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Cabaret

Department of Theatre, Florida International University

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FIU THEATRE PRESENTS
CABARET



“IN HERE LIFE IS BEAUTIFUL”

DIRECTED BY PHILLIP M. CHURCH

**MARCH 4-7 & 11-14, 2004
WERTHEIM PERFORMING ARTS CENTER
MAINSTAGE THEATRE
MIAMI, FLORIDA**

Notes from the Director “Illusion and Seeking ID”

“Life is a cabaret old chum.” So goes the oft-quoted phrase from the title song from the musical *Cabaret*. At times one wonders whether the reverse isn’t perhaps closer to reality: “Cabaret is a life old chum.” In Europe of the 20’s and 30’s one might well have compared life to a cabaret, whereas in the 21st Century one is tempted to draw the conclusion that “life is a reality TV Show, old chum.” Ebb and Kander’s *Cabaret* is as relevant to us today as it was when they first wrote the piece in the late sixties. As a rule, playwrights are not given to plucking arbitrary ideas out of the air and developing them for mass consumption – the playwright is an intimate observer of society, becoming the all-reflective messenger of the times, and when a production is draped in memorable music and pulsating dance numbers a playwright’s message can either become obscured or it can be harnessed and enhanced with knowing insight. Living in the year 2004 it is hard not to make comparison between the characters that inhabit the stage world and those with whom we live out our reality. At this very moment in history the whole world is seized, consciously or subconsciously in a virtual state of fear and terror – and like those living in 30’s Berlin who discovered means of fictional escape so society today attempts to escape an anxiety of an unimaginable future through fantasy. The Berliners had their cabarets and revue shows and we have our fantasy films, video games, reality TV and Money-Makes-the-World-Go-Around game shows. It is interesting to note how programs such as “Fear Factor” and “Survivor” have grown in popularity while the world becomes more and more unstable. It would seem that our human impulse prompts us to create illusions in which to seek safe havens and freedom. Yet, the fact remains that at some point the curtain must fall, the audience must disperse and the MC must return to his solitary single-room dwelling only to be confronted by the question of his true identity. Who or what is the MC? Is he merely a device to advance the action of the show? The MC is nothing without the actor/being beneath the character. As an adjunct to the greater theme of illusion and reality *Cabaret* is also a play about identity; identity that is lost or never found or more disturbingly, identity that is imposed from the outside, an identity easily conferred on those whose identity was nothing but an illusion. Like Cliff and Sally, Herr Schultz and Faulein Schneider and the multitude of characters that have peopled plays throughout western civilization, the MC is merely the messages’ messenger, continually mobile in his search for an honest identity or, at the very least, a confirmation of the actor-human being beneath the role. And in the end, once the makeup is removed and the costume hung up, it is he who must finally embrace his true identity.

Finally, on a more personal note, immense gratitude goes out to the show’s two consummate guest professionals, musical director Elsie Augenblick and choreographer Ana Blanco. They brought to the process of this production unstinting wisdom and expertise, introducing many young people to a forbidding new genre of performance for the very first time. Thank you for your combined energy and commitment. And, as always, a dedication to PD for undiminished life-spirit!

Phillip M. Church
Director



About Isherwood

Christopher Isherwood was born in Disley, Chesire, England in 1904. He was educated at Cambridge University, where he met and became a close friend of W.H. Auden. Prolonged visits to Germany between 1929 and 1933 provided Isherwood with the material for his best-known fictional work, popularly entitled THE BERLIN STORIES, but in actuality a pair of loosely structured novels: MR NORRIS CHANGES TRAINS (1935) and GOODBYE TO BERLIN (1939). The Depiction of the glittering and grotesque metropolis of Germany, its cafés, night-people, and vices, was based on his observations in the decadent Weimar Republic in pre-Hitler years. Isherwood died on January 4, 1986, at the age of 81. ([HTTP://www.kirjasto.sci.fi](http://www.kirjasto.sci.fi))

The Writers

JOE MASTEROFF is a graduate of Temple University and entered show business as an assistant stage manager immediately after completing his military service in World War II. Masteroff is credited with the libretto for the musical “She Loves Me!” a musical produced in New York with success in 1963. .

JOHN KANDER (composer) and **Fred Ebb** (lyricist) have worked together on countless projects throughout their careers. Included in their list of credits are *Chicago*, the musical *Kiss of the Spider Woman*, *Woman of the Year*, and *Cabaret*. The pair have received three Tony Awards and two Emmy Awards.

JOHN VAN DRUTEN, whose play *I Am a Camera* was based on Isherwood’s *The Berlin Stories*. Eventually the storyline would become the basis for the musical *Cabaret*. Van Druten is described as a “prolific” playwright. He also worked as a stage director. Born in London in 1901, he became an American citizen in the mid-1930s. He is credited with plays such as *There’s Always Juliet* (1931), *Flowers of the Forest* (1934), *Bell Book and Candle* (1948), and *The Voice of the Turtle* (1943). He died in 1957.

History of Cabaret

In 1966, the original stage production of *Cabaret* was produced starring Joel Grey as the emcee introducing such standards as “Wilkommen,” “Tomorrow Belongs To Me,” and the title song.

The film *Cabaret* soon made it to the big screen in 1972. It was directed and choreographed by Bob Fosse. The movie featured Liza Minnelli as Sally Bowles and Grey as the emcee. John Kander and Fred Ebb wrote new songs for the film, including “Mein Herren,” “Money, Money” and “Maybe This Time.”

The revival in 1987 starred Joel Grey, again, as the emcee but was not as successful as previous ventures. In 1998 a “much raunchier” version directed by Sam Mendes and Rob Marshall was produced at Studio 54 in New York winning numerous awards including the Tony for Best Musical Revival.

Florida International University's Department of Theatre
Presents

Cabaret

Book by **Joe Masteroff**

Based on the play by **John Van Druten** and

Stories by **Christopher Isherwood**

Music by **John Kander**

Lyrics by **Fred Ebb**

| | |
|---------------------------------|---------------------------------------|
| <i>Director</i> | Phillip M. Church |
| <i>Musical Director</i> | Elsie Augenblick |
| <i>Choreographer</i> | Ana L. Blanco |
| <i>Scenography</i> | Craig A. Young |
| <i>Costume Designer</i> | Heather Rae Miller |
| <i>Technical Director</i> | Celso Peruyera |
| <i>Stage Manager</i> | Irma Reyes |
| <i>Sound Designer</i> | Daniel Suarez |
| <i>Asst. Lighting Designer</i> | Fletcher McCune |
| <i>Asst. Set Designer</i> | Casper Machado |
| <i>Asst. Costume Designer</i> | Courtney Just |
| <i>Dramaturg</i> | Tony V |
| <i>Assistant Stage Managers</i> | Amanda Healy and Jonathan Gonzalez |
| <i>Dance Captain</i> | Sarah Brohee |

Setting:

Berlin, Germany 1930 and 1931

There will be two 10 minute intermissions.

As a courtesy to others, please set pagers to silent mode. Cellular phones and watch alarms should be deactivated. We thank you for your consideration. Enjoy the show!

Cabaret is produced with special arrangement with Tams-Witmark Music Library, Inc.

Cast

| | |
|-----------------------------|------------------------------------------------------------------------------------------------------------|
| EMCEE..... | Ricky Waugh |
| CLIFF BRADSHAW..... | Kristian Cardenas |
| SALLY BOWLES..... | Carolyn Zeller |
| SCHNEIDER..... | LaVonne Canfield |
| SCHULTZ..... | Zee Garcia |
| ERNST..... | Vladimir Berrios |
| KOST..... | Lisa LaGrande |
| MAX..... | Tony V |
| VICTOR..... | Yecid Benavides |
| BOBBY..... | Aaron Millis |
| CHILD..... | Karl Urban |
| KIT KAT GIRLS..... | Kristy Webb, Marissa Diaz, Sarah Brohee Elizabeth Ferrer, Kristina Bingham, Julia LaVault, Barbie Perez |
| CHORUS/Two Ladies..... | Jennifer Rumberger |
| CHORUS/Two Ladies..... | Chrissie Fit |
| GORILLA/CHORUS..... | Cristina Suarez |
| MATRE DAME/CHORUS..... | Minette Perez |
| CUSTOMS OFFICER/CHORUS..... | Jason Valdes |
| SAILOR/CHORUS..... | Damion Rochester |
| SAILOR/CHORUS..... | David Solomon |
| WAITER/CHORUS..... | Hess Wesley |
| S.A. OFFICER/CHORUS..... | Renier Murillo |
| S.A. OFFICER/CHORUS..... | Jonathan Gonzalez |

Technical Crew

| | | | |
|------------------------------------------------------|------------------------|---------------------------------------------------|----------------------------|
| Asst. Tech Director | Austin Dorson | Costume Run Crew | Maria Areiza |
| Shop Foreman | Tim Ofri | Virginia Canizales, Juliette Driscoll, Danny Mont | |
| Floor Crew ...Koleen Hawkins, Jason Carpenter | | Deanne Seavedra, Amber Wilson | |
| Kirsten Lindgren | | House Prep | Christina Aguilar, |
| Light Board Operator | Brenden McCune | House Manager | Christina Aguilar |
| Sound Board Operator | Maria Rovira | Ushers | Maritxell Carrero, Daniell |
| Scenic Artist | Alexis Diamond | Schuchman, | |
| Props Master | Mo Suarez | Marketing | Tony V, Meshawn Arnold |
| Asst. Props Run | Roger Benavides | Vocal Coach | Lesley Ann Timlick |
| Casper Machado, Katie Perry | | Spot Operator | Gus Florentino |
| Asst. Electrician | Alex Dominguez | Kirsten Lindgren, Michelle Steele | |
| Light Hang | Juan Espinosa, Roxanne | | |
| Gomez, Cyrina Fiallo, Daniel Gutierrez, Kirsten | | Special Thanks to: | |
| Lindgren, Frank Millan, Danielle R. | | Austin Dorson, Tim Ofri, The Scenic | |
| Schuchman, Michelle Steele, Ramon Veunes, | | and Costume Labs, Annie Clancy | |
| Kristy Webb | | The Coconut Grove Playhouse | |
| Costume Head | Nan Supharianonda | Daniel Suarez, University of Miami, | |
| Makeup Design | Kea McElfresh | Stage Craft Class | |
| Assistant Makeup | Virginia Canizales, | | |
| Nan Supharianonda | | | |

Department of Theatre Administration

Chair.....Leroy Clark
 Business Manager..... Abel Cornejo
 Administration..... Marianna Murray, Nathalie Brenner
 Box Office Manager..... Rhonda Leaphart
 Office Assistants..... Jessica Barrera, Tony V
 Scene Shop Assistants..... Fletcher McCune, Ramon Venues, Frank Millan,
 Mark Thomas, Julio Alvarez
 Costume Shop Assistants..... Maritxell Carrero, Annie Clontz

Guest Faculty



ELSIE AUGENBLICK was born in Harrisburg, Pennsylvania. She moved to Florida in 1968. Mrs. Augenblick earned the Bachelor of Arts degree from Florida Southern College and the Master of Music from The University of South Florida. She has worked for the Theatre and Dance Department at Florida International University as Vocal Coach and Choral Director for a variety of shows, including *Fiddler on the Roof*, and *Company*. Mrs. Augenblick recently acted as vocal

coach/choreographer and played the role of Sister Robert Anne in the musical comedy *Nunsense* for Kendall Community Church of God in Miami. She has been an Adjunct Instructor for the Department of Theatre and Dance and the School of Music at FIU. Mrs. Augenblick is recognized as a soprano soloist, choral conductor, adjudicator, clinician and teacher throughout Florida, Texas and Pennsylvania. In addition to her teaching duties and performance career, she is a free-lance artist and in demand as a clinician/adjudicator for Music Festivals where she has the privilege to conduct workshops and adjudicate choirs, ensembles and soloists from throughout the United States.



ANA L. BLANCO is Associate Director of Miami Hispanic Ballet as well as the International Ballet Festival of Miami. She also serves as guest choreographer for the theatre departments at South Miami Magnet Middle and Elementary schools. Mrs. Blanco received her dance training from Pedro Pablo Pena, of the National Ballet of Cuba, Opera Ballet and also Musical Theatre of Havana. She has performed as soloist for Creation Ballet and Miami Hispanic Ballet and also toured with the Frankie Show. She is a musical theatre major from Florida State University, and

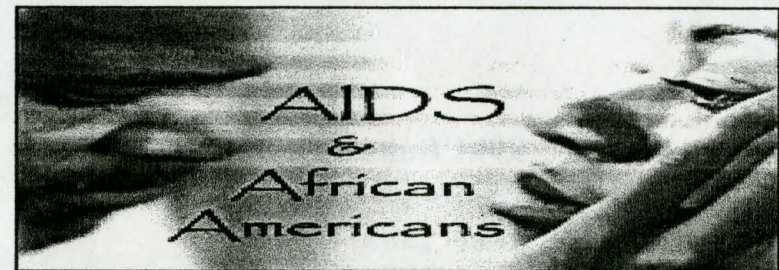
is currently working on her B.A. at Barry University. Mrs. Blanco has been recognized and awarded for her work by ACCA. Mrs. Blanco has appeared in numerous stage productions (*A View From The Bridge*, *Company*, *Seesaw*). Film experience includes the Spanish film "Amigos".

A VERY SPECIAL THANKS TO OUR "BEAUTIFUL" ORCHESTRA!!

CONDUCTOR.....Elsie Augenblick
 PIANO..... Emmanuel Schwartzman
 VIOLIN..... Sprite Crawford
 TRUMPET..... Sam Lussier
 TROMBONE..... Dave Dickey
 WOODWIND..... Rob Smiley
 WOODWIND..... Rocky Yera
 GUITAR..... Cris Rivera
 BASS..... Mike Bordelon
 PERCUSSION.....Rodolfo Zuniga

BEFORE IT HITS HOME

By Cheryl West
 Directed by Lesley Ann Timlick



April 8-11 and 15-18

Join our email list today and stay up-to-date on our events and productions!

Barbie's Place

Hair and Beauty Spa
A Unisex Salon

Wishes the cast and crew of Cabaret the very best!



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