

Cabaret

Director	Jonel Langenfeld-Rial
Musical Director	Dr. Todd Graber
Scene Designer	Joe Rial
Lighting Designer	Joe Rial
Costume Designers	Kitty Macey Joey Gutierrez Marcie Turnbull
Sound Designer	Steven Shull
Technical Director	Johan Godwaldt
Costume Shop Supervisor	Judy McCabe
Assistant Lighting Designer	Scott Reynolds
Choreographers	Megan Myerov*+ Laura Pavlus
Assistant Choreographer	Jonel Langenfeld-Rial
Stage Manager	Alaina Parness*
Assistant Director	Laura Pavlus
Assistant Stage Manager	Sydney Botts
Dramaturg	Dr. Greg Parsons
Assistant Dramaturg	Christine Duval
German Language Coach	Ana Djukic-Cocks
Assistant Orchestra Director	Trevor Jorgensen
Rehearsal Accompanist	Shelley Peterson
House Managers	Emily Sorriento+ Desiree Kavanaugh

Cast

Sara Weiler*+	Sally Bowles
Mike Racioppa*	Emcee
Lucaya Luckey-Bethany*	Fraulein Schneider
Charlie Smith	Herr Schultz
Samuel-Graeme Austin	Cliff Bradshaw
Knate Roy	Ernst Ludwig
Suzayn MacKenzie*+	Fraulein Kost

Kit Kat Girls

Laura Pavlus	Rosie, Lady #1
Megan Myerov*	Texas
Olivia Zeis	Fritzie
April Frank	Lulu
Devin Gruner	Ziti
Beth Swenson	Frenchie
Katherine Boswell	Helga

* denotes membership in the Mu Iota Cast of Alpha Psi Omega, the National Honorary Dramatics Fraternity

+denotes membership in Mu Beta Psi, the National Honorary Music Fraternity

Female Ensemble

Kim Greenawalt
Joannie Anderson
Stephanie Martinez
Ariel Marcus: Hermann(waiter)/3rd Sailor

Male Ensemble

Dan Williams*+
Pat Collins
Jeremy Waterman
Josh Gadek
Jason Martin
Victor (Waiter)/Lady #2/Nazi Guard
Bobby (Waiter)/ Nazi Guard/2nd Sailor
Max/ Gorilla
Hans (waiter)/ Customs Official
Patron/1st Sailor

Conductor
Piano
Assistant Rehearsal Accompanist
Synthesizer
Drums
Bass
Tenor Sax
Trombone
Trumpet
Clarinet/Bass Clarinet/Bari Sax

ACT I

Willkommen
Welcome to Berlin
So What?
Don't Tell Mama
Telephone Dance
Perfectly Marvelous
Two Ladies
It Couldn't Please Me More
(Pineapple Song)
Tomorrow Belongs to Me
Maybe This Time
The Money Song & Sitting Pretty
Married
Fruit Shop Dance
Tomorrow Belongs to Me -Reprise
Emcee, Chorus of Klub Girls & Waiters
Emcee
Fräulein Schneider
Sally & Klub Girls
Cliff, Male Patrons & Klub Girls
Cliff & Sally
Emcee, Lady #1 & Victor
Fräulein Schneider & Herr Schultz
Recording (Joseph Wallace, boy soprano)
Sally
Sally & Emcee
Fräulein Schneider & Herr Schultz
Stage Band
Fräulein Kost, Ernst, & Guests

There will be one, 15-minute intermission. Refreshments are available in the lobby.

ACT II

Entr' acte
Kick Line #1
Married Reprise
If You Could See Her
What Would You Do?
I Don't Care Much
Cabaret
Finale Ultimo
Stage Band
Emcee & Klub Girls
Herr Schultz
Emcee, Gorilla
Fräulein Schneider
Emcee
Sally
Full Company

ORCHESTRA

Todd Graber
Shelly Peterson
Dan Williams
Rachel Schoenfeld
Evan Figiel/Nate Felty
Andrew Friedman
Ryan Bergman
Stephen Hollenbeck
Jennifer Schoepfel
Wojciech Milewski

MUSICAL NUMBERS

Production Crew

Master Electricians	Bill Pastella*
Audio FOH Mixer	Chris Verschneider
Onstage Audio Technicians	Jessica Bauer
Scene Shop Foreman	Jennifer Poplarski
Sound Board Operator	Sean Erb
Light Board Operator	Samantha MacAuthur*
Prop Master	Tim Duffy
Follow spot Operators	Jessica Bauer
Deck Electrician	Jennifer Poplarski
Charge Artist	Josh MacDonald
Set Construction	Blue Lucine
Costume Construction	Eric Adler, Linda Neely
Light Hang Crew	Sean Erb
Fly Crew	Joe Rial
Wardrobe Head	Cast members and THT 222
Wardrobe	Katie Ahearn, Kimberly Powell,
Publicity Photography	Stephanie Martinez, Amanda
Graphic Design	Brown, Students in THT 110
Program Design	Samantha MacArthur*, Keegan
Lobby Display	Bushey, Jessica Kane, Nicole
	Gallo, Josh Hughs, Desiree
	Kavanaugh, Brittany Streeter, Josh
	Stearns, Pamela Cobb, Eric Adler,
	Stacey Byrne, Kaitlyn Kelly, Kevin
	Hollenbeck, Alex Vinelli, Knate
	Roy, Suzayn MacKenzie*, Hank
	Ward Joshua Macdonald, Justin
	Gass, Nathaniel Angstrom*
	Tim Duffy, Hank Ward
	Katie Ahearn
	Kristine Bishal, Angela Kowinsky
	Jim Russell
	Colin Nekritz
	Melissa Schumacher
	Students in THT 334

Please Remember...

No food or drink in the theatre. Please turn off cell phones, watch alarms and beepers. No video recording or photography is allowed in Waterman Theatre. Latecomers will be seated at the discretion of the management.

Special Thanks

Julie Blissert and Tim Nekritz, Public Affairs; Members of Mu Beta Psi

Director's Notes

Willkommen! Welcome to the Kit Kat Klub. Many of you will begin your experience tonight with the same excitement, anticipation, or perhaps even dread, as the characters of *Cabaret*. Some of you are here because you are curious, some of you are here because you think you know what to expect, and still others are here because you feel you have no other choice. For the characters of this play, most choose to be a part of the world of the cabaret. For them, everything seems more beautiful there. They can leave their troubles outside and everyone is happy or at least they think they are. As cabarets go, not all clubs in the 1920's were the same some were very high end, while others were true dives. The Kit Kat Klub, (named purposely by the author as a metaphor for the KKK) reside somewhere in the middle. Some clubs featured very talented and popular performers while others employed low talent individuals. As we begin, the Kit Kat Klub is an exciting and titillating place to be. It's fun, carefree, and politically incorrect. It's a place where you can say and do what you wish and have no fear of judgment or retribution, at least not while within its walls. It's a place to escape, to dream, experiment, be entertained, and for a short time, forget or even hide, from everyday life. As the story progresses, a transition occurs, from carefree and fun to distorted and fearful. The shift in the purpose of the cabaret is significant. People are forced to examine their values, loyalties, and beliefs. Are they willing to sacrifice for their needs and desires? As Frau Schneider asks, "What would you do?" In the end the cabaret moves from being a safe cavern or underground playground, to a paranoid and fearful playpen where the bullies begin to take over. The characters either stand up and fight, leave, or stay clinging desperately to the ideal of what once was or to what they had once dreamed they could have, and where still others, we fear, will not survive.

Jonel Langenfeld-Rial

Music Director's Notes

One of Berlin's shining stars of the 1920's was composer Kurt Weill. Known for his collaborations with the playwright, Bertoldt Brecht, Weill's best known works from this period were *Die Dreigroschenoper* (*The Threepenny Opera*), and the *Aufstieg und Fall der Stadt Mahagonny* (*The Rise and Fall of the City of Mahagonny*). Weill fled to Paris in 1933 as his political leanings and theatre works came under attack by the Nazi party. Eventually settling in the U.S., Weill embraced the musical theatre idiom, teaming up with Maxwell Anderson and Ira Gershwin to create such Broadway shows as *Knickerbocker Holiday* and *Lady in the Dark*. In creating his wonderful score for *Cabaret*, John Kander drew authentic inspiration from Weill- most obviously his use of the banjo and saxophone throughout. The music of *Cabaret* poses interesting

challenges in that the show has spawned two different Broadway revivals and a major motion picture. In each version the score has changed significantly with songs being added/deleted or re-written. For instance, due to the conception of the film, a number of songs were cut from the original score and used only as underscoring for dialogue scenes. Kander then wrote additional show-stopping songs and a ballad for Liza Minnelli to sing. These songs have become so well-known that some found their way into the Broadway revivals of 1987 and 1998. Luckily, Kander, Fred Ebb (lyricist), and Joe Masteroff (playwright), were involved directly with each of these projects so the integration of the different versions is fairly seamless.

Dr. Todd Graber

Background Information

Scene: Berlin, Germany. Time: 1929-30. The onset of the Great Depression provoked a political crisis within the perennially troubled democratic government in Germany. Increasing economic hardship, coupled with a breakdown of parliamentary government, contributed to a growing disillusionment with democratic politics and led some Germans to support movements on the extremes of the political spectrum. In the midst of this crisis, Christopher Isherwood, a young English novelist, arrived in Berlin, determined to escape the conventions of English middle-class society and gather material for his next novel.

Isherwood lived in Berlin from 1929 to 1933. Aware of political developments, including the rise of the Nazis, he was as a writer also interested in depicting the heady cultural decadence that characterized the metropolis towards the end of the republic. Isherwood often described himself as a camera recording his observations, and his experiences in Berlin provided the material for several works of fictionalized autobiography, including *The Last of Mr. Norris* (1935) and *Goodbye to Berlin* (1939). It was the latter work that made famous one of Isherwood's most popular and enduring characters: Sally Bowles. The character proved irresistible, and Sally became the central figure in the 1951 play *I Am a Camera* and in the stage and screen versions of *Cabaret*.

A young Englishwoman with dreams of stardom, Sally works as a dancer in a Berlin cabaret. She is carefree, resolutely apolitical, and interested in living only for the moment. Yet reality intrudes upon Sally's life, as the rising tide of Nazism sweeps across the county bringing in its wake the message of German nationalism and racial intolerance. As the political storm swirls, Germans such as Frau Schneider and Herr Schultz have to make difficult choices. Others try like Sally to ignore the growing discord and convince themselves that it will all work out in the end. "It's only politics," Sally declares, "and what's that got to do with us?" She, like many Germans in the early 1930s, would soon learn a hard lesson: however much they wanted to avoid politics, politics would not leave them alone.

Dr. Greg Parsons, History Department

The Music and Theatre Departments present



Cabaret

Book by Joe Masteroff

Lyrics by Fred Ebb

Music by John Kander

Directed by Jonel Langenfeld-Rial

Musical direction by Todd Graber

April 24 – May 4, 2008

Waterman Theater • Tyler Hall

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