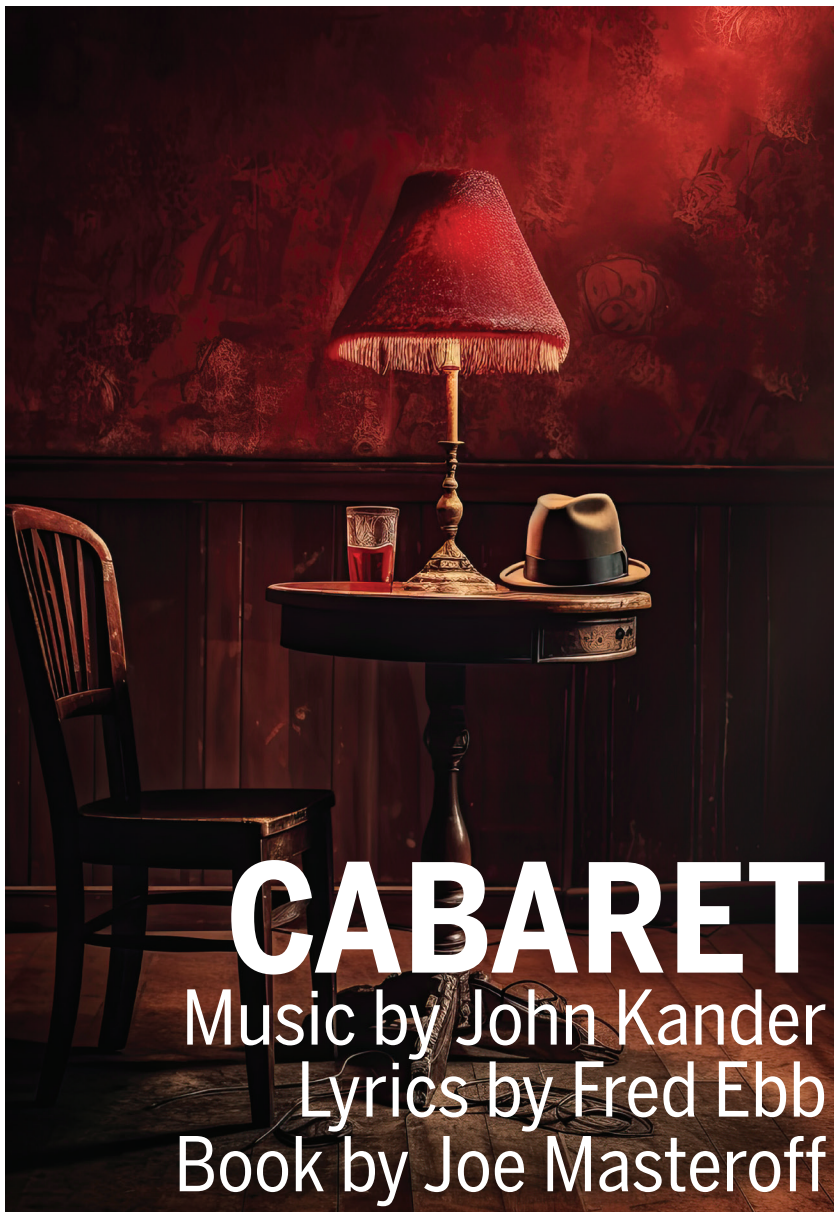




THEATRE & DANCE

theatre.indiana.edu



CABARET

Music by John Kander
Lyrics by Fred Ebb
Book by Joe Masteroff

Based on the play by John Van Druten and stories by Christopher Isherwood

DIRECTED AND CHOREOGRAPHED BY LAUREN HAUGHTON GILLIS
MUSICAL DIRECTION BY BRANDON MAGID

WELLS-METZ THEATRE

IU Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiki, Lënape, Bodwéwadmik, and saawanwa people as past, present, and future caretakers of this land.

LIVE PERFORMANCE

The mission of the Department of Theatre, Drama, and Contemporary Dance is to advance the art, scholarship, and appreciation of theatre and dance and its place in society. We pursue this mission collectively and as individuals through theatrical productions, scholarship and publication, presentation of our work in national and international venues, formal instruction, and individual mentoring.

The Department of Theatre, Drama, and Contemporary Dance is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association and United States Institute for Theatre Technology.

LIVING IMPACT



Message from the chair



Greetings and welcome to the IU Theatre and Dance 2023-2024 production season!

We are thrilled with the productions we have for our students and audiences this year.

Live performance is a place for communities to gather for engaged storytelling. Our stories this year continue with our tradition of bringing the most exciting, meaningful, and entertaining work to our audiences. We continue to use live performance as an opportunity to express the zeitgeist of our world. We hope that you will consider joining us for many additional lectures, discussions, and collaborations throughout the season.

This year we welcome a new generation of graduate and undergraduate students that will directly contribute to the artistry and craft. We'd like to take a moment to welcome many guest artists to our season – from choreography and music direction to directing and designing. We'd also like to welcome Dr. Sarah Johnson, who joins our faculty as the Head of Dramaturgy, and David Tracy, our new Public Relations and Audience Development Specialist.

We'd also like to take a moment to bid a fond farewell to Laura Judson and Madison Colquette, two fantastic staff members in our department community who are moving on to wonderful new chapters. We thank them for their service to our department and especially to our students.

Thank you to our patrons, donors, Theatre Circle members, and of course YOU, the audience experiencing our students' work at this performance! Please visit our website or pick up a brochure to learn more about how you can become a member of the Theatre Circle, and to find out more about our upcoming productions, student independent projects, guest artists, student organizations, and class offerings. We look forward to having you join us for all our live performances this year and wish you our very best for the 2023-2024 academic year!

With Gratitude,
Linda Pisano
Chair & Professor,
Dept. of Theatre & Dance

PRESENTS

CABARET

Music by John Kander

Lyrics by Fred Ebb

Book by Joe Masteroff

Based on the play by John Van Druten and
stories by Christopher Isherwood

DIRECTOR + CHOREOGRAPHER	Lauren Haughton Gillis
ASSISTANT DIRECTOR	Malachi Watson
MUSICAL DIRECTOR	Brandon Magid
SCENIC DESIGNER	Chyna Mayer*
COSTUME DESIGNER	Camille Deering**
LIGHTING DESIGNER	Bailey Rosa
SOUND DESIGNER	Luc Charlier
STAGE MANAGER	Sophie Frank
DRAMATURG	Chris Mills

*M.F.A. Scenic Design Thesis—Advisors: Reuben Lucas and Emma Brutman

**M.F.A. Costume Design Thesis—Advisor: Katie Cowan Sickmeier

The video and/or audio recording of this production is strictly prohibited.
Do not use cell phones, pagers, or other devices that may emit sound or light.

Cast

EMCEE	Shane Stoltz
SALLY BOWLES (11/2, 11/4 evening, 11/7) (11/9, 11/11 matinee)	Molly Munn
SALLY BOWLES (11/1, 11/3, 11/4 matinee, 11/8) (11/10, 11/11 evening)	Abbie Grace Levi
CLIFFORD BRADSHAW (11/2, 11/4 evening, 11/7) (11/9, 11/11 matinee)	Jacob Jackson
CLIFFORD BRADSHAW (11/1, 11/3, 11/4 matinee, 11/8) (11/10, 11/11 evening)	Brady McGuire
FRÄULEIN SCHNEIDER	Gracie Garza Harrison
HERR SHULTZ	Jake Kline
FRÄULEIN KOST	Alexa Norbeck
ERNST LUDWIG	Jeremy Clark
HELGA	Alanna Porter
LULU	Mikayla White*
FRITZIE U/S SCHNEIDER	Sydney Greene
TEXAS	Katy Plaziak
FRENCHIE	Kendall Claire Lamont
ROSIE	Laura Rong
HERMAN, MAX	Devin McDuffy
VICTOR U/S EMCEE	Evan Vaughan
BOBBY	Jaden Holtschlag
HANS U/S SCHULTZ	Matthew Mason Baker



*Appearing with permission from Actors' Equity Association (AEA)

SWING
U/S KOST,
FRITZIE (11/10-11)

Lucy Ferguson

SWING
U/S CLIFF, ERNST,
HANS (11/7)

Justin Tidd

STANDBY:
SALLY, KOST,
SCHNEIDER

Amia Korman

DANCE CAPTAIN

Kendall Claire Lamont

**ASSISTANT
CHOREOGRAPHER**

Evan Vaughan
Mackenzie Simmons

ORCHESTRA

Conductor/Key 1: Brandon Magid

Drums: Jacob Bauman

Bass: Will Heilbraun

Banjo/Guitar: Cam MacLean-Kennedy

Accordion: Sam Parnin

Trumpet: Zach Walter

Trombone: Leah Warman

Reed 1: Ben Goldstein

Reed 2: John Layton

Violin: Emily Nehus

Cello: Debbi Ponella

SPECIAL THANKS

Fritz Alwin Breithaupt

Lauren Ann Diesch

Julia Karin Lawson

Olanrewaju Okuseinde

Mark Phelps

German Language department

Musical Numbers

ACT ONE

Willkommen — Emcee & Kit Kat Ensemble

So What? — Schneider

Don't Tell Mama — Sally & Kit Kat Ensemble

Mein Herr — Sally & Kit Kat Ensemble

Perfectly Marvelous — Sally & Cliff

Two Ladies — Emcee & Kit Kat Ensemble

It Couldn't Please Me More — Schneider, Schultz, & Emcee

Tomorrow Belongs to Me — Ensemble

Maybe This Time — Sally

Money — Emcee & Kit Kat Ensemble

Married — Schultz, Kost, & Schneider

Tomorrow Belongs to Me (Reprise) — Kost, Ernst, & Guests

ACT TWO

Entr'Acte — Orchestra

Kick Line — Emcee & Kit Kat Ensemble

Married (Reprise) — Schultz

If You Could See Her — Emcee

What Would You Do? — Schneider

I Don't Care Much — Emcee

Cabaret — Sally

Finale — Cliff & Emcee

Director's note



"In fifty years since Cabaret premiered, sadly I still believe 'it can happen here'. Maybe wherever human beings live, it can happen. We have to accept that possibility. If so, how damned sad."

Hal Prince (Director, *Cabaret*, 1966)

In February 2023, during our first design meeting, I stated how desperately I wished *Cabaret* was a museum piece, but unfortunately, that is not the case. A report from the Anti-Defamation League found that antisemitic incidents increased by 36% in 2022 to the highest level since 1979. My goal and purpose in doing this show is to warn the audience of how quickly hate can overtake communities, governments, and countries. We cannot repeat history. *Cabaret* was needed when it originally opened on Broadway in 1966, during the height of the Civil Rights Movement, and its challenge and reminder to audiences rings just as true today.

In the 1920s, Berlin was a transformative place to be: women were starting to be fixtures in the work force, queer spaces existed and were embraced, and art flourished. It was a free, creative, expressive, and innovative time where uniqueness was celebrated. In the 1930s, Hitler and the Nazi party started to gain momentum in a powerful way. They believed in a 'pure German' or 'Aryan' race. They were hateful toward groups who were not like them. Their hate was not only toward Jewish people but also Roma and Sinti people, Black people, Slavic people, disabled people, LGBTQ+ people, communists, trade unionists, social democrats, and religious groups who had opposing opinions to the Nazi party. *Cabaret* takes place in 1930 at the intersection of these two clashing worlds. Like a champagne bottle on the precipice of explosion.

According to many musical theatre historians, *Cabaret* is said to be the first concept musical. A concept musical is one whose book and score are structured around conveying a theme or message rather than emphasizing a narrative plot (although *Cabaret* does have a linear plot as well.) There are real world scenes and songs and diegetic *Cabaret* songs (that mostly comment on the action). The Emcee is not only entertaining in his Kit Kat Klub numbers but also illustrating changes in the German mind as the show progresses. It is important to note that this show is based on the play *I Am a Camera* by John Van Druten which is based on the novel *Goodbye to Berlin* by Christopher Isherwood. The character of Sally Bowles is based on real life Cabaret singer, Jean Ross.

Notable *Cabaret* Productions:

1966: Original Broadway Production (Director: Hal Prince, Choreographer: Ron Field)

1972: Film (Director/Choreographer: Bob Fosse)

1998 Broadway Revival (Director: Sam Mendes, Choreographer: Rob Marshall)

2021: West End Revival (Director: Rebecca Frecknall, Choreographer: Julia Cheng)

Director's note

So why do another production of *Cabaret* at Indiana University? Beyond the call to action to create theatre for social justice, *Cabaret* is a really well written piece of theatre. Joe Masteroff's scenes are simple and clear. The subject matter dives much deeper than the more traditional musicals of the 1960s (the height of Golden Age musical theatre). Kander and Ebb's score is rooted in real authentic Berlin Jazz of the time. The piece is reminiscent of *The Threepenny Opera*, paying homage to Weill's tunes and a similar Brechtian style of theatre making. Exposing our performers, designers, and faculty to this piece has been pure joy. It is a challenge to work on but also a ton of fun! Many will go on to do productions of *Cabaret* professionally and I'm glad they have been exposed to this piece here on the university level where we can provide extensive research and time to explore these scenes and songs.

"What do you hunger for?" That was my question to the cast of *Cabaret* on day one of rehearsal. Every character in *Cabaret* is hungering for something and I tasked each actor with identifying what that was and build their character and show around that need. In working on the piece, we found that 1930 Weimar Germany didn't feel that dissimilar to our world right now- hungry for connection, for passion, for purpose. It is my hope that our students' personal take on these iconic characters will make this classic feel brand new to our Bloomington audiences.

Lauren Haughton Gillis
Director/Choreographer

UP NEXT AT IU THEATRE & DANCE:

Guest artists, faculty, and students come together to create embodied human expression through movement of our individual and collective experience.



Dramaturg's note



"There was a cabaret, and there was a Master of Ceremonies, and there was a city called Berlin in a country called Germany, and it was the end of the world..."

Before it was the end of the world, it was Weimar.

An area in central Germany that was a focal point for the German Enlightenment and home to Goethe and Schiller, Weimar gave its name to the Weimar Republic because the Republic's constitution was written there (Berlin was thought too dangerous at the time due to uprisings and street clashes).

From 1918-1933, at the end of Germany's Imperial period until the beginning of the Nazi regime, there was a moment of vibrant exploration around what it might mean to be human—a bold attempt to push life's possibilities and limits. In that decade and a half, the Weimar Republic was home to creative investigations of many forms: in art, there was Bauhaus, New Objectivity, photomontage, and the expansion of Dada, as well as jazz and twelve-tone music. In shifting social freedoms, the rise of the New Woman, lesbianism, homosexuality, and gender fluidity all become an available, if not fully accepted, part of society (in Isherwood's words: "Berlin means boys"). Alongside sexual liberty, sex workers became a fixed part of the urban scene, especially in Berlin and Munich. For more molecular pleasure, there is private and public experimentation with drugs.

All these cultural shifts could be discovered, discussed, or danced through at the cabaret. While Berlin's first cabaret dates to 1901, once Kaiser Wilhelm abdicated (in 1918), the restrictions around entertainment began to ease. Cabarets become a vital setting for these societal shifts to gain momentum (and adherents). In the shadow of a catastrophic world war and a calamitous monetary collapse—in which prices are so high they are listed by weight rather than Reichsmarks—a new freedom beckons. As German society fragments, almost fails, and then begins to stabilize, its citizens have occasion to reevaluate.

Set toward the end of this period, *Cabaret* isn't centered in the destruction the Third Reich will deliver but rather in its buildup. While it might be easier to present history's outcomes and conclusions, Weimar was the slippery time before the axe came down. *Cabaret* isn't the story of an avalanche but rather of accumulating snow; it takes place during the deliberate, icy buildup of intolerance, prejudice, and hate: Kristallnacht is still eight years away.

What is the last straw? What will finally turn the tide, tip the scale, break the camel's back? History turns on the moment when citizens revolt against evil, but as catastrophe grows, it's difficult to decide how to take action. And so, a cold stasis settles in. As has been pointed out throughout *Cabaret*'s life: everyone thinks they'll be Cliff, but they are more likely to be Fräulein Schneider.

Dramaturg's note

Throughout the history of this work—started by Isherwood (*Berlin Stories*), carried forward by Van Druten (*I am a Camera*), and then Kander and Ebb as *Cabaret*—it's been an account of outsiders. Nearly all the characters in this show would run afoul of the Third Reich and Nazi beliefs (as would many working on it). We speak with those represented in the play and as ourselves: as those who value education, as people who believe in democracy, and love.

Part of this work's performance is to speak for otherness. Part is to remind us of those who were lost, buried under the weight of hatred. Part is to mark our own particularly dangerous time as democracy teeters on a knife edge.

We might not be in the avalanche, but friends, it's surely snowing.

Chris Mills
Dramaturg

LIGHT AND TRUTH

LUX ET VERITAS • FALL 2023



COLLEGE OF ARTS + SCIENCES
THEMESTER

Inspired by Indiana University's motto, the College of Arts and Sciences presents its final themed semester this fall. Themester 2023 focuses on Lux et Veritas | Light and Truth and explores the nature, history, artistic and scientific expressions of light and truth, as well as the cultural role of inquiry in relation to these concepts as they are found in the arts and sciences...and beyond.

Cast



MATTHEW MASON BAKER

(Hans, U/S: Schultz)

(he/him) is a Senior B.F.A. Musical Theatre major with minor in Arts Management. He is incredibly excited to be a part of the *Cabaret* cast.

For Millbrook Playhouse: *Cinderella* (Ensemble, Jean Michel u/s), *Escape to Margaritaville* (Ensemble), *Don't Let the Pigeon... (Pigeon)*. For San Diego Fringe Festival: *1996: A Blink-182 Musical* (Will Ecce). For IUST: *Joseph...Dreamcoat* (Reuben/Baker). For IU Theatre: *Something Rotten!* (Ensemble, Nigel u/s), *Gross Indecency* (Harris/Taylor/Lockwood), *Carrie* (Swing), *Boys in the Band* (Emory), *Light in the Piazza* (Fabrizio). He is extremely grateful for his supportive friends, family, and faculty for helping and encouraging him along the way. @matthewmasonbaker matthewmasonbaker.com

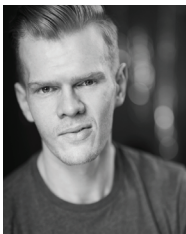


KENDALL CLAIRE LAMONT

(Frenchie, Dance Captain)

(she/her) is a fourth year B.F.A Musical Theatre major & Dance minor student from Prairieville, LA. Regional Theatre credits include:

The Music Man (Zaneeta Shinn/Dance Captain) & *Bandstand* (Jo/Ensemble) at Summer Lyric Theatre at Tulane University. For IU Theatre: *Something Rotten!* (Ensemble), *Carrie* (Ensemble), *Lizzie* (Alice Russell), *Footloose* (Wendy Jo), & *Bright Star* (Lucy Grant). Huge thanks to the cast and crew for all their hard work to make this production possible! Enjoy! Website: kendallclairelamont.com Insta: @kendallclaire13



JEREMY CLARK

(Ernst)

(he/him) is a current 3rd year student in the B.F.A. Musical Theatre program at IU Bloomington. Recent credits include: *Natasha, Pierre and the*

Great Comet of 1812 (Bolkonsky) and *Company* (Peter). Some of his favorite credits over the years include: *Les Misérables*, *Jersey Boys*, *A Chorus Line* and *Young Frankenstein*. Lots of love to all of the family back home in Australia for their endless support. Instagram: jeremy.pcc



LUCY FERGUSON

(Swing, U/S: Kost)

(she/her) is a second year B.F.A. musical theatre major from St. Louis. She is honored to be a part of *Cabaret*, and grateful for the opportunity to train as

a swing under the direction of Lauren Haughton Gillis! After making her IU debut in *Something Rotten!* (Ensemble), Lucy loved spending the summer with IU Summer Theatre in *Into the Woods* (Woodland Creature/Cinderella u/s). She is endlessly grateful for her IU MT friends, faculty and family for all of their continued support!

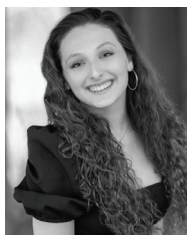


SYDNEY GREENE

(Fritzie, U/S: Schneider)

(she/her) is so excited to be back on the IU stage! She is a senior B.F.A. Musical Theatre Major. Favorite Regional Credits: *Beauty And The Beast* (Belle), *Addams Family* (Ancestor/ Wednesday Alternate), *Jersey Boys* (Peggy). *Cabaret* (Rosie), Favorite IU Credits: *Something Rotten!* (Bea), *Carrie* (Helen, Carrie U/S), *Murder Ballad* (Narrator.) She is also the Artistic Director for IU's student-led theatre group where she explores her passions for leadership, directing, and choreographing. She would like to thank her family for their endless support as well as all of her musical theatre mentors for their guidance. Sydney is from Carmel, IN.

Sydgrene.com



GRACIE GARZA HARRISON
(Fräulein Schneider)

(she/her) is a senior B.F.A. Musical Theatre Major and is so excited to be a part of this challenging project. Previous credits include:

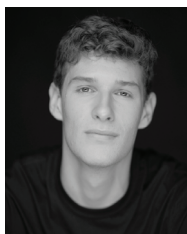
Sweeney Todd (Mrs. Lovett), *Joseph...Dreamcoat* (Narrator), *Lizzie* (Lizzie), *Natasha, Pierre...* (Ens/Helene u.s.), *Company* (Kathy). She is eternally grateful for all of the love and support she has received from the cast, crew, and creative team and wants to thank each and every one of them for everything.



JADEN HOLTSCHLAG
(Bobby)

(he/him) is from Nashville, TN and a senior studying Musical Theatre at Indiana University. For Woodstock Playhouse: *Hello Dolly* (Cornelius), *Spamalot* (Ensemble),

Fiddler on the Roof (Dance Captain). For Utah Festival Opera & Musical Theatre: *Joseph... Dreamcoat* (Ensemble/Brother Swing), *Man of La Mancha* (Dancer), *Carmen* (Dancer). For IU Theatre: *Something Rotten!* (Nigel Bottom), *Footloose* (Ren McCormack), *Natasha, Pierre, and the Great Comet of 1812* (Swing/Dance Captain), *Carrie* (Ensemble/Dance Captain). For Constellation Stage & Screen: *Elf the Musical* (Manager/Asst. Choreographer), *Modern: A New Musical* (Ensemble). Huge thanks to the cast and crew for all their hard work to make this production possible! Enjoy the show!
@jadenholtschlag



JACOB JACKSON
(Clifford Bradshaw)

(he/him) is a senior B.F.A. Musical Theatre major from Overland Park, KS. He has had a blast working on this iconic piece of theatre and bringing this

character to life. His IU Theatre credits include *Natasha, Pierre...* (Pierre), *Something Rotten!* (Ensemble), *The Threepenny Opera* (Swing), and *Closer Than Ever* (Man). He would like to thank Lauren, Brandon, and everyone involved with the

production, as well as his wonderful parents for their continued support. "Those that fail to learn from history are doomed to repeat it" -Winston Churchill.



JAKE KLINE
(Herr Shultz)

(he/him) is a fourth-year B.F.A. Musical Theatre student, originally from Newark, DE. For IU Theatre: *Into The Woods* (Jack), *Something Rotten!*

(Ensemble), *Threepenny Opera* (Walter), *Joseph and The Amazing Technicolor Dreamcoat* (Gad/Potiphar). Other: *Ordinary Days* (Warren) for University Players, *Spelling Bee* (Chip Tolentino) for Independent Project, *Footloose* (Cowboy Bob) for University Players, *Brightstar* (Daddy Cane) for University Players. He would love to give immense thanks to his parents for their love and support.



AMIA KORMAN
(Standby: Sally, Kost, Schneider)

is a senior in the Jacobs School of Music under the tutelage of Heidi Grant Murphy pursuing a B.S. in Voice Performance

with an Outside Field in Musical Theatre and a minor in Arts Management. For IU: *Into the Woods* (Rapunzel), *Sweeney Todd* (Beggar Woman), *25th Annual...* (Schwartz), *The Well of Horniness* (The Conspirator). Directing and playwriting: *Nice Jewish Boy*, *I Love My Friends*, *Fishbowl*, *Lolita Play* (University Players world premiere, November 2023). Grateful to the collaborators who make great work possible.



ABBIE GRACE LEVI
(Sally Bowles)

is a sophomore B.F.A Musical Theater major originally from London with a minor in Arts Management. She is beyond excited to be making her IU Main

Stage debut with this talented and family-like cast. Abbie Grace has had a lifelong passion for the arts and is happy to be here to learn, grow and explore all the options for her future.

**DEVIN MCDUFFY***(Herman, Max)*

(he/him) is a third-year student getting his B.F.A. in Musical Theatre. For IU Theatre: *Natasha, Pierre, and the Great Comet of 1812* (Ensemble, u/s: Pierre),

Joseph and the Amazing Technicolor Dreamcoat (Judah), *The Threepenny Opera* (Pastor Kimble, u/s: Robert), *Black Superhero Magic Mama* (Tom Blackman/Human Hyena) Others: *Elf* (Ensemble, u/s: Manager), *Heathers* (Hipster Dork), *25th Annual Putnam County Spelling Bee* (Mitch Mahoney), *Rumors* (Ken), *Footloose* (Lyle). Devin McDuffy is from Indianapolis, IN.

**BRADY MCGUIRE***(Clifford Bradshaw)*

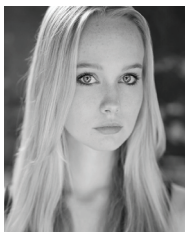
(he/him) is a sophomore in the B.F.A Musical Theatre program from Ashland, MA. He is very excited to be making his IU Main Stage musical debut in *Cabaret*. His

recent credits include *Into the Woods* (Woodland Creature / Understudy), *Why Liliya, Why?* (Tony), *Ordinary Days* (Swing/Ensemble), *Sweeney Todd...* (Adolfo Pirelli), *Little Shop of Horrors* (Seymour Kelborn). Brady would like to thank the incredible work and research of Lauren, Brandon, and Chris, who have helped shaped this production into a beautiful work of art. Much love to friends and family.

**MOLLY MUNN***(Sally Bowles)*

(she/her) is so thrilled to be back performing for her final year. For IU: *Something Rotten!*, *Carrie*, *Footloose*. Other credits: *Jersey Boys*, *Spamalot*, *Matilda*, *The Addams*

Family (Forestburgh Playhouse), *Grease*, *Sister Act* (Interlakes Theatre), *Elf*, *Modern* (Constellation Stage), *Mamma Mia* (Warsaw Federal Incline Theatre). She would like to thank her teachers, mentors, and peers for all of their support and inspiration throughout this process.

**ALEXA NORBECK***(Fräulein Kost)*

(she/her) is a senior majoring in B.F.A. Musical Theatre and minoring in Italian. Her hometown is Fredericksburg, VA. For IU Main Stage: *Something Rotten!* (Portia U/S),

1970s College Sex Comedy (Lauren), *Bowling for Beginners* (Sarah), and *Twelfth Night* (Curio & First Officer). For IU Summer Theatre: *Into the Woods* (Lucinda). For Constellation Stage & Screen: *Anne of Green Gables* (Anne Shirley). She is thankful for her professors, her castmates and production team, and her family for their love and support.

**KATY PLAZIAK***(Texas)*

(she/her) is a third-year, from Milton, GA, pursuing a B.F.A. in Musical Theatre degree here at IU. She is thrilled to be a part of *Cabaret*. Some of her past productions

include *Something Rotten!* (Ensemble), *Carrie: the Musical* (Swing), *A Chorus Line* (Cassie) and others. Katy is deeply thankful for the opportunity to be a part of the cast and team of *Cabaret* and could not do it without the love and support of her IU MT family and her friends and family back home.

**ALANNA PORTER***(Helga)*

(she/her) is a third-year IU student pursuing a B.F.A. in Musical Theatre. This will be her third production on the IU Main Stage. Outside of rehearsal, Alanna

participates in the IU Soul Revue and is a member of the Black Student Union. Some of her other IU credits include: *Jump* (Judy), *Carrie* (Miss Gardener), and *Joseph...Technicolor Dreamcoat* (Dan/Dance Captain/Pharaoh Understudy). Alanna is from Indianapolis, IN. Huge thank you to all involved!

**LAURA RONG***(Rosie)*

(she/her) is a junior in the B.F.A. Musical Theatre and is pursuing a minor in Arts Management. For the IU Main Stage: *Something Rotten!* (Swing) and for IU Summer Theatre: *Into*

the Woods (Milky White/Giant's Wife/Snow White/Dance Captain). University Players: *Sweeney Todd* (Dancing Bird/Ensemble). IU Theatre Independent Projects: *Firebringer* (Keeri/Dance Captain). Upcoming--Constellation: *Matilda* (Ensemble/Dance Captain)

**SHANE STOLTZ***(Emcee)*

(he/him) is a fourth-year B.F.A. Musical Theatre major from Bucks County, PA. Recent performances: *Joseph... Dreamcoat* (Joseph), *Great Comet* (Ensemble),

The Threepenny Opera (Officer Smith), *Carrie* (Swing/Tommy Understudy), *Spring Awakening* (Otto), *Footloose* (Willard). He wants to thank his family for supporting him, along with the fantastic creative team, cast and crew for all their hard work to make *Cabaret* happen. It has been a perfectly marvelous experience, and he's so happy to see you here at the Klub.

**JUSTIN TIDD***(Swing, U/S: Ernst, Cliff)*

(he/him) is a senior in the B.F.A. Musical Theatre program from Indianapolis, IN. For IUST: *Into the Woods* (Rapunzel's Prince). For Indiana University:

Something Rotten! (Ensemble), *Natasha, Pierre... 1812* (Dolokhov), *The Winter's Tale* (Stage Manager), *Sueño* (Assistant Stage Manager). For University Players: *Bright Star*: Concertcolor Dream (Daddy Murphy), *Puffs!* (Oliver), *SLIP!* (Stage Manager). He hopes that you have a wonderful experience watching this fantastic show! Many thanks to his family and friends for their support and encouragement.

**EVAN VAUGHAN***(Victor, U/S: Emcee, Asst. Choreographer)*

(he/him) is a third year student pursuing a B.F.A. in Musical Theatre. Indiana University credits: *Into the Woods* (The Baker), *Something*

Rotten! (Nick Bottom), *Natasha, Pierre and the Great Comet of 1812* (Andrey/Ensemble), *Carrie: The Musical* (Ensemble) Other credits include *Elf* (Swing). Evan is from Indianapolis, IN and wants to express thanks to his friends and family for all of their support!

**MIKAYLA WHITE***(Lulu)*

she/her is so excited to be in this stunning production of *Cabaret!* She is a New Jersey native and third-year B.F.A. Musical Theatre Major. Some of her past

productions include IU Theatre: *Something Rotten!* (Ensemble), *Great Comet* (Natasha Standby), *Joseph and the Amazing Technicolor Dream Coat* (Narrator) *Carrie: The Musical* (Ensemble) Other: *Spring Awakening* (Anna, u/s Martha), *Ordinary Days* (Claire), *Light in the Piazza* (Franca), *School of Rock: The Musical* (Madison, u/s Tomika). She wants to express her gratitude to the Creative Team and Cast of *Cabaret*, Her Family, and Friends.
@mikaylawhiteee

CABARET
IS SPONSORED IN PART BY:

Associate Producers

Kathryn S & Barry Brown

Judy Schroeder

Anne & Jim Bright

William Hegarty

Production team

Stage Manager

Sophie Frank

Assistant Stage Managers

Taylor Blum
Rachel Petersson

Assistant Director

Malachi Watson

Music Supervisor

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Rehearsal Pianist

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† The Production Manager is a member of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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LERALDO ANZALDUA
(Fight Choreographer,
Intimacy Coordinator)

is an actor, fight director, and motion capture performer for film and video games. He is also a voiceover actor for anime. Leraldo's fight direction

has been seen at the Houston Grand Opera (including works with director Rob Ashford, John Caird, and the American premiere of *The Passenger*, which later went on to Lincoln Center), and also the Alley Theatre –with Grey Boyd, Teresa Rebeck, and Ken Ludwig –Houston Shakespeare Festival, Lake Tahoe Shakespeare Festival, and Classical Theatre.



TAYLOR BLUM
(Assistant Stage Manager)

(she/her) is a junior from Naperville, IL. She is studying Theatre and Drama with minors in Studio Art and Art History. Previous IU credits include *Why Liliya Why*

(AFS Festival) as well as a few Independent Projects. Some upcoming projects are *Heathers* (Independent Project) and *Head Over Heels* (IU Main Stage). She hopes you enjoy the show!



LIL CAMPOS
(Cutter/Draper)

is a second-year Costume Technician from Costa Rica. Lil received a B.F.A. and a Licenciatura in Art and Visual communication with an emphasis on textiles from Universidad

Nacional, Costa Rica. Credits for IU Theatre and Dance include: *Everybody* (first-hand), *Natasha, Pierre, and the Great Comet of 1812* (first-hand), and *The Winter's Tale* (wardrobe supervisor).



ELLIOTT CARNELL
(Technical Director)

(he/him) is a third year scenic technology graduate student from League City, TX. He graduated from Baylor University with a B.F.A. in Theatre Design

and Technology. Recent credits include ATD for The Ohio Light Opera, technical director for *The Winter's Tale* (Indiana University), and technical director for *Gross Indecency: The Three Trials of Oscar Wilde* (Indiana University).



LUC CHARLIER
(Sound Designer)

(he/him) is a senior majoring in Audio Engineering & Sound Production with a minor in Jazz Studies (Piano). He is heavily involved with the local music scene as an

engineer, performer/songwriter, and event organizer. He is Co-Director of Audio Student Productions, Vice President of HHart, and has worked at IU Theatre for 3 seasons. He also plays in local band Class Action on bass and is racing in this year's Little 500 with Mezcla, the first all-Latino team.



ASH COSSEY
(Props Manager, Assistant
Scenic Designer)

Ash is a first year Scenic M.F.A. candidate coming from Denver, Colorado. They're excited to be working in the shop and to work with everyone over the next three years.



CAMILLE DEERING

(Costume Designer)

(she/her) is a native Bostonian who is in her third year of the M.F.A. Costume Design program. Her 20-year professional experience led her to Los Angeles

Opera Costume Shop, Boston Lyric Opera, Cape Cod Playhouse, and The New York Theatre workshop. She had the privilege to work for Corelli costumes and Tricorne Studios. She also worked on Paramount pictures, *Stepford Wives* and had the opportunity to work at Motionwear, Danskin and Dansco Dance Costumes. Camille had her Opera debut at the MAC last year for the Costume Design of *Ainadamar*. She will return for *La Bayadere* in Spring 2024.



SOPHIE FRANK

(Stage Manager)

(she/her) is a junior here at IU from Indianapolis, IN and working towards a B.A. in Theater & Drama with a concentration in Stage Management and a minor in History. For IU,

she has worked on *Carrie: The Musical* (Production Assistant) and *Everybody* (Assistant Stage Manager) and *Something Rotten!* (Assistant Stage Manager). This summer she worked for IUJST on *Into the Woods* (Assistant Stage Manager).



NICHOLAS GWIN

(Assistant Lighting Designer)

(he/him) is a second year M.F.A. candidate from Atlanta, GA. In his time at IU he has designed and assisted for various productions and is excited to be a part of bringing

the world of this production to life. He is grateful for the support of his advisers, professors, friends, and parents. He hopes you enjoy the show.



LAUREN HAUGHTON GILLIS

(Director, Choreographer)

Lauren Haughton Gillis is a director, choreographer, and Assistant Professor of Musical Theatre at Indiana University Bloomington. She was a musical theatre

performer for twenty years, most recently seen on Broadway in *Wicked*. Lauren has produced, directed, and choreographed shows for Broadway Cares Equity Fights AIDS all over the US and Canada with the National Touring companies of *Hamilton*, *Wicked*, *Beautiful: The Carol King Musical*, and *The Book of Mormon*. Lauren currently works internationally as an Associate Choreographer for Virgin Voyages and served as assistant director/choreographer to Tony Award Winner, Graciela Daniele on *The Gardens of Anuncia* at The Old Globe. www.laurenhaughton.com



MAGGIE JACKSON

(Scenic Charge)

(she/her) is from Carlisle, PA. She is a third-year, M.F.A. candidate in Scenic Design at Indiana University (IU). Her previous design credits for IU include *Into the*

Woods (IUJST), *Natasha, Pierre & The Great Comet of 1812*, and *Bowling for Beginners* (Awarded recognition for Excellence in Design from the Kennedy Center American College Theater). For the University, she has worked as a Scenic Charge Artist (*The Winter's Tale*, *Gross Indecency*, *The Threepenny Opera*) and Prop Manager (*At First Sight 2022*, *Something Rotten*). Prior to Indiana, Maggie obtained her Bachelor of Arts in Technical Theatre Design & Musical Theatre Performance from East Stroudsburg University (ESU- East Stroudsburg, PA). Her work has been seen regionally with Summer Stock Stage, the Hangar Theatre Company, and Indiana University Summer Theatre (IUJST). To see her upcoming works and previous designs visit www.maggiejacksondesigns.com for more information.



NANCY LIPSCHULTZ
(Voice and Dialect Coach)

has been a teacher of theatre for thirty one years. She has been on faculty at Cornell University, Ithaca, NY, Wayne State University in Detroit, Michigan State

University and here at Indiana University since 2005. Nancy has worked as a dialect and voice coach at: Meadow Brook Theatre, Indiana Repertory Theatre, Chicago Shakespeare Theatre, New York City Opera at Michigan Opera Theatre, National Tour of *Kiss Me Kate*, Jacobs School of Music and Maurer School of Law. In 2018 Nancy became a Patsy Rodenburg Associate master teacher. She is also a professional actress and has worked in New York, Chicago and Internationally. She is a member of: Screen Actors Guild, Actors Equity Association, AFTRA, and VASTA.



BRANDON MAGID
(Musical Director)

(he/him) is a music educator, music director, and vocal coach and holds a Master of Science in Music Education from the Jacobs School of Music at Indiana University and

Bachelor of Arts degrees in Music and in Theatre from Loyola University Chicago. Credits include Broadway: *Godspell*; Off-Broadway: City Center *Encores!*; Regional: Paper Mill Playhouse, American Repertory Theater, Barrington Stage Company, and Goodspeed Musicals. Currently, he is pursuing his Doctor of Philosophy in Music Education at Indiana University.



CHYNA L. MAYER
(Scenic Designer)

(she/her) is a third-year scenic design graduate student from Broken Arrow, OK. She graduated from the University of Arkansas with a B.A. in Theatre. Most recently, she designed *HMS Pinafore* (by Gilbert and

Sullivan) at the Ohio Light Opera for their 2023 summer season. Other recent scenic design credits include

Everybody (by Branden Jacobs-Jenkins) and *1970's College Sex Comedy* (by David Davila) at IU. She served as assistant scenic designer for OLO's 2023 summer season. More at chynamayerscenicdesign.com



JENNY MCKNIGHT
(Intimacy Coordinator)

(she/her) is in her fifth year as Professor of Practice in Acting & Directing, and her first year as Director of Undergraduate Studies in our department. For IU

Theatre, she's directed *The Tragedy of Julius Caesar*, *Only Child*, *Little Women*, *Tiger Beat*, and *Waycross*, and she's also served as Intimacy Choreographer and Consultant for more than 25 departmental productions. Regionally, Jenny has directed *Measure for Measure* at Illinois Shakespeare Festival, *Leipzig* at Jewish Theatre of Bloomington and *The Lion, the Witch and the Wardrobe* at Cardinal Stage. A proud union member of both Actors' Equity Association and Stage Directors & Choreographers Society, Jenny enjoyed opportunities to perform at Chicago-area and regional theatres including The Goodman Theatre, Steppenwolf Theatre, Victory Gardens, Northlight Theatre, Remy Bumpo, Actors Theatre of Louisville, Indiana Repertory, Milwaukee Repertory, Kansas City Repertory, Clarence Brown Theatre, and Arizona Theatre Company, among many others.



CHRIS MILLS
(Dramaturg)

is a dramaturg and educator from NYC. There, she taught for a decade in NYU's Drama Department and Playwrights Horizons Theater School. Mills was the resident dramaturg

for Theater Mitu and dramaturg for Little Lord, Lucy Pierre, 24seven Play Lab & Young Playwrights. She's made theater with the Public Theater, Big Mess Theater, Chicago Shakespeare, Stage Left Theater & others. Before Bloomington, Mills was the Global Content Strategist at UNICEF. She has a dramaturgy M.F.A. from IUTD and is Director of Communications at Jacobs School of Music.



RACHEL PETERSSON
(Assistant Stage Manager)

is a senior from Plainfield, IN. She studies Arts Management with minors in Business and Creative Writing. Previous IU Theatre credits include *Journeys*

of Joy (Assistant Stage Manager) and *Something Rotten!* (Production Assistant). Her upcoming projects include *Pipeline* (Stage Manager), *Cultural Immersion* (Stage Manager), and *New Moves/New Directions* (Stage Manager).



BAILEY ROSA
(Lighting Designer)

Bailey L Rosa is a midwest based freelance lighting designer. In addition to designing throughout the country, they also teach at DePaul University in Chicago.

www.baileyrosadesigns.com



MACKENZIE SIMMONS
(Assistant Choreographer)

(she/her) is a senior marketing major and is thrilled to be working on this production of *Cabaret!* Mackenzie has been dancing her entire life & is so excited to be on

the other side of the creative process as an assistant choreographer. She would like to give a special thanks to Lauren Haughton Gillis for always believing in her and being such an inspiring role model. She would also like to thank her friends and family for their continuous support! Mackenzie is so grateful to be welcomed into the theater community at IU, and cherishes every moment with the amazing people in this department.



MALACHI WATSON
(Assistant Director)

(he/him) is a senior musical theatre major and ecstatic to work on his fifth Main Stage production at IU! For IU Theatre: *Something Rotten!*, *The Threepenny*

Opera, *Carrie*, and *Gross Indecency*. Favorite credits include *Aida* (Utah Festival Opera) and *Seven Brides...* (MTWichita). He'd like to thank his friends and family for unwavering support and Lauren Haughton Gillis, a mentor and confidant for the entirety of his college experience, for trusting him to assist her on a production of this size.

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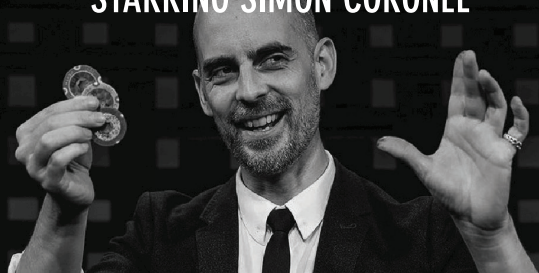


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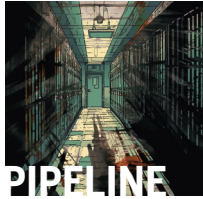
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