

29 April 2009  
Singers!

Please read the notes carefully and practice, practice, practice. Don't do any motions which are not in the script because you will stand out like a sore thumb. Please note that the resets are in **BOLD UPPER CASE**. You think you know the package, but please read it through carefully, then sing through the package by yourself with motions, etc. Do it several times so that you know what you're going to do and when you're going to do it.

## **TAKING THE STAGE**

We should walk on stage casually, not regimentedly. While Glenn is arranging us, take a deep breath and relax. As he moves right, just before the lights come up, **GET INTO AUDIENCE POSITION** and show some teeth. Open your mouth enough during your smile to get the first joint of your little finger in it. Do that until you join the pitch. As the tenors join, **RESET TO CHORUS POSITION**.

## **CABARET**

Gesture on "celebrate!" The move is both hands at waist level, moving forward a couple of inches with a slight forward lean. Leads, baris and tenors carry through on "hesitate" while the basses sing "why not."

Keep your face in motion with raised eyebrows, etc.

Use an **EMPHATIC** arm motion on "Hey!" The motion is your outside arm comes across your mid-section with the fist up and then a downward motion with the entire arm for emphasis. And "Hey" has to be sung, not spoken.

Move quickly through the second verse and on the Rest, **ANIMATE!** Raise your eyebrows! Move your head! It doesn't have to be synchronized but show some life!

Cast your eyes down briefly on "prophet of doom" but come right back up and keep on singing in tempo.

On "right this way, your table's waiting," everyone does an arm sweep to the right with their right arm **BUT DON'T LOOK THAT WAY, LOOK AT THE AUDIENCE**. The rationale is that, musically, the sound doesn't drop off and there isn't any benefit to looking to the right.

At the second "come taste the wine, etc.," Animate! Animate! The back row in particular should do something, but we are not to do anything in bad taste **nor are we to mime drinking**. Perhaps raise the shoulders, move the head around, screw up your face, smile, kiss the fingertips briefly on a rest.

Crouch slightly and sing **SOFTLY** at "only a cabaret, old chum" and then come back up from the crouch and slowly get louder on the bari swipe at the end of "chum."

Drive through the lead sustain in the tag and all **RESET TO AUDIENCE POSITION** on the last syllable, "ret!" When you arrive at **AUDIENCE POSITION**, bring both hands up with your forearms parallel to the floor and lean forward slightly. If you are sitting, lean forward.

Everyone **LIGHTS UP WITH BIG GRINS**, teeth showing, nod your heads at the audience. Glenn stays in front of us as we accept the applause and then turns to begin the next song.

When the pitch sounds, join in but **STAY IN AUDIENCE POSITION**, square to the front of the stage.

## **THAT'S AN IRISH LULLABYE**

Show emotion as we begin singing the intro. This is a wistful, happy memory song, not a sad song so don't frown. You can close your eyes briefly for emphasis but don't overdo that.

At "sweet and low," the movement is to raise your shoulders and forearms with hands outstretched, angled together, palms up at 45 degrees.

As we swell on "give the world," lift your eyebrows and shoulders with your elbows bent at 90 degrees and everyone together drops shoulders and arms on "she."

At the end of the intro, just before the first Too-ra and during the swipe, **RESET TO CHORUS POSITION.**

During the chorus, remember that the first Too-ra loo-ra loo-ra is at level 3, the second is at level 2, and the third is at level 1 with a swell at the end of each. This means that we are changing volume in those segments every time we sing them. "Hush" must be at a half, VERY soft, and stay soft through "cry" but swell in the swipe.

**RESET TO AUDIENCE POSITION** on "I" during the lead pickup, "Oh, I can hear that music!" which is a 3.5, then come back down to a 2 on the second phrase "I can hear that song" as we get wistful again. Remain at a 2 through the next phrase.

Drop the volume to a 1 and **RESET TO CHORUS POSITION** for "it's melody still haunts me" which must be very soft, a "half."

Sing "these many years gone by" at a 2 and through the lead sustain at a 2 coming up SMOOTHLY to a 3 on the second "til the day I die." Then we swell to a 4 or 5 at the end.

On the final "die," **RESET TO AUDIENCE POSITION** and begin to move raise the outside hand on "die." Jack said on "aye," meaning after the beginning of the word. Don't raise the hand far and stop raising it when your hand gets to waist height.

Hold the position until Glenn brings us down at the cutoff. As Glenn moves right, everyone SMILE and hold your position until, on his cue, come up on your toes, if possible, and bow, if possible. If you can't bow, just nod your head fully. Come back down with hold onto the BIG GRINS until the lights go down.

From now on, practice, practice, practice. We have three weeks to polish this package. It would help if you would go over the package on your own, perhaps in front of a mirror.