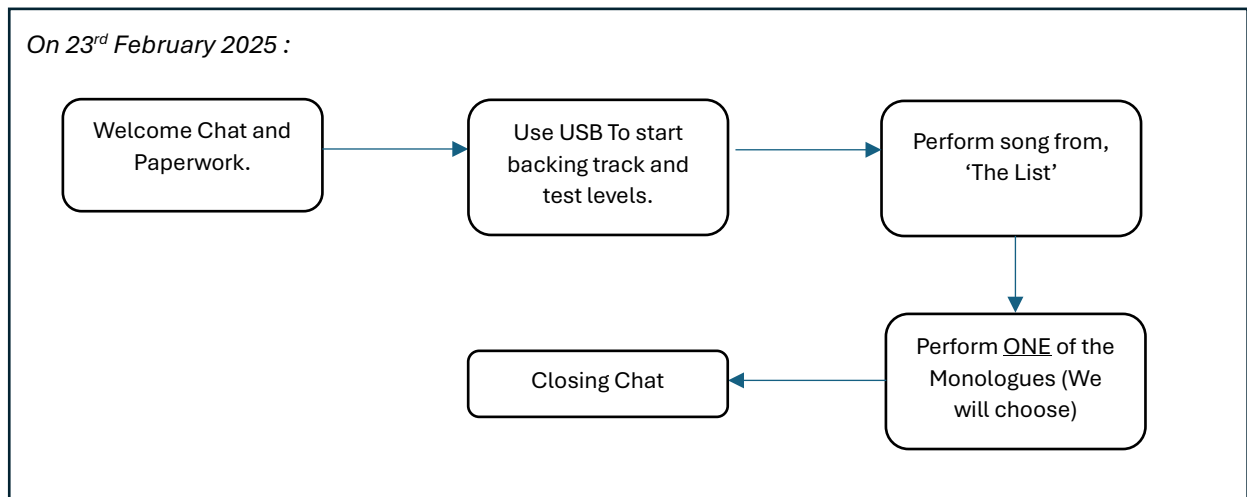
We suggest that if kids want to pair up or come together to form small groups, they can audition songs suitable for point 3 above separately to their main point 1 audition. They will be given a separate slot for these auditions.

Some Points to Note :

- We know that not everyone is a mover or the best actress or vocalist on their own. Some people are better at movement and not voice. Others, the other way around. It doesn't matter. You'll get the opportunity to discuss your strengths on Audition Day. We need cast for all three aspects of the show.
- You will be required to sing a solo track, selected from "**THE LIST**" which is a current list of songs we're considering for the show. This song is designed to assess point 1 and 2 above. Please understand that if selected to be part of the six, this does not mean you have been selected for a *solo*: There isn't enough time in the show to stage six solos with characters that are Under 16.
- The first audition is also designed to select our child-cast for 'The Sound of Music' and so 'So Long, Farewell' is also a core component of the audition material: but will be assessed in Music Theatre Classes on Saturdays as well as individually at the auditions.
- You will also be required to speak a simple monologue. There are four in this pack. You can read/use the sheet if you need (you are not required to learn it from memory) but the audition panel will select which you perform on audition day.

- I understand this is likely to be a scary concept for those that have never auditioned and I want to reassure you all that the environment will be warm, welcoming and supportive.
- We will audition existing cast first, and then go out to the public and search for new cast subsequently to fill gaps.
- A previous show does not guarantee a place, although certainly it helps. Conversely, experience is not a requirement and we love helping new theatre enthusiasts find their passion.
- There are no alternative audition days for people away.

The Audition Process :



On 9th March, we will be inviting some of the auditionees and their parents to attend a 'Q+A' session which will be one-to-one in nature. This is an informal opportunity to go through the process, the plan and essentially gain parental approval for participation in the show.

THE SOUND OF MUSIC

As part of our 2026 show, we will be running a segment, 'The Sound of Music' which, as in previous years, will be a mash-up of material from the famous musical.

In 'Theatre Studies' classes in Term 4 this year, we will be learning and staging, 'So Long Farewell' which, although acting as a separate item in its own right, will also be periodically assessed during the term, as part of the audition process.

For 'The Sound of Music' we need to select kids of various heights, ages and abilities. This will play heavily in the selection process.

Although we are not considering gender, kids will need to be comfortable potentially being made up/costumed to present as a boy for this segment of the show as I don't really want to go out to the public to find boys to play the roles when we have a talent pool already that deserve the opportunity first.

If the above is an issue, please make me aware of it. Please note that this will reduce the available characters your child can play, however.

THE LIST

The following are a list of approved solo audition pieces that we are considering using in the show. Please note that the following list does not include large ensemble pieces and is absolutely **not** a complete set list for the show.

The links below the songs are 'suggested arrangements' that we will likely be leaning on for ideas for staging. You do not need to use these versions for your audition, but are designed to give you inspiration.

Please bring a USB A or USB C flash drive with you with your chosen backing track loaded on to it.

If We Hold on Together (The Land before Time)

<https://www.youtube.com/watch?v=OM8AvUbKMrM>

Maybe This Time (Cabaret)

<https://www.youtube.com/watch?v=fD1hWjffGeE>

Electricity (Billy Elliot)

<https://www.youtube.com/watch?v=mUU6w51TRNQ>

Anything You Can Do (Annie, get your Gun) [Duet]

<https://www.youtube.com/watch?v=fd4y97Evn5k>

I Know It's Today (Shrek) [Choose an age to play – there are 3]

<https://www.youtube.com/watch?v=WQ0sBLxHxjl>

Quiet (Matilda)

<https://www.youtube.com/watch?v=BoBX7wZO3tE>

When I Get My Name in Lights (The Boy from Oz)

<https://www.youtube.com/watch?v=v56lfONa3Fw>

Somewhere Out There (American Tail)

<https://www.youtube.com/watch?v=1rHZTOpqv9c>

Where is Love (Oliver)

<https://www.youtube.com/watch?v=cGyvro3Jjr4>

Over the Rainbow (The Wizard of Oz)

<https://www.youtube.com/watch?v=pq3-DH5Kmak>

When Will my Life Begin (Tangled)

<https://www.youtube.com/watch?v=RMysiShiofs>

Journey to the Past (Anastasia)

https://www.youtube.com/watch?v=C_UAMSKCmrk

A Change in Me (Beauty and the Beast)

<https://www.youtube.com/watch?v=tFn7SFJvJZ8>

Time to Play (School of Rock) [Band Manager]

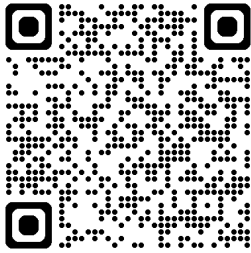
<https://www.youtube.com/watch?v=0tKkbNPYDz4>

Mandatory Assessment for Under 16's : So Long, Farewell

Mandatory Assessment of So Long, Farewell to take place across Term 4 Theatre Studies Classes

AUDITION SIGN UP

The link to sign up for audition times can be found below :



In the event this doesn't work, go to :

<https://calendly.com/pathwaysmusicschool/auditions>

MONOLOGUE ONE

At midnight in the alley
A tom-cat comes to wail,
And he chants the hate of a million years
As he swings his snaky tail.

Malevolent, bony, brindled,
Tiger and devil and bard,
His eyes are coals from the middle of Hell
And his heart is black and hard.

He twists and crouches and capers
And bares his curved sharp claws,
And he sings to the stars of the jungle nights
Ere cities were, or laws.

Beast from a world primeval,
He and his leaping clan,
When the blotched red moon leers over the roofs
Give voice to their scorn of man.

He will lie on a rug to-morrow
And lick his silky fur,
And veil the brute in his yellow eyes
And play he's tame, and purr.

But at midnight in the alley
He will crouch again and wail,
And beat the time for his demon's song
With the swing of his demon's tail

MONOLOGUE TWO

Wow! I was telling this middle-aged customer with a moustache all about the fact that my daughter needs an operation and then when I gave him the bill, he told me that he had enough money to pay for the cheddar cheese omelet, hash browns and orange juice he ordered, but, unfortunately, he didn't have enough to give me a tip because he only had ten dollars on him and the bill was \$9.96, so he offered me a scratch-off lottery ticket instead. I was kind of bummed. I really need my tips because Frank, my boss, pays me and the other waiters so terribly. I figured I'd win maybe five dollars at the most or nothing at the worst. But oh, well, at least he was a nice customer. Then I scratched the ticket off and I won the whole jackpot. My twelve-year-old daughter, Lucille, is now going to be able to have that surgery she needs on her kidney and everything is going to be okay!

MONOLOGUE THREE

SOPHIE: I wish—I wish I was more... Like you. Like you. You're so—you're so clear. You seem so clear about things. Whereas I'm—I'm so—I can never quite say what I'm—even to myself, I'm so inarticulate. [Beat.] Some nights I lay awake and I go over the things I've said. Confidently. The things I've said confidently and they—they fall to pieces. [Beat.] And where there were words there is now just—just this feeling of—of impossibility. That everything is— there's no way through it— [Pause.] I used to feel that way when I was very small. That same feeling. Not a childish feeling—well, maybe. As if I was choking on—as if life was coming down on me and I couldn't see my way through it. What does a child who has everything suffer from? Who could name it? I can't. I can't. [Breaking.] But it was a—a sort of—I used to see it in my head as jungle. Around me. Surrounding me. Some darkness growing, something—organic, alive—and the only thing that kept me—kept me— here— was the picture of Honor and of Gus. Silly. [Beat.] Because I'm old now and I shouldn't remember that anymore. Lying in bed and feeling that they were there; outside the room in all their—their warmth, their—a kind of charm to them. Maybe you're right and it was—not so simple as it looked, but they gave such a strong sense of—love for each other and inside that—I felt—I felt loved. And since I've gotten older I don't feel— [Weeping.] I feel as if all that— all the—everything that saved me has fallen from me and you know, I'm not a kid any more. No. I'm not a kid any more. But I still feel—I need—I need— [Pause.] Sorry

MONOLOGUE FOUR

I think you're ready to hear a little story about a girl named Megan who didn't have a very good time in high school. I'm referring to myself when I say Megan, it's me Megan. I know you look at me now and think, boy she must have breezed through high school. Not the case Annie. This was not easy going up and down the halls with. They used to try to blow me up. People used to throw firecrackers on my head in high school. Firecrackers, literally, not figuratively. They called me a freak. Do you think I let that stop me? Do you think I went home crying to my mommy, "Oh, I don't have any friends." I did not. You know what I did? I pulled myself up, I studied hard, I read every book in the library and now I work for the government and have the highest possible security clearance. Don't repeat that. I cannot protect you. I know where all the nukes are and I know the codes.

You would be amazed, a lot of shopping malls. Don't repeat that.

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