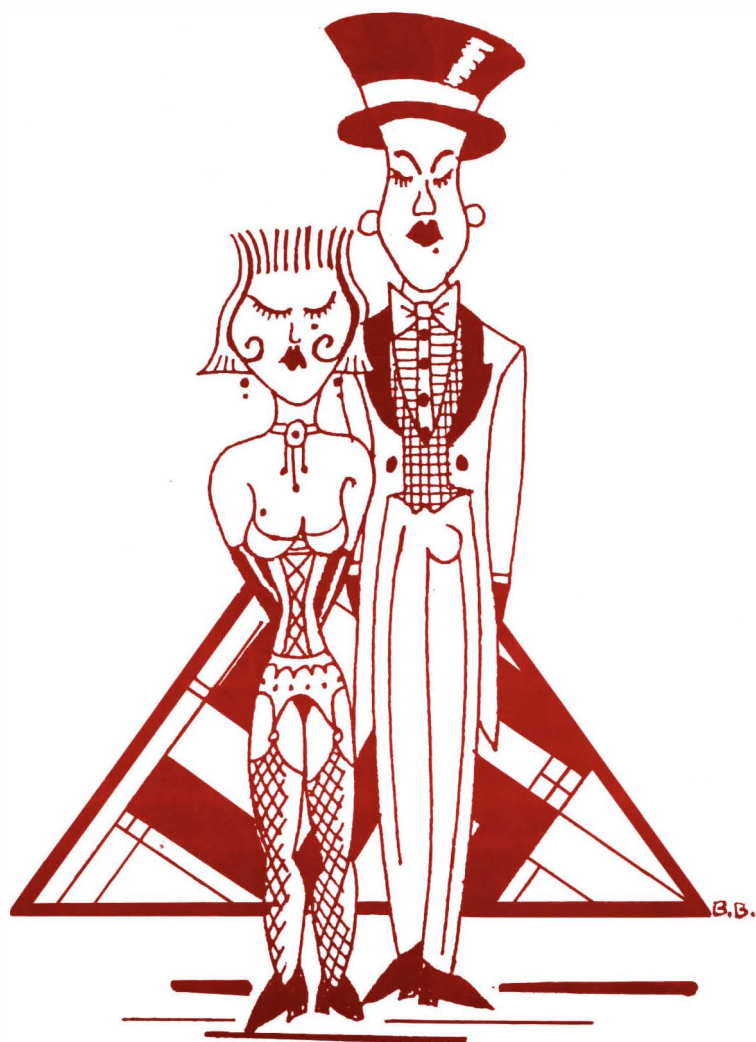


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CABARET



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A TRIO OF THESES

This Spring, many of our students will be graduating and going on to use what they have spent four, five or six years learning at UVic's Theatre Department. Three of these students are **Pia Wyatt**, Director and Choreographer of *Cabaret*, **Brian Ball**, Set & Costume Designer of *Cabaret* and **Darrell Moore**, Lighting Designer of *Cabaret*.

In essence, *Cabaret* is truly a "thesis, thesis, thesis production". These students have as part of their Masters of Fine Arts Degree, directed and designed many other projects (as you will learn from their biographies), on the path of their degree. *Cabaret* is a culmination of what they have learned and of the time spent with the Theatre Department. They have learned not only the art of design and or directing in these cases, but how to achieve the desired results on a limited budget. They have learned that theatre is a combination of knowledge, hard work, inspiration, adaptability, cooperation, satisfaction and the ability to get along with the legions of others engaged in identical pursuits. We wish them all well in their chosen fields of endeavor. Bienvenue, Pia, Darrell and Brian!

A CABARET CLIP: In 1921, the name of the German Worker's Party was changed to the National Socialist German Worker's Party (NSDAP) shortened to Nazi. By the time the play Cabaret opens, the Nazi Party had been operating for nine years.

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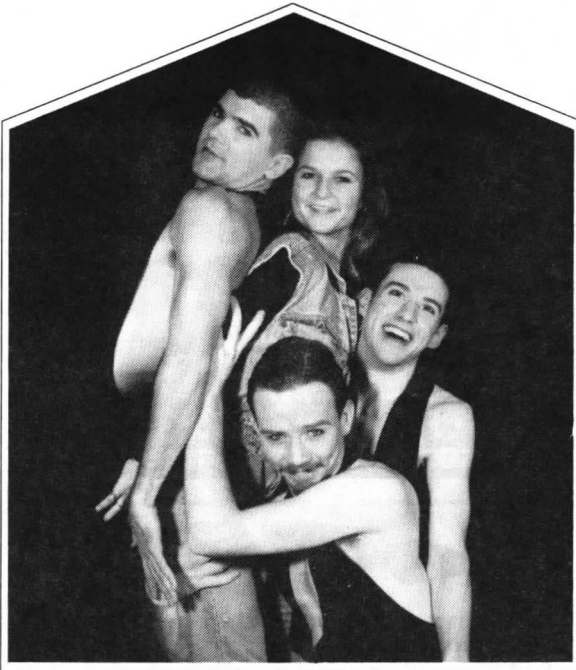
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DIRECTOR'S NOTES

*Anger closes one's eyes and opens
one's mouth.*



Director Pia Wyatt, center
and three of the men from the Kit Kat Klub.

Welcome to the Kit Kat Klub, Berlin's hottest cabaret. It is New Year's Eve, 1929; the beginning of a new year and a new decade. It is through this Klub that this gut-wrenching, dizzying play unfolds. The Kit Kat Klub criticizes, comments on and satirizes what is happening in Berlin in 1929-1930, and how this desperate struggle for survival is prevalent today. The insistent mirrors that engross the Kit Kat Klub reflect the audience in distortion to indicate that you, the audi-

ence, have the capacity for the fascism, the racism and the degeneration that Nazi Germany possessed.

Cabaret comes from a variety of sources. Christopher Isherwood a novelist, travelling through Germany in the twenties and thirties wrote *Berlin Stories* which John Van Druten then adapted into a play *I Am A Camera*. With the brilliance of lyricist John Kander and musician Frank Ebb, Joe Masteroff wrote the libretto and *Cabaret* the musical was created. *Cabaret's* musical numbers convey the seediness and the decadence through the doors of the Kit Kat Klub with unwavering honesty. The seductive atmosphere of *Cabaret* combines the irresistible sexuality with the impassive perversity of 1929 Berlin.

It is due to the Phoenix Theatre's extensive technical facilities that I decided to study at UVic. However, it is the talented artists that I have been able to work with that have furthered my passion for theatre. *Cabaret* is my M.F.A. thesis project. It has been challenging, rewarding and fulfilling. Willkommen!

A CABARET CLIP: \$\$\$ The banks were flourishing, continually advertising for more staff to keep pace with the larger and larger amounts of currency. In fact, it was so bad that the tellers could not count out the bills for even a modest withdrawal and had to issue the bills by weight.

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PIA WYATT

A dancer since age six, Pia became involved with theatre at age nine with *The Wonder of It All* at Victoria's own Newcombe Auditorium. This production, which ran for three summers, also starred such talents as John Krich and Harvey M. Miller. Her last show was for the Victoria Conservatory of Music in which she choreographed *Anything Goes!* at Kaleidoscope Theatre. She has worked in Dawson City, Yukon for four seasons, and plans to return there this summer. Pia's University of Victoria credits include last summer's *Talley's Folly*, death scenes from *Hamlet*, *The Lover* and various assistant directorial roles. *Cabaret* is the culmination of six years of training at the Phoenix. This show would not be possible had it not been for the patience and support of the entire crew and cast that has helped to create this musical.

Thank you to all and welcome to the Cabaret.

A CABARET CLIP: Money, money, money! The inflation of 1923 saw the German mark go from a value of 483 to the pound in 1918 to its all-time low of 18,000,000,000,000 to the pound.

A CABARET CLIP: \$\$\$ The general lack of confidence in the currency on behalf of the common people. Since currency values were set twice a day, people were being paid daily. Then they rushed out to buy anything with the money they received so that it would not be devalued when the next currency value was set at noon or later in the day.

A CABARET CLIP: \$\$\$ By October, 1923, it cost more to print bank notes than they were worth. By late 1923, one could find 100,000 mark notes in the gutter - thrown there by beggars as being worthless. That 100,000 would have been worth about .0000025 of a penny when fifty U.S. dollars could buy a row of Berlin houses.

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CABARET

Based on the play by John Druten, Book by Joe Masteroff,
Stories by Christopher Isherwood, Music by John Kander and
Lyrics by Fred Ebb

Director Pia Wyatt*
Musical Director Peter Brown
Set Designer Brian Ball*
Lighting Designer Darrell Moore*
Costume Designer Brian Ball
Sound Designer Steve Goodman
Choreographer Pia Wyatt
Special Effects Darrell Moore

Assistant Director David Cheoros
Assistant Set Designer Sam Whittingham
Assistant Lighting Designer Karen Levis

* Cabaret is their Thesis Production

Berlin
The Kit Kat Klub
New Year's Eve - 1929

There will be one 15 minute intermission

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

Audience advice: For the enjoyment of fellow audience members and actor's concentration, we ask that you kindly refrain from taking photographs during the performance. We would ask that patrons deprogram their automatic watch signals and turn off their paging devices.

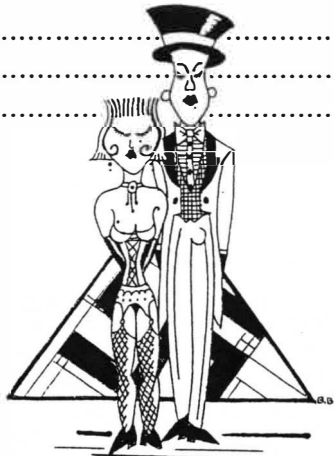
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KIT KAT KLUB PERFORMERS

| | |
|----------------------------|-------------------|
| Master of Ceremonies | Daryl Harris |
| Sally Bowles | Caroline Cave |
| Cliff Bradshaw | Gregory Tees |
| Fraulein Schneider | Camille Stubel |
| Herr Schultz | Kennedy Goodkey |
| Fraulein Kost | Julia Hoover |
| Ernst Ludwig | Colin Plant |
| Helga | Poppy Guloien |
| Rudy | Lucas Myers |
| Bettie | Erin Fitzgerald |
| Hans | Peter Balkwill |
| Inge | Jennifer Cassady |
| Otto | Michael Rinaldi |
| Heidi | Bonnie Mathers |
| Max | J. David Thompson |
| Mauzy | Medina Hahn |
| Fritz | Graeme Somerville |
| Gerta Gorilla | Michael Rinaldi |

KIT KAT KLUB BAND

| | |
|----------------------|-------------|
| Penny on Piano | Peter Brown |
| Tulula on Tuba | Ken Roberts |
| Daisy on Drums | Jason Overy |



PHOENIX NEWS

* **Allan Stichbury** designed the set, lights and costumes for the New Bastion Theatre's production of *Wrong For Each Other*. The production travels to Theatre Calgary in late March.

Andrew Riter designed the lighting for Langham Court Theatre's production of *Ring Around The Moon*. The Stage Manager of *Ring Around the Moon* was **Tobi Hunt** assisted by **David Everard**. **Amber Northcutt**, played the role of Diana. **Tobi** is also working at the Belfry Theatre as Box Office Clerk.

Neil Carson designed the sound scape for Pacific Opera's *Der Freischutz* and **Tammy Isaacson** was Assistant Stage Manager.

* **Karla Stout** worked with **Daryl Harris** and **Joanne Stichbury** on the reproduction of a dress worn in a photograph by Mrs. Nancy Alexander on her golden wedding anniversary (about 1870). This display was part of Sunday Showcase's, *Historical Clothing from the Skin Out*, presented by the Royal B. C. Museum and Black Heritage Awareness Committee.

Phaedra (Falkner) Fairwell is both a new mother and is the Box Office Manager for the Victoria Literary Arts Festival.

* **Harvey M. Miller** presented a paper at the Kennedy Center/American College Festival and Northwest Drama Conference at Boise State University in February '94. His paper was entitled "About Weeping, Blushing, Blanching, Laughing and the like: Tommaso Salvini, Actor and Precursor of Stanislavsky's System." Harvey was also an adjudicator for the South Island Drama Festival "Dramafest - '94 - The Curtain's Going Up!"

Deanne May is currently working for Rosebud Theatre in Alberta. She is Marketing Manager as well as keeping her hand in as choreographer and some dinner theatre entertainment.

Rebecca Wolsak, a Theatre Student in the Co Op program is working and learning the fine art of faux finishings at Freestyle Decorative Finishes and Lara Fam is also a Co Op Student working in the Props Department for the **Vancouver Playhouse**.

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by Lyle Victor Albert



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A CABARET CLIP: All values were changed, and not only material ones; the laws of the State were flouted, no tradition, no moral code was respected. Berlin was transformed into the Babylon of the world. Bars, amusement parks, red-light houses sprang up like mushrooms...the Germans introduced all of their vehemence and methodical organization into the perversion.

PRODUCTION TEAM FOR CABARET

| | |
|--|--|
| Production Manager | Gysbertus Timmermans* |
| Technical Director | Steve Vrooman* |
| Stage Manager | Heather McNairmay |
| Assistant Stage Managers | Andrew Riter, K.T. Goodin, Darren Barefoot |
| Electrician | Kyra Crouzat |
| Lighting Board Operator | Chet Culham |
| Follow Spot Operators | Matthew Levinsoin, Lisel Jost, Sabine Von Muenchnausen |
| Sound Board Operator | Mike Hessler |
| Properties Supervisor | Michael Meloche |
| Properties Team | Greg Tees, Sam Whittingham, Barb Maier, Darren Barefoot |
| Head of Scenic Construction | Charles Procure* |
| Assistant Carpenter | Terina Fletcher |
| Scenic Artists | Kyra Crouzat, Sam Whittingham, Linda Gillespie, Michael Rinaldi, Nancy Barbour |
| Head of Wardrobe/Cutter | Karla D. Stout* |
| Costume Construction Team | Lana Manuel, Meghan Doidge, Tim Crofton, John Verhaeven, Jennifer Lord, Jennifer Lines, Karen Sansom |
| Wardrobe Mistress | Lindsay Beal |
| Dressers | Sarah Hilbert, Taryn O'Gorman, Monica Graham, Brooke Comfort, Meghan Doidge, Nicole Roberge |
| Technical Crew for Sets, Props, Costumes, Lights & Ushering | Theatre 105 Students |
| Assistant Theatre Manager | Sandra Guerreiro* |
| Publicity/Program Editor | Mamie Crowe* |
| Photography | Don Pierce |
| Graphics Design | Brian Ball |
| Lobby Display | Pia Wyatt, Darrell Moore, Brian Ball, Steve Goodman, James Douglas |
| Administrative Assistant | Tobi Hunt |
| Front of House Manager | James Douglas |
| Box Office | Alta Adby, Tobi Hunt, Anne Legg, Jennifer Kennedy, Angela Pool, Wendy Singendonk, Mary Symons, Corinne Weninger, Charles Ross, Bernadette McKelvey |
| Opening Night Reception | Anne Legg, Gabe Newman |
| Opening Night Bar Service | University Food Services |

* Denotes Theatre Staff

CABARET ACKNOWLEDGEMENTS

The Phoenix Theatres would like to thank the following
for their assistance and generosity.

CHECK Television, The Times Colonist, Monday Magazine, The News Group,
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Rogers Cable 11, Shaw Cablesystems, C.B.C. Radio, The Q, CKDA, CJVI, CFAX,
CFUV Radios, Edmond Vlaszaty and the Staff of the Faculty Club, all merchants who
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The Martlet and The Ring.

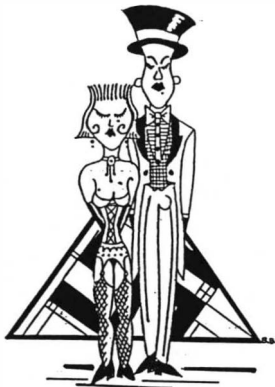
Special thanks to Bruce Halliday, to Hart Downey and Details hair Salon, Jim Garden,
Russell Foods Equipment Limited, Oliver Mark and Tony Vickery.

THE TEN COMMANDMENTS OF CABARET LIFE

1. Come, if possible, late, so that the guests already there know that you do have something else to do.
2. Give your coat to the woman in the Cloakroom. You're a friendly man and your coat is new.
3. Sit down haphazardly and noisily. Then change your seat often until you find one with the right shape.
4. Read the menu and wine list loudly and noisily to your companion. Learn it if possible off by heart, and then order a portion of "later".
5. When everything concerning your material welfare has been looked after, take part - even if at first only unwillingly - in the artistic presentation. Look upon the conferencier with contempt right from the start. He's an ass and because of that, let him feel your spiritual superiority.
6. Place your loud interruptions exactly where they don't fit. This actually belongs to the enlivening of the program.
7. If you're a woman, then criticize the dress of the performing artiste loudly and skillfully. (Don't forget your lorgnette for this.)
8. During the song presentations, blow your smoke unbotheredly toward the podium. The singer will inhale it willingly. It makes her voice soft and supple.
9. During acts, use your cutlery and glasses in an unbothered fashion. Their sound does one good and replaces the band.
10. When you have been bored long enough by the program and have gotten angry over the bill, leave as noisily as you came in with the consciousness of having spent a most enjoyable evening.

(from *Simplicissimus-Kunstlerkneipe*)

A CABARET CLIP: Cabaret author Christopher Isherwood dedicated his first book *Sally Bowles* to Sally Bowles.



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A CABARET CLIP: Hitler's book, Mein Kampf (My Struggle) in which he laid down the framework for the death and destruction that was to start in less than ten years, a warning that went largely ignored by the Western Governments, was not an immediate success. It sold 9,473 copies in 1925, 6,913 in 1926, 5,607 in 1927, 3,015 in 1928 and 7,664 in 1929. However, with the parties fortunes on the rise the book sold 54,086 copies in 1930, 50,808 in 1931, 90,351 in 1932 and 1,000,000 copies when Hitler took office in 1933.

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The Phoenix Theatre is not a professional theatre. Its productions serve the academic requirements of B.F.A. and M.F.A. programs of the Department. What you will see will be the performers and technicians of tomorrow. Enjoy the performance!

A CABARET CLIP: Hitler's arrest date was April 1st, 1924. He was tried for treason. He was sentenced to five years imprisonment, but only served nine months. Hitler became a national celebrity through the publicity resulting from the trial.

A CABARET CLIP: Werner Fink, a satirical comedian in the Nazi Clubs would often risk his life with one of his popular jokes where he would raise his hand in the Nazisalute and say, "That's how deep we're in the sh...". Fink would bait any of the Nazis who happened to attend the clubs. He miraculously survived the war.

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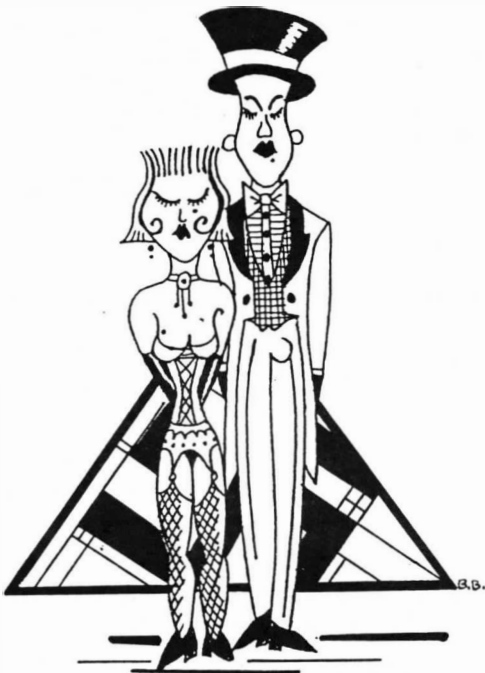


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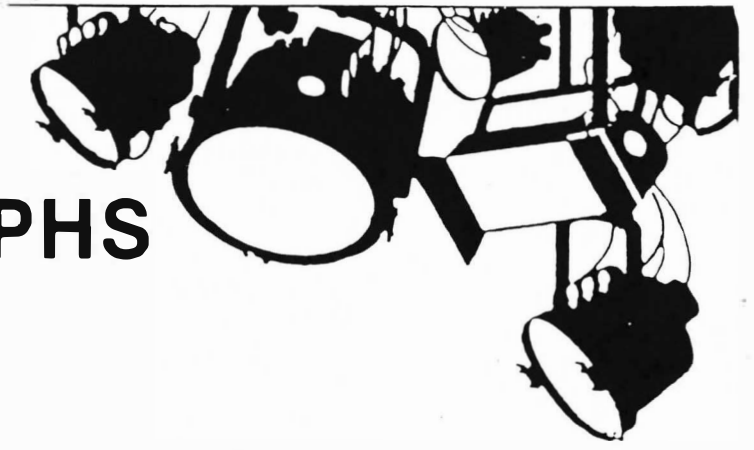
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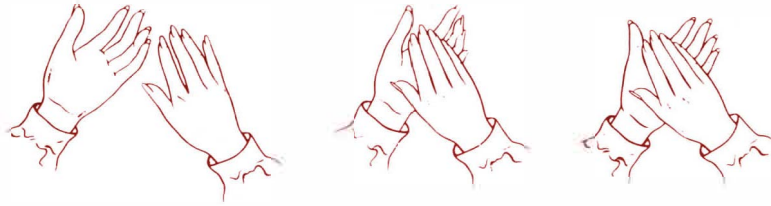
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