

HEAD OVER HEELS CASTING BREAKDOWN & INFORMATION

MONDAY, 8/22

12:30-1:20pm	THEATRE SYMPOSIUM (Weekly Meeting)	Chapman
	Meet and greet each other, the faculty and your KSTO officers!	
6:00-7:30pm	AUDITION & CREW talk	Chapman
	Demystifying the audition process and audition sign-ups	
	Crew and other student opportunities, sign-ups and expectations	
	Directors' discussion of content, intimacy concerns, rehearsal expectations and scheduling	
	Q&A for all	
7:30-8:30pm	KSTO ICE CREAM SOCIAL FOR ALL	Nichols

TUESDAY, 8/23

7-10pm	MONOLOGUE AUDITION EVENING	Chapman
	We want to see and hear you! Perform an audition monologue you've prepared or read one of the monologue audition options available at this link (those interested in HEAD OVER HEELS are encouraged to attend but not required):	
	8 AUDITION MONOLOGUES.pdf	

WEDNESDAY, 8/24

7-9pm	HEAD OVER HEELS MOVEMENT WORK	Chapman
	This is for anyone interested in HEAD OVER HEELS to dance, move, play and participate in the first step of the auditions for the musical.	

THURSDAY, 8/25

6:30-7pm	HEAD OVER HEELS PIECES FROM SHOW	Chapman
	Group sing through of the cuts from the show available online	
7-9pm	HEAD OVER HEELS SINGING AUDITION	Chapman
	Prepare 16 bars of a pop or Broadway tune in the style of the show or sing from the show with a selection provided in the separate HOH information.	
9-10pm	HEAD OVER HEELS CALLBACKS	Chapman
	TBA	

Every member of the company must sing and move well.

All Sexual Staged Intimacy and Staged Combat will be choreographed according to the actors' personal boundaries.

As members of the Arcadia reveal their gender identities and orientations, the King is unbending and unable to accept change. This results in him committing a murder and relinquishing his crown to the Queen who immediately builds a foundation for a new, inclusive kingdom where love prevails...and revives the fallen!

SCHEDULE:

Rehearsals begin **AUGUST 28!** Rehearsals will be Sundays to Thursdays from 7-10pm. While all won't be called for every rehearsal, the schedule is subject to change. Performances are October 20-23 and 27-30 with strike immediately following. The KSTO Workshop Day will be the second Wednesday, October 26. You will receive letters for an excused absence from your courses for this day.

AUDITION MUSIC: Sing a pop or Broadway pop song in the style of the show OR sing from the show, with the audition cuts described in the character breakdowns and provided at the link below:

[HOH Audition Material](#)

CAST LIST:

BASILIUS - High baritone/tenor (can audition with "This Old Feeling" m 36-58; you may option down the octave m 48-58 as needed; music provided in the files link)

Cis Male (Please note that the character exhibits male aggression and misogony so we would prefoer to fill this role with a cisgender male.): The King of Arcadia. A hothead, but not a despot. Blindly thinks Arcadia is doing great under his masculine, inflexible rule, which will be sorely tested during the show. The role of Basilius requires the following:

Appearing in flesh-colored bodysuit with leaves covering genitals (will obviously be a body suit, not simulated nudity)
Performing simulated fight with a lion (needs to fall down)
Performing simulated sword fighting and killing of the character Musidorus
Performing a “sexy dance” with the actor playing Gynecia
Performing lines with a sexual/bodily nature as subtext and text
Performing mouth-to-mouth kissing with the actor playing Gynecia

GYNECIA - Mezzo, belt (can audition with "This Old Feeling" m 1-23; music provided in the files link)

Female identifying: The Queen of Arcadia. Wise, kind and beautiful. Like any longstanding spouse, knows how to get her way with her husband when push comes to shove...because she is smarter. The role of Gynecia requires the following:

Appearing in flesh-colored bodysuit with leaves covering genitals and chest (will obviously be a body suit, not simulated nudity)
Performing a “sexy dance” with the actor playing Basilius
Performing lines with a sexual/bodily nature as subtext and text
Performing mouth-to-mouth kissing with the actor playing Basilius

PAMELA - Mezzo, high belt (can audition with "Beautiful" singing the top line m 113-134; music provided in the files link)

Female identifying: Basilius and Gynecia's older daughter. Confident and obsessed with her appearance. Known to be the most beautiful bachelorette throughout Arcadia. During the show, she embraces her queerness and love for her female assistant, Mopsa. The role of Pamela requires the following:

Reading poetry that eludes to various names for female anatomy
Performing mouth-to-mouth kissing with the actor playing Mopsa (3X)

PHILOCLEA - Soprano (can audition with "Good Girl" m 56-90; music provided in the files link)

Female identifying: Basilius and Gynecia's younger daughter. Shy and a "good girl", she yearns to follow her heart rather than obey her father's orders. She falls for Musidorus, a lowly shepherd far beneath her station. The role of Philoclea requires the following:

Touching the chest of the actor playing Musidorus with hands and ear
Having the actor playing Musidorus touch her neck
Performing mouth-to-mouth kissing with the actor playing Musidorus (3X)
Despairing over the death of her lover, Musidorus

DAMETAS - Baritone, acting role but sings with the ensemble with a short vocal feature near the end

Male identifying: The King's viceroy; father to Mopsa and husband of Pythio though he doesn't recognize them until the finale. The role of Dametas requires the following:

Performing mouth-to-mouth kissing with the actor playing Pythio

MOPSA - Mezzo/Alto pop belt (can audition with Pamela's audition piece; see above)

Female identifying: Handmaiden to Pamela. Warm, skeptical. Growing up without a mother has made her wise beyond her years about everyone and everything. Queer and deeply and hopelessly in love with Princess Pamela. The role of Mopsa requires the following:

Performing mouth-to-mouth kissing with the actor playing Pamela (3X)
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MUSIDORUS - Pop Baritone/Tenor (can audition with "Mad About You" m 30-55; music provided in the files link)

Male identifying: Masculine presenting who recognizes their Genderfluid Identity by the end (he/they). A young shepherd who courts after Philoclea and is so in love that he will do anything. By the end of the play, they embrace their non-binary identity. The role of Musidorus requires the following:

Having their chest touched by the actor playing Philoclea's hands and ear
Touching the actor playing Philoclea's neck
Dressing in female warrior clothing and portraying a woman. This may require undressing down to boxer shorts onstage while changing the costume.
Performing simulated sword fighting, killing a lion, and being killed by the character Basilus
Performing lines with a sexual/bodily nature as subtext and text including simulated urinating (no visuals only sound)
Performing mouth-to-mouth kissing with the actor playing Philoclea (3X)

PYTHIO - Alto or Baritone/Tenor (can audition with "Vision of Nowness" m1-29; it can be sung an octave higher depending on the auditioners vocal range; music provided in the files link)

Non-binary (they/them): The Oracle and is powerful, mysterious and demanding. They speak the truth and guide many of the events. They were banished from Arcadia upon acknowledging their non-binary identity and can't return under the current reigning King. The role of Pythio requires the following:

Performing mouth-to-mouth kissing with the actor playing Dametas
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ENSEMBLE

(4-5 female presenting; 4-5 male presenting individuals)

Unique, charismatic individuals to inhabit the kingdom of Arcadia with strong vocal and movement skills. All will play various roles and genders throughout the story.

2-4 members of the ensemble may be asked to dance with sexual overtones.

BASILIOUS - High baritone/tenor (can audition with "This Old Feeling" m 36-58; you may option down the octave m 48-58 as needed)

GYNECIA - Mezzo, belt (can audition with "This Old Feeling" m 1-23)

Piano/Vocal

HEAD OVER HEELS 14
(Broadway)

THIS OLD FEELING

(rev. 07/26/18)

Music & Lyrics by The Go-Go's
Arranged and Orchestrated by Tom Kitt

CUE:
GYNECIA: What's made of fire cannot be burned.
MUSIDORUS: What?
GYNECIA: Appreciating thy formality,
 I shall respond in kind. Do stand apart.
 I hope my flair for prose has not grown rusty.
*(Musidorus exits, then re-appears in Gynecia's
 mind as she writes her letter.)*

(MUSIC)

Bluesy, soulful ♩ = 54

1 GYNECIA:

The musical score is written for piano and voice. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Bluesy, soulful' with a quarter note equal to 54 beats per minute. The score includes lyrics and piano chords. The first system covers measures 1-5, the second system covers measures 6-9, and the third system covers measures 10-13. The piano accompaniment features chords such as E+, A, E, D, and A.

This old feel - ing, it's new to me

6 I'm not sure how I should be I'd tat -

10 too my vow for all to see (With Musidorus "plucking" abs)

Piano/Vocal

- 2 -

#14 - THIS OLD FEELING (rev. 07/26/18)

14 prove how much 15 you mean to me! 16 17 A

18 mil - lion times said 19 in as man - y songs— 20 ,But be - fore you,

21 I 'tould nev - er 22 sing a - long! 23

GYNECIA: Oh, Cleophila! Hence my heart dispatch.
 (She gives him a letter.)

24 **Vamp** (out any beat) 25 26 27

On repeat, improvise

mp A E

Piano/Vocal

- 3 -

#14 - THIS OLD FEELING (rev. 07/26/18)

MUSIDORUS: I know not what may come to pass should I
Deliver this! O, how I crave counsel.
O great owl, show yourself again to me. (GO ON) -

(Oracle/Owl appears.)
ORACLE: Well. Is it the girl or is it the gown?
MUSIDORUS: Such mad devotion did I NOT invite,
 And neither from so many! Take back these
 Trumperies. I abjure this masquerade.
ORACLE: Forsaking thy wig would undo all thy
 Suitors. - Including fair Philoclea.
MUSIDORUS: O! Then in this performance I am trapped!
ORACLE: The burdens of Beauty are many. I should know.
 Thou better workest! (GO ON)

(The Owl vanishes)

(Musidorus turns to Basilus)
MUSIDORUS: Um, here's a letter. Hope you like it. Bye.
 (Basilus snatches the letter from Musidorus as the lights shift again.
 He is alone, tearing the letter open.)
BASILUS: A letter from my sweet beloved! O,
 My future happiness here lives, inside.
 (BASILUS in a separate light, holding his letter.) (GO ON)

Piano/Vocal

- 4 -

#14 - THIS OLD FEELING (rev. 07/26/18)

36 **BASILIOUS:** 37 38 39 40

This old feel - ing - It's got me up! I

mp E+ *mf* A E

41 42 43 44

can't be - lieve - my good luck. I'd wait

D E

45 46 47 48

at your - door 'til e - tern - i - ty - Be -

f

A E

49 50 51 52

cause you... mean - that much to me! Well, a

D E

Piano/Vocal

- 5 -

#14 - THIS OLD FEELING (rev. 07/26/18)

53 54 55 **GYNECIA:**

But be - fore you,

mil - lion times said in as man - y songs — But be - fore you,

F#m D

56 57 58

I could nev - er sing a - long

I could nev - er sing a - long — I love

E E7

59 60 61 62

Oh yes I do! — Oh yes I do! —

you! I do! I love you! — I do! I love

f A D A D

PAMELA/MOPSA - Mezzo, high belt (can audition with "Beautiful" singing the top line m 113-134)

Piano/Vocal - 12 - #2 - BEAUTIFUL (rev. 07/26/18)

111 *ad lib.* 112

oh ————— yeah —————

Abh —————

(We see the sailors displaying assorted talents: dance, shadow puppets, pit pumps, hot dog eating, belching, six-pack abs!)

113 114 115 116

Beau - ti - ful! Is all I see — when I look at me! —

Beau - ti - ful! ah —————

(rock comp)

F#m C#m G#m B

29

117 118 119 120

Beau - ti - ful Ev - 'ry moth - er's dream!

Beau - ti - ful Ev - 'ry moth - er's ev - 'ry moth - er's

121 122 123 124

Day by day, things just keep get-ting pret - ti - er—

Day . by day ooh so pret - ty

Chords: F#m, C#m, G#m, B, F#m, C#m, D#m, B

Piano/Vocal

- 14 -

#2 - BEAUTIFUL (rev. 07/26/18)

125 126 127 128

Beau - ti - ful What a won - der - ful,

Beau - ti - ful What a won - der - ful,

F# C# G# B5

(Pamela suddenly stops the music.)
PAMELA: You suitors do not suit and now must go!
(GO ON)

129 130 131

a won - der - ful, a won - der - ful

a won - der - ful, a won - der - ful

(stare)

PHILOCLEA - Soprano (can audition with "Good Girl" m 56-90)

Piano/Vocal - 6 - #6 - GOOD GIRL (rev. 07/26/18)

62 F. Ahh
PAMELA
MOPSA:
Ooh ooh ooh ooh Ahh

66 PHILOCLEA:
I'll get down on my knees I'll say pret - ty

69 pret - ty pret - ty please— Pret - ty please! Good
MOPSA
PAMELA:
Pret - ty pret - ty pret - ty Good

sub. p D A app F₂m cresc. C₇m O (acc^o)

72 73 74 75

girl, good girl, gon - na be a good girl. Good

girl, good girl, gon - na be a good girl. Good

melodic comp

f A Esus²/G[♯] F[♯]m D(add⁹)

76 77 78 79

deg. good girl, gon - na be a good girl. Good

deg. good girl, gon - na be a good girl. Good

MOPSA:

F[♯]m⁷ Esus² D E

80 81 82 83

girl, got - ta be a good girl. Good

girl, good girl, got ta be a good girl. Good

PAMELA:
You're gon - na ambe 'til it hurts

(suddenly operatic)

A Esus²/G[♯] F[♯]m D(add⁹)

85

Piano/Vocal

- 8 -

#6 - GOOD GIRL (rev. 07/26/18)

84

Good _____ ha ha ha ha ha ha ha ha good! —
dog, good good girl, got - ta be a good girl good
So eve - ry - bod - y loves you good

F#m7 *Esus2* *D* *E* *mp*

88 *A tempo* 89 *rall.* 91

girl _____ ooh
good girl _____ ooh
Eve - ry - bod - y loves you _____ ooh

mf *mf* *mf* *mf*

MUSIDORUS m 30-55

"Mad About You"

Piano/Vocal - 3 - #5 - MAD ABOUT YOU (rev. 07/26/18)

BASILIUS: What offense did mine ears afflict that they
Be so assailed? Stop thy clamor, shepherd! (MUSIC OUT)

25 love (mad a - bout you) You and I— **Vamp**

26

27

28

GYNECLA: (rwoony) Most heavenly! I felt the gadding ivy,
And laughing-eyed udders swollen with milk
Why should she not marry the shepherd if
To her he brings all joying in their term?
BASILIUS: A peasant who lacks a drop of royal
Blood? Have you taken leave of your senses?
Let's now consult the object of beguilement.
(All turn to Philoclea.)
Now Daughter, would'st thou take this rude hand,
This lowly shepherd's hand, and give thy back
To the heritage of centuries and
Thy family entire?
(A moment, Philoclea turns to Musidorus.)
PHILOCLEA: Alas, 'tis best for all that I decline.
MUSIDORUS: In truth I never could provide for thee.
PHILOCLEA: Be thou glad that I will be gone from sight.
BASILIUS: Now heed her. Should'st thou further fancy her,
My sword shall "take a shine" to thee! Begone!
(to Philoclea)
And you: engage no more with him, by glance
Or word or thought!
(to all)
I'm done here. Let's away!
(He charges out, followed by the rest of the household.
Philoclea looks back.)
MUSIDORUS: Thy heartbeat I won't unremember, Love!
(Musidorus places his hand on his heart.)
(GO ON)

29 **Safety** (vocal last x) **MUSIDORUS:**
I'm mad a - bout

30

mf

31 you You're mad a-bout me— babe— A cou-ple of fools

35 — run wild— Are - n't we? Push-ing the day

39 — in - to the night - time. Some-where be-tween

43 — the two We start to see I'm mad a-bout

The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chords are labeled as F, Bb, C, and E. A 'Basso 2' section is indicated in the piano part between measures 37 and 38.

PYTHIO Alto or Baritone/Tenor (can audition with "Vision of Nowness" m1-29; it can be sung an octave higher depending on the auditioners vocal range)

Piano/Vocal

HEAD OVER HEELS (Broadway) 3

A VISION OF NOWNESS

(rev. 07/26/18)

*Music & Lyrics by The Go-Go's
Arranged and Orchestrated by Tom Kitt*

CUE:
PYTHIO: Mr. Man Between mouth and ear, the wrong hole is agape!
(MUSIC)

1 **Rock, not too fast** ♩ = 132 2 3 4 **PYTHIO:**
There are

5 6 7 8
some things I must nev-er re-veal a-bout the way I think and what I feel. Keep the

9 10 11 12
sur-face, smooth, calm and cool—Eyes as deep and blue as a swim-ming pool. And I oon-

The musical score consists of three systems of piano and vocal parts. The piano part is written in G major, 4/4 time, with a tempo of 132. The vocal part is written in the same key and time. The piano part features a driving bass line with chords in the right hand. The vocal part has lyrics under the notes. Chords are indicated below the piano part: F#m, C#m, F#m, C#m, A, E/G#m, F#m, D, A, Bm, A, E/G#m, F#m, D, A, Bm.

Piano/Vocal - 2 - #3 - A VISION OF NOWNESS (rev. 07/26/18)

14 vince with cer-tain - ty. No in-ter - fer - ence will get through to me. Like a

19 pic - ture that's been paint - ed and is hang - ing on the wall. An ad -

22 mir - ed but un - touch - a - ble. re - flec - tion! A vis - ion of

27 now - ness! A vis - ion of now! Hark!

41