Special Considerations for Production Work at the University of Idaho

CABARET

BOOK By Joe Masteroff
Music by John Kander
Lyrics by Fred Ebb
Directed by Craig A. Miller
Orchestra Conducted by Vern Sielert
Music Direction by Christian Reed
Choreography by Melanie Meenan

We ask that all students take the step of reading plays before auditioning or agreeing to serve in design, technology, management, or dramaturgical roles to understand the nature of the work that is being produced. Additionally, the director has compiled information below that might be helpful to review in advance of auditions or accepting a design, tech, or management role.

The information and considerations below represents informed assumptions regarding the production, based on the script, the score, and other primary source materials representative of the 1998 Version of CABARET. However, due to the nature of the creative process this information and these considerations are subject to change.

For more information or if you have any questions, please contact:
Craig A. Miller, Director – craigmiller@uidhao.edu or Cell/text: (803)767-5915

PLEASE NOTE:

The performances are currently anticipated to occur at the Hartung Theatre.

Play Synopsis: ‘In a Berlin nightclub, as the 1920’s draw to a close, a garish Master of Ceremonies welcomes the audience and assures them they will forget all their troubles at the Cabaret. With the Emcee’s bawdy songs as wry commentary, Cabaret explores the dark, heady, and tumultuous life of Berlin’s natives and expatriates as Germany slowly yields to the emerging Third Reich. Cliff, a young American writer newly arrived in Berlin, is immediately taken with English singer Sally Bowles. Meanwhile, Fräulein Schneider, proprietor of Cliff and Sally’s boarding house, tentatively begins a romance with Herr Schultz, a mild-mannered fruit seller who happens to be Jewish. Musical numbers include “Willkommen,” “Cabaret,” “Don't Tell Mama” and “Two Ladies.”

Dramatis Personae

All roles cast openly unless otherwise noted.

Master of Ceremonies (Emcee)
Sally Bowles
Clifford Bradshaw
Ernst Ludwig
Customs Official (doubles as Herman, non-speaking; and Max, speaking)
Fräulein Schneider
Fräulein Kost (doubles as Fritzie, non-speaking)
Rudy (a sailor, non-speaking; doubles as Hans, also non-speaking)
Herr Schultz
Max (doubles as Herman, non-speaking, and Customs Official, speaking)
Gorilla (non-speaking, doubles as Frenchie, also non-speaking)
Boy Soprano (pre-recorded, non-speaking)

The Kit Kat Girls:
Rosie (non-speaking)
Lulu (non-speaking)
Frenchie (non-speaking, doubles as Gorilla, also non-speaking)
Texas
Fritzie (non-speaking, doubles as Fräulein Kost, who speaks)
Helga

The Kit Kat Boys:
Bobby
Victor
Hans (non-speaking, doubles as Rudy, a sailor, also non-speaking)
Herman (non-speaking, doubles as Customs Official and Max, both speaking)

The 1998 Broadway production had a cast of 16 performers, plus pre-recorded Boy Soprano voice. Some doubling was employed in the minor parts, as outlined above.

CASTING NOTE:
The roles of Herr Schultz and Fraulein Schneider will hopefully be cast with age-appropriate actors, who may **not** be students in the UI Theatre Arts Department.

Any UI student (Major and non-major), Faculty member, staff member, and members of the Moscow community at-large are welcome to audition for any role in this production.

Rehearsal Times and Locations

This play will rehearse:
- **FIRST REHEARSAL:** Tuesday, August 30th, 2022
- 5 nights a week, M-F, from 6:00pm – 9:30pm.
- There is a possibility of Saturday Dance/Choreography rehearsals that will be communicated in advance and weekly rehearsal schedule will be adjusted for adequate and fair days off.
- We are hoping to rehearse on some daytime hours as can be scheduled around work and class schedules.

Rehearsals will be at the following times:
Monday-Friday 6pm – 9:30 pm, Saturday 1-5 pm (if applicable)

Rehearsals will be held in the following locations, as announced in the daily call:
- The Forge
- Room 13
- The Hartung Theatre

Technical and dress rehearsal scheduled per department policy.

Performances: October 28 – November 6, 2022 (specific date/times TBD)
Access-Related Considerations

- This play may use strobes or other bright lights.
- This play may include the use of loud sound effects/music or potentially jarring noises.
- **CONSENT**: All collaboration on this production, in every section, compartment, and relationship of it, will originate from a place of consent – in all things – from intimacy, staging, dance choreography, costuming, and set/scenic safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.

Physical and Vocal Considerations

- This play includes singing and choreography of an adult, suggestive, erotic, and sensual nature.
- The production may require heightened physicality, but the director welcomes the opportunity to work with movers who demonstrate high flexibility and/or dance experience.
- All actors will be required to coach and deliver the language of the play with British/Received Pronunciation (RP), Cockney, and German dialects – and possibly all three. Dialect coaching will be provided as part of the rehearsal process – but coaching appointments will be required outside of the normal rehearsal schedule.

Intimacy/Violence Considerations

- The production will employ an Intimacy Coordinator/Director, Noah Luce.
- This performance may incorporate costumes that may possibly be of a revealing nature on stage during the performance (i.e. negligees, bra and panties for females, shirtless and underwear for males, etc.) – all of these considerations and decisions will be based in consent.
- This musical is sexually and erotically charged in terms of the portrayal of the Kit Kat Club Emcee, the Kit Kat Girls and Kit Kat Boys. The production numbers and the relationships that take place in this free-spirited, explorative, expressive, and sexually charged atmosphere are innate to any production of this musical.
- An abortion is discussed/described in this production.
- There are moments of violence in the production, which will be handled professionally by a Fight Director.
- A more specific list of each of the moments of intimacy or violence between characters, including the musical numbers with intimacy, will be available at the audition for everyone to peruse.
- **IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE REACH OUT TO THE DIRECTOR OR STAGE MANAGER.**

Subject Matter and Language Considerations

CABARET deals with significant and/or difficult subject matter, including:
- Alcohol Use/Abuse
- Sexuality and Eroticism in Self-Expression
- LGBTQ+ Experience/Oppression/Discrimination
- Antisemitism: Jewish Experience/Oppression/Discrimination
- Abortion
- War/Military Experience/Nazi Regime/Fascism/White Supremacy
- Marriage
- Current Events
- Politics (Then and Now)
- Strong Language
- Mild Adult Themes
Smoking

CABARET CONTAINS THESE CASTING ATTRIBUTES:

- Drag Performance (male and female)
- Versatile Casting
- Roles for Trans Actors
- Roles for Non-Binary Actors

Personnel Considerations

Orchestra Leader and Conductor: Vern Sielert

Vocal and Music Direction: Christian Reed

Production Dramaturg: TBA

Theatrical Intimacy Coordination: Noah Luce

Fight Director: Craig A. Miller

Dance Choreographer: Melanie Meenan

Assistant Dance Choreographer: Shaleyna Higgins

Dialect Coach: Lauren Welch