LUTHER COLLEGE THEATRE 2013 PRESENTS

NOVEMBER

15th at 7:30pm
16th at 9:30pm
21st at 7:30pm
22nd at 7:30pm
23rd at 1:30pm and 7:30pm
Luther College Theatre 2013

presents

CABARET

Book by JOE MASTEROFF

Lyrics by FRED EBB Music by JOHN KANDER

Based on the play “I Am a Camera” by JOHN VAN DRUTEN

and

“Goodbye to Berlin” by CHRISTOPHER ISHERWOOD

Time: 1929—1930
Place: Berlin, Germany

THERE WILL BE ONE TEN MINUTE INTERMISSION

The use of any recording device, either audio or video, and the taking of photographs is prohibited by law.

Cabaret is produced by arrangement with, and the music and dialogue material furnished by TAMS-WITMARK MUSIC LIBRARY, INC., 560 Lexington Avenue, New York, NY 10022
CABARET LOBBY MUSIC:

Cabaret flourished as an entertainment outlet in Germany during the Weimar Republic (1918-1933). Following WWI, many young German intellectuals and artists found themselves searching for ways to contribute their creative voices to a new era. The collapse of the monarchy and the founding of a democratic government, the dizzying pace of contemporary society, and the emergence of Berlin as a modern metropolis brought about an enormous cultural and political shift, and this period of upheaval and turmoil required new means of artistic expression suited to the times. For many artists and intellectuals, the cabaret became an ideal vehicle for artistic expression. Although cabaret itself was not new, they saw in its inherent spontaneity, variety, and uninhibitedness an ideal platform for music, poetry, drama, and satire that could both criticize and celebrate various aspects of contemporary German Society. From defiant criticism of military action and government officials to the celebration of the Berlin metropolis, and from sarcastic critiques of modern society to joyous revels in sexuality and escapism, the texts and music emerging from the cabaret of this time period demonstrate how this art form developed as a direct response to contemporary society.

The background music you hear in the lobby are authentic recordings of cabaret songs performed in Berlin cabarets between 1920 and 1929, all of which were composed by Friedrich Hollaender, one of the most prominent performers, music directors, lyricists, and composers of cabaret music during the Weimar Republic. Classically trained by Engelbert Humperdinck at the Stern Conservatory, Hollaender devoted his professional career to composing music for cabaret and film, contributing nearly 200 songs for the cabaret between 1919 and 1933. The texts and songs on this recording evoke a wide variety of moods, subjects, and ideas set to music derived largely from popular and contemporary styles, evoking German dance and folk music as well as jazz and dance music imported from America. The eclectic nature of the music and the texts exemplifies the very nature of the cabaret, which could say anything, be anything, and do anything, and because of this, could effectively shock, titillate, outrage, and delight its audiences.

Friedrich Hollaender gave what may be the best assessment of what the cabaret aspired to be in his 1932 essay “Cabaret”:

“...[That] is the secret of the cabaret: the aphoristic novel, the burst of a short-lived drama, the two-minute song of our times, the sweetness of love, the heartbeat of unemployment, the bewilderment of politics, the standard-issue uniform of cheap amusement. All without the drain of five acts, three volumes, a thousand kilos of psychology—in the form of a pill, which might be bitter into the bargain...suggestively administered and hastily swallowed, its effect reaches far beyond the harmless evening to make otherwise placid blood boil and inspire a sluggish brain to think.”

- Jonathon Struve, Instructor in Voice, Luther College
CAST

Emcee ................................................. Christie Owens ’16
The Kit Kat Girls:
  Rosie .............................................. Emma Hartmann ’15
  Lulu ............................................... Hayley Ryan ’15
  Frenchie ........................................... Jaime Giannettino ’14
  Helga ............................................... Julia Mandsager ’15
  Texas .............................................. Emily Ebertz ’15
  Fritz ................................................ Eva Gemlo ’17
Klub Dancers ........................................ Elisabeth Athas ’15, Kelly Harris ’15, Marissa Satern ’14
  Lady #1 ............................................ Maggie Sulentic ’16
  Lady #2 ............................................ Kadie Smith ’15
  Telephone Girl .................................... Cydney Roelandt ’14
The Kit Kat Boys:
  Bobby .............................................. Pedro da Costa ’16
  Victor ............................................. Dakota Lancour ’15
Klub Dancers ........................................ David Mendez ’14, Josh Dale ’14, Josh Weisenburger ’17, Skye Newcom ’17
  Sally Bowles ...................................... Jennifer Schmidt ’15
  Clifford Bradshaw ................................ James Mueller ’16
  Ernst Ludwig .................................... Maxfield Elliott ’16
  Fraulein Schneider ................................ Elaena Hoekstra ’17
  Fraulein Kost ...................................... Jade Nustvold ’15
  Herr Schultz ..................................... Michael Ehrecke ’15
  Max ............................................... Aaron Busch ’15

Understudies:
  Emcee ................................................. Anna Murray ’14
  Sally Bowles ...................................... Maggie Sulentic ’16

The Kit Kat Band

Violin .............................................. Marita May ’14, Sarah Guhl ’14
Cello ................................................ Andrew Emrick ’16
Bass ................................................... Ally Fillmore ’15
Reed 1 ............................................... Kate Haller
Reed 2 ................................................ Jordan Cox ’16
Reed 3 ................................................ Joel Denney ’16
Viola ................................................... Julia Johnson ’17
The Kit Kat Band

Trumpet ........................................ James Russell '14, Leah Loesel '14, Eric Franks '15
Trombone ....................................... Robert Star '15, Tyson Lund '16, Ben Cooper '14
Guitar ........................................... Ben Davidson '14
Percussion ...................................... Leif Larson '15
Synthesizer ..................................... Mitchell Stevens '17
Piano/rehearsal accompanist .................. Bryan Banowitz '17

MUSICAL NUMBERS

Act One

"Wilkommen" .................................... Emcee and The Kit Kat Klub
"Welcome to Berlin" ............................. Emcee
"So What" ........................................ Fraulein Schneider
"Telephone Song" ............................... Cliff and the Kit Kat Klub
"Don't Tell Mama" ............................... Sally and the Kit Kat Girls
"Telephone Dance" ............................. Cliff and the Kit Kat Klub
"Perfectly Marvelous" .......................... Sally & Cliff
"Two Ladies" ..................................... Emcee & Ladies
"It Couldn't Please Me More" .................. Fraulein Schneider & Herr Schultz
"Tomorrow Belongs to Me" ..................... Emcee & Ensemble
"The Money Song" ............................... Emcee and the Kit Kat Girls
"Married" ........................................ Herr Schultz & Fraulein Schneider
"Tomorrow Belongs to Me" (Reprise) ........ Fraulein Kost, Ernst Ludwig, and Company

Act Two

"Entr'Acte" ....................................... The Kit Kat Band
"Married" (Reprise) ............................. Herr Schultz
"If You Could See Her" ......................... Emcee
"What Would You Do?" ........................ Fraulein Schneider
"I Don't Care Much" ........................... Emcee
"Cabaret" ........................................ Sally
"Finale" .......................................... Company
PRODUCTION STAFF

Director .................................................. Bobby Vrtis
Choreographer ........................................... Jane Hawley
Assistant Choreographer ............................... Colleen Oster '14
Assistant Director/Stage Manager .................... Anna Murray '14
Assistant Stage Manager ............................... Rachel Skinner '15
Costume Design ......................................... Lisa Lantz
Scenic Design ............................................. Jeff Dintaman
Lighting Design/Technical Director ................. Tom Berger
Musical Director ........................................ Eric Ashcraft
Assistant Conductor .................................. Kristen Underwood
Dialect Coach ............................................. Priscilla Magaee
Wig & Makeup Design ................................. Ellen Cooper '17
Light Board Operator .................................. Mim Harries '16
Sound Board Operator ................................. Shannon Moser '17, Alanna Spencer '16
Spot Operators ......................................... Gillian Constable '17, Hannah Miller '17, Ethan Heller '16
Stage Crew ................................................. Becca Chapin '15, Abbey Syme '16
Wardrobe/Makeup Crew .............................. Becca Chapin '15, Abbey Syme '16

Scenery Construction:

Jessica Dobson ........................................ Dakota Lancour
Hannah Fisher ........................................ Chelsey O'Connor
Sarah Forsythe ......................................... Christie Owens
Holly Fusco .............................................. Jake Putnam
Evan Gammon ........................................... Rachel Skinner
Sam Gathje .............................................. Stephen Ster
Taylor Graydon ......................................... Maggie Sulentic
Mim Harries ............................................. Elisabeth Athas
Ethan Heller ............................................. David Mendez
Tim Komatsu ............................................. Dylan Carlson
Sarah Bowman ........................................ Jessica Sawdy
James Russell ......................................... Laura Thoms
Michael Ehrecke ....................................... Hannah Miller
Jessica Ludwig ......................................... Anna Murray

Costume Construction:          Costume Stock Management:

Gabby Boisseau ........................................ Brian Nnaoji
Becca Chapin .......................................... Hayley Ryan
Pedro DeCosta ........................................ Jennifer Schmidt
Hailee Feig ............................................. Abbey Syme
Erika LeMunyon ........................................ Abbey Wacholz

Emily Chlapik ......................................... Elaena Hoekstra
Elyssa Wildenauer ................................. Holly Williams

Special Thanks To: Kate Elliot & Richard Merritt, Jonathan Struve, Macalester College for wigs, and Donalee Burns & New Minowa Players for costumes
CABARET CHOREOGRAPHIC PROCESS:

en.wikipedia.org/wiki/Choreography

Choreography is the art of designing sequences of movements in which motion, form, or both are specified.

Modern Western Musical Theatre emerged during the 19th century. Choreography for Musical Theatre has traditionally developed from using steps from the dance forms of Ballet (Jerome Robbins), Jazz, and Tap (Bob Fosse) and adapted to fit the musical rhythm of the song. http://en.wikipedia.org/wiki/Musical_theatre

In contrast, the choreography for our production of Cabaret was developed through a conceptual framework of six principles: alignment, function, range, efficiency, vocabulary, and intention. These six principles were then applied to our research consisting of: visual images, art, and social dance history of Europe and America during the 1920-1930 era, German cabaret film clips, Nazi propaganda, and literature from the Weimar Republic of Germany [1918-1933].

Movement patterns arose from this process and were developed and refined in collaboration with the performers to create the choreography. Developing movement for choreography in this way is both a conceptual and kinesthetic process for the performer. In addition, this process informed the development of the characters’ postures and gestures seen throughout the performance. The performers become immersed within the context of the story and the dances unfold within this context, contributing metaphor and further understanding for the performer and audience alike.

Dance is ineffable — a form that cannot be described with words. Dance is ephemeral — existing in the moment while reflecting the life and times of the people and the places in which they exist. Movement makes up the dance and is as vast and varied as the bodies that comprise the human animal. The innate intelligence of the body communicates through a continuum of primary and general senses. Dance is an art form and can be used as a form of entertainment, social activism and awareness, community ritual, healing, and expression of ceremonial rites such as births, coming of age, weddings, change of season, or end of life.

- Jane Hawley, Professor of Dance, Visual & Performing Arts Department
- Colleen Oster, Assistant Choreographer and Dance Major ‘14
- James Mueller, Clifford Bradshaw and Dance Major ‘16

For more information about Dance at Luther and Movement Fundamentals: Liberating Practices for the Dance Artist please visit:
http://www.luther.edu/mf/
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tickets.luther.edu