

CABARET



AUCKLAND
THEATRE
COMPANY

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

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WELCOME

CABARET: surely one of the most enduring of musicals. CABARET caused a sensation when it made its 1966 Broadway debut, and the season ran for nearly two thousand performances.

The 1972 movie starring Liza Minnelli catapulted the songs and story into popular culture. Based on John van Druten's play I AM A CAMERA, much of which is based on Christopher Isherwood's short stories from GOODBYE TO BERLIN, the new musical version was penned by John Kander and Fred Ebb.

CABARET was the first mega-hit for this brilliant composer/lyricist pair, who went on to create iconic music theatre like CHICAGO and WOMAN OF THE YEAR.

CABARET just gets better with age. The recent Broadway revival presented by London's Donmar Warehouse did twice the business of the original production. We're thrilled to bring Michael Hurst's unique new production of CABARET here to the Salon Perdu Spiegel tent, which replicates the spirit and atmosphere of German Kabarett of the late Weimar Republic.

So, leave your troubles outside, sit back and enjoy divinely decadent world of the CABARET created by our supremely talented cast and creative team.

Colin McColl

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

CAST

Sally Bowles – **Amanda Billing** Emcee – **Michael Hurst** Fraulein Kost – **Colleen Davis**
Fraulein Schneider – **Lynda Milligan** Herr Schulz – **Paul Barrett** Cliff Bradshaw – **Tyran Parke**
Ernst Ludwig – **Mike Edward**

KIT-KAT KLUB – **Will Barling, Ebon Grayman, Sarah Iwaskow**
Hannah Tasker-Poland, Sia Trokenheim
Understudy – **Ciarin Smith**

CREATIVE

Direction – **Michael Hurst** Costume Design – **Nic Smillie** Lighting Design – **Bryan Caldwell, PhD.**
Musical Direction – **Grant Winterburn** Choreography – **Shona McCullagh**
Properties Master & Set Dresser – **Bec Ehlers** Sound Effect Sourcing – **Mark Corbett**
Additional Recording – **Jason Smith** Special thanks to Dialogue Consultant – **Susanne Ritzenhoff**
Set Design – **A collaboration between Mark Gosling, the creative team, 2 Construct and Nick Barnfield**

PRODUCTION

Production Manager – **Mark Gosling** Technical Manager – **Bonnie Burrill**
Senior Stage Manager – **Fern Christie** Stage Manager's Intern – **Jade Turrall**
Lighting Operator – **Robert Hunte** Sound Operator – **Mark Corbett** Revolve Operator – **Gerry Robertson**
Site Manager – **Josh Hyman** Set Engineer – **Nick Barnfield** Wardrobe Supervisor – **Sara Taylor**
Tailor – **Peter Rigby** Patternmaker, Cutter & Costume Construction – **Sheila Horton**
Seamstress – **Elizabeth Gibbons** Tent Supplier – **High Profile Event Support**
Set Construction – **2 Construct**

BAND

Piano – **Grant Winterburn** Percussion – **Chris O'Connor** Bass – **Aaron Coddell**
Alto Saxophone / Clarinet – **Jeff Henderson** Accordion / Keyboards – **Eddie Giffney**
Trumpet – **Mike Booth**

AUCKLAND THEATRE COMPANY WOULD LIKE TO THANK THE FOLLOWING FOR THEIR HELP WITH THIS PRODUCTION:
Matthew Verrill, Max Cryer, David Whittet, John Gibson, Taylor Wilson, Smith & Caughey's, Sally Sloman, Kolet Vermeulen, Michelle Worth, Sarah Sherwood, Fraser Brown, Mark Vinall

CABARET is the seventh Auckland Theatre Company production for 2010 and opened on October 28th. CABARET is approximately 130 minutes long with an interval. Please remember to switch off all mobile phones, pagers and watch alarms.



DIRECTOR'S NOTES

In the 1930s, with a carefully manufactured and brutal wave of negative eugenics, the malefic agents of the Third Reich swiftly eradicated the troubled culture of the Weimar republic. But the spirit of that period still shimmers - the eroticism, art, architecture, music, film, theatre, literature and sheer ecstasy of a futurist society whose escape into hedonism before the Nazi storm was akin to re-arranging deck chairs on the Titanic.

Berlin pulsed into the 1930s debauched and unfettered. But "Sin City" was ripe for a clean up, and the morally upright were ready and willing to wield the disinfectant, duped by the

idea of a powerful, healthy and racially pure utopia. And wield it they did. Cabaret reminds us that fundamentalism of any kind is the antipathy of human freedom. Religious extremism, reactionary politics, greed and the lust for power will always be the enemies of humanity. This is as true today as it ever was. From the Tea Party to The Taleban, we must be vigilant, or before we know it the clubs will again be closed, our children will be brainwashed with pseudo science and life won't be any kind of cabaret at all.

This has been a great rehearsal process – disciplined, focused,

wild at times, exhausting, hilarious and often completely mad, but always based in trust and respect. From the first concept, through planning and pre-production to the performance you are seeing today, everyone involved has said 'yes' – the most powerful word in the business. To the cast, the production team and to my creative associates Shona McCullagh, Nic Smillie, Grant Winterburn, Becky Ehlers and Bryan Caldwell - it has been a privilege. Thank you all. Fabulous!

Michael Hurst
Director



Moulin Rouge / Paris Cancan 1890



1930s German Kabarett by Princeton University Students



New York's 21 Club was a Prohibition-era speakeasy

WONDERFUL WORLD OF CABARET

ROOTS IN FRANCE

Cabaret was an immensely popular form of entertainment throughout the 19th century. It began in 1881 in the Montmartre district of Paris with the opening of Le Chat Noir, which attracted such notables as Debussy and Satie.

A combination of music, dance, comedy, circus acts and short theatrical pieces, the performance style is named after the venue in which it is performed. Popular early cabarets in France included the

Chat Noir, the Moulin Rouge, and the Folies-Bergère; the latter two are still operating today. The cabaret took the form of an informal saloon where poets, artists and composers could share ideas and compositions.

Performers got to try their ideas, audiences enjoyed a wonderful evening for the price of a few drinks, and owners could rely on a steady flow of regular customers.

KABARETT ARTISTS IN GERMANY

After World War I, cabaret enjoyed even greater popularity across Europe, most notably in Germany. The roots of German cabaret, however, lie not in Berlin, but in pre-war Munich. Although some experimentation with a cabaret style imported from Paris took place in Berlin at the turn of the century – notably at the Schall und Rauch cabaret of theatrical impresario Max Reinhardt – it was in the south of Germany that das Kabarett sprung to life as a new and vital form

of entertainment. During the 1920s and 1930s, when the Weimar government ended censorship, artistic expression was less regulated and cabaret took on great cultural significance, often showcasing controversial social and political themes.

This brought forth new Kabarett artists like Werner Finck and Karl Valentin. However, when Hitler took power in 1933, cabaret was one of the first victims of the Nazi party. Cabaret, along with other art forms, was banned, as the Nazis allowed only what was pro-government and aligned with their philosophies.

LIVE IN THE BIG APPLE

Cabaret also influenced American live entertainment in the first half of the 20th century, especially in New York and Chicago.

American cabaret typically featured jazz: Chicago cabaret often boasted big bands, while solo vocalists were more common in New York. When a 1913 law insisted Manhattan's cabarets close by 2am, members-only clubs (speakeasies) sprang up and remained open till the dawn hours. Places like The Copacabana or The Cotillion Room featured vaudeville headliners such as Jimmy Durante and Sophie Tucker.

In the 1960s, cabaret in the United States began to lose its popularity, due to competition from television variety shows and rock concerts. Things worsened with the panic of AIDS in the 1980s: most New Yorker's stayed in to be entertained by home videos. These days however, cabaret is gaining momentum again, particularly in New Orleans, Philadelphia and Portland, Oregon, as younger performers reinterpret the old forms in both music and theatre. Many contemporary cabaret groups in the United States feature a combination of original tunes, burlesque and political satire, as can be found in such groups as Cabaret Red Light and Leviathan: Political Cabaret.

SONG LIST

ACT 1:

Willkommen

Emcee, Kit-Kat Girls and Stage Band

Welcome to Berlin:
Willkommen

Emcee

So What?

Fraulein Schneider

Don't Tell Mama

Sally and Kit-Kat Girls

Perfectly Marvelous

Sally and Cliff

Two Ladies

Emcee and Two Club Girls

It Couldn't Please Me More
(Pineapple Song)

*Fraulein Schneider and Herr
Schultz*

Tomorrow Belongs to Me

Male Chorus

Don't Go

Cliff

The Money Song

Emcee, Sally and Kit-Kat Girls

Married

*Herr Schultz and Fraulein
Schneider*

Tomorrow Belongs to Me
– Reprise

*Fraulein Kost, Ernst, Kit-Kat
Girls, Stage Accordion and
Stage Band*

ACT 2:

Married Reprise

Herr Schultz

If You Could See Her

Emcee and Friend

What Would You Do?

Fraulein Schneider

I Don't Care Much

Emcee

Cabaret

Sally

Finale Ultimo: Willkommen,
It Couldn't Please Me More,
Tomorrow Belongs to Me,
Cabaret

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Band*



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THE FIVE LIVES OF SALLY BOWLES.....

By Max Cryer

Cheshire-born Christopher Isherwood, after a somewhat unstable early life, became a medical student but dropped out. In 1929, he went to Berlin for a holiday and stayed four years, working as a tutor. During this time he came in contact with the unique style of Berlin underworld nightlife, characterised by entertainment that combined music with edgy comment on political matters and brazenly pushed barriers of accepted morality. Within this 'cabaret' scene, Isherwood became acquainted with Jean Ross, who became immortalised as "Sally Bowles."

She first appeared as 'Sally' in Isherwood's 1939 short novel *Goodbye to Berlin* - in which she is depicted as an English girl who is a very indifferent and inexperienced singer.

The story remained a modest cult novella for 12 years, until British writer John van Druten saw a possible dramatic structure in the tale, and from it created his play *I AM A CAMERA*, which opened in New York in 1951. It starred Julie Harris, an actress acclaimed for brilliant sensitivity rather than glamour. She was described as looking like "a broom someone had left in the corner," and Ms. Harris herself once declared "If I had a bosom I could rule the world."

Nevertheless, she earned five Tony Awards for Best Actress performances on Broadway, including her portrayal of Sally Bowles in *I AM A CAMERA*, and she was first choice for the movie which followed in 1955. (Isherwood described her as "the quintessential



Sally Bowles").

The movie caught the eye of musical writers John Kander and Fred Ebb, resulting in their adaptation of the original story into the musical *CABARET*, which opened in New York in November 1966 and quickly became a huge success.

Actress Jill Haworth, who had scored a major success in her first movie *EXODUS* (with Paul Newman and Sal

Mineo), led the cast, playing the fourth incarnation of Sally Bowles. Joel Grey stamped his eccentric style on the Emcee role for all time. The other major attraction was Fraulein Schneider, played by Kurt Weill's 70-year-old widow, the legendary Lotte Lenya

(for whom he wrote *Mack The Knife*). Within a year there were other productions playing all round the world - including London, with Judi Dench triumphant as Sally Bowles.

Sally's fifth incarnation came as something of a shock to Isherwood's readers. The 1972 movie *CABARET* was both colourful and extremely successful. But its ruthless deconstruction of the gritty genre, the complete alteration

of plot, the pruning and abandonment of characters and songs, and the all-out styling to build Liza Minnelli into a major star, made this the representation furthest from the story's origin, and only distantly related to the theatre musical it purported to portray.

Isherwood's bare description of Sally Bowles' talent ("she sang badly, without any expression, her hands hanging down at her sides") was discarded in favour of clarion-voiced Minnelli with a 60-piece orchestra and choreography which took weeks to rehearse. Minnelli was unable to master an English accent so an extra line was scripted into the introduction of Sally Bowles - "She's American" - although she came from Chelsea.

Liza Minnelli herself, from my occasional contact with her during my Hollywood years, was a vivacious woman without guile, and could not be held responsible for the production decisions made in order to form the entire project as a showcase for her - in which it succeeded beyond expectation.

There are two positive things one can find to say about the movie. One of the Kander and Ebb songs created for the movie put a new expression into the English language: "Money makes the world go around". And although the movie massacred Isherwood's original story and the theatre musical, it did serve to nurture even more deeply the public's fascination with Sally Bowles. That fascination with Sally is even more interesting when frameworked by the real *CABARET*, which is now being



Max Cryer and Liza Minnelli at a party in the Ambassador Hotel, Hollywood, 1976

presented by the Auckland Theatre Company.

This production will be the story as Isherwood, John Druten, and Kander and Ebb intended. Sally is the undoubted centre of the action, but we will also meet the endearing character of Fraulein Schneider the landlady and hear her two graceful songs. She and her songs were completely cut from the movie - there was no way the creaking but totally charismatic Lotte Lenya was going to be allowed on screen, lest she distract attention even for a moment from the star. And we will also meet the landlady's

elderly boyfriend Herr Schultz (likewise cut from the movie).

With the Auckland Theatre Company's track record of successful musicals, this will be time to put down your knitting, your book and your broom, and come have a holiday... Right this way, the theatre's waiting: come to the real *CABARET*.

Max Cryer is author of ten books on English language and music, published in Australasia, Britain, America, Germany, Italy and Russia. His weekly broadcasts on 'Curious Questions' on NZ radio are in their 15th year.

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CAST



AMANDA BILLING

Amanda's first appearance on stage in Auckland was in her knickers (Silo Theatre's THE COUNTRY WIFE in 2003) and it seems not much has changed since then. Although she didn't quite get her kit off in CLOUD NINE (also with Silo Theatre, 2004), she's been in various states of PG-rated undress as Dr Sarah Potts on SHORTLAND STREET over the last six years, and Herr Hurst had her taking off a rather see-through wedding dress in Silo's THE THREEPENNY OPERA a couple of years ago. Although she draws the line at nipple tassels, Amanda is excited about baring more than Sally Bowles' soul in the Salon Perdu this year, working with ATC and the naked talent of the CABARET cast for the first time and Herr Direktor for the second. Prosit.



COLLEEN DAVIS

Colleen last appeared for Auckland Theatre Company in Lionel Bart's OLIVER! as Charlotte Sowerberry and the Milkmaid. She recently produced and performed in the rare Sam Shepard musical THE SAD LAMENT OF PECOS BILL ON THE EVE OF KILLING HIS WIFE as Slue-Foot Sue at the Basement Theatre Studio. Her other works include; playing Sophie in Wellington's new Kiwi play PAPER, SCISSORS, ROCK by Yael Gezentsvey, touring the North Island in the Dust Palace extravaganza BURLESQUE AS YOU LIKE IT and appearing on Shortland Street as would be murderess Nurse Paige. Colleen is also a proud co-founder of Almost A Bird Theatre Collective, with which she has appeared in DELICATES, ANGELS IN AMERICA, ANTIGONE (Wellington and Holland) and JEFF KOONS. She also sings with antique blues outfit Storehouse, who have a weekly Wednesday residency at Hotel DeBrett.



TYRAN PARKE

Since graduating from the Western Australian Academy of Performing Arts, Tyran has amassed many professional credits in plays, musicals, cabaret, concerts and television, the highlight being his award winning portrayal of George in Stephen Sondheim's SUNDAY IN THE PARK WITH GEORGE. His first CD, Sunday In The Parke was released to rave reviews and is available in New Zealand through his website or on itunes. Upcoming projects include MUCH ADO ABOUT NOTHING at The Sydney Opera House, and THE BLACK ROSE, which combines his brother Trent Parke's award-winning photographs with original material from some of Broadway and Australia's biggest composers. Tyran was in Auckland earlier this year playing Tobias in SWEENEY TODD and is thrilled to be back making his ATC debut in the challenging role of Cliff. Tyran is a proud member of Actors' Equity. www.tyranparke.com



SIA TROKENHEIM

"It is a privilege to be part of this production. CABARET highlights a time in history that fascinates me, partly because of my own connection due to my upbringing in northern Europe by my Polish parents. I would like to thank Michael Hurst and ATC for this wonderful opportunity."

This is Sia's fourth appearance for ATC following performances of STEPPING OUT, OLIVER! and SWEET CHARITY.

Sia's screen credits include THIS IS NOT MY LIFE, SHORTLAND STREET, commercials, short films and HYUNDAI SPORTS CAFE.

Sia started acting in Stockholm. A graduate of UNITEC, her theatre appearances include THE PRODUCERS, SKIN TIGHT (Court Theatre) and JANE EYRE, JACK AND THE BEANSTALK (Fortune Theatre), HAMLET, THE LOVE OF THE NIGHTINGALE, BIG RIVER, JULIUS CAESAR and STOCKHOLMSBLOD (Stockholm Theatre Company).

Sia is a proud member of NZ Actors' Equity.



PAUL BARRETT

"My involvement with CABARET is the culmination of a particularly music-heavy year's work. I spent January tutoring teenagers about musical theatre at Central City Music Theatre summer school.

In May I presented the debut season of my solo show TIC TIC. Here I celebrated my thirty year career as an actor, singer and musical director, and examined my personal baggage.

That same month I began rehearsals for SWEENEY TODD - in which Michael Hurst and I played the villains. While singing that show every night I worked on Stephen Sondheim's ASSASSINS - in which I was an associate to Grant Winterburn and acted as vocal coach.

I was musical director and pianist for the intimate review SONGS FOR GUY in September. This show is my fifteenth for ATC, having previously appeared in THE ROCKY HORROR SHOW,

A CHRISTMAS CAROL, MUM'S CHOIR, END OF THE RAINBOW and SHE STOOPS TO CONQUER."



MIKE EDWARD

For Auckland Theatre Company, Mike has appeared in OLIVER!, THE THIRTY-NINE STEPS, TRAVESTIES and HIGH SOCIETY. Other theatre highlights are LADIES NIGHT, THE ROCKY HORROR SHOW and THE COUNTRY WIFE (Court Theatre) and MACBETH and UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE (Silo Theatre).

A graduate of UNITEC's School of Performing and Screen Arts, Mike's television highlights include XENA, SHORTLAND STREET and MERCY PEAK. He was a core cast member of TV3's THE STRIP and has recently appeared in the Starz TV Series SPARTACUS.

His film performances include roles A SOLDIER'S SWEETHEART (Paramount Pictures) and A STOLEN LIFE (Lifetime Network). Mike is a

member of the theatre/cirque company Theatre Physical who are still doing the festival circuit with their show OH BABY. Mike is also a member of the Dust Palace who toured their sell out show BURLESQUE AS YOU LIKE IT throughout New Zealand earlier this year.

Mike is a proud member of NZ Actors' Equity.



EBON GRAYMAN

Ebon was born and bred in New York City. At the age of 15, the sport of gymnastics became his first love. In 1995, Ebon transformed from an elite gymnast to a performer, when he was recruited by Cirque Du Soleil and began touring with their show ALEGRIA. In his eight years with ALEGRIA, Ebon has become most well-known for his character "Monsieur Fleur", the hump-backed ringmaster. Ebon has also performed in ZUMANITY, another Cirque Du Soleil show permanently based in Las Vegas. In ZUMANITY, he took on the dual role of aerialist and the mythical half man, half beast character "Pan". Now residing in New Zealand, Ebon continues to perform, as well

as sharing the knowledge he has gained in his many years of competing and performing.



SARAH IWASKOW

A graduate of the BPSA in Contemporary Dance at UNITEC, Sarah was born in Japan, but was raised in the UK. Sarah's dance styles vary like her culture and encompass a wide range of street dance styles, such as Hip Hop, Locking, House, Contemporary and Jazz. She has appeared in several music videos. Live performance credits include THE SEXY RECESSION CABARET and BIRDS OF PARADISE. Her goal is to become a respected dance teacher and performer as well as a singer, and she is currently working on her song writing to release music abroad. Sarah is honoured to be part of Auckland Theatre Company's latest major musical production.



WILL BARLING

Will began dancing at the age of 8, training in Ballroom and Latin American dance. After becoming an Australasian Champion in his teens, he gained a National Diploma in Dance Performance (Contemporary) from the New Zealand School of Dance, performing in works by Shona McCullagh, Malia Johnston, Jiri Kylian, Michael Parmenter and the London Contemporary Dance Company. Upon graduating, Will worked with Shona McCullagh in her work MONDO NUOVO (2007), Ann Dewey's PAPER TIGER (2007) and toured internationally with Grayboy Entertainment on cruise ships. Since returning to New Zealand, Will has performed in the Loons Circus Theatre Company production of HAPPY HOME ROAD (Christchurch Festival) and the inaugural season of The Southern Lights Dance Company. He recently completed a workshop of Douglas Wrights' RAPT which will premier next year. Will is also a solo singing artist under the title WILL C BARLING PROJECT.



LYNDA MILLIGAN

Christchurch actress Lynda Milligan has been performing in public since the age of three, fell in love with musical theatre at 10, joined Christchurch Operatic as a teenager and has since enjoyed a long career in theatre, cabaret and television.

Since her debut at the Court Theatre in CANTERBURY TALES in 1974, Lynda has appeared in 75 productions there, and was honoured with an Associateship of the Court for her services to the theatre. Some of her favourite leading roles at The Court include THE KILLING OF SISTER GEORGE, HAY FEVER, THE DIARY OF ANNE FRANK, THE BIG OE, NOISES OFF, MUM'S CHOIR and HEARTBREAK HOUSE.

Lynda has appeared in many of Roger Hall's record breaking hits, including AFTER THE CRASH, TAKE A CHANCE ON ME, TAKING OFF, WHO WANTS TO BE 100? and FOUR FLAT WHITES IN ITALY. Highlights of her musical theatre career include Maria in the SOUND OF MUSIC, Nancy in OLIVER! Madame Thenadier

in LES' MISERABLES, Miss Hannigan in ANNIE, Mrs Lyons in BLOOD BROTHERS, Nellie Forbush in SOUTH PACIFIC and Mrs Lovett in SWEENEY TODD.

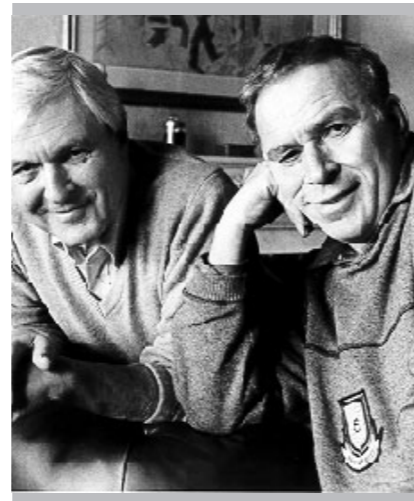


HANNAH TASKER – POLAND

After completing her degree in Performing and Screen Arts majoring in Contemporary Dance in 2008, Hannah has worked with The Loons Circus Theatre Company and Southern Lights Dance Company. She choreographs and performs her own dark, burlesque themed acts involving fire, prosthetics and body paint. Television credits include a lead role in the 2007 TVNZ drama RUDE AWAKENINGS, stunt work on LEGEND OF THE SEEKER and performing as a dancer on SPARTACUS.

CABARET is Hannah's debut performance with Auckland Theatre Company, and she is extremely excited to be working with such a fantastic cast on such a decadently amazing show.

CREATIVE



JOHN KANDER & FRED EBB / COMPOSERS

Known primarily for their musicals CABARET and CHICAGO, and for penning the iconic "New York, New York", John Kander and Fred Ebb were two of the brightest stars in the golden period of American musicals. They first collaborated on an unproduced musical called GOLDEN GATE, which they quickly followed up with FLORA THE RED MENACE, their first musical to be produced on Broadway and in which Liza Minnelli made her Broadway debut. Their first major success was the musical CABARET, which had over 1,000 performances in its first run on Broadway. It won a Tony Award as the season's best musical, and its original cast recording won a Grammy Award. The film, directed by Bob Fosse, won eight Academy Awards.

Their next musical CHICAGO also became a hit and the show's 1996 revival became the longest-running revival in Broadway history.

Their other Broadway successes include WOMAN OF THE YEAR, KISS OF THE SPIDER WOMAN, and posthumously for Ebb, CURTAINS. In 1998, Kander and Ebb were recognized for their contributions to theatre and music with Kennedy Center Honors.



MICHAEL HURST / DIRECTOR*

In a career spanning more than three decades, Michael has become one of New Zealand's leading actors and directors. His theatre credits include AMADEUS, THE ROCKY HORROR SHOW and ALADDIN. His musical roles include Koko in THE MIKADO, Judge Turpin in SWEENEY TODD, Macheath and Tiger Brown in THE THREEPENNY OPERA, King Herod in JESUS CHRIST SUPERSTAR and

the Emcee in two previous productions of CABARET. Michael is also renowned for his interpretations of Shakespeare, including Hamlet, Macbeth, Richard III, Touchstone in AS YOU LIKE IT and the Fool in KING LEAR. In 1993 Michael was cast in the role of Iolaus and co-starred in the US television series HERCULES – THE LEGENDARY JOURNEYS, which ran for eight years and played to a world-wide audience.

Michael's directing credits include SHE STOOPS TO CONQUER, HAMLET, MACBETH, KING LEAR, TWELFTH NIGHT, THE THREEPENNY OPERA, LOOT and most recently HAPPY DAYS. He has also directed many episodes of the US television series HERCULES – THE LEGENDARY JOURNEYS, XENA – WARRIOR PRINCESS and SPARTACUS – BLOOD AND SAND as well as the NZ feature film JUBILEE.

As well as being a founding member of Auckland's Watershed Theatre in 1990, Michael is a patron of TAPAC (The Auckland Performing Arts Centre), a Trustee of the AUSA Outdoor Shakespeare Trust, an Artistic Associate of The Silo Theatre, a New Zealand Arts Laureate, and an Officer of the New Zealand Order of Merit (ONZM).

Michael is a proud member of NZ Actors' Equity.

*Michael also plays the role of Emcee.



NIC SMILLIE / COSTUME DESIGNER

"Working with such a creative director made the design process exciting and boundless... it was more about working out what not to have for costumes, out of all the fabulous ideas that came up, rather than what we should have. The inspiration came from Michael's fabulous images, collected over the last twelve months, of the 1920s and 30s world of cabaret and the arts. It was incredible to see so many very 'contemporary' ideas about attire and behaviour evident in the arts/underground scene of the era."

Nic Smillie has a Bachelor of Design in Textiles and has worked in theatre, film and television as a costume designer for the past twelve years.

Designs for Auckland Theatre Company include AUGUST: OSAGE COUNTY, ROMEO & JULIET, THE POHUTUKAWA TREE, THE WIFE WHO SPOKE JAPANESE IN HER SLEEP, CAT ON A HOT TIN ROOF and

WHERE WE ONCE BELONGED.

Nic has also costumed various projects in Wellington, including LE SUD, KING AND COUNTRY, TOP GIRLS, CABARET, DRACULA, PRIVATE LIVES, SWEENEY TODD and DRAWER OF KNIVES.

Winner of the Air New Zealand Screen Award for Contribution to Design for the television series THE INSIDERS GUIDE TO LOVE, Nic has also designed costumes for THE INSIDERS GUIDE TO HAPPINESS, SEVEN PERIODS WITH MR GORMSBY, THE HOTHOUSE, TIME TRACKERS and AFTERSHOCK.

Her operatic designs include QUARTET and THE ITALIAN GIRL IN ALGIERS. For film her works include FISH SKIN SUIT, TURANGAWAEWAE and STICKMEN.



BRYAN CALDWELL, PHD. / LIGHTING DESIGNER

"This is my third visit to CABARET, having lit the Watershed production and ATC's previous production. It is also my second with Michael as Director and Emcee. Each has been unique in scale. And interestingly, each production highlighted different concerns relevant to the time that it was presented. This production is intimate and housed in a near authentic recreation of the period style. The club is lit as if it has evolved over time, and lighting and effects have accreted ad hoc. The feel is debauched, fun, with an increasingly sinister undercurrent.

It is seen from Cliff's viewpoint (I am a camera) through 'rose-tinted glasses' (bright and rosy base colouring, bright eyes, tongue-in-cheeks) to increasingly appalled (yellowing, broken light, shadows taking over, smoky)."

CABARET will be Bryan's 27th lighting design for Auckland Theatre Company.

Favourite productions include HORSEPLAY, BLACKBIRD, THE PILLOWMAN, HAIR (Audience Award for Best Lighting Design), THE BLUE ROOM, WIT (Audience Award for Best Lighting Design), ART, CABARET (SKYCITY Theatre), DEATH OF A SALESMAN, CLOSER, JULIUS CAESAR, TWELVE ANGRY MEN, MASTERCLASS, ARCADIA, and UNCLE VANYA.

Over the last 23 years, Bryan has lit more than 200 productions for NZ's top theatre and event companies, including NBR NZOpera, the Watershed Theatre, NZ Actors Company, Mercury Theatre, and Inside Out Theatre. These include SONS OF CHARLIE PAORA at the Royal Court Theatre in London, THE HOLY SINNER at the Wellington International Festival of the Arts 2006, and Black Grace's AMATA for AK07.

His event designs have been seen in New York, Tokyo, and Hong Kong (the 150th Birthday Parties for Louis Vuitton), and in San Francisco, Sydney, and Paris (Inside Out Productions for Tourism NZ). He currently resides in upstate New York, researching the electrical properties of the heart.



SHONA MCCULLAGH / CHOREOGRAPHER

MNOZM; NZ Arts Foundation Laureate

Shona is a choreographer, director, award-winning filmmaker and director of The Human Agency. Her choreographic credits include pure dance works for LIMBS, FOOTNOTE, RNZB, DOUGLAS WRIGHT DANCE COMPANY and her own company Human Garden. She has also created work for theatre, television, and film, including sequences for XENA, HERCULES, FELLOWSHIP OF THE RING, KING KONG and THE LION, THE WITCH AND THE WARDROBE. She was a founding member of The Watershed Theatre and created choreography for many theatre productions there under the direction of Simon Bennett and Michael Hurst.

Shona has worked extensively with actors over the last 20 years, collaborating with the NZ Actors Company, with Peta Rutter and Carl Bland in NIGHTSONG PRODUCTIONS, and with

Colin McColl on EQUUS and SWEET CHARITY. Previous collaborations with Michael Hurst include LYSISTRATA and several episodes of XENA and HERCULES.

Shona is a proud member of NZ Actors' Equity.



GRANT WINTERBURN / MUSICAL DIRECTOR*

"The music of CABARET is a wonderful mix of the classic Broadway sound, the jazz influenced Berlin cabaret of the late 1920s and the rich tradition of the Tin Pan Alley American song book.

There is a colourful harmonic language at work, dripping with style and seemingly endless examples of ingenious ways to modulate from one key to another.

Whilst conveying the decadent energy of a great night out and giving the main characters a chance to reflect on their circumstances, the music also has an ominous foreboding that the party will

soon be over and things will never be the same. The six-piece band for CABARET is integrated as the stage band in the Kit Kat Klub, whilst also providing the 'orchestral' music for other scenes within the show."

Grant Winterburn has been a professional musician for more than 20 years. He is an experienced jazz pianist, musical theatre director, session musician and music tutor.

Previously for Auckland Theatre Company, Grant has been Musical Director for THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE directed by Murray Lynch, A CHRISTMAS CAROL directed by Jennifer Ward-Lealand, and THE ROCKY HORROR SHOW directed by Simon Prast.

2010 has seen Grant as musical director for ASSASSINS directed by Oliver Driver (Silo Theatre) and RENT featuring Annie Crummer at the Civic Theatre. He also played keys in the band for AVENUE Q at the Civic and is currently an artist teacher at The University of Auckland School Of Music.

Grant was musical director for Geoff Sewell (Amici), Incognito Artists NZ tour and concert DVD, and THE THREEPENNY OPERA directed by Michael Hurst. He relishes the opportunity to work alongside Michael again on CABARET.

* Grant also plays the piano in CABARET.

BAND



CHRIS O'CONNOR

Chris O'Connor is one of New Zealand's most in-demand musicians. Recently he has played with the Jonathan Crayford Trio, Eru Dangerspiel, The Western Line Trio, Flip Grater and The Lipperzaners. Since moving to Auckland five years ago, he has recorded albums with Don McGlashan, SJD, The Topp Twins, Miriam Clancey, Flip Grater, and The Bell Birds. His drumming appears on numerous sound tracks for film (PREDICAMENT, SHOW OF HANDS, PERFECT STRANGERS and RAIN OF THE CHILDREN). Recent theatrical productions include ASSASSINS, OLIVER!, PROVIDENCE and PECOS BILL. Chris is a DJ on the 95bfm jazz show and is a part of the Vitamin-S improvised music community in Auckland.



AARON CODDEL

Aaron is a versatile freelance musician, photographer and educator. He has bussed for jazz greats such as Cleo Laine, Mark Murphy and George Coleman.

Additional engagements include King Kapisi, Annie Crummer, Hello Sailor, Tama Waipara, Hammond Gamble, Jan Hellriegel, Peter Ulrich, Caitlin Smith, Karen Hunter, Jennifer Ward-Lealand, The Darlings, Chicago Smokeshop, Mojo Flyset, Tim Hopkins, comedian Phil Nicholl, Tim Beverage and Auckland Philharmonia Orchestra.

For theatre, his credits include playing for WESTSIDE STORY, AVENUE Q, FALLING IN LOVE AGAIN, TELL ME ON A SUNDAY, BERLIN, THE LOOK OF LOVE, BLAME IT ON THE BOSSA NOVA, PSYCHEDELIC SWING, THE SPIDERS FROM MARS, Bobby Spade, Auckland Comedy Festival Gala and 75 Glorious Years of the St James Theatre. He is pleased to be a part of Auckland Theatre Company's production of CABARET.



JEFF HENDERSON

Jeff is a multi-instrumentalist based in Wellington. His theatre credits include Kafka's THE TRIAL with Stephen Bain, DIE HENKEL SPUR with Winning Productions, FIRST JUNE directed by Thebis Mutante, THREEPENNY OPERA for Silo, numerous productions with Red Mole Theatre and Roadworks Theatre, and many other original and professional productions.



EDDIE GIFFNEY

Eddie is a BMus. student at The University of Auckland, majoring in performance piano. He is the current South Pacific Open Accordion champion, the 2010 New Zealand Piano Accordion champion and in 2009 won third place in the Junior Virtuoso section of the Accordion World championships.

Over the past six years, Eddie has played keyboards in many stage bands (PETER PAN, HIGH SCHOOL MUSICAL, BATBOY and URINETOWN to name a few). He enjoys accompanying singers and instrumentalists, playing in chamber music groups, and attempting to learn the harpsichord.

On stage, Eddie has performed in a number of professional and amateur theatre, musical theatre and operatic productions. He last performed for Auckland Theatre Company as 'Tiny Tim' in A CHRISTMAS CAROL directed by Jennifer Ward-Lealand.



MIKE BOOTH

No stranger to the world of musicals, Mike has recently returned from living and working in The Netherlands, where he was a freelance performer and taught at various conservatories. He maintains a busy career as freelance trumpet player, teacher and arranger in Auckland.

BERLIN BOOT CAMP

Michael Hurst has led me to a dark and sordid place in our research of the true Weimar Berlin of the early 1900s.

There was, quite simply, an insatiable appetite for naughtiness, partially fuelled by German soldiers in WW1 being dished out sex coupons to keep their peckers up (excuse the pun). Nothing was too outrageous and the body became the most powerful currency of the time due to the collapse of the German mark. More important than family values, virtue or self-esteem, the body became a temple of survival in these grim times.

Taboo-shattering dancer Anita Berber, the high priestess of depravity, was the embodiment of Berlin as the sex sin capital of the world. This production is inspired by Berber's addiction-riddled commitment to the risqué, a cocktail of hedonism that eventually killed her at the age of 29. She lived for the moment, much like our Sally Bowles.

As a complete juxtaposition to the seething eroticism in the interior of a multitude of Berlin clubs, a pendulum's swing away was *Ausdrucksanz*, the new German Dance, leapt upon by the Third Reich as a propaganda vehicle for expressing their fascist ideology. Goebbel's Cultural Ministry provided patronage by establishing Dance Festivals highlighting specific forms of German dance-making – those that emphasised a dynamic relation between a charismatic leader and anonymous followers. Choreographer Mary Wigman was commissioned by the Nazis to create works reflecting the cleansing lines and rigid gender roles of fascism; Hitler deliberately employing the choreography of spectacle in his drive for devoted followers. It proved an effective strategy.

The choreographic language of our production also draws on the astoundingly ridiculous-in-retrospect expression of the German obsession with healthy bowels and body. This was heartily evidenced by the plethora of well-oiled 'nakedness in nature' images in the journals of the time, in gorgeous counterpoint with the rip-roaringly dirty goings on that were clearly happening. The angular held poses of health, the rigid lines of emphatic vicious domination

mixed with the lurid curves and wicked thrustings... this is our Kit Kat Klub.

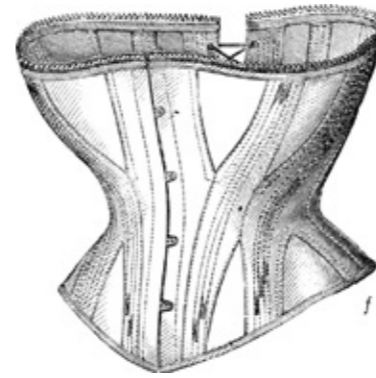
The entire multi-talented cast must be credited with their courageous embracing of the Berlin Boot Camp as we've sweated and puffed our way to you tonight. It's been bliss to work with such an inspiring cast, creative and production team and their individuality and bravery will make this production truly special. Last word to the inimitable Mr Hurst. Any man who strides the rehearsal room giving direction in only his underwear has to be admired. Your unswerving positivity, clarity and boldness brings those that work with you such joy. Thank you. And to our audience: Willkommen!

Shona McCullagh
Choreographer



BEFORE THE WONDERBRA

Small but essential to any Cabaret, the corset, the brassiere and the Wonderbra have become synonymous with the genre. Here's a brief (!) history of lingerie, from the corsets of the 19th century to the 20th century's iconic Wonderbra.



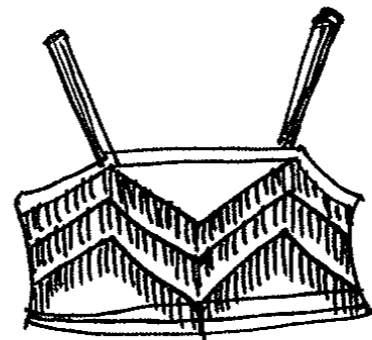
1860s Corsets were dominant in this era and were created primarily to support the bust. Women retain water at some stages of their monthly cycle; a corset allowed the wearer to look the same size every day and fit into her figure-hugging dresses.



1880s Usually made of white coutil with side bones, laced front and back, the *bust bodice* was a device to support the breasts, and was worn over the corset. It was specifically boned and taped to create a round effect. Bodices were typically high-waisted, and embroidered clasps, spoon steels and broad webbing bands were common features.



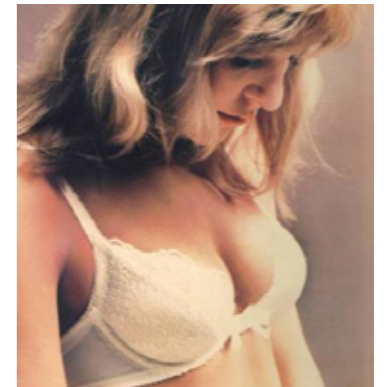
1900s The *brassiere* was invented, and for the first time women tried on separate cups for the breasts. Wide acceptance of bras reflected changes to gender roles, with women joining the work force and supporting the war effort. Up to 28,000 tons of metal were freed up for war production when women stopped purchasing corsets in the U.S.



1920s With the rising trend for newer and lighter form of bust support, the *bandeau bra* replaced the heavily boned structures of previous eras with softer elastics. However, a fascination with bust compression led to squeezing the breasts flat, and the bras of this era had substantial bands that crossed at the back, pulled tight and tied.



1940s The brassiere/bra was by now everyday wear. Styles were made for every shape and size. Stitching was added underneath or on top for those needing extra lift. *Spiral-stitched* and *stiffened-cone cups* were another emerging trend, which proved popular among film stars. With clothes rationing due to war-time, lingerie servicing shops helped women save money by fixing old underwear; coupons had to be surrendered for new underclothes.



1960s The *Wonderbra*, introduced in 1969, was said to be the top-selling bra in the world. Its success derived from its "precision engineering". The bra's design consisted of "three-part cup construction, precision-angled back and underwire cups, removable pads called cookies, 'gate back' back design for support, and rigid straps." The Wonderbra revolutionised the way women thought about bras, and is hailed as the fifth greatest Canadian invention of all time.

SECRETS OF THE SPIEGELTENT



A Spiegeltent (Dutch for 'mirror tent') is a large travelling big top intended for use as an entertainment venue.

Source: High Profile Event Support

- It takes a specialist crew two full days to build the tent, assembling more than 1,000 individual components

- This particular marquee has its origin in the 1920s. It has been refurbished to comply with current regulations, but retains the style of the era

- The inside panelling is oak, and most of the wood is original

- The marquee has more than 1,100 mirrors
- The tent contains more than 1,400 pieces of stained glass

- At the Lowlands Festival (a Dutch Festival, similar in size to Glastonbury), this marquee is used as a backstage VIP catering area for big-name artists such as Basement Jaxx, Arctic Monkeys and Franz Ferdinand.

WHAT'S ON IN THEATRES AROUND THE COUNTRY?

AUCKLAND THEATRE COMPANY

WELL HUNG

By Robert Lord

Maidment Theatre

10 Feb – 5 Mar 2011

WELL HUNG is a retro Kiwi farce that references the Harvey and Jeannette case. All hell breaks loose when a media-hungry big city detective descends on provincial town, in the midst of Blossom Festival fever, determined to solve a double murder.

CENTREPOINT THEATRE

Palmerston North

PENALTIES, PINTS AND
PIROUETTES

By Neil Troost

6 Nov – 18 Dec

The annual rugby trip is coming and the lads can't wait – it's the male bonding, the time away and the beer that they're looking forward to. Enter the wives, who forbid the trip unless the boys promise to take part in the PTA fundraiser. Watch out for the hilarity, tension and moves that should have never been allowed on the dance floor!

BATS THEATRE

Wellington

THE HEIGHT OF THE
EIFFEL TOWER

By Morgana O'Reilly & Abigail Greenwood

23 Nov – 26 Nov

Terri has dedicated her life to her children and is not in any way resentful...Nathan is thirteen and fixated with fish. Anna Louise is pregnant and horrible. Duncan left home - 'about a year ago'. Katie is all she's got. This is a hilarious and at times heart-breaking portrayal of a mother trying to become the person she always intended to be.

CIRCA THEATRE

Wellington

THE BIRTHDAY BOY

By Carl Nixon

9 Oct – 6 Nov

What happens to long-term friends when life takes them in completely different journeys? This story explores the middle class life with exhilarating gusto, covering 25 years of family, friendship, careers and complications in a series of male birthday occasions. An entertaining look at how life never turns out according to plan.

DOWNSTAGE THEATRE

Wellington

APOLLO 13: MISSION CONTROL

By Kip Chapman & Brad Knewstubb

30 Oct – 18 Dec

As three astronauts trapped 200,000 miles from earth fight for their lives, audience members seated in 'Mission Control' must make the critical decisions necessary to bring the heroes safely home. This interactive theatrical masterpiece returns for its last stop in Wellington before tours to Australia and the United States.

COURT THEATRE

Christchurch

GOD OF CARNAGE

By Yasmina Reza

16 Oct – 13 Nov

A comedy of manners... without the manners. Disruptive, juvenile, irrational. Someone needs to control today's parents. Two highly civilised couples meet to sort out their kids' playground fight. What starts as a calm rational debate ends in a hysterically funny night of name-calling, tantrums and tears before bedtime.

FORTUNE THEATRE

Dunedin

RED RIDING HOOD

By Roger Hall

12 Nov – 11 Dec

There's the innocent Red herself, her widowed mother, short-sighted Grandmother and smooth-talking wolf! Be prepared for frantic chases, running gags, loose floorboards, packets of prunes and musical goodies in Red's basket as she sets off on her journey to entertain young and old with this terrific traditional Christmas pantomime treat.

To find out what else is going on in Auckland be sure to read the latest copy of

Metro
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**AUCKLAND
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