



Cabaret

Millennium Repertory Company

Manchester Arts Center

April 2022

Production Team

Jason Griffey - Director

Joel Longstreth - Producer

Danelle Afflerbaugh - Choreographer

Erica Petersen - Music Director

Pietra Bush - Stage Manager

Audition Dates

December 11, 2021 from Noon until 5pm

December 13, 2021 from 7pm until 10pm

Callbacks

December 14, 2021 from 7pm until 10pm

Performance Dates

April 15 @ 7pm

April 16 @ 7pm

April 22 @ 7pm

April 23 @ 2pm (possible added matinee)

April 23 @ 7pm

April 24 @ 2pm

Audition Information

The Story

The show opens on December 31st of 1929, New Years Eve, as the Master of Ceremonies at the Kit Kat Club welcomes the audience, introduces the cabaret performers, and insists that everyone leave their troubles outside. This sets the stage for the rest of the show, which is the story of three relationships: Cliff, a young American writer newly arrived in Berlin, who is immediately taken with English singer Sally Bowles; Fräulein Schneider, proprietor of Cliff's boarding house, who begins a romance with Herr Schultz, a mild-mannered fruit seller; and the people of Germany to their country and the Nazi party.

With the Emcee's songs as commentary, Cabaret explores the dark and tumultuous life of Berlin's natives and expatriates as Weimar Germany slowly falls apart. Cabaret is an emotional examination of the rise of fascism and the banality of evil.

Due to the nature of the show and setting, all actors should be comfortable and confident in sexual situations with all genders. The show will also involve some stage combat (Sally being slapped by Cliff, Cliff being beaten by Max and henchmen), simulated drug and alcohol use, and some characters will wear Nazi armbands (Ernst, Max, henchmen, Emcee, possibly ensemble/club members) and give the "Heil" salute during the show (everyone except Sally, Cliff, Schneider, Schultz). While there is no age restriction, anyone under 18 will be required to have parent's permission before being cast.

If you are unfamiliar with the show, there are several versions and selections available on Youtube. We will be producing the 1998 Mendes script, and nearly any modern production will

work to give you an idea of the tone and story. I recommend the 1998 Broadway version with Gina Gershon as Sally and Raul Esparza as the Emcee, or the 2014 Studio 54 version with Emma Stone as Sally, and Alan Cummings as the Emcee.

Audition & Callbacks

Cabaret has a wide variety of roles, that range from extremely intense singing/dancing (Sally Bowles, Kit Kat girls, Emcee) to almost zero singing/dancing (Ernst, Cliff). At audition you will be asked to:

- **Prepare both monologues below for the character you are most interested in. If you are interested in more than one role, you may perform one from each character.**
- **Learn and perform some brief choreography for the show.**
- **Perform a one minute cut of a song in the style of the show (but not from the show), and bring your own backing track.**

For callbacks, you will be asked to prepare a song from the show and will be asked to cold read from the script with others.

Callback songs (track and score links on website <http://mrccabaret.art>)

Sally - Maybe This Time
Emcee - I Don't Care Much
Schneider - What Would You Do
Kost - Tomorrow Belongs to Me

Roles

Emcee

A sinister, sexually ambiguous master of ceremonies. They move the story along and pepper the show with musical interludes. Complex and mysterious. German accent - Tenor/Alto

Monologues

One

Meine Dammen und Herren -- Mesdames et Messieurs -- Ladies and Gentlemen -- and now the Kit Kat Klub is proud to present a most talented young lady from England. Yes-- England! She is so talented, so charming, so woo-who-who. Only yesterday I said to her, "I want you for my wife." And she said, "Your wife? What would she want with me?" Thank you! I give you, and don't forget to bring her back when you are finished with her, the toast of Mayfair-- Fraulein Sally Bowles!! (15)

Two

Meine Damen und Herren, Mesdames et Messieurs, Ladies and Gentlemen -- Is it a crime to fall in love? Can we ever tell where the heart truly leads us? All we are asking is ein bisschen verstandnis -- A little understanding -- Why can't the world "Leben and Leben lassen" -- Live and Let live?" (77)

Three

Thank you. Meine Damen und Herren — Mesdames et Messieurs — Ladies and Gentlemen — once again the Kit Kat Klub is so happy to welcome back — an old friend. I give you, the toast of Mayfair — Fraulein Sally Bowles. (86)

Clifford Bradshaw

Male, an American and somewhat closeted bisexual/homosexual novelist searching Europe for inspiration for his next novel. Upon reaching Berlin he quickly gets entangled with its underground party scene and political climate.- Tenor, minimal singing necessary

Monologues

One

But I love those parties. I like this whole town. It's so tawdry and terrible and everyone's having such a great time. Like a bunch of kids playing in their room — getting wilder and wilder — and knowing any minute their parents are going to come home. (50)

Side 2

The hell with Bobby. Maybe-- I like you here. I need you. I need-- ... The truth is, Sally -- when you're out all night -- I can't sleep. Our little bed suddenly seems so empty. I've never felt this way before about -- anyone -- anyone at all. (52)

Sally Bowles

Female, 20s-30s, a transient English second rate cabaret singer living in Berlin. Sally is energetic bordering on frantic, and has a complex breakdown over the course of the show. She entangles herself with Clifford and they begin a fated relationship – Mezzo/Soprano

Monologues

One

Oh, you're divinely intuitive! I do hope I'm not going to fall madly in love with you. Are you in the movie business in any way? Then you're safe-- more or less. Though I do believe a woman can't be a truly great actress till she's had several passionate affairs-- and had her heart broken. Damn. I should have let Ernst pay my cab fare. He's got all that money from Paris. (32)

Two

Cliff- if you don't mind -- I should like to withdraw the question. Because -- really -- it's none of my business. I think people are people, I really do, Cliff. Don't you? I don't think they should have to explain anything. For example, if I paint my fingernails green and it happens I do paint them green, well, if someone should ask me why, I say: "I think it's pretty, ("I think it's pretty," I reply.) So, if anyone should ask about you and me one day, you have two alternatives: you can either say, "Oh, yes, it's true. We're living in delicious sin." Or you can simply tell the truth. (35)

Fraulein Schneider

Female, 50s-60s, the owner of a boarding house in Berlin. She rents rooms to several of the show's characters. A core of the show, Schneider is the closest the show has to an audience surrogate. - Alto

Monologues

One

All my life I have managed for myself -- and it is too old a habit to change. I have battled alone, and I have survived. There was a war -- and I survived. There was a revolution -- and I survived. There was an inflation -- billions of marks for one loaf of bread -- but I survived! And if the Nazis come -- I will survive. And if the Communists come -- I will still be here -- renting

these rooms! For, in the end, what other choice have I? This -- is my world! I regret very much returning the fruit bowl. It is truly magnificent. I regret -- everything. (81)

Herr Schultz

Male, 50s-60s, A Jewish fruit-stand owner and the love interest of Fraulein Schneider. Also an “everyman” character, relatable and sweet. – Tenor

Monologues

One

And you are most welcome, Herr Ludwig! You will join me in a schnapps. Then you must eat — there is so much food. And so many pretty girls. I will introduce you to them — except I do not know their names, so you will introduce yourself? — you will dance — Would you like another schnapps?

Two

They will take nothing away. And Fraulein Schneider — it is not always a good thing to settle for the lowest apple on the tree — the one easiest to reach. Climb up — a little way. It is worth it! Up there the apples are so much more delicious!

Ernst Ludwig

Male, 30s – 40s, an up and coming political figure in the Nazi political party. – Tenor, only sings a few lines in a single song, more emotion needed than technique

Monologues

One

No other pupil? Then I make a suggestion: I have many friends. Most anxious for improving their English. I put them on to you. But for tonight, I will telephone a lady friend. She will bring a friend for you. Elsa. She is very loving of Americans-- Gary Cooper in particular. (27)

Two

It is difficult, you know-- adjusting to the idea of a poor American. But I tell you a secret. There is no need for this poverty. Ja! If you are willing-- I show you a most excellent way to supplement your income... Oh -- by taking very brief trips -- to Paris. A few days each time. Nothing more. But it will pay you well -- extremely well. (28-29)

Fraulein Kost (will double as Kit Kat girl)

Female, 20s-30s, a prostitute living and working in Fraulein Schneider’s boarding house and often at odds with Schneider. - Alto/Mezzo, strong singer needed

Kit Kat Girls

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, will also need to sing in several numbers. Features (“Two Ladies,” etc.) will be drawn from this group.

Kit Kat Boys

Bobby, Victor, Hans (doubles as Rudy, a Sailor), and Herman (doubles as Customs Official and Max, both speaking). Dancers at the Kit Kat Klub. Highly dance-intensive roles, although slightly less than the club girls— do not need to be strong singers.

MRC Cabaret Audition Form

You may fill this out online if you would prefer at: https://bit.ly/mrc_cabaret_auditions

Name: _____

Address: _____

Phone (prefer cell): _____ Age: _____ Height: _____

Pronouns: _____

Email Address: _____

Will you be fully vaccinated for COVID-19 by January 2022?: YES. NO PREFER NOT TO SAY

Role Auditioning For: _____

If not cast in the role for which you are auditioning, would you accept any role? YES NO

If not cast in any role, would you be interested in a crew position? YES NO

Previous Theater Experience (highlights): _____

Vocal Range (if known): _____

Instrumental or other music experience: _____

Dance Experience (highlights): _____

Please list any/all conflicts for evening/weekend rehearsals between January and April. No conflicts will be allowed during tech week (April 10 - 14) and all cast and crew will be expected to be at all rehearsals that week. Otherwise, only those called are required, and a rehearsal schedule will be provided as quickly as possible.

Conflicts
