THEATRE DENTON PRESENTS
“CABARET”

BOOK BY JOE MASTEROFF
MUSIC BY JOHN KANDER
LYRICS BY FRED EBB

CAMPUS THEATRE, OCT. 21-23, 28-30, NOV. 4-6, 2022
SELECTED PRODUCTION STAFF MEMBERS

JAMES D. LANEY, DIRECTOR
TRAVIS HARRIS AND BECKY STANLY MCCOLLUM, MUSIC DIRECTORS
NICOLE PROBST, CHOREOGRAPHER
PHILIP LAMB, SET DESIGNER
KERRY GOLDMANN, DRAMATURG
CONVERSATION WITH THE DRAMATURG

DR. KERRY GOLDMANN
HISTORY OF THE CABARET

• ETYMOLOGY
• FRANCE
• GERMANY
• MUSIC, STYLE, SPECTACLE, AND SPACE

PERFORMERS AND AUDIENCE
THE WORLD OF THE MUSICAL

• THE WEIMAR REPUBLIC
• THE GOLDEN TWENTIES AND THE CRASH
• THE RISE OF HITLER AND THE NAZI PARTY
• 1930’S BERLIN: EVERYDAY PEOPLE AND ARTISTS
• RACE, ETHNICITY, GENDER, AND SEXUALITY IN THE BERLIN ARTS SCENE
LITERARY VERSIONS

- THE NOVEL: CHRISTOPHER ISHERWOOD’S *THE BERLIN STORIES* (1945)
- THE PLAY: JOHN VAN DRUTEN’S *I AM A CAMERA* (1951)
INSIGHTS ON THE MUSICAL SCRIPT

• CHARACTERS

• GLOSSARY AND TRANSLATIONS
NOTABLE PRODUCTIONS

• THE ORIGINAL PRODUCTION (1966)
• THE MOVIE (1972)
• THE REVIVAL (1987)
• MENDES (1993, 1998)
APPENDICES

• CABARET PERFORMERS
• 1930’S BERLIN ART
• IMAGES OF 1930’S BERLIN
• CAST/CREW QUESTIONS
• BIBLIOGRAPHY
POSTER DESIGN FOR THEATRE DENTON’S “CABARET”
POSTER INSPIRATION

CABARET POSTER

PERIOD PHOTO OF CABARET PERFORMER
SET OF THEATRE DENTON’S “CABARET”

BY PHILIP LAMB
"CABARET" SET FLOOR PLAN, CAMPUS THEATRE, DENTON, TX

BY PHILIP LAMB
SET INSPIRATION

ROBERT WILSON’S ADAPTATION OF “TURANDOT” AT THE HOUSTON GRAND OPERA, 2022
OTHER SET DESIGN INFLUENCES

• “THE CABINET OF DR. CALIGARI,” GERMAN FILM FROM THE 1930’S IN THE STYLE OF “GERMAN EXPRESSIONISM”

• HTTPS://WWW.YOUTUBE.COM/WATCH?V=WMLAUHQQNAO
OTHER SET DESIGN INFLUENCES

• GERMAN EXPRESSIONISM IN VISUAL ART FEATURED ANGLE AND DISTORTION, REPRESENTING EMOTION, FEELING AND PSYCHOLOGICAL RESPONSE, ESPECIALLY IN REACTION TO GERMAN NATIONALISM BETWEEN THE WORLD WARS.

• PICTURED: WOODCUT PRINT BY ERNST LUDWIG KIRCHNER.
OTHER SET DESIGN INFLUENCES

- GERMAN EXPRESSIONIST ARTWORKS INCORPORATED THE GEOMETRY OF SHARP ANGLES AND DISTORTION, AND MULTIPLE PLANES.

- PICTURED: “THE FOXES” BY FRANZ MARC.
EXPRESSIONISM AND THE “CABARET” SET

• THREE DOOR FRAMES AND TWO RAMPS ARE ILLUMINATED BY STRIPS OF LIGHT, FORMING ORDERLY, NON-DISTORTED RECTANGLES AND TRIANGLES.

• THIS TRADITIONAL GEOMETRY COMPETES WITH MORE DISTORTED, CHAOTIC, NON-ORDERLY SHAPES CREATED BY LIGHT FROM GOBOS SIMULATING SUNLIGHT/MOONLIGHT STREAMING THROUGH WINDOW PANES AND FALLING ON WALLS/FLOORS.

• THE KIT KAT KLUB IS THE WORLD IN MICRO COSM – A WORLD ON THE BRINK OF DISORDER, CHAOS, AND DESTRUCTION.
USE OF PROJECTIONS ABOVE THE STAGE

- SIGNAGE TO INDICATE SCENE LOCATION—KIT KAT KLUB, TRAIN STATION, BOARDING HOUSE/APARTMENTS, FRUIT SHOP

- PROJECTIONS TO SHOW HISTORICAL CONTEXT OR WHAT IS GOING ON IN THE OUTSIDE WORLD—USING HISTORICAL PHOTOGRAPHS, FILM FOOTAGE, NEWSPAPER CLIPPINGS/HEADLINES, ETC.

- PROJECTIONS TO ADVANCE THE PLOT (E.G., BRICK THROWN THROUGH FRUIT SHOP WINDOW)
CONVERSATION WITH THE DIRECTOR

DR. JAMES D. LANEY
SHOW CONCEPT

• “LIFE IS A CABARET, OLD CHUM!”—"ABOUT LOVE, FINDING ONESELF, AND HONORING THAT DISCOVERY"

• CABARET AS A MICROCOSM OF BERLIN SOCIETY, LATE 1920’S AND EARLY 1930’S

• CABARET AS A RETREAT FOR INDIVIDUALITY/INDIVIDUAL EXPRESSION

• CABARET AS A PROTECTIVE SPACE FOR SURVIVAL

• CABARET AS A SHAM/ILLUSION

• CABARET AS A PLACE OF DECAY, DETERIORATION, AND MORAL CORRUPTION

• CABARET AS A PORTRAIT/DEPICTION OF PERSONAL AND SOCIETAL CHANGE IN PRE-WWII GERMANY
SET

- Influenced by German Expressionism (angles, distortion, emotion, feeling, psychological response)

- Geometry of sharp angles and distortion—ramps, door frames, gobos of sunlight/moonlight streaming through window panes and falling on curtains/walls/floors

- Self-contained world—where players, observers, band members, and audience members interact with each other; where lines between the stage, reality, and non-reality are blurred.

- Simplified, limited scenery, set pieces, and props

- Focus/emphasis is on characters and their psychological states, not on surroundings/an elaborate set

- Compacted, restricted space for actors/dancers suggests intimacy, confinement/entrapment, and repression
BLOCKING

BLOCKING CHARACTERIZED BY USE OF TRIANGLES; ACTORS CONFINED TO A 12 FT. X 20 FT. AREA OF THE STAGE

FOCUS/EMPHASIS IS ON THE CHARACTERS AND THEIR PSYCHOLOGICAL STATES BASED ON CHANGING PERSONAL AND SOCIO-ECONOMIC/POLITICAL CIRCUMSTANCES
LIGHTING

- In Act 1, white spots, white lights, and some colored lighting will be used.
- In Act 2, amber spots, amber lights, and little if any colored lighting will be used.
- Lighting will be moody and designed to evoke strong emotional/psychological responses.
- Overall, the lighting will get moodier, dimmer, and less colorful as the show progresses.
- Gobos (of light coming through pained windows) provide angular patterns on stage floor, side curtains, and upstage black metal shop doors.
- Strobe lighting may also be used in one musical number (“money”) to suggest an unnatural, abnormal state of affairs and the corruptive influence of money.
- A “ghost light” will be turned off at the beginning of the show and on at the end of the show.
COSTUMING AND MAKEUP

• IN ACT 1, SOME COLOR WILL BE USED.

• IN ACT 2, EARTH-TONES AND GREY-TONES WILL BE USED.

• AMBER STAGE LIGHTING AND SPOTS WILL HELP CONVEY AN AGING, DISTRESSED LOOK TO CLOTHING IN ACT 2.

• ALL ACTORS/SINGERS/DANCERS WILL APPEAR IN EARTH-TONE OR GREY-TONE SUITS AT THE END OF ACT 2, CONVEYING A LOSS OF INDIVIDUALITY/UNIQUENESS AND THE EXPECTATION OF CONFORMITY WITHIN NAZI GERMANY.

• THE EMCEE WILL HAVE AN ANDROGENOUS LOOK, WITH A PAINTED MASK-LIKE FACE; SALLY BOWLES AND EMCEE WILL DRESS ALIKE AT ONE POINT IN THE SHOW TO ESTABLISH AN EMPATHETIC CONNECTION BETWEEN THE TWO; WATCH FOR OTHER CONNECTIONS.

• DANCERS COSTUMES WILL SUGGEST LEDERHOSEN-LINGERIE AND/OR FLAPPER LINGERIE; EYE MAKEUP SIMILAR TO EMCEE.

• HEAVY EYE MAKEUP WILL REFLECT STATUS AS AN OBSERVER AND ACTOR PLAYING DIFFERENT ROLES; MASK-LIKE MAKEUP WILL REFLECT HIDING BEHIND A ROLE AND PROTECTED STATUS FOR DANGEROUS/CONTROVERSIAL SOCIAL-POLITICAL COMMENTARY.
MALE COSTUME INSPIRATION

INCIERUN MEN—ORGANZA JACKET
EMCEE IN “CABARET”

INCIERUN MEN—MESH VEST SET
CHORUS/DANCERS IN “CABARET”

INCIERUN MEN—MESH SHIRT
CHORUS/DANCERS IN “CABARET”
FEMALE COSTUME INSPIRATION

JULE DANCEWEAR MESHIES
CHORUS/DANCERS IN “CABARET”

JULE DANCEWEAR MESHIES
CHORUS/DANCERS IN “CABARET”

JULE DANCEWEAR MESHIES
CHORUS/DANCERS IN “CABARET”
MAKEUP INSPIRATION

EDDIE REDMAYNE, LONDON, 2022
EMCEE IN “CABARET”

EDDIE REDMAYNE, LONDON, 2022
EMCEE IN “CABARET”

OLD WORLD, EUROPEAN CLOWN MAKEUP
CHORUS/DANCERS IN “CABARET”
CHARACTER PSYCHO-ANALYSIS/PSYCHOLOGICAL PORTRAITS

• EMCEE (OBSERVER; SOCIAL/POLITICAL COMMENTATOR; EMPATHIZER)

• CLIFFORD BRADSHAW (EXPLORER; NAIVE DREAMER; SEARCHER FOR INDIVIDUAL IDENTITY/LITERARY VOICE)

• ERNST LUDWIG (IMPOSTER; MANIPULATOR)

• SALLY BOWLES (FREE SPIRIT; INDIVIDUALISTIC; SELF-CENTERED; HEDONISTIC SURVIVOR)

• FRAULEIN SCHNEIDER (SURVIVOR; FATALISTIC REALIST/PRAGMATIST; STAR-CROSSED LOVER)

• HERR SCHULTZ (SELFLESS OPTIMIST; STAR-CROSSED LOVER)

• FRAULEIN KOST (SURVIVOR; OPPORTUNIST)
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<thead>
<tr>
<th>Song Analysis</th>
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<td>WILKOMMEN</td>
<td>MAYBE THIS TIME</td>
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<td>SO WHAT</td>
<td>MONEY</td>
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<td>DON'T TELL MAMA</td>
<td>MARRIED</td>
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<td>MEIN HERR</td>
<td>TOMORROW BELONGS TO ME (REPRISE)</td>
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<td>PERFECTLY MARVELOUS</td>
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<td>TWO LADIES</td>
<td>IF YOU COULD SEE HER (THROUGH MY EYES)</td>
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<td>IT COULDN'T PLEASE ME MORE (PINEAPPLE SONG)</td>
<td>WHAT WOULD YOU DO?</td>
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<td>TOMORROW BELONGS TO ME</td>
<td>I DON'T CARE MUCH</td>
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<td>CABARET</td>
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“SO WHAT”
Sung by Sara Kestelman, playing the role of Fraulein Schneider in the 1993 Mendes production of “Cabaret” in London

• HTTPS://WWW.YOUTUBE.COM/WATCH?v=FYLVY1XPJFM
“WHAT WOULD YOU DO?”

SUNG BY SARAH KESTELMAN, PLAYING FRAULEIN SCHNEIDER IN THE 1993 MENDES PRODUCTION OF “CABARET” IN LONDON

HTTPS://WWW.YOUTUBE.COM/WATCH?V=DQ3B3JZCTWE
“CABARET” TITLE SONG

Sung by Amy Lennox, playing the role of Sally Bowles, Olivier Awards, London, 2022

• HTTPS://WWW.YOUTUBE.COM/WATCH?V=6DVXXFRXT_8
CONNECTIONS TO THE WORLD TODAY: RELEVANT SOCIAL THEMES AND ISSUES

• ACCEPTANCE OF INDIVIDUAL DIFFERENCES AND TOLERANCE/APPRECIATION OF DIVERSITY

• INDIVIDUAL FREEDOMS/RIGHTS RELATED TO GENDER IDENTITY AND SEXUAL ORIENTATION

• SOCIETAL RESPONSE TO ECONOMIC HARDSHIPS

• DANGERS TO DEMOCRACY FROM AUTOCRATIC LEADERS/REGIMES

• ABORTION/REPRODUCTIVE RIGHTS

• DRUG ABUSE

• PROSTITUTION

• CORRUPTING INFLUENCE OF MONEY

• IMPORTANCE OF SOCIAL-EMOTIONAL LEARNING AND INTELLIGENCE
TICKETS

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