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MAY 2015
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Book by **JOE MASTEROFF**

Based on the play by **JOHN VAN DRUTEN**
and Stories by **CHRISTOPHER ISHERWOOD**

Music by **JOHN KANDER**
Lyrics by **FRED EBB**

Directed by **BRIAN YORKEY**
Music Directed by **TIM SYMONS**
Choreographed by **KATHRYN VAN METER**

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Village Theatre

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CABARET

Book by **Joe Masteroff**
Based on the play by **John Van Druten** and
Stories by **Christopher Isherwood**
Music by **John Kander** | Lyrics by **Fred Ebb**
Broadway production directed by **Harold Prince**
Produced for the Broadway Stage by **Harold Prince**

Francis J. Gaudette Theatre
May 14 – July 3, 2015

Everett Performing Arts Center
July 10 – August 2, 2015

Director
BRIAN YORKEY

Choreographer
KATHRYN VAN METER

Music Director
TIM SYMONS

Assistant Director
DENISE MARTEL

Scenic Designer
MATTHEW SMUCKER

Lighting Designer
ALEX BERRY

Costume Designer
ALEX JAEGER

Sound Designer
BRENT WARWICK

Stage Manager
COLLEEN NIELSEN

Assistant Stage Manager
MIRANDA C. PRATT*

Prop Master
MONIQUE WALKER

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Wig Master
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Season media support provided by The *Seattle Times*.

VILLAGE THEATRE'S 2014-2015 SEASON

IN THE HEIGHTS	MARY POPPINS	AROUND THE WORLD IN 80 DAYS	NO WAY TO TREAT A LADY	**CABARET**
September 18 - November 23, 2014	November 13, 2014 - February 8, 2015	January 22 - March 29, 2015	March 19 - May 24, 2015	**May 14 - August 2, 2015**

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Cast List (In Order of Appearance)

Cliff Bradshaw.....Brian David Earp*
Emcee.....Jason Collins*
Rosie.....Taylor Niemeyer
Lulu.....Indeah Thomaier
Frenchie.....Allison Standley
Texas.....Kathryn Van Meter*
"Fritzie" Kost.....Nicole Beerman*
Helga.....Amy Baldwin*
Bobby.....Scott Brateng*
Victor.....Joel Domenico
Hans, Max.....Adam Somers*
Herman.....Bojohn Diciple*
Klaus.....Randy Scholz
Sally Bowles.....Billie Wildrick*
Ernst Ludwig.....Quinn Armstrong
Fräulein Schneider.....Anne Allgood*
Herr Schultz.....Peter Crook*
Günther.....Matthew Bratton or Jaryn Lasentia

Understudies

Emcee.....Scott Brateng*
Sally Bowles.....Nicole Beerman*
Cliff Bradshaw, Ernst Ludwig.....Randy Scholz
Fräulein Schneider.....Amy Baldwin*
Fräulein Kost.....Kathryn Van Meter*
Herr Schultz.....John X. Deveney
Male Swing.....Jordan Jackson
Female Swing.....Rianna Hidalgo

**The Actors and Stage Managers are members of the Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

Stage Band

Piano/Accordion/Conductor.....Tim Symons
Trumpet/Flugelhorn.....Randy Burgeson
Trombone/Euphonium.....Keith Winkle
Clarinet/Bass Clarinet/Tenor Saxophone/Bass Saxophone.....Jay Easton
Drums/Percussion.....Alec Wilmart or Jesse Whitford
Bass.....Chris Jones

Orchestra

Violin/Keyboard 2.....Winnie Dungey
Soprano Saxophone/Alto Saxophone/Tenor Saxophone/Flute/Clarinet.....Bruce Wilson
Flute/Piccolo/Alto Saxophone/Clarinet/English Horn.....David Long

Special Thanks

Marc Kenison
Evan Griffiths
Michael Nadatochi
Peter Crook

All stage work performed by members of IATSE Local 15.

All costume construction and hair/make-up work is performed by employees represented by I.A.T.S.E. TWU Local #887.

All scenic painting work is performed by employees represented by IATSE Local 488.

United Scenic Artists represents the designers and scenic painters for the American Theatre.

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

The theatre operates under an agreement with Local 76-493, American Federation of Musicians, AFL-CIO, representing the musicians.

Director's Notes

Cabaret is one of the most beloved musicals in the canon, with a thrilling, unforgettable Kander and Ebb score, and a story that has resonated with audiences of many generations—a story that has only grown more vital in the decades since its first staging. I'm so glad to be back home at Village Theatre, with such a talented cast, orchestra, and creative and production team, to bring this classic to new life.

This musical adaptation of Christopher Isherwood's *Berlin Stories* made its Broadway bow in 1966, under the direction of Harold Prince. Like so many of Prince's masterworks – *Evita*, *Phantom of the Opera* – it's in some fundamental way about theatre itself: *Cabaret* shows us a group of people who are using theatre to escape their lives, and then it shows us what that costs them. The show uses the power of theatre to bring us into a world, and then, once we've fallen in love with that world, once we're really happy living inside that world, it turns and shows us the true face of what's there.

Our hope with this production was to explore the musical as a memory play for the character of Cliff—the Christopher Isherwood alter ego—to follow a man searching his memory to understand who he was and who he became as a result of his experiences. Throughout the story, these themes resurface with every character we encounter. Each must decide who he or she is going to be when faced with difficult decisions in a world that is full of evil.

And in witnessing the journey these people take and the choices they make, *Cabaret* poses these question to its audience as well: What would you do? When the storm clouds are gathering, when the world is turning dark and hateful, how will you respond? Who are you going to be? That, to me, is what *Cabaret* is truly about. It's a play about choice and consequence. It's a journey of seduction and destruction that forces us to take an honest look at ourselves and our world.

I'm glad you've joined us on this journey. Enjoy *Cabaret*!

Brian Yorkey

Musical Numbers

ACT I

Willkommen ..... Emcee, Klub Girls and Boys
So What? ..... Fräulein Schneider
Don't Tell Mama ..... Sally, Klub Girls
Mein Herr ..... Sally, Klub Girls
Perfectly Marvelous ..... Sally, Cliff
Two Ladies ..... Emcee, Frenchie, Bobby
It Couldn't Please Me More ..... Fräulein Schneider, Herr Schultz
Tomorrow Belongs To Me ..... Günther
Maybe This Time ..... Sally
Money ..... Emcee, Klub, Girls and Boys
Married ..... Herr Schultz, Fräulein Schneider
Tomorrow Belongs To Me (*Reprise*) ..... Fräulein Kost, Ernst, Company

There will be a 15-minute intermission between acts

ACT II

Entr'acte ..... Orchestra, Company
Kickline ..... Klub Girls
Married (*Reprise*) ..... Herr Schultz
If You Could See Her ..... Emcee
What Would You Do? ..... Fräulein Schneider
I Don't Care Much ..... Emcee
Cabaret ..... Sally
Finale ..... Cliff, Emcee

Village Theatre

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DISCOUNTS ARE ONLY AVAILABLE THROUGH THE BOX OFFICE AND NOT APPLICABLE TO ONLINE ORDERS.

Enjoy *Cabaret*? We'd love to hear about it!

Share your feedback and photos using **#VillageCabaret** on social media, and connect with us here:

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Together we'll go far

Theatre Information

EMERGENCY EVACUATION PROCEDURES
In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

FOOD AND DRINK are not allowed in the Theatre.

SMOKING POLICY According to state law, smoking is NOT allowed within 25 feet of any door, nor in any part of the Theatre.

EMERGENCY NUMBERS
If you need to be reached during a performance, please leave your exact seat number and the House Manager's number with your service or sitter.
In Issaquah (425) 392-1942 x100
In Everett (425) 257-6368

BABES IN ARMS Please, no babes in arms in the Theatre. In Issaquah, the Francis J. Gaudette Theatre has comfortable, sound-proof family rooms for families bringing children under four. Subscribers may exchange into the family rooms when a sitter cannot be found. When children are old enough to join the main floor audience, please instruct them in proper theatre behavior. It is helpful to familiarize them with the story and the score in advance.

ACCESSIBILITY Wheelchair seating is available. Please advise your ticket seller when purchasing tickets if you require wheelchair seating. American Sign Language (ASL) interpretation is provided during select performances at the Francis J. Gaudette theatre. Please contact the Box Office for more details.

LISTENING SYSTEM The Theatre is equipped with a listening system for the hard of hearing. Headsets are available on a first-come first-served basis from the House Manager, and are free of charge with a valid ID.

THE SHOW MUST GO ON Whether it rains, sleets, snows or blows, only a power outage or building destruction will prevent a performance from taking place as scheduled.

PATRON CONSIDERATIONS Please arrive on time. Check your tickets for your performance time. Late arrivals are very disruptive to fellow patrons and to the artists onstage. Please give yourself plenty of time to get to the Theatre. Patrons arriving late will not be seated until a suitable pause in the performance at the House Manager's discretion.

Please turn off all pagers, cellular phones and watch alarms before entering the Theatre. No text messaging is allowed during the performance.

No photography, video or sound recording of any performance is allowed based on royalty and union agreements.

Be aware that talking, humming and tapping feet during a performance is also disruptive to the patrons around you. Before the overture begins, please turn off playbill flashlights and unwrap cough drops. In intimate auditoriums like the Francis J. Gaudette Theatre and the Everett Performing Arts Center, even the actors can hear these seemingly small noises. Please use moderation in applying perfume, cologne or lotion, as many people are allergic to scents.

In consideration of your fellow patrons and the actors, please do not leave the performance during the curtain call.

Production Team

Director ..... Brian Yorkey
Music Director ..... Tim Symons
Choreographer ..... Kathryn Van Meter
Scenic Designer ..... Matthew Smucker
Lighting Designer ..... Alex Berry
Costume Designer ..... Alex Jaeger
Sound Designer ..... Brent Warwick
Assistant Director ..... Denise Martel
Associate Music Director ..... Joseph Tancioco
Associate Choreographer ..... Shannon Denise Evans
Scoring ..... Bruce Monroe
Assistant Scenic Designer ..... Kelsey Rogers
Assistant Lighting Designer ..... David Mackie
Stage Manager ..... Colleen Nielsen
Assistant Stage Manager ..... Miranda C. Pratt*
Production Assistant ..... Emma Pihl
Dialect Coaches ..... Kate Myre Graham, Kayla Walker
Directing Intern ..... Will Henshaw
Rehearsal Pianist ..... John Callahan
Technical Director, Issaquah ..... Bradley C. Bixler
Assistant Technical Directors ..... Andre Burman, Adam Michard
Master Carpenter ..... Jim Mathias
Lead Carpenters ..... Jason Tribby, Patrick Sherman, Mark Zetterberg
Carpenter ..... Tommy Price
Master Electricians, Issaquah ..... Dominic Iacono, Taylor H. Whitmire
Master Electrician, Everett ..... Paul Sharp
Lead Electricians ..... Josie Hankins
Staff Electricians ..... Steven Coney, Sam Izenman
Properties Master ..... Monique Walker
Lead Properties Carpenter/Welder ..... Laurel Blaine
Lead Properties Artisan ..... Justine Halsey-Martin
Key Properties Artisan ..... Karla Davenport
Master Scenic Artist ..... Julia B. Franz
Lead Scenic Artist ..... Steve LaRose
Key Scenic Artists ..... Jennifer Blazek, Rachele Wirrick
Scenic Artists ..... Kathleen LeCoze, Jeff Ringer
Costume Shop Manager ..... Cynthia Savage
Costume Shop Assistant ..... Jennee Leavitt
Head Cutter/Draper ..... Esther Garcia
Cutter/Draper ..... Beth Gilroy
Stitchers ..... Hannah McNamara, Andrea Herman, Cynthia Wheaton, Penny McMillan-Hughes
Crafts ..... Elizabeth Dean
Wig Master ..... Douglas Decker
Wig Artisans ..... Ashlee Naegle, Shelby Adéle, Kaleena Jordan
Casting and Company Manager ..... Jessica Spencer
Associate Production Manager ..... Ciera Iveson
Production Manager ..... Jay Markham
Artistic Director ..... Steve Tomkins
Executive Producer ..... Robb Hunt

Crew

Master Stage Carpenter, Issaquah ..... Nate Murray
Master Stage Carpenter, Everett ..... Stacey Garrett
Lead Stagehands ..... Kayley Page, Whitman Taylor
Key Stagehand ..... Lee Newberry
Master Sound Engineer, Issaquah ..... Brent Warwick
Master Sound Engineer, Everett ..... Haley Parcher
Wardrobe Head, Issaquah ..... Heather Andress
Wardrobe Head, Everett ..... Karen Mears
Lead Dresser ..... Hannah McNamara
Master Electricians, Issaquah ..... Dominic Iacono, Taylor H. Whitmire
Master Electrician, Everett ..... Paul Sharp
Follow Spot ..... Jenna Kearns

The Cabarets of Christopher Isherwood's Berlin

BY KELSI LINDUS

The basic story upon which *Cabaret* is based has endured for over 75 years, captivating audiences since its introduction in the novels of Christopher Isherwood. Following the publication of these novels, which portrayed life in Berlin in the early 1930s, Isherwood's stories and characters took on a life of their own, variously adapted into play, musical, and film forms. *Cabaret* is not a true story, exactly – but rewind to 1929, and just like our story's hero we find a young Isherwood arriving in Berlin, soon to be swept into the world of the cabarets, seduced by the sexual freedom and free-spirited decadence of the city.

Isherwood moved to Berlin with just enough time to revel in the fading shimmer of the city's golden era. From 1924 to 1929, Germany enjoyed a period of cultural renaissance and relative prosperity affectionately dubbed the "Golden Twenties." The war was over, the economy was stabilizing, and previously instated bans on public criticism had been lifted, allowing for a new freedom of expression that quickly led to a cultural boom and the birth of the German cabaret.

The Eldorado in 1932

Credit: Bundesarchiv, Bild 183-1983-0121-500 / Foto o. Ang. | 1932

The Eldorado in 1933

Cabarets emerged all over the country, but Berlin was the center of it all. It was a city awash with culture, creativity, and experimentation – a safe haven of liberal thought. Though some cabarets were modeled in the French style, housed in larger venues that hosted variety shows and welcomed audiences of all ages and classes, it is the distinctly German style of cabaret that gives our show its name. These smaller clubs catered to the middle and upper class and were characterized by political satire and gallows humor, known for unabashedly addressing previously taboo themes.

The Eldorado, a two-story cabaret with gilded ceilings and chandeliers, was one of the more famous of the German cabarets. It also happened to be one of Isherwood's most frequented clubs, and is widely considered the inspiration for the Kit Kat Klub. Opened in 1922, the nightclub quickly became a favorite for evening indulgences, featuring regular performances by cabaret stars such as Marlene Dietrich, Claire Waldoff, and the Weintraub Syncopators. Through targeted advertising, it also became a regular haunt for homosexuals, transsexuals, and transvestites.

Isherwood immersed himself in this scene, meeting eccentrics who would evolve into characters in his stories. One such companion was Jean Ross, a British nightclub singer with whom he shared a room in a lively apartment building. Ross is, of course, the inspiration for the strange and extraordinary Sally Bowles, possessing what Isherwood later referred to as an "air of not caring a curse what people thought of her." Their landlady inspired the character of Fräulein Schroeder, who later became *Cabaret*'s Fräulein Schneider.

But as evidenced in his writing, Isherwood's Berlin, for all its decadence, was also increasingly a reflection of the turning political tide. By 1931, the year we encounter Cliff, Sally, and the Kit Kat Klub regulars in *Cabaret*, the city's vibrant nightlife was on the brink of becoming a relic of a more hopeful past. The New York Stock Exchange had crashed, with immediate and severe economic repercussions in Germany, and the Nazi party was gaining influence, beginning to repress the intellectual criticism so essential to the entertainment and ideology of the cabarets. Just one year later, the Chief of Police announced "an extensive campaign against Berlin's depraved nightlife." Along with owners of cabarets across the country, the owner of The Eldorado had no choice but to close the club's doors, relinquishing control of the venue to the local Sturmabteilung, or SA – the original paramilitary wing of the Nazi Party. Isherwood left Berlin in 1933, the year the Nazi Party acquired absolute power over Germany.

But for now it is still 1931 and Cliff Bradshaw is about to arrive in Berlin, with little reason to predict such a dark and war-torn future. For now, the golden era is still golden, the Kit Kat Klub is bursting with entertainment, and the Nazis are seen as mere mischievous children on their way to school. In here, life is a cabaret – so leave your troubles outside and succumb to the seduction of Isherwood's Berlin and *Cabaret*.

Sources:

Doyle, Rachel B. "Isherwood's Seductive Berlin." The New York Times [New York] 14 Apr. 2013: TR10. Print.

Isherwood, Christopher, and Aaron Copland. Christopher and His Kind, 1929-1939. New York: Farrar, Straus Giroux, 1976. Print.

"Cabaret Berlin." *Cabaret Berlin*. Web. 22 Apr. 2015.

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ISSAQUAH: September 10 - October 18, 2015
EVERETT: October 23 - November 15, 2015

Featuring the beloved music of Stephen Schwartz (*Wicked*), this stunning new musical reminisces on the heartrending story of one couple and the bond that began when they met in their youth. Now, after 20 years of marriage, these empty nesters are forced to come to terms with the ups and downs of their time together as they confront the living memories of their relationship and how it has changed. With familiar songs that have been revamped by Schwartz, including "Popular" (*Wicked*), "All Good Gifts" (*Godspell*), and "That's How You Know" (Disney's *Enchanted*), this 2005 Village Original is a charming, funny, and all-too-familiar look at life and love.

ISSAQUAH: November 5, 2015 - January 3, 2016
EVERETT: January 8 - January 31, 2016

Proclaimed by The New York Times as "The perfect musical," revel in the story of a lowly Cockney flower girl as she transforms into a sophisticated lady–with the help of a linguistics teacher who will get a bit more than he bargained for. Based on George Bernard Shaw's play *Pygmalion*, this beloved musical boasts a score of hummable classics such as "Wouldn't It Be Loverly?" "I Could Have Danced All Night," and "On The Street Where You Live." With all the wit and charm of the Tony Award-winning Broadway hit and the Academy Award-winning movie, *My Fair Lady* is a joyful and inspiring journey of love and self-discovery.

ISSAQUAH: January 21 - February 28, 2016
EVERETT: March 4 - 27, 2016

Winner of the 1981 Pulitzer Prize for Drama, this Southern gothic comedy tells the plight of three sisters in 1975 rural Mississippi. Babe has just shot her husband, apparently because she didn't like his looks. Meg is back in town after a failed attempt in the music business. And poor Lenny – in the midst of it all, everyone has neglected her 30th birthday. Thrown back together for the first time in years, these dysfunctional sisters are forced to find a way to change their luck and repair their family, as well as their lives. Honest, with a healthy dose of witty humor, *Crimes of the Heart* is a moving portrait of family love.

ISSAQUAH: March 17 - April 24, 2016
EVERETT: April 29 - May 22, 2016

This inspiring new musical is the story of a young woman from a small village in Ghana and the lengths she will go to realize her dreams. It seems that life is conspiring against Efua Kuti, as her family farm struggles and her education is denied in order to make room for a sudden arranged marriage. But when she risks everything to set off for the big city, the dangers are beyond anything Efua could have dared to imagine. Full of driving African rhythms and rich with spirit, this new musical is a celebration of strength and courage that will take your breath away.

ISSAQUAH: May 12 - July 3, 2016
EVERETT: July 8 - 31, 2016

Winner of 10 Tony Awards and complete with an electrifying score by music legend Elton John, this spectacular show has the heart, humor, and passion to be named *Time Magazine*'s "Best Musical of the Decade." Amidst the chaos of the 1984 miners' strike in northern England, follow Billy's journey as he stumbles out of the boxing ring and into a ballet class where he discovers a passion for dance that inspires his family and community–while changing his life forever. Based on the smash-hit film, *Billy Elliot* is an astonishing theatrical experience that will stay with you forever.

ISSAQUAH: (425) 392-2202 | VillageTheatre.org | EVERETT: (425) 257-8600

Photo Credit: © 2014 Mark Kitaoka

Village Theatre: Join Our Community!

The purchase of season tickets benefits everyone – our audience members, artists, and theatre alike.

Since our first Mainstage season in 1979, Village Theatre has grown to become the second largest subscription-based theatre and largest fully producing theatre in the Pacific Northwest. But for all of our growth, our philosophy is unchanged. It is important to us that, while continuing to strive for the best possible production quality, our performances remain intimate, our patron service remains personal, and our organization remains community-oriented.

Village Theatre shows are produced locally at the Francis J. Gaudette Theatre and Tech Studios in Issaquah, running first in Issaquah and then relocating to Everett for an additional four weeks. Every element of every show – from scenery and props, to costumes and wigs, to choreography and music – is achieved through the detail-oriented collaboration of local artists and talent. For this model to be successful, we depend on the loyalty of our Season Subscribers.

Season Subscribers are an integral part of the Village Theatre community and play a vital role in the health of our organization. Accounting for 63% of our annual ticket sales, Subscriptions provide us with the financial stability to begin building our season each year. With a renewal rate of over 80%, Subscriptions also allow us to save significantly on marketing costs so that a greater portion of ticket sales goes straight to our productions. Becoming a Season Subscriber is the best way you can support Village Theatre.

And in exchange, we do everything we can to keep you as passionate as we are about our productions. In addition to offering the lowest ticket prices, Subscribing allows you to plan a year of entertainment in advance, guaranteeing five pre-planned theatrical experiences locked into your calendar. Subscriptions also come with ultimate flexibility and other exclusive benefits to make your Village Theatre experience the best we can provide.

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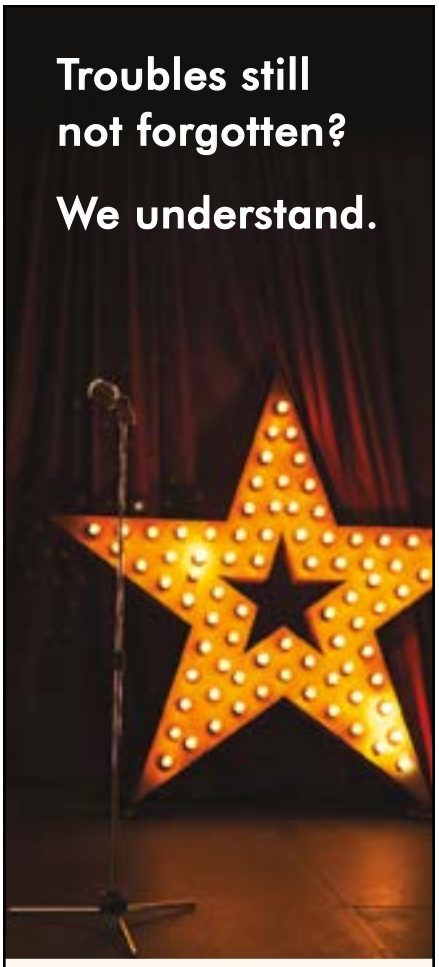
Free garage parking in Everett, just one block from the theatre.

So join the community, and become a part of Village Theatre's story. We truly couldn't do it without you. We look forward to seeing you at the theatre again soon!



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Who's Who

Cast

ANNE ALLGOOD* (*Fräulein Schneider*) has appeared at Village Theatre in *Little Women*, and in several Village Originals productions. Numerous Broadway shows and National Tours (*Carousel, The Sound of Music, The Most Happy Fella, Urinetown, Beauty and the Beast, Parade, Evita, Floyd Collins*); regional theatre credits coast-to-coast, and starring roles in every major theatre in Seattle. Enjoy the show!

QUINN ARMSTRONG (*Ernst Ludwig*) is an actor, writer, and filmmaker. Previous Village Theatre credits include *The Mousetrap*. Other credits include *The Boy at the Edge of Everything* and *Danny, King of the Basement* (SCT), *An Evening of One Acts* (ACT), *Slip/Shot* (SPT). Television credits include NBC's *Grimm*. Writing credits include: *Zapoi!* (Annex Theatre). He is a graduate of Cornish College of the Arts.

AMY BALDWIN* (*Helga, Fräulein Schneider u/s*) hails from Virginia and now calls the PNW her home. Regional representative credits: *The Philadelphia Story* (Tracy Lord), *The Wizard of Oz* (Scarecrow), *Much Ado About Nothing* (Beatrice), *Blithe Spirit* (Ruth), *Thoroughly Modern Millie* (Dorothy). Amy is a proud Equity member and active animal rescue advocate. Thanks to the crazies in her life: Greg, Joe, and Gabriella. Go team!

NICOLE BEERMAN* (*"Fritzie" Kost, Sally Bowles u/s*) is excited to return home after 7 years in NYC. Village Theatre: *Mary Poppins*, *Annie, Bye Bye Birdie, How to Succeed…, Once Upon A Time in New Jersey* and several Village Originals including *The Cuban and the Redhead.* New York: HERE Center, Ensemble Studio Theatre, Sam French Festival, Clubbed Thumb. Seattle: *The Constant Wife* (Seattle Repertory Theatre), *Cabaret*, *Wonderful Town* (The 5th Avenue), Seattle Children's Theatre, Empty Space. Education: Cornish. www.nicolebeerman.com

SCOTT BRATENG* (*Bobby, Dance Captain, Emcee u/s*) is ecstatic to return to Village Theatre after a several year hiatus following *Evita* when he played Mario, the fabulous tango dancer! He has performed in other theatres around the country, in New York, and in tours and regional productions. Favorite credits include: *Spamalot*, *White Christmas*, *West Side Story*, *Cabaret*, *Best Little Whorehouse…*, *Singin' in the Rain*, and *Seven Brides….* Thanks to his family for their unending support and love.

MATTHEW BRATTON (*Günther*) loves singing and is honored to be part of his first Village Theatre production. Previous shows include *Tosca* (Seattle Opera), *Tarzan* and *The Wizard of Oz* (Village Theatre KIDSTAGE), *The Hobbit* (Youth Theater Northwest), and *The Sound of Music* (Issaquah High School). Huge thanks to Melissa and love to Mom and Dad.

JASON COLLINS* (*Emcee*) Previously at Village Theatre: *The Importance Of Being Earnest* (Algernon); *Bye Bye Birdie* (Albert); New York: Broadway National Tour: *Annie* (Jimmy Johnson/Morgantha/Rooster u/s); Off Broadway: *Signs Of Life* (Kurt); Prospect Theatre Company: *Once Upon A Time in New Jersey (Narrator/Ed)*; Regional: Arkansas Rep: *The 39 Steps* (Clown 2); Pioneer Theatre Company: *One Man, Two Guvnors'* (Alfie)

PETER CROOK* (*Herr Schultz*) was last seen at Village Theatre in *Man of La Mancha*. A member of the Seagull Project, he toured *The Seagull* to Tashkent, Uzbekistan last year and was Chebutykin in *The Three Sisters* at ACT. Other favorite Seattle credits include *The Normal Heart* (Strawberry Workshop Theatre), *Clybourne Park* (Seattle Repertory Theatre), *Angels in America* (Intiman), and *A Christmas Carol* (ACT).

BOJOHN DICIPLE* (*Herman*) got his B.F.A. from Cornish College of the Arts and has been dancing and performing for Spectrum Dance, The 5th Avenue, Seattle Children's Theatre, Seattle Opera, and Village Theatre for the past 10 years as well as being principal dancer and resident choreographer for Dass Dance. He's happy to be back at Village Theatre, who has helped to support his love for the arts all these years.

JOEL DOMENICO (*Victor*) is originally from Arvada, Colorado and is thrilled to be making his Village Theatre debut in *Cabaret*! Since arriving in July 2014, he's found performing opportunities with Underlig Media (*Siren's Song*), ArtsWest (*Judy's Scary Little Christmas*), SMT (*Rocky Horror*), and Seattle's Dazzling Darling, Robbie Turner (*Robbie Turner Revue*). He thanks YOU for supporting the arts! Enjoy the show!

BRIAN DAVID EARP* (*Cliff Bradshaw*) is a two-time recipient, 5th Avenue Award —"Best Actor." He has played 50+ leading roles in plays, musicals, and films across the US and England. Recent Seattle credits: *The Producers*, Village Theatre (Leo Bloom); *A Christmas Carol*, ACT (Fred); *Spring Awakening*, Balagan (Melchior Gabor); *Photograph 51*, Seattle Repertory Theatre (Ray Gosling). Also a scientist and philosopher, Brian holds degrees from Yale, Oxford, and Cambridge universities.

JARYN LASENTIA (*Günther*) is ecstatic to be in *Cabaret*. Jaryn was recently seen in *Mary Poppins* (Village Theatre) as Michael Banks. Past productions include *I Am Harvey Milk* (featuring Andrew Lippa, SMC) as Young Harvey, and *Oliver!* (The 5th Avenue) as Charley Bates. Jaryn would like to thank Jeannette d'Armand, Andrew Lippa, and Dennis Coleman.

TAYLOR NIEMEYER (*Rosie*) Past Village Theatre Credits: Mary Jane Wilkes *(Big River)*, Winnie Tate *(Annie Get Your Gun)*, Euterpe *(Xanadu)*, and Ensemble *(Mary Poppins, Funny Girl, The Producers)* at Village Theatre, Bebe *(A Chorus Line)* and Zaneeta Shinn *(The Music Man)* at The 5th Avenue, and Janet Van De Graaff *(The Drowsy Chaperone)* at SMT. Love to the Adams family and Tim!

RANDY SCHOLZ (*Klaus, Cliff Bradshaw/ Ernst Ludwig u/s*) Previous Village Theatre credits: *Mary Poppins*, *Les Misérables*, *Big River* (Huck Finn), Swing in *The Producers, The Tutor*, *It Shoulda Been You*. Other Seattle credits: *Jane Eyre*, *Illyria*, *Jeeves in Bloom*, and *The Odyssey* at Taproot Theatre, *Spelling Bee* at SSR. A Texas native, Randy is celebrating five years in the beautiful Northwest with his better half, Jes. Thanks to Brian, Kathryn, Tim, and Steve.

ADAM SOMERS* (*Hans, Max*) *Cabaret* marks Adam's 20th Mainstage show in 16 years of working at Village Theatre. He feels so blessed to have been given the opportunity to be a part of such an amazing theatre and to continually work with such a wonderful family of theatre professionals! Adam would like to thank Brian Yorkey, Kathryn Van Meter, Tim Symons, and Steve Tomkins. All his love to his beautiful daughter Sydney Jo!

ALLISON STANDLEY (*Frenchie*) Previously at Village Theatre: *Les Misérables*. Local productions include: *The Wild Party*/STC (Kate, Gregory Awards recipient), *33 Variations*/ ArtsWest (Clara, Gregory Awards nomination), *I Am of Ireland*/Book-It Repertory Theatre, *The Threepenny Opera*/ Seattle Shakespeare Company. Regionally: *My Fair Lady* (Eliza)/Coeur d'Alene Summer Theatre, *It's a Wonderful Life: A Radio Play* (Mary)/GESA Powerhouse Theatre, *Romeo and Juliet* (Juliet)/Tennessee Shakespeare Company.

Who's Who

INDEAH THOMAIER (*Lulu*) is overjoyed to be back on the Village Theatre stage after her latest appearance as Mona in *Chicago*. She was previously seen in *Big River* at Village Theatre; other productions include *A Chorus Line, Oliver!, Secondhand Lions,* and *Cinderella* at The 5th Avenue. Indeah would like to thank her family, friends, the Lord, and her wonderful husband, Ryan Harris.

KATHRYN VAN METER* (*Texas, Fräulein Kost u/s*) was last seen onstage at Village Theatre as Shirley Markowitz in *The Producers*. Other roles at Village Theatre include Dolly Tate in *Annie Get Your Gun*, Ellie May Chipley in *Show Boat*, Jennyanydots in *CATS*, and Shelby in *Steel Magnolias*. Kathryn's work around town includes Gwen Harper in *Rapture Blister Burn* at ACT Theatre and Myrtle in *The Great Gatsby* at Seattle Repertory Theatre. She is a core member of Sandbox Radio Live!

BILLIE WILDRICK* (*Sally Bowles*) Village Theatre/Village Originals: *The Sound of Music*, *Man of La Mancha*, *The Tutor*, *The Fabulist*, *Snapshots*, *Hello, Dolly!*, *Million Dollar Quartet*, *The Alchemists*, *Saint Heaven*, *Plane Crazy*, *Maiden Voyage*, *Lizzie Borden*, *The Noteworthy Life of Howard Barnes*. The 5th Avenue: *Carousel*, *Guys and Dolls*, *Sunday in the Park…*, *Wonderful Town*. ACT: *Vanities*, *Das Barbecü*. Broadway: *Scandalous*. Billie feels sea-deep gratitude for the incredible people in this company and community and for so much humbling opportunity. www.billiewildrick.com

JOHN X. DEVENEY (*Herr Schultz u/s*) is thrilled to be returning to Village Theatre after a two-year hiatus. John was last seen as Vinnie in *The Odd Couple*. Past Village Theatre shows include: *Iron Curtain, The Full Monty, Meet Me in St. Louis, Stunt Girl*, and *Beauty and the Beast*. As always, thanks to my beautiful wife Celeste, my now college bound son Ian, and the rest of the Deveney clan for their continued love and support.

RIANNA HIDALGO (*Female Swing u/s*) last appeared on the Village Theatre stage in *In the Heights*. Other Village Theatre credits: Disney's *Beauty and the Beast*; Festival reading of *Hello! My Baby* (Nelly); KIDSTAGE productions of *West Side Story* (Anita) and *Chicago* (Roxie). In her (not so spare) time, she works as a reporter and freelance writer. Lots o' love to family and friends!

JORDAN JACKSON (*Male Swing u/s*) is all a-flutter with excitement to be making his Village Theatre premiere in this amazing show with such a superb cast and crew. A native of Wisconsin, and a graduate of the American Musical and Dramatic Academy of NYC, Mr. Jackson has been fortunate enough to travel all over the states doing some great theatre with some amazing folks and would love to tell you all about it over that beer you're going to buy him after the show. Not sayin', just sayin'.

Creative Team

BRIAN YORKEY (*Director*) Mainstage: *The Foreigner*, *Jesus Christ Superstar, Lost in Yonkers, The Who's TOMMY, …Earnest, The Secret Garden, To Kill A Mockingbird* (director), *EVITA* and *AIDA* (co-director), *Play It By Heart* (book), *Making Tracks* and *The Wedding Banquet* (book/lyrics), and *The Ark* and *Girl of My Dreams* (dramaturg). Village Originals: *Searching for Y* and *Six Wives* (direction), *Feeling Electric* (book/lyrics), *Jesus in My Bedroom* (co-book/lyrics). Broadway: *Next to Normal* (Tony, Pulitzer), *If/Then* (Tony nomination), *The Last Ship*. Village Theatre Associate Artistic Director, 2000-2007. It's always good to be home.

TIM SYMONS (*Music Director, Resident Music Director*) has been a part of Village Theatre's music department for over 15 years, including over 70 productions. Village Theatre music directing highlights include: *Mary Poppins*, *Funny Girl*, *Xanadu*, *Chicago*, *Big River, Jesus Christ Superstar, Show Boat,* and *The Who's TOMMY*. Tim's work has been heard at The 5th Avenue and SRT, as well as

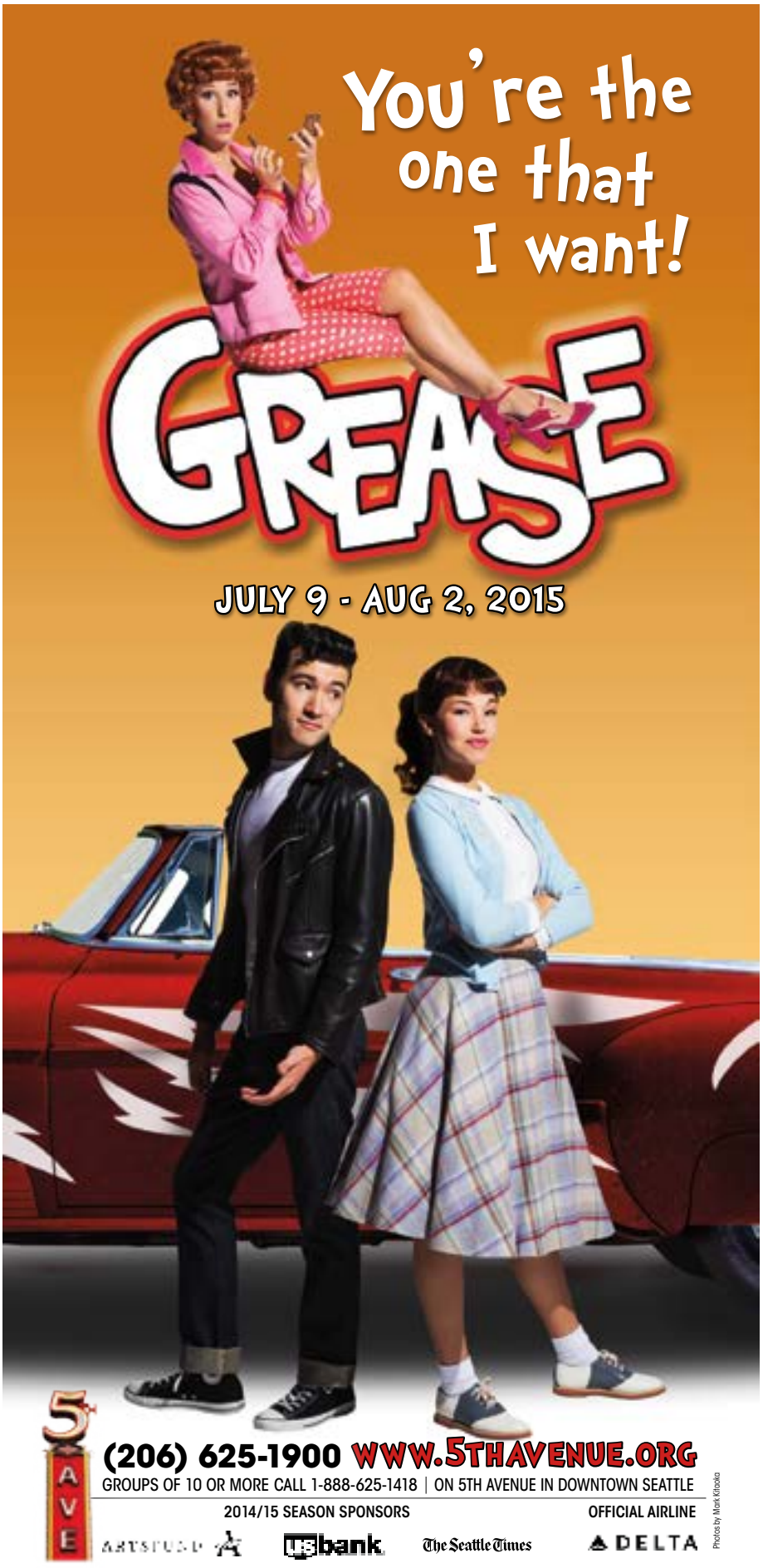
the stages of numerous jazz and rock clubs throughout the west coast. Tim is one third of Seattle jazz trio Fawcett, Symons and Fogg. Love to family and Taylor!

KATHRYN VAN METER *(Choreographer)* Previous shows choreographed for Village Theatre include: *Mary Poppins*, *Xanadu*, *Fiddler on the Roof, The King and I, The Who's TOMMY, The Secret Garden*, and *Man of La Mancha.* Throughout Seattle: *High School Musical, Bunnicula, Junie B Jones* (SCT); *The Wizard of Oz, Buddy* (The 5th Avenue); *Urinetown, Drood* (Cornish); *Spring Awakening* (Balagan), Teatro Zinzanni, and Seattle Men's Chorus. She is a proud member of SDC and will be directing next season's *Crimes of the Heart*.

MATTHEW SMUCKER *(Scenic Designer)* Previous Village Theatre designs include *Jesus Christ Superstar, The Foreigner,* and *Shadowlands*. Smucker's work has appeared at The 5th Avenue, ACT, Seattle Repertory Theatre, Intiman, SCT, Strawberry Theatre Workshop, NCTC, Arizona Theatre Company, Portland Center Stage, Artists Repertory Theatre, San Jose Rep, Kansas City Rep, Paper Mill Playhouse, Houston's Theatre Under the Stars, Childsplay, and The Childrens Theatre Company. Smucker received the 2011 Gregory Award for Outstanding Scenic Design, a 2012 Seattle Magazine Spotlight Award, and appeared on The Stranger's 2011 Genius Awards short list. Smucker teaches at Cornish and received his M.F.A. from the UW School of Drama.

ALEX BERRY (*Lighting Designer*) grew up at Village Theatre designing scenic and lighting for over 100 shows, he also designed Village Theatre's new First Stage Theatre. Lighting design: *The Tutor, Take Me America, Jesus Christ Superstar, Sleuth, The Gypsy King, Stunt Girl, Million Dollar Quartet*. Scenic and lighting: *Beauty and the Beast, The Who's TOMMY, CATS*. He has also designed shows locally for The Moore, ACT, and The 5th Avenue. He is the proud owner of AlexBerryDesign creating corporate events and experiences around the world. He sends his love to Heather, Aresa, and Eliot.

ALEX JAEGER (*Costume Designer*) designed costumes for *EVITA and Barefoot in the Park* at Village Theatre. He designs for major theatres across the country including: The Public in New York, The Guthrie, The Taper in L.A., A.C.T. San Francisco, Oregon Shakespeare Festival, and South Coast Repertory. He designed the world premieres



Who's Who

of *The Paris Letter* and *The Nether* in Los Angeles and a production of Major Barbara for Theatre Calgary. Alex has received many awards including two Ovation Awards, four Garland Awards, and three Drama-Logue awards.

BRENT WARWICK *(Resident Sound Designer)* is happy to be on the team for Village Theatre since starting in November 2008 with *Beauty and the Beast*. He has also worked as a sound designer and engineer for the Knutzen Family Theatre, Princess Cruises, and Teatro Zinzanni (love to everyone there!). Brent has a B.S. in Computer Science and his own audio/video production business.

JOSEPH TANCIOCO (*Associate Music Director*) is excited to work on *Cabaret*. At Village Theatre, he has worked on music for productions including: *Funny Girl*, *The Tutor*, *Les Misérables*, *Xanadu*, *Chicago*, *Big River*, *The Producers*, *Jesus Christ Superstar*, *Iron Curtain*, *Anne of Green Gables*, *Chasing Nicolette*, *Beauty and the Beast*, *Aida*, *Little Women*, *Once On This Island*, *South Pacific*, *The Wedding Banquet*, *The Ark*, *Peter Pan*, and *Making Tracks*.

BRUCE MONROE (*Scoring*) has been creating new arrangements for Village Theatre since 1991's *Jungle Queen Debutante*. Other shows include: *Funny Pages, Pirates of Penzance, Kiss Me Quick…*, *Girl of My Dreams, Stunt Girl, Chasing Nicolette, Gypsy King, Anne of Green Gables*, and his original show *Bootlegger*. Regional orchestration credits include: The 5th Avenue, ACT, and SCT; The Ordway (St. Paul), TUTS (Houston), AMT (San Jose), Oregon Shakespeare Festival (Ashland), and Paper Mill Playhouse (New Jersey). Thanks to Moira Macdonald!

COLLEEN NIELSEN (*Stage Manager*) Previous stage management credits include: *Around the World in 80 Days, Chicago, The Mousetrap, The Producers, The Odd Couple, Chasing Nicolette, Beauty and the Beast*, and *Les Misérables* as well as *Cloaked* and *The Yellow Wood* from Village Theatre's Festival of New Musicals. For J.C. and M.P.-my constants.

MIRANDA C. PRATT* (*Assistant Stage Manager*) is thrilled to return to Village Theatre after ASMing *In the Heights* and *Around the World In 80 Days*. Miranda's other Seattle credits include productions at Seattle Shakespeare Company, Book-It Repertory Theatre, Seattle Repertory Theatre, 14/48, and Theater Schmeater. Miranda has also worked at the La Jolla Playhouse and the Repertory Theatre of St. Louis.

MONIQUE WALKER *(Properties Master)* has been with Village Theatre for more than three years. She has been Prop Master for several theatres including Paper Mill Playhouse, Cleveland Playhouse, George Street Playhouse, and Utah Shakespearean Festival. Originally from Iowa, Monique has a B.A. in Theatre, M.F.A. in Stage Design, and comes to the PNW most recently from the East Coast. Thanks to Gracie and Rufus for their undying support.

CYNTHIA SAVAGE (*Costume Shop Manager*) is in her eighth season as Village Theatre's Costume Shop Manager. She has worked in costumes in theatre, opera, and films in London and has previously run costume shops at The Banff School of Fine Arts, The Indiana Repertory Theatre, and The Seattle Opera where she was further promoted to Production Director from 1992-2001. She designed *Mary Poppins, Les Misérables*, *Fiddler On The Roof*, and *The Full Monty* for Village Theatre, and *Ariadne auf Naxos*, *Porgy and Bess*, and *Cosi Fan Tutte* for Seattle Opera. Thanks to Vinnie and Isabelle for everything.

DOUGLAS DECKER *(Wig Master)* has a B.F.A. in design and theatre technology from the University of Colorado at Boulder. Doug has done wigs for EST, Intiman Theatre, and Arizona Theatre Company. He spent four summers with American Players Theatre in Spring Green, WI. Doug is still allergic to cats.

JULIA B. FRANZ *(Master Scenic Artist)* Entering her 21st season, which will end with her 105th Mainstage show, Julia looks back on her long career with Village Theatre, proud of her growth and still loving her craft. Being an artisan in a highly creative and fast-paced trade with exceptionally talented fellow artisans, making fun, dramatic, or interesting environments for actors to play in, is without a doubt more rewarding than any three figured salary. Doing what you love for a living is a blessing, and she is forever grateful to all who have mentored, supported, or befriended her. Love to her husband and BFF Steven! Hope you are still watching Mom!

CIERA IVESON (*Associate Production Manager*) is thrilled to be here for her fourth season at Village Theatre. Favorite contributions to Mainstage productions include learning the male choreography and

dancing in rehearsals for *Fiddler on the Roof,* appearing onstage as Clarice in *The Tutor,* and most recently, flying one foot off the ground for *Mary Poppins.* In her free time, Ciera enjoys creating and producing original works with her partner in crime. Love to Nick!

JESSICA SPENCER (*Casting & Company Manager*) is extremely grateful to join this talented team and serve the amazing community of Seattle performers. Jessica has worked around the country in arts management, administration, and production for such companies as Arts Center Enterprises Inc., Nebraska Theatre Caravan, and locally Taproot Theatre Company, and The Inverse Opera. Favorite Village Theatre acting credits *Les Misérables, Fiddler on the Roof*, and *Johnny Baseball* (VOFNM). Thank you to Steve and Jay for the encouragement and Randy for the love.

JAY MARKHAM *(Production Manager)* has been the Production Manager since 2004. Previously he was the Technical Director for Village Theatre at the Everett Performing Arts Center in 1998. With a background in stage management, technical theatre, corporate events and concert production, and even a little acting, Jay approaches theatre with an understanding that the great achievements of any organization are the combined efforts of each individual. He is grateful to work with such a fantastic team! Favorite projects include *CATS*, *The Who's TOMMY*, *Les Misérables*, *Million Dollar Quartet*, *Earth, Wind & Fire, Jesus Christ Superstar*, and *Show Boat*. Love to Huckleberry, Ignatius, and Aimee.

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Photo by Jean Jonnson

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CREATING ART : Douglas Decker, Wig Master

One of Village Theatre's most unique qualities is that every one of our shows is custom designed from the ground up. This Season we are celebrating our team of master craftsmen by taking a look behind the scenes at the dedication and work put into each and every show here at Village Theatre.

Douglas Decker is the Wig Master at Village Theatre, where he has worked full-time since 2002. However, his first show at Village Theatre was none other than *Cabaret* in 1995, when he worked backstage alongside Jason Collins; Doug was on the Deck Crew, and Jason was the Assistant Stage Manager. Twenty years later, both have come a long way in their craft. This time around, Jason is on stage as the Emcee, while Doug remains behind the scenes, where he's mastered the art of wig design.

Doug holds a B.F.A. in Design & Theatre Technology from the University of Colorado, Boulder, but it wasn't until he was in graduate school in Seattle that he really became interested in wig design. While working with Dennis Bensie, who was, at the time, the Wardrobe and Wig Master at Intiman Theatre, wig building caught Doug's interest. In 2002, he created the wigs for *Making Tracks* at Village Theatre, and he never looked back.

His studio is located on the second floor of the Francis J. Gaudette Theatre in Issaquah – a room where life-sized models of heads are lined up and stacked on shelves along every wall. Some have strips of colored plastic taped to the back to alter the shape. Most either boast real hair, or have blue lines sketched on to indicate hairlines. Everything is, continually, a work in progress.

So what exactly does the role of "Wig Master" entail? First, Doug is responsible for working with the Director and Costume Designer to determine the look for the show. Then, he measures the actors' heads and gets to work building wigs. This consists of sourcing, styling, dying, and otherwise altering wigs – and, of course, sometimes building brand new wigs from scratch. The latter is a painstaking task that requires real hair to be knotted, piece-by-piece, into a net that then fits around an actor's head.

For *Cabaret*, Doug has created and styled a series of wigs that reflect the gradual degeneration that takes place from the beginning of the show to the end, a theme that Director Brian Yorkey has integrated into every part of the production. In total, the production will feature about 50 different wigs, from realistic, well-styled wigs for Sally, to trashy, unkempt wigs for the Klub Girls, to party wigs made of tinsel.

With that many wigs, the logistics backstage get complicated. An actor's hair is slicked down before the show, and then various wigs are quickly pinned in during scene and costume changes. In all the years of Doug's work, the most wig changes one actress has had in one show was nine – Kathryn Van Meter (choreographing and playing Texas in *Cabaret*) in *Show Boat*. And how long do these wig changes take? "They can be as short as 15," Doug says, and then clarifies – "15 *seconds*." But he leaves that job to the dressers.

Official title: Wig Master

Hobby outside of theatre: Outside of theatre? What does that mean?

Year you started: 2002

Favorite musical (to watch): *Beauty and the Beast*

Drink of choice: Green Tea

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Megan Adams, Benjamin Bentler, Zach Adair, Marisol Best, Lindsay Kujawa-Barr, Sarah Bordenet, Cathan Bordyn, Kasha Browning, Karissa Bryant, Lisa Buettner, Ryan Childers, Casey Craig, Tony Curry, Heather Dacanay, Chris DiStefano, Kevin Douglass, Ann Evans, Lisa Finkral, Melissa Fleming, Andy Jensen, Eric P. Jensen, Danny Kam, Bobbi Kotula, Matthew Lawerence, Chelsea LeValley, Jessica Low, Sheady Manning, Michael Matlock, Ellen McLain, Taylor Niemeyer, Michael Nutting, Julie Olsen, Adam Quillian, Tanesha Ross, Faith Russell, Jessica Spencer, Emily Stephenson, Katy Tabb, R.J. Tancioco, Julia Thornton, Pamela Turpen, Kayla Walker, Eia Waltzer, Matt Wolfe, Nathan Young

ROBB HUNT (*Executive Producer*) helped found Village Theatre in 1979 and has been involved as producer for the theatre ever since. Robb was an avid performer for many years with experience as a principal actor and dancer in several Puget Sound theatre companies. With a background in business, Robb was a strong hand as a consultant in the field of Arts Management; several of his clients included The 5th Avenue, the Metropolitan Museum, Seattle Repertory Theatre, Seattle Symphony, The Museum of Flight, The Carnegie, and San Francisco Museum of Modern Art. Robb is dedicated to commissioning and developing musicals and has been the driving force in the inclusion of new musicals in Village Theatre programming. He has collaborated on the creation of productions such as *Eleanor*, *Next To Normal*, *The Ark*, and *Making Tracks*. Village Theatre has become an active member of the National Alliance for Musical Theatre and Robb has served on its New Works committee and on the Board of Directors. He has also served as a peer panelist and evaluator for the National Endowment for the Arts (NEA).

STEVE TOMKINS (*Artistic Director*) began his active professional arts career in Seattle in 1972, as a member of The Empty Space's acting company. He has been the artistic director at Village Theatre for the past 20 years. Prior to his time here, he was the artistic director at Civic Light Opera for several years. As a director and choreographer, Steve's regional work has been seen at The Arkansas Repertory Theatre, The Arizona Theatre Company, Seattle Repertory Theatre, ACT, and TAG. For seven years, Steve staged and choreographed production shows with Greg Thompson Productions. He has directed and choreographed numerous productions at Village Theatre including: *Grease*, *The Mystery of Edwin Drood*, *Joseph…*, *The Ark*, *Annie*, *West Side Story*, *Peter Pan*, *La Cage Aux Folles*, *Oklahoma!*, *Damn Yankees*, *How to Succeed…*, *South Pacific*, *Play It By Heart*, *The Music Man*, *CATS*, *Hello, Dolly!*, *EVITA*, *Bye Bye Birdie*, *…Jersey*, *The King and I*, *AIDA*, Disney's *Beauty and the Beast*, *Stunt Girl*, *Chasing Nicolette*, *Meet Me in St. Louis*, *42nd Street*, *Anne of Green Gables*, *Iron Curtain, Annie Get Your Gun*, *The Producers*, *Big River*, *Chicago*, *Les Misérables*, *Funny Girl*, *Mary Poppins*, and *No Way To Treat A Lady*.

VillageTheatre

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To be a regionally recognized and nationally influential center of excellence in family theatre:

- To promote a season of top quality productions
- To commission and produce new musicals that achieve national exposure
- To train young people in theatre skills for career opportunities and enriched lives
- To develop a broad-based appreciation for live theatre
- To promote positive values through art

THEATRE INFORMATION

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Ways To Give

Village Theatre's Annual Fund supports our Mainstage productions, the new works program Village Originals, and our Youth Education and Outreach programming. There are many ways that you can support our efforts to ensure that present and future audiences experience the musical excitement and artistic excellence of Village Theatre.

INDIVIDUAL GIVING: Donations enable us to achieve the level of excellence that you have come to expect. By donating to our Annual Fund, you will play a part in every aspect of Village Theatre. You will also receive unique benefits to enhance your musical theatre experience.

CORPORATE GIVING: By joining our team of corporate partners, your business will receive prominent recognition, promotional opportunities, and entertainment benefits that demonstrate your community leadership. Corporate sponsorships take several forms with opportunities at many levels. These include the sponsorship of performances, support for education and outreach, and special events.

SPECIAL EVENTS: Please save the date: *On the Town*, our annual gala and auction, will be held on May 16, 2015.

VILLAGE ORIGINALS MEMBERSHIP: Village Originals Members are the *only* people guaranteed admission to the Annual Festival of New Musicals. As a member, you will be the "beta tester" for every new musical we work on. "Research and development" has never been this much fun!

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CONTACT FOR MORE INFORMATION:
Frank Stilwagner, Director of Development at (425) 392-1942 x111

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Our employees also personally contribute a company supported Community Service Day which encompasses many service programs, including the local thriving arts scene.

Thank you for coming to the theatre tonight. Prepare to be transported as you experience another magical performance of *Cabaret*.

The Seattle Times is proud to partner with Village Theatre, whose productions are one of the bright stars in the Pacific Northwest's arts firmament, bringing joy to young and old alike on stages in Issaquah and Everett.

Supporting local arts has always been part of our mission at *The Times*. We do that both through sponsorships such as this one and through our coverage of artists, arts events and programs around the region.

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As *The Times* enters its 119th year, this is just one of the ways we strive to enrich our community through quality, independent journalism.

We hope you enjoy this wonderful season of theatre.

On behalf of the entire *Seattle Times* family,
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Editor

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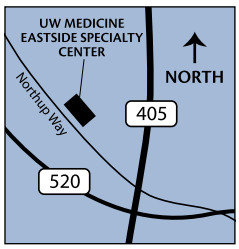

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