

CABARET

AUDITION & CALLBACK
PACKET



YALE DRAMATIC
— ASSOCIATION —

TIMELINE

Saturday, September 4th 10 AM
Self-Tape Side Submissions Open

Tuesday, September 7th 8 PM
Audition Workshop

Wednesday, September 8th 6-10 PM
Live Vocal Auditions + Dance Calls

Thursday, September 9th 6-10 PM
Live Vocal Auditions + Dance Calls

Thursday, September 9th 10 PM
Side Self-Tape Submissions Close

Friday, September 10th 5:30 PM-7:30 PM
Callbacks

Saturday, September 11th 5:30 PM-7:30 PM
Callbacks

CHARACTER BREAKDOWNS

Cabaret features performance opportunities for actors, dancers, and/or singers of all levels of experience. Listed below are the lead and supporting roles that are available.

We hope to create a world that represents the diversity of our University. As such, ***we both welcome and encourage actors of all races, ethnicities, and gender identities to audition for all roles.***

Master of Ceremonies (Emcee)

middle C to high C#, tenor

The host at the Kit Kat Klub – presented as a character comfortable with being close to both men and women – comedic – loveable but embraces the dark tendencies of humankind. Is the embodiment of the German people and the mob mentality that enabled the rise of the Third Reich. Ability to speak with a German, French, and American Accent is a bonus.

Sally Bowles

low A to high C, soprano

A British Cabaret singer and the headliner at Berlin's Kit Kat Klub. To the outside world, Sally is eccentric, compelling, vivacious, and outrageous-- a true free spirit. But under her flashy facade, she is far more complicated and far less emotionally stable than she appears.

Clifford Bradshaw

low A to high E, tenor

An American Novelist and English teacher travelling to Berlin, Cliff arrives with the exuberance and optimism of a young artist but leaves disillusioned by Berlin's changing political climate.

Fraulein Schneider

Low D to Ab above middle C, alto

The proprietor of the apartment housing where Cliff rents a room. She is alone and resigned to her place in life. She is comfortable being alone but does secretly long for companionship.

Herr Schultz

low G to high F, tenor

A Jewish man, one of Fraulein Schneider's roomers and the proprietor of a fruit shop. He falls in love with Frau Schneider only to be let down because of his ethnicity.

Fraulein Kost

low A flat to high F, alto/mezzo

Another of Fraulein Schneider's roomers, she earns money by offering sexual favors to sailors. She exhibits a strong sexual comfort and commanding nature.

Ernst Ludwig

low A to high E, tenor

A friendly and likable German, takes English lessons from Cliff, and smuggles funds for the Nazi party.

The Kit Kat Girls

Flexible Vocal Range

Rosie, Lulu, Frenchie, Texas, Fritzie, and Helga. The dancers at the Kit Kat Klub. These individuals will also be part of various scenes as performers, citizens, and as club patrons. Highly dance-intensive roles-- do not necessarily need to be strong singers. Features ("Two Ladies," etc.) will be drawn from this group.

The Kit Kat Boys

Flexible Vocal Range

Bobby, Victor, Hans, and Herman. Dancers at the Kit Kat Klub. Highly dance-intensive roles-- do not necessarily need to be strong singers.

THE AUDITION

WHAT TO PREPARE

Auditions will look a little different this year. Because of COVID protocols, we're required to be masked indoors. We want to see your face while you act, so we're asking our actors to submit their sides via self-tape. See below for more information on sides and tips for filming your self-tape. We'll also be asking all actors to attend an in-person vocal audition and a dance call. **You can sign up for the slots that work best for your schedule on our [YCA Page](#).**

For your audition, please prepare:

1. **32 bars of a song (performed at your audition)**
2. **One audition side for a character of your choice (submitted via self-tape)**

WHAT SONG SHOULD I SING?

You're welcome to sing any song that you feel is a good fit for your vocal part. If you'd like to sing a song in the style of the show, check out [this document](#) with example songs for different characters. You can sing one of these, or use them as inspiration to find a song on your own. If you cannot find a song that suits you, you may also sing a song from *Cabaret*.

Please come to your audition with your sheet music, and bring two copies if you don't have it memorized. If you have trouble locating sheet music, or need ideas for what to sing, you can reach out to our music director Mitchell at mitchell.dubin@yale.edu. If you choose to sing a song from *Cabaret*, you can access sheet music for various songs [here](#). The soundtrack is available on Youtube, Spotify, and Apple Music--make sure you're using the 1998 version! You can also find backing tracks online to help you learn.

WHAT ARE SIDES?

A side is a small portion of lines from the script that we use to get a sense of your acting style. While you can choose a side specific to a character you would like to audition for, it is not a requirement — the side you prepare will not affect the characters you will be considered for, so choose whichever character you like best!

Links to the sides are included below, and hard copies will be provided during callbacks.

[Access Sides Here](#)

SELF-TAPE TIPS

HOW TO RECORD

When recording your self tape, we recommend finding a quiet place free from interruptions or distractions. If you cannot record in your dorm, many of Yale's residential colleges have practice rooms that can be reserved. If you are having trouble locating a space to record your self-tape, please email ms1@yaledramat.org and we will help you find a place.

Set your camera up so we can see you and hear you clearly! You can record as many takes as necessary before you submit your side. Please note that the audition side does NOT need to be memorized -- you can hold a print out or read off your phone. That said, we suggest familiarizing yourself with it beforehand. If you're encountering issues submitting/filming your self-tape, let us know and we will work it out with you!

SAMPLE SELF TAPE

View a sample self-tape [here](#).

Additional tips can be found [here](#). We do not expect your self-tape to follow all of these suggestions, but if you need assistance this document provides some helpful information.

ACCESSIBILITY

If you have any access needs that we can help address to make your experience auditioning as comfortable/safe as possible, please let us know on our audition form or by reaching out to ms1@yaledramat.org and we will be happy to accomodate.

DANCE CALL

WHAT ARE DANCE CALLS?

In addition to singing and acting, dance calls offer us an opportunity to see how comfortable you are with dancing/choreographed movement! *Cabaret* is a dance-heavy show, so dance calls give us a chance to see what you can do in a low-stakes environment. In light of this, we are making attendance at a dance call required. We have two possible dates listed where you can attend a dance call to accommodate scheduling issues, but you only need to sign up for one slot. Attendance is especially important if you are considering auditioning specifically for dance-intensive roles including the Kit Kat Girls and Boys, Sally Bowles, and the Emcee.

WHAT HAPPENS IN THE DANCE CALLS?

The dance call is only one hour, and our choreographer Gabrielle will teach everyone a small portion of a dance from the show. While a portion of this is to see how well you pick up choreography and give you a chance to show off any previous dance experience you may have, the most important thing we are looking for is enthusiasm and willingness to take on new challenges. In other words, if you're unsure of the steps, fake it till you make it! If you have any questions/concerns, or you cannot make the dance call for scheduling reasons, please contact Gabrielle at gabrielle.niederhoffer@yale.edu.

WHAT SHOULD I PREPARE?

Absolutely nothing! Just make sure to wear clothes that you're comfortable moving in, and shoes that you can dance in — sneakers, jazz shoes, or character shoes are all a-ok.

CALLBACKS

WHAT ARE CALLBACKS?

Callbacks are an additional opportunity for the prod team to get you know you better as a vocalist and performer. Unlike auditions, callbacks are specific to a single character, and are aimed at seeing how you embody that part. During callbacks, we will ask to see three things:

- 1. A small cut of a song the character sings in the show**
- 2. A cold read**
- 3. Reading a scene alongside other actors (Depending on the part)**

We will not be holding callbacks for every role, so please do not view the presence/absence of a callback as reflective of your chances of being cast in the show!

WHAT IS A COLD READ?

A cold read is a short excerpt of the script that, unlike the side, you don't receive in advance. It's called "cold" because of the lack of preparation, and gives us a good chance to see how you work with the director to develop the scene. Because we know cold reads can be nerve-racking for new actors, we will be emailing cold read excerpts along with callback notifications. This way, you will receive them before your callback.

For certain roles, we may also ask you to do a scene with another actor who is auditioning (e.g. Sally and Cliff, Herr Schultz and Fräulein Schneider, etc). These group auditions are purely for your benefit, as they give us an opportunity to see how well you can interact with & respond to others, while also making it easier for you to feel engaged in the scene (compared to during auditions where you're interacting with a reader who is sitting behind the audition desk).

WHAT SHOULD I PREPARE?

The timeline between auditions and callbacks is tight, so the only thing to prepare for is a small vocal cut for your character. Again, no memorization is required, and we'll send your sheet music in your callback notification. For reference, backing tracks will be uploaded on our YCA page shortly. In the meantime, the full soundtrack for the show can be found on Apple Music, Spotify, and Youtube.

SUBMIT!

When you're ready to submit your self-tape, please click on the link below to access our audition form. This form will ask for some other relevant information to help us get to know you a little better, but note that almost all of the questions are optional. If you have any questions, do not hesitate to email our Producer Ava King at ms1@yaledramat.org, or our Director Lynda Paul at lynda.paul@yale.edu.

AUDITION FORM