



CABARET

Book by Joe Masteroff Based on the play by John Van Druten
& Stories by Christopher Isherwood
Music by John Kander, Lyrics by Fred Ebb
Directed by Aaron Lamb

JUNE 28 - JULY 28, 2024

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CABARET

Book by Joe Masteroff
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& Stories by Christopher Isherwood
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CAST

Emcee..... Adam Rennie*
Sally Bowles..... Karin Terry
Fraulein Schneider..... Teri Lee Thomas
Clifford Bradshaw..... Christian Bolduc
Herr Schultz..... David Gassner
Ernst Ludwig..... Bruce Haasl
Fraulein Kost..... Heather Matthews
Rosie..... Amy Shephard
Lulu/Dance Captain..... Mariesa Genzale
Frenchie..... Lola Havens
Texas..... Araquin Boome
Fritzie..... Jacqueline Tardanico
Helga..... Emma Bradley
Victor..... Karsten Tomlin
Herman/Max..... Travis Tingvall
Hans..... Perseus "Percy" Wait
Bobby..... David Breyman

ORCHESTRA

Piano..... Jon Lutyens
Synth..... David Lane
Reed I..... Aaron Wolff
Reed II..... Nick Hall
Trumpet..... David Stedman
Trombone..... Daniel Ayotte
Guitar/Banjo..... David Broyles
Bass..... Rick Jarvela
Drums/Percussion..... Andy Garness

CREATIVE TEAM

Director..... Aaron Lamb
Music Director..... Jon Lutyens
Choreographer..... Jessica Low
Intimacy and Fight Director..... Alyssa Kay
Scenic Design..... Jeannie Beirne
Costume Design..... Darren Mills
Wig, Hair & Makeup Design..... Darren Mills
Lighting Design..... Christina Barrigan
Sound Design..... Keith Jewell
Properties Design..... Dan Wolff
Dialect Coach..... Marianna de Fazio

PRODUCTION TEAM

Stage Manager..... Brennan Tucker
Assistant Stage Manager/
Preshow Coordinator..... Celeste Elaine
Lightboard Operator..... Richard Wheeler
Sound Engineer..... Michael Gray
Backstage Hand..... Tommy McGee
Follow Spot I..... Jackie Gray
Follow Spot II..... Analiese Johnson
Wardrobe Manager..... Perseus "Percy" Wait

TIME AND PLACE

Berlin, the early 1930s

RUNTIME

Act I runs 90 minutes. Act II runs 45 minutes.
There will be one 20-minute intermission.

*Appearing through an Agreement between this theatre, Harlequin Productions, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Special Thanks to: Jasmine Joshua, Reboot Theatre Company, Bainbridge Performing Arts, Big Star Studios, the Cabaret Costume Crew: Diana Purvine, Percy Wait, and Vicki Steigner, Trombonist Bruce Holbrook, Annika Nichols and Soprano Soloist Angus Keller

Originally Co-directed and Choreographed by Rob Marshall • Originally Directed by Sam Mendes

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MUSICAL NUMBERS

ACT I

“Willkommen” Emcee & Kit Kats
 “Welcome to Berlin” Emcee
 “So What” Fraulein Schneider
 “Don’t Tell Mama” Sally & Kit Kat Girls
 “Mein Herr” Sally & Kit Kat Girls
 “Perfectly Marvelous” Sally & Cliff
 “Two Ladies” Emcee & Kit Kats
 “It Couldn’t Please Me More” Fraulein Schneider
 & Herr Schultz
 “Tomorrow Belongs to Me” Emcee
 “Maybe This Time” Sally
 “Money” Emcee & Kit Kats
 “Married” Herr Schultz, Fraulein Schneider
 & Fraulein Kost
 “Tomorrow Belongs to Me” (Reprise).....
Fraulein Kost, Ernst Ludwig & Company

ACT II

“Kick Line Number”Emcee & Kit Kat Girls
 “Married” (Reprise) Herr Schultz
 “If You Could See Her” Emcee
 “What Would You Do?”Fraulein Schneider
 “I Don’t Care Much” Emcee
 “Cabaret” Sally
 “Finale” Cliff & Emcee

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 Charting Your Journey

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ABOUT THE CREATORS

Joe Masteroff

Born in 1919 in Philadelphia, Joe Masteroff had only one dream from infancy: to write for the theatre. After the essential lonely childhood and four-year stint in the Air Force, he came to New York to face his future: book writer or book seller? Luckily, luck intervened. Before long he had three shows on Broadway bearing his name: *The Warm Peninsula* starring Julie Harris, and two musicals, *She Loves Me* and *Cabaret*, for which he was the book writer. His other work included the libretto for *70, Girls, 70* and *Desire Under The Elms* and book and lyrics for *Six Wives* and *Paramour*. Thanks to indulgent parents, the New Dramatists, Hal Prince and many others, Joe Masteroff retired and lived in subdued luxury until his death in 2018.

John Van Druten

John William Van Druten (June 1, 1901 – December 19, 1957) was an English playwright and theatre director. He began his career in London, and later moved to America, becoming a U.S. citizen. He was known for his plays of witty and urbane observations of contemporary life and society.

Christopher Isherwood

Christopher Isherwood was a novelist, playwright, screenwriter, autobiographer, and diarist. He was homosexual and made this a theme of some of his writing. He was born near Manchester in the north of England in 1904, became a U.S. citizen in 1946, and died at home in Santa Monica, California in January 1986.

John Kander

John Harold Kander was born on March 18, 1927 in Kansas City, Missouri. He attended Oberlin College, where he composed his first theatre scores, for *Second Square* and *Opus Two* in 1950 and *Requiem for Georgie* in 1951. He earned a Master of Arts degree from Columbia University in 1954.

As a composer, Kander made his Broadway debut in 1962 with *A Family Affair*, produced by Harold Prince. A year later, in 1963, Kander met lyricist Fred Ebb. Kander and Ebb began to work together, and their first song, "My Coloring Book", was nominated for a Grammy award. Kander and Ebb's first theatrical collaboration, *The Golden Gate*, never opened on Broadway. However, the score convinced Harold Prince to hire the pair for his next production, *Flora, the Red Menace*, which opened in 1965, starring Liza Minnelli in her Broadway debut.

DIRECTOR'S NOTES

"She is merely acclimatizing herself, in accordance with a natural law, like an animal which changes its coat for the winter. Thousands of people like Fraulein Schroeder are acclimatizing themselves. After all, whatever government is in power, they are doomed to live in this town."

– Christopher Isherwood, "Goodbye to Berlin"

Something old, something new, something borrowed, something blue. This is the wedding rhyme we all know well. It's familiar to us due to its origin in Victorian

John Kander is a Tony, Emmy and Grammy-winning composer, a recipient of the Kennedy Center Honors Award, and a member of the American Theatre Hall of Fame. With frequent collaborator Fred Ebb, he composed the score to dozens of Broadway musicals, including *Cabaret*, *Zorba*, *Chicago*, *The Act*, *Woman of the Year*, *The Rink*, *Kiss of the Spider Woman* and *Steel Pier*.

Cabaret, Kander and Ebb's triumphant hit, opened on November 20, 1966 at the Broadhurst Theatre and ran for 1,166 performances. The show won the 1966 Tony Award for Best Musical and Kander and Ebb won for Best Score. In 1972, the film adaptation starring Liza Minnelli won several Oscars. The stage musical was revived at the Imperial Theatre in 1987 with some of the original cast reprising their roles. The show was revived again in 1998, earning another Tony for Best Revival.

Fred Ebb

Fred Ebb (1933–2004) was an award-winning lyricist, librettist and director. Ebb's work for the theatre included *Flora, The Red Menace*; *Cabaret*; *The Happy Time*; *Zorba*; *70, Girls, 70*; *Chicago*; *The Act*; *Woman of the Year*; *2x5*; *The Rink*; *And The World Goes Round* - The Kander and Ebb Musical; *Kiss of the Spider Woman*; and *Steel Pier*. His film work included *Cabaret*; *Norman Rockwell: A Short Subject*; *Lucky Lady*; *New York, New York*; *Funny Lady*; *Kramer vs. Kramer*; *A Matter of Time*; *Places in the Heart*; *French Postcards*; *Stepping Out*, and the 2003 Academy Award winner for Best Picture, *Chicago*. For television, Ebb wrote *Liza with a Z*; *Goldie and Liza Together*, *Ol' Blue Eyes is Back*; *Baryshnikov on Broadway*; *An Early Frost*; and *Liza in London*. His last projects included a musical version of *The Skin of Our Teeth* and *Curtains*, with book by Rupert Holmes. Ebb also provided additional material for the updated script of Rodgers & Hart's *By Jupiter* and additional lyrics for the 1997 TV remake of Rodgers & Hammerstein's *Cinderella*.

Fred Ebb earned four Tony Awards (for *Cabaret*, *Woman of the Year*, and *Kiss of the Spider Woman*) and four Primetime Emmy awards (for *Liza with a Z*, *Gypsy in My Soul*, and *Liza Minnelli Live From Radio City Music Hall*) along with dozens of other accolades, including the Kennedy Center Honors and membership in the American Theatre Hall of Fame. In 2005, by instruction of Ebb's will, the Fred Ebb Foundation was established to present an annual award to an up-and-coming musical theatre writer or writing team.

England: this is a Western, and thereby Christian wedding tradition. Others exist, of course: the breaking of glass at a Jewish wedding, for one, or the showering of the bride with coins at a Muslim ceremony. From the Holocaust to the current situation in the Middle East (and much further back throughout history), we live in a world where hard lines are drawn - and scores of people die - based on how we tell our own origin stories. It seems to me at least, that now as much as ever we need to extend grace and deference lest we descend into existential violence based on this tenuous and ultimately unknowable story we try to tell ourselves.

But I'm not an academic. I'm not a politician, I have a mid-dling understanding of the issues - I haven't passed (or taken) the foreign services exam, and I've no background in theology. I'm just a theatre director - what I'd call an "applied artist". I'm a storyteller, searching for sense in a puzzling world and sharing that journey with my community.

Cabaret as a story has a long history. Playwright John van Druten based his 1951 play "I Am a Camera" on the stories by Christopher Isherwood detailing his time in Berlin from 1929-1933 (mainly "Goodbye to Berlin", which included Isherwood's characterization of his real-life 19-year-old cabaret performer friend Jean Ross, titled "Sally Bowles"). When Joe Masteroff (*She Loves Me*, *70*, *Girls*, *70*) took up the story, teaming up with composer/lyricist team John Kander and Fred Ebb (*Zorba*, *70*, *Girls*, *70*, *Chicago*, *Kiss of the Spider Woman*), Isherwood's "Mr. Norris Changes Trains" was included to introduce the character of Ernst, and thereby Cliff (Isherwood) and Sally became entwined with the politics of the day. From there, three subsequent Broadway and West End productions have rewritten the script, and Bob Fosse famously introduced a fourth version, altering the story to fit his narrative for the 1972 movie starring Liza Minelli.

Our production of *Cabaret* certainly adheres to the Western marriage tradition. We have "something old": Isherwood's stories and the characters they embody, as well as the inimitable portrait of an exuberant and hedonistic Weimar Germany. We have "something new": our ending, among many other moments. With four different versions of the script to license, we've chosen the 1998 Broadway version, for "something borrowed".

And "something blue" could certainly describe the descent of Germany into the arms of nationalism in the 1930s, though it would be a disturbing trivialization.

Cabaret, to me, is three things. First, it is a celebration. A celebration of individuality, of idealism, of modernity and progress. Sexual freedom, gender parity, equity and equality were at the forefront of Weimar culture, as they are now. In many ways it was a remarkably similar time. Next, *Cabaret* is a journey. A journey through 1930s Berlin, through a motley cast of characters who turn out to be remarkably similar to ourselves. Finally, *Cabaret* is a warning. It's a warning as to what can happen when we're not paying attention.

Let us be clear: we in America are not in the same position as the Weimar Republic in 1933 when The Third Reich rose to power. We are in our own reality, and what is ahead is as unknowable as the answers to the origin questions which cause us so much strife. But time in our world moves in only one direction. We can't see what we will do. We can only see what we have done.

"Prepare for the unknown by studying how others in the past have coped with the unforeseeable and the unpredictable."

– George S. Patton

I hope you enjoy your time at the Kit Kat Klub. Here, life is beautiful. Please leave your troubles at the door.

– Aaron Lamb

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CAST



Adam Rennie* (he/they) - *Emcee*

Adam is thrilled to be back in Olympia and performing another iconic character from the queer canon. Adam is a graduate of the Western Australian Academy of Performing Arts. Originally from Sydney, Adam is now based in NYC. He was recently seen as Hedwig in the New Zealand premiere of *Hedwig and the Angry Inch* (The Court Theatre) as well as right here at Harlequin. Australian credits include New York Times Critics Pick, *Who's Your Baghdaddy* (Curveball Creative); *Melba* (Hayes Theatre Co.); *Love Never Dies* (Really Useful Co); *Prodigal* (Bryant & Frank); *The Producers*; *Crazy for You* (The Production Company) *Jekyll & Hyde* (TML); Dr. Frank N Furter in *The Rocky Horror Show* (Gordon Frost Organization) and Will Bloom in *Big Fish* (RPG); American Credits include Nick Hurley in *Flashdance* (NETworks); *Once We Lived Here* (Urban Stages); *Priscilla Queen of the Desert* (Ogunquit Playhouse); *Dirty Rotten Scoundrels* (Hilton Head); *NYC3 & Shades of Bubl * (EPIC). May we all feel respected, valued & Worthy.



Karin Terry (she/they)

- *Sally Bowles*

Karin returns to Harlequin, having made their debut as Cordelia in *Falsettos* (2023). They are a Seattle-based actor, vocalist, and teaching artist. Karin has recently performed with Seattle Shakespeare (Benvolio/Paris; *Romeo and Juliet*, *Feste*; *Twelfth*

Night Musical), Showtunes (Betty; *Sunset Boulevard*), and Reboot Theatre (BlackStache; *Peter and the Starcatcher*). They also tour throughout the year with the vintage trio, The Memphis Belles.



Teri Lee Thomas (she/her)

- *Fraulein Schneider*

Teri is delighted to return to Harlequin after playing Helga ten Dorp in *Deathtrap* earlier this season and The Ghost of Christmas Present in *A Christmas Carol* (2023). You may have also seen her in the role of Countess de Lage in *The Women* (2019). She

enjoyed recent post-pandemic Taproot Theatre roles in *Babette's Feast*, *As It Is In Heaven*, *Black Coffee*, and *The Wickhams: Christmas at Pemberley*. Diverse credits span four decades in Shakespeare, classics,

new plays, musicals, TV and film, with Village Theatre, Seattle G&S, Seattle Children's Theatre, Seattle Shakespeare, Seattle Musical Theatre, Driftwood Players, SecondStory Rep, Woodinville Rep, Theatre Off Jackson, ACTLab, Bathhouse, Intiman, eSe Teatro, New City, Texas Shakespeare, Montana Shakespeare, Oregon Repertory, Oregon Cabaret, and Rogue Theatre Tucson.



Christian Bolduc (he/him)

- *Clifford Bradshaw*

Christian is a Pacific Northwest based theatre artist thrilled to return to Harlequin for *Cabaret*. He is onstage frequently in the Olympia area, and is currently teaching acting in a youth theater program through Centralia College. Previous Harlequin musicals include *Hedwig and the Angry Inch* and *Fun Home*. Most recently in the South Sound, he's been seen onstage as Gabe in *Next to Normal* and George in *Sunday in the Park with George*. Recent Seattle area credits: Charley in *Merrily We Roll Along* (SecondStory Repertory), *What An Impossible Idea* (Free Range Theater), Orin in *Little Shop of Horrors* (Auburn Community Players). Instagram/Tiktok: @christian.boldly



David Gassner (he/him)

- *Herr Schultz*

David is a Seattle-based actor, director, and producer. Roles include the Librarian in *Underneath the Lintel* (San Francisco premiere), The Hypnotist in *An Oak Tree* (Radial Theater), Ivan in *Suffering, Inc.* (Pony World Theater, world premiere), Hysterium in *A Funny Thing Happened...* (Western Stage), Pilo / Porras in *The Government Man* (Milwaukee Rep) and other roles with Seattle Shakespeare Company, New City Theater, Capitol Hill Arts Center, and Seattle Public Theater. He sings in Yiddish with The Klein Party, a klezmerish band. This autumn he'll direct the world premiere of *Abacus* by Duane Kelly at West of Lenin.

CAST Continued



Bruce Haasl (he/him)
- *Ernst Ludwig*

Harlequin audiences may remember Bruce as Mendel in *Falsettos* (2023), the Doctor in *Tenderly*, *The Rosemary Clooney Musical* (2021), the title role in *Jesus Christ Superstar* (2013), Aaron in *First Date* (2017) or Eddie in the *Stardust* series. He has appeared on many

stages around the South Sound including Centerstage, Tacoma Little Theater, and Capital Playhouse. Other favorite roles include Roger in *Rent*, Claude in *Hair*, and Jamie in *The Last Five Years*. Bruce also works behind the curtain. He has designed and built sets for over 300 productions, including some here at Harlequin. He is very proud and honored to be a part of this beautiful show.



Heather Matthews (she/they)
- *Fraulein Kost*

Heather is delighted to return to this stage! Past Harlequin credits include *The Women*, *Fun Home*, *Hedwig and the Angry Inch*, and *Hundred Days*. Other favorite local roles include Alison in *Fun Home* (SPSCC), The Witch in *Into the Woods* and Diana in *Next to Normal* (Centralia College). Heather also recently made her

Musical Director debut heading up Olympia Family Theater's production of *The Lightning Thief*. She enjoys performing with Vox Olympia, Capital City Chorus and her band SpareCrow, teaching music at McKenny Elementary, and playing piano, accordion, guitar, drums, clarinet, sax, and harp. Always up for more musical collabs! Web: www.heathermatthews.com IG: @hedderschmidt_arts



Amy Shephard (she/her) - *Rosie*

Amy is overjoyed to return to the Harlequin Stage. A long-time performer in the Pacific Northwest, Amy holds a BA in Performance from The Evergreen State College and a Master's Degree in Applied Drama at The University of Exeter. Favorite roles include Abigail Benson in

Hundred Days (Harlequin Productions), Charlotte in *Charlotte's Web* (Olympia Family Theater), Maria in *Twelfth Night or What You Will* (Animal Fire Theater), The Mouse in *If You Give a Mouse a Cookie* (Olympia Family Theater), and Nell Gwyn in *Or*, (Harlequin Productions). Amy would like to thank everyone on the production team for being such wonderful people to

share this experience with. Thanks finally to her family, friends, Andy & Alex, and the Olympia community for the continued support of the arts.



Mariesa Genzale (she/they) -
Lulu/Dance Captain

Mariesa is a Seattle-based performer making her Harlequin debut! She holds a BFA in musical theatre from Marymount Manhattan College, and recently performed as the dance captain/ensemble in *Anyone Can Whistle* at Reboot Theatre Co. Other credits

include Dacha Theatre, Bainbridge Performing Arts & SecondStory Repertory. Much love to their family, friends, and sweet kitten Hiccup!

Lola Havens (she/her) - *Frenchie*



Lola is excited to be back with Harlequin! Recent Credits: *The SpongeBob Musical* (SpongeBob) and *Chicago* (Roxie), both at Olympia High School. Local theatre: *Fun Home* with SPSCC (Small Allison), *Seussical* with Faith Acts! (JoJo). Professional credits: *Annie* at the 5th Avenue Theater (Swing Understudy),

and *Blackbird* with Harlequin Productions (Girl). She would like to thank her family for being so supportive of her in her pursuit of musical theatre!

Araquin Boome (he/they)

- *Texas*



Araquin is absolutely ecstatic to step back into the Kit Kat Klub and for his first show with Harlequin! You may have seen him in a few shows around Tacoma such as *Cabaret*, *Kinky Boots*, *Cats* (TMP), or *Rent* (TLT). He would like to thank his cat (and y'know... his family) for staying by his side

throughout this whole process!

CABARET

CAST Continued



Jacqueline Tardanico (she/her)
- *Fritzie*

Jacqueline is thrilled to make her debut at Harlequin Productions! This spring she was touring with Seattle Opera, bringing opera to elementary schools all over WA state. Other credits include Dot/Marie (*Sunday in the Park with George*, SecondStory Rep), Suzanne Prevo & Bertha Hunt U/S (*The Hello Girls*, Taproot Theatre), Jesus, Judas, & Mary U/S (*Jesus Christ Superstar, Reboot*) and Marcy Park (*25th Annual Putnam County Spelling Bee*, Twelfth Night Productions). Jacqueline graduated with honors from Carnegie Mellon in 2018 with a BFA in Vocal Performance.



Emma Bradley (she/her) - *Helga*

Emma is excited to make her Harlequin debut! Emma was raised in Olympia and currently is a student at Western Washington University studying Theatre Performance and is expected to graduate in 2026. Emma has been acting since she was 5, and has been involved in many community and school productions in her career. She would like to thank her family and friends for being supportive throughout her career and the cast and crew of *Cabaret*!



Karsten Tomlin (he/his) - *Victor*

Karsten is excited to perform the role of Victor in his first Harlequin Production. Karsten has been acting since the 4th grade when he played a Flying Monkey in *The Wizard of Oz* with Pacific Northwest Theater. Recently, you may have seen Karsten play Henry in *Next To Normal* at The Centralia College Theater, Miles in *She Kills Monsters* at Capital High School, and Pugsly in *The Addams Family* with Pacific Northwest Theater. When he is not acting on stage, you can find him taking voice lessons, singing in choir, or taking a dance or acting class.



Travis Tingvall (he/him)
- *Herman/Max*

Travis is thrilled to make his Harlequin debut in *Cabaret*! Favorite local credits include Bottom in *A Midsummer Night's Dream* (Tacoma Arts Live), Freddy Benson in *Dirty Rotten Scoundrels* (Centerstage), Billy in *The Rise and Fall of Little Voice* (ArtsWest), Launce in *Two Gentlemen of Verona* (Renton Civic Theatre), Corny Collins in *Hairspray* (Auburn Community Players), Jerry/Daphne in *Sugar* (Leavenworth Summer Theatre), Mr. Brooke in *Little Women* (Olympia Family Theatre), and Axel in *The Nerd* (Woodinville Repertory Theatre). Travis holds a BFA in Theatre from Pacific Lutheran University. Upcoming: Jim in *The Glass Menagerie* (New Muses Theatre Company).



Perseus (Percy) Wait (he/they) -
Hans/Wardrobe Manager

Percy is a part-time theatre technician and actor. Previously, he has worked backstage for the Harlequin in *Complete Works*, *A Christmas Carol*, *Falsettos*, and *Building Madness*. He has also acted at the Centralia College as Hermia in *A Midsummers Night Dream* and various ensemble roles in *Shakespeare in Love* and *West Side Story*. He most recently performed in an original musical, *Reese Sigman Is Lying Completely Still*, at Central Washington University, where he studied Anthropology and Museum Studies.



David Breyman (he/Him)
- *Bobby*

David is thrilled to be making his Harlequin debut! He's a graduate of Cornish College of the Arts, and has since been seen onstage at Taproot Theatre Company, Tacoma Arts Live, Centerstage Theatre, Reboot Theatre Company, and many others. Past credits include *Jesus Christ Superstar* (Caiaphas), *The Wizard of Oz* (Scarecrow), *Romeo & Juliet* (Benvolio), and *Tartuffe* (Valere). Huge thanks to his wonderful partner, friends, and family for their unrelenting support. Cheers!

ORCHESTRA



Jon Lutyens - Music Director/Piano

Jon Lutyens has worked as a music director, actor, and educator throughout the Pacific Northwest and beyond. Jon has music directed for Seattle Shakespeare Company, Book-It Repertory Theatre, Second-Story Repertory, as well as Village Theatre's Kidstage, and several in-school programs for all age groups.

Favorite music direction projects include four different versions of Shakespeare's *As You Like It*, the Seattle premiere of Jason Robert Brown's *13*, and several new works for young audiences. Jon is happy to return to Harlequin in a new capacity, having been previously onstage in *Falsettos* and *Murder For Two*.



David Lane (he/him) - Synth

A veteran of more than 160 musical theater productions in the Puget Sound area, David is pleased to be back at Harlequin for a fourth run through *Cabaret*, having first done it in 1982. Previously he played in the bands for *The Rocky Horror Picture Show*, *A Rock n Roll 12th Night*, *Midsummer Magical Mystery Musical*, and *Ruthless*.



Aaron Wolff (he/him) - Reed I

Aaron Wolff received his musical training at Central Washington University studying classical clarinet and jazz improvisation. After graduating, he returned to the South Sound and joined the local music scene, performing in diverse styles that include Classical, Straight Ahead Jazz, Electronic, Funk, and World Fusion. As a saxophonist,

Aaron has been a member of the bands Human Condition (progressive jazz), Hot Cabi (dance), and local favorite Erev Rav (klezmer/funk fusion), as well as performing alongside his wife Ninee Wolff in the award-winning funk band, the Brown Edition, and the South Sound's premiere big band, the Olympia Jazz Senators. Together, they own and operate Puget Woodwind Studio, teaching many young saxophone, clarinet, and flute students from around the greater Olympia area.



Nick Hall (he/him) - Reed II

Nick is very excited to be performing in his fourth production at Harlequin! You may have seen him in the "teeny tiny" *Falsettos* band, as Doctor Watson in *Ken Ludwig's Baskerville* in 2023, or as Sancho Panza in *Man of La Mancha* in 2019. He has also worked backstage, as Assistant Stage Manager for *A Christmas Carol*

and as a stagehand for *Fun Home*. Outside of Harlequin, he played Luke/Ares in Olympia Family Theatre's *The Lightning Thief* (2023). Nick is also known regionally as the jazz band leader at Pope John Paul II High School and for being the drama director for Black Hills High School. Go eagles and wolves!



David Stedman (he/him) - Trumpet

David is very excited to be part of his third production at Harlequin. You may have heard him blow "Boogie Woogie Bugle Boy" in *The 1940's Radio Hour* or heard him play French Horn in *Man of La Mancha*. Born and raised in Olympia, David has been a part of musical productions in this town

since 2000, in shows with Capitol Playhouse, Broadway Olympia, Saint Martins, Apple Tree Productions, and the Olympia School District, to name a few. David would like to thank his beautiful wife and kid for putting up with all the late-night practicing and for encouraging him to play, even when it was hard to fit it into a busy schedule. He would also like to thank his mom and dad for their continued support, not only of him but, of all the arts in our great community. And thanks to the crew at Harlequin, for having him back for another great show.



Daniel Ayotte (he/him) - Trombone

Daniel has been playing trombone for over 27 years. He has played in a variety of musical groups. He currently plays with the Jazz Senators of Olympia, Hilltop Brass, and a local trombone quartet. He is currently a music teacher at Emerson Elementary School in Hoquiam, WA. This is Daniel's first time per-

forming for Harlequin Productions.



David Broyles (he/him) - Guitar/Banjo

David is a self-taught axeman who excels in a wide variety of styles and has been applying his craft in the Northwest music scene for over 35 years. He has played with funk groups Bump Kitchen, Sweatband, and Mother's Friends; the improv jazz-rock group Jam Camp; and the swing group The Hot Five.

Currently, he plays in the classic rock/country band Sugar and the Spitfires and Pontiac Alley, a diverse Americana outfit. Past Harlequin shows include *Hundred Days*, *Fun Home*, *Hedwig and the Angry Inch*, *First Date*, *Little Shop of Horrors*, *Sixties Chicks Too*, *Dancin' in the Streets*, *Pump Boys & Dinettes*, *Pippin*, *Assassins*, *Tapestry*, *A Rock 'N Roll Twelfth Night*, *Magical Mystery Midsummer Musical* and four Stardust shows. Many thanks to you, the audience, for supporting live theater and live music. We can't do it without you.

ORCHESTRA Continued



Rick Jarvela (he/him) - Bass

Rick has been an active bass player in the Puget Sound area since 1978. He has performed with the Tacoma Symphony, Olympia Symphony, Olympia Chamber Orchestra, Sweatband, Mood Swing, Size 3, and The Hot Five. His Harlequin credits include *Hundred Days*, *Fun Home*, *Tenderly*, *Man of La Mancha*, *First Date*, *Little Shop of*

Horrors, *Pippin*, *Assassins*, *A Rock N' Roll Twelfth Night*, *The Mystery of Edwin Drood*, *Dancin' In The Streets*, *The Rocky Horror Picture Show*, *Sixties Chicks*, *Sixties Kicks!* and so many *Stardust* shows that he has lost count! Rick currently performs with the Jazz Senators, teaches private lessons, and performs as a freelance bassist. Rick wishes to thank his wife Kay, and kids Nicole and Aaron for their continued support.



Andy Garness (he/him) - Drums/Percussion

Andy is jazzed for Harlequin's production of *Cabaret!* Past credits include *Falsettos*, *Hundred Days*, *Hedwig and the Angry Inch*, *Man of La Mancha*, *Ruthless!*, *Little Shop of Horrors*, *Jesus Christ Superstar*, *A Christmas Survival Guide*, and many musical revues since 2012. He enjoys audio production and session work and regularly collaborates with other artists in and around the region, including Sugar & The Spitfires, and Olympia's own 90's band, Smelly Cat. Andy would like to thank the outstanding band and cast, his friends in black (you know who you are), Helen, Aaron, and both the sound and stage design teams. Very special thanks to Gina and Aubrey.

CREATIVE TEAM



Aaron Lamb (he/his) - Director

Aaron is the Producing Artistic Director of Harlequin Productions. As Artistic Director, he has directed *Deathtrap*, *Falsettos*, *Hundred Days*, *A Christmas Carol* (2021, 2022, 2023), *This Flat Earth*, *Hedwig and the Angry Inch*, *The Highest Tide*, *Sherlock Holmes and the Case of the Christmas Carol*, *Man of La Mancha*, *A Doll's House*, *Love*

and Information, and *The 1940s Radio Hour*. In eleven seasons as an actor and guest director with Harlequin, he also directed *I Am My Own Wife*, *Three Days of Rain*, *Ruthless!*, *August: Osage County*, *Hedda Gabler*, *Time Stands Still*, *Middletown*, and *Five Women Wearing the Same Dress*. As an actor, he most recently appeared in

the 2021-2022 season, as Jacob Marley in *A Christmas Carol*. Lamb has worked in Seattle for Village Theatre, Taproot Theatre, Book-It Repertory Theatre, and Seattle Shakespeare Company, and has worked regionally throughout the country. He holds an MFA in Acting from California State University, Fullerton, a BA from Washington State University, and is a member of Actor's Equity Association.

Jon Lutyens - Music Director/Piano

Please see Jon Lutyens' bio under the Orchestra



Jessica Low (she/her) - Choreographer

Jessica is a Director, Choreographer, Performer, and Teaching Artist who holds a Bachelor of Arts in Drama from the University of Washington. Credits: *The 5th Avenue*, *Village Theatre*, *ACT*, *Arizona Theatre Company*, *Seattle Children's Theatre*, *Showtunes*, *ArtsWest*, and *The*

Bigfork Summer Playhouse. She won the 2014 Gregory Award for Outstanding Choreography for Sound Theatre Company's *The Wild Party* and next up she will be the Associate Director for *Legally Blonde* at Village Theatre. jessicaannlow.com



Alyssa Kay (she/her) - Intimacy and Fight Director

Alyssa has worked with Harlequin Productions many times over the past eight years as both an actor and choreographer. Recent stage combat and intimacy choreography credits for Harlequin include *The Complete Works of William Shakespeare (abridged)*, *Every Brilliant Thing*, *The Revolutionists*,

Falsettos, *Building Madness*, *Ken Ludwig's Baskerville*, *Fun Home*, *This Flat Earth*, *Sovereignty*, *Murder for Two*, *The Highest Tide*, *Man of La Mancha* and *Blackbird*, as well as shows at Seattle Rep, Village Theatre, Taproot Theatre, Book-It Repertory, and Wooden O. Alyssa teaches stage combat at Seattle University and Seattle Pacific University, is an Advanced Actor Combatant with the Society of American Fight Directors, and is a co-founder of the PNW Theatrical Intimacy collective. www.alyssakay.net

CREATIVE TEAM *Continued***Jeannie Beirne** (she/her) - *Resident Scenic Designer*

Jeannie has worked with Harlequin since 2014 and is delighted to be returning this season. Past favorites: *Falsettos*, *Hundred Days*, *Building Madness*, *Fun Home*, *Hedwig and the Angry Inch*, 2021 Fall Repertory Season including *A Christmas Carol*, *Noises Off*, *Sherlock Holmes and the Case of the Christmas Carol*, *Man of La Mancha*, *A Doll's House*, *August: Osage County*, *Little Shop of Horrors*, *Hedda Gabler*, and *First Date*. Jeannie has also enjoyed working with The Olympia Family Theatre, Saint Martin's University, and South Puget Sound Community College. In Missouri, she has designed *Urinetown* and *The Music Man* with Missouri Western State University, and *The Drowsy Chaperone*, *She Loves Me*, and *Damn Yankees* for Tent Theater. In Arizona, Jeannie designed *Mama and Jack Carew* and the world premiere of *Suocera* by Hal Corley at the Theatre Artists Studio and *Big Love* with Kim Weild at Arizona State University. Jeannie holds an MFA in performance design from Arizona State University and a BA in set design from Western Washington University.

Darren Mills (he/him)

- Costume Design/Wig, Hair & Makeup Design

Darren has designed costumes, wigs, and hair for more than 60 shows in 26 seasons. Favorites include *Deathtrap*, *Falsettos*, *Hedwig and the Angry Inch*, *Lady Day at Emerson's Bar and Grill*, *The Women*, *Man of La Mancha*, *A Doll's House*, *Ruthless!*, *I Am My Own Wife*, *August: Osage County*, *Present Laughter*, *To Kill a Mockingbird*, *Laughter On the 23rd Floor*, *Cat On a Hot Tin Roof*, *The Philadelphia Story*, *Enchanted April*, *Unexpected Tenderness*, *The Taming of the Shrew*, *The Elephant Man*, *The Rocky Horror Show*, *Intimate Apparel*, *Assassins*, *The Glass Menagerie*, *The Importance of Being Earnest* and *The Constant Wife*. Additional regional credits: *La Cage Aux Folles* and *Angels In America* (SPSCC), *Equivocation* (SMU), and *Murder Ballad* (Sidecountry Theater). NYC hairdressing credits: Broadway: *Phantom*, *Mamma Mia!*, *The Music Man*. Film: *The Stepford Wives*, *War of the Worlds*, *Lonesome Jim*, *The Notorious Bettie Page*. TV: *The Sopranos*.

Christina Barrigan (she/her) - *Lighting Design*

Christina Barrigan is delighted to be back with Harlequin Productions with this design for *Cabaret*. Past work with Harlequin includes *This Flat Earth* (2022), and *Blackbird* (2019). Her other work includes The Actors' Theatre of Louisville's *La Egoista*, B Street Theatre's *Prince of Lightning: The Story of Young Nicola Tesla Boy Genius*, *Insertion*, *The Last Wide Open*, *Lovers and Executioners*, *Byhalia*, *MS*, and *Holmes and Watson* and The Village Theatre's *Welcome Back Holiday Concert*; Seattle Gilbert and Sullivan Society's *Pirates of Penzance*, and with Wyoming Theatre Festival: *The Resolute*, *Another Roll of the Dice*, and *Hollywood, Nebraska*. She is also a resident teaching artist at Central Washington University where she works on MainStage shows and new works.

Keith Jewell (they/them) - *Sound Design*

Sound is all around us, yet nearly always invisible. It contributes to a sense of place, sets mood, and provides valuable cues about the world we inhabit. Keith grew up on a diet of audio stories from NPR, ZBS, Jim Copp, Bergman and Proctor, and old-time radio. This led to a passion for using sound to tell stories. From a 1993 puppet show adaptation of King Lear in the Star Wars universe, through over a hundred and thirty other productions, Keith has had the pleasure of getting to work with exceptional designers, actors, and directors here at Harlequin for seventeen seasons, as well as sixteen seasons at Saint Martin's University. You also may have seen their work in Ripley's "Believe It Or Not." Recent and favorite Sound Designer credits here include *Deathtrap*, *Hundred Days*, *Fun Home*, *Hedwig and the Angry Inch*, *Murder for Two*, pieces throughout the 2021 Fall Repertory Season, *August: Osage County*, and *The Art of Racing in the Rain*.

Dan Wolff (he/him) - *Properties Design*

Daniel comes from a background in practical design. He holds a degree in Wooden Furniture Design and a diploma in Fine Arts. His first job upon immigrating to the USA from Australia was as a wooden boat builder and he still builds boats today. He's excited for his first season working with Harlequin Productions.

Marianna de Fazio (she/her) - *Dialect Coach*

Marianna coaches dialect at theaters around the Puget Sound, and has coached and performed in many here at Harlequin: *The Art of Racing in the Rain* (Eve), *Present Laughter* (Daphne), *A Doll's House* (Kristine), and more recently, *Baskerville* and *A Christmas Carol* (dialects). You'll be able to see and hear her work again soon in *Pride & Prejudice* (Mrs. Bennet). Marianna also coaches accent modification, voice & speech, and presentation prep for corporate conferences and for individuals across professions. MFA: UW. www.mariannadefazio.com

PRODUCTION TEAM

Brennan Tucker (he/they) - *Stage Manager*

Brennan is a local professional working in the Arts and is thrilled to return to Harlequin, having made their Harlequin stage managing debut with *Falsettos* (2023). His most recent credits include stage management for SPSCC's *Far Away* and *Hurricane Diane*. He is incredibly thankful to be part of this brilliant and creative group of individuals collaborating to produce a work of powerful live theater. He dedicates this work to the family and friends whose support has allowed this journey to happen.

PRODUCTION TEAM *Continued*

Celeste Elaine (she/her) - *Assistant Stage Manager/
Preshow Coordinator*

Cabaret marks Celeste's ninth production with Harlequin. A multi-hyphenate theatre artist, her past productions here include *Deathtrap*, *Building Madness*, *Fun Home*, *Sovereignty*, *The Revolutionists*, *A Christmas Carol* (2022, 2023), and most recently, *The Complete Works of William Shakespeare (abridged)*. Elsewhere, her choreography has been seen at area theaters and colleges, and she occasionally enjoys acting as well. Other favorite works include *Steel Magnolias*, *Urinetown*, and *Into The Woods*. When not Stage Managing, Celeste spends her time enjoying matcha green tea and interior decorating her space.

Richard Wheeler (he/him) - *Lightboard Operator*

Richard (Quinault Nation) studied theater at Grays Harbor Community College. He has played the title role in *The Miser* and George Spelvin in *The Actor's Nightmare*, by Christopher Durang. Richard has worked as Light Board Operator, Assistant Stage Manager, and ensemble actor for Capital Playhouse, Stage Manager for Olympia Family Theater and TAO, and Assistant Stage Manager for Animal Fire Theater. He is currently a theater technician (Lightboard Operator, Sound FX, and Video Operator)

for Harlequin, where he has also worked on props, and as an ASM, Stage Manager, and Spotlight Operator. He is excited and proud to be a part of the technical crew for *Cabaret*.

Michael Gray (he/him) - *Sound Engineer*

Michael is returning to Harlequin, having served as Sound Engineer for *Falsettos*, *Hundred Days*, *Murder for Two*, *Tenderly*, and *Lady Day at Emerson's Bar and Grill*. He has run sound in Olympia for over a decade for local groups and organizations. Besides sound, Michael enjoys spreading pun jokes to all who can stand them. *I stopped at a little roadside shack that said "Lobster tails \$5". I gave the guy 5 bucks and he said "Once upon a time in a far-off land, there was a lobster..."*

Tommy McGee (he/him) - *Backstage Hand*

Tommy is ecstatic to be working for Harlequin once again. Tommy has been working with Harlequin since 2016 as has been on the backstage of Harlequin doing everything from spotlight, to sound cues, to assistant stage managing. When Tommy is not backstage at Harlequin, he can be found indulging in his hobbies of writing and creating culinary delights.



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IN THE GALLERY: ANJANETTE HEWITT

My art is a tapestry of layered stories and forgotten histories brought to life through vibrant colors and textures. I have a passion for collecting and repurposing materials that others might discard — sheet music, old letters, maps, magazines, street papers, and postcards. Each piece I create begins with these fragments, weaving a narrative that transcends time and place.

The foundation of my work is layered with meaning and materials. I primarily use acrylic paint, molding paste, Taylor's chalk, as well as markers for journaling directly into my paintings. Sanding between these layers softens the edges, while varnishing enriches the depth and luminosity. Metallic hues and bright, vibrant colors infuse my paintings, capturing a dynamic energy that echoes the chaotic beauty of life.

For my latest series, I'm inspired by the alluring themes of cabaret and burlesque. Bold colors, extravagant costumes, and expressive women's faces draw from the rich visuals of old magazines, the flurry of dancers, and high fashion. I am inspired by the world of old Paris, Henri de Toulouse-Lautrec and the daring compositions of Matisse. Their bold lines, vivid colors, and evocative expressions inspire me in my work.

Movement and vitality encapsulated in a moment — these are the elements that compel me. The energy in a facial expression, the strength in bold lines, and the vivacity in bright colors are not just subjects but muses that breathe life into my canvases.

My creative process always begins with a shimmering gold background, symbolizing the treasure troves of stories yet to unfold. I lay down layers of collage, tearing up bits of old magazines, handwritten letters, sheet music, and maps. Drawing the imagery atop these textured layers, I then build the painting through successive applications of glue and varnish. Often, I paint on recycled papers, letting them dry before tearing them into pieces that serve as a unique form of "paint."

Every painting is a dance between the past and the present, a conversation between repurposed elements and new expressions. In reviving discarded pieces, my art becomes a testament to the timeless beauty of renewal and the ever-evolving narrative of life.

– Anjanette Hewitt



STATE THEATER INFORMATION

Cameras & Recording Devices

The use of cameras (with or without flash) or other recording devices is prohibited.

Concessions

Food is not permitted in the seating area. Water and beverages in plastic or paper cups are allowed. Please unwrap cough drops prior to the start of the performance.

Silence Your Cell Phone

In consideration of those around you, please silence all electronic devices and refrain from text messaging or utilizing your devices during the performance.

Assisted Listening Devices

Patrons with hearing disabilities may see the House Manager prior to the performance to obtain an enhanced hearing device.

Special Seating Needs

If you have a wheelchair, walker, or other special seating needs, please advise the Box Office in advance so we may accommodate you comfortably.

Friends & Family

If you have a friend or family member in the cast with whom you wish to visit, please wait in the lobby following the performance where your person will find you. Notes, flowers, gifts and messages may be sent backstage through the House Manager.

Children & Youth

Please help us avoid disruptions that may affect others' enjoyment and the actors' performance. Disruptive children should be escorted to the lobby. No babes in arms, please. Some productions may not be appropriate for younger children, though discretion is left to the parent. Please call the Box Office with any questions concerning a play's content.

Late Seating

Latecomers will be seated in the Gallery at the back of the house, which provides a good vantage point with a minimum of disturbance. An usher will direct you to your seat at an appropriate break or at intermission. If you leave the house during the performance and return, please watch from the Gallery until an usher can direct you to your seat.

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