

The Winter Production 2011

# CABARET 2011

Would you like a slice?

by arrangement with MusicScope and  
Stage Musicals Limited of New York

Book by Joe Masterhoff  
based on the play by John Van Druten  
and stories by Christopher Isherwood

Music by John Kander and lyrics by Fred Ebb

Broadway production directed by Harold Prince  
Produced for the Broadway Stage by Harold Prince

4, 6, 7, 8 December 7.30pm

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# Programme notes

Art is a well to which people go and the news is they don't go for happiness or confirmation or truth or enlightenment : they go for conflict. The human condition is conflicted and art offers a contextualization of that conflict, allowing the opportunity to make sense out of that conflict, to build something from it.

There is a certain level of ferocity – a rare quality in a mainstream musical – in *Cabaret*, it is a show that is desperate in tone, throughout – its characters are perpetually *bothered* by something. It is this that makes it a great piece of work, for in any art form, like life and love, if one and one make three, it is successful. If all you have are one and one making two, you have failed. If you just have the paint and the canvas – no good, if you just have the notes on the score and the lyrics it is not enough, only the actors and the script – nothing will result. You have to find that third thing, usually something not completely understood, that is truly coming up from inside of both the characters and the narrative. You can set the work in any place, you can put that quality in any character but if you do not reach down to touch that third element and find that conflict, the work will fail.

This is the third time I have directed *Cabaret* in twenty years; it is unlikely to be the last. It is a piece driven by and riven with conflict – people in conflict with each other, people in conflict with themselves, people in conflict with their past, their future, people in conflict with history unfolding around them; it plants conflict in the middle of the audience – “what would you do?”, it strews conflict in the discordant arrangements that echo the rising political storms and it leaves you with conflicted feelings about the nature of fate and responsibility. Its brilliance though lies in the moments of utter clarity that pierce its narrative structures. Any production of *Cabaret* succeeds or falls on how much specificity is achieved at these moments, so that maximum contrast is achieved with the dark lurching mass of conflict and history that stalks the rest of the show.

Most productions achieve some sort of contemporaneous presence; *Cabaret* particularly always adapts itself to whatever wave of fascism is cheerily passing – its central question, “could this happen here?” always pertinent. However, trite though it may be, it is impossible in 2011 to ignore the rising tide of unemployment that is abroad, the economic chaos that is no longer theory but on the streets and lives about us, the collapse of banks and countries that is not imminent but actual. As I write, Greece has gone, Italy totters with rumours of France and Spain to follow.

Then there's the question of sex. *Cabaret* doesn't hang about on this one but while it does have sex – lashings of it – it also has a moral core that is complex and refuses to give easy answers : the sex is there for a reason. It is interesting that the show is often performed by schools, often too significantly more unlikely that the supposedly liberal Bedales. My instincts are that there is an unusual and contradictory spirit about the enterprise : *Cabaret* curiously doesn't feel particularly young as a piece; it is an adult piece with dark themes and weary characters but conversely although it carries the weight of the ages, it does so lightly and deftly, usually using the sex and glitz for the heavy lifting. Look, *Cabaret* seems to say, look at these sexy sights, hear that sexy sound? It's the sound of the end of the world coming round the bend.

*Cabaret* has had several incarnations. *Cabaret* first opened on Broadway in 1966 and was then made in to a(n in)famous film in 1972, with additional numbers. The film sacrificed key central narrative motors for casting purposes and left the audience to watch Michael York floundering embarrassingly in a musical where he seemed to have little desire to be and was over-whelmed by the sheer insane brio of Liza Minnelli's misplaced Sally. Naturally it won Oscars. After the film, the show stayed the same, as if in awe of its monolithic cinematic cousin, until a 1988 New York revival saw new songs by the authors. Finally, the most complete modern version emerged in London, in Mendes' brilliant 1990s version that went from London to Broadway, with tweaks, cuts and rewrites, if no new songs. The version tonight combines all its predecessors. So there are additional numbers from the film (*Maybe This Time and Mein Herr*), a new number from 1988 (*I Don't Care Much*) and some alterations made by Mendes (the dialogue about the bisexuality of Cliff, the dramatic cut and link between *Perfectly Marvelous* and *Two Ladies*, as well as the brilliant and brave cut of the first *Tomorrow Belongs To Me*.)

It is also a pleasure to welcome the musical back to the theatre at Bedales after a lengthy holiday.

Enjoy the conflict.

**Jay Green**  
Hambleton, December 2011

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The Winter Production 2011  
December 6-8

# CABARET

by Kander & Ebb

## CAST

The Emcee ♦ GEORGIE WADSTEIN  
Clifford Bradshaw ♦ NICHOLAS CRANE  
Ernst Ludwig ♦ RUFUS ROCK  
Customs Officer ♦ KRIS FISHER  
Fraulein Schneider ♦ CECILY KING  
Fraulein Kost ♦ SARAH PRAETORIUS  
Herr Schultz ♦ OSCAR COOPER  
Sally Bowles ♦ TALIA PICK  
Sailor 1 / Thug 1 ♦ RAF LAW  
Sailor 2 / Thug 2 ♦ ROB MILLER  
Sailor 3 / Thug 3 ♦ VINCENT ZULOWSKI  
Sailors 4 & 5 ♦ MAX TURNER & ED MASON  
Frau Wendel ♦ ZARA HUBBARD  
Frau Lemper ♦ ELLIE CATTON  
Frau Kruger ♦ KATIE MILLARD  
Frau Erdmann ♦ MARGARET RICE  
Bobby ♦ RUAN EVANS  
Greta ♦ EMILY HILL  
Maitre D' ♦ FRED ASPEL  
Waiter ♦ EDDIE OLIVER

## THE KIT KAT GIRLS

Maria ♦ IZZY CARRO  
Lulu ♦ GEORGIA GREEN  
Frenchie ♦ LUCY WATERHOUSE  
Rosie ♦ OLIVIA BRETT  
Fritzie ♦ ELIZE LAYTON  
Texas ♦ SISI JOHNSON  
Bibi ♦ CELESTE MACILWAINE  
Tiger ♦ ROSIE CRAWLEY  
Franz ♦ ALEX SIANTIU

Gorilla ♦ KRIS FISHER

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## **THE BAND**

Piano **NICHOLAS GLEED**  
Drums and Percussion **FREDDY SHEED**  
Bass **DANIEL ROGERS**  
Alto Sax **JOE PEMBERTON**  
Flute/Tenor Sax **EVIE CULLINGWORTH**  
Baritone Sax/Alto Sax/Tenor Sax **JAMES THOMAS**  
Clarinet/Bass Clarinet **KEIR ROWE**  
Trumpet **JOHNNY WELCH**  
Trombone **TOBY MATIMONG**  
Violin **GEORGINA GULLIVER**  
Violin **CHARLOTTE MILLS**  
Violin **EMMA DUNCAN**  
Cello **WILL LITHGOW**

Additional arrangements **WILL LITHGOW & KEIR ROWE**

## **PRODUCTION**

Lighting **ARCHIE HOWES, ADAM OSBORNE**  
Follow Spot **JAMES FORSYTH, JACK PAXMAN**  
Riggers **GEORGE VEYS, ARCHIE HOWES, TOM HARDIMAN, TIM JONES, ANGUS MCLEOD**

Sound **GEORGE VEYS, PATRICK BAIGRIE**

Flyman **OLLIE BRADLEY**  
Crew **TOM HARDIMAN, FREDDIE O'DONALD, ANGUS MCLEOD**

Costume Design **JOANNE GREENWOOD**  
Wardrobe Mistress **LESLEY DAKIN**  
Assistant **ALICE ANDREW, NATASHA BLACKLEY**  
Hair **CHIHIRO HATAKEYAMA HODDINOTT**

Set designed by **JOANNE GREENWOOD**  
Set Photos **GEORGE VEYS**  
Set painters **NELL WHITAKER, SOPHIE GRIERSON, ELLIE WILSON-SMITH**

Assistant Stage Manager (Properties) **MIM EVISON**  
Assistant Stage Manager **NATASHA BLACKLEY**  
Deputy Stage Manager **MOLLY ROGERSON**

Production & Technical Manager **JOANNE GREENWOOD**  
Arts Coordinator and for The Olivier Theatre **JOHN BARKER**

Dance Captain **ALEX SIANTIU**  
Choreographer **CLAIRE GAMMON**  
Musical Director & Vocal Coach **NICHOLAS GLEED**

With thanks to  
**GARATH TULETT, SIMON KINGSLEY-PALLANT, CHRIS WADE,**  
**ANDY PIGGOTT, AND THE IT & FACILITIES DEPARTMENTS**  
TAP DANCING CONSULTANT ON *SITTING PRETTY* – **ROSE NASH**

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