



PARTNERS IN LAW



PLEASED TO SUPPORT
AUCKLAND THEATRE COMPANY'S 1998
SEASON OF QUALITY THEATRE

PARTNERS IN ART

Kensington Swan
Barristers, Solicitors & Notaries Public

Cabaret

On behalf of us all at Auckland Theatre Company, it is my pleasure to bid you Willkommen, Bienvenue, Welcome to ATC's ultimate production of the year, decade, century and millennium, CABARET.

For many, the millennium has become a crossroad of confusion. With fragile economic and political structures teetering worldwide and the threat of massive electronic anarchy, the future has taken on an unsettling air of unpredictability. At home, between a World Cup and an America's Cup, an election will determine a less sporting though perhaps more profound competition and already the race has begun for the hearts and minds (and votes) of the people. Never has an invitation to leave your troubles outside seemed so alluring! An intoxicating cocktail of show music, social commentary and political augury, CABARET is very much a show of our era. Its divine decadence carries with it a dark prophecy. When the only thing certain about a time is its toughness, "see how love flies out the door!" Cautionary tales have never been so sublimely, scintillatingly packaged.



First made famous by Christopher Isherwood and later immortalised by Kander and Ebb in the updated version you are about to see CABARET is Auckland Theatre Company's inaugural musical and our most ambitious project to date. We welcome amongst the cast those six artists making their ATC debut. They join Director Raymond Hawthorne, Designer John Parker, Musical Director Matthew Brown, Lighting Designer Bryan Caldwell, Choreographer Vicky Haughton, and Costume Designer Elizabeth Whiting in bringing this sinfully sordid world to life. Since its 1966 Broadway premiere, CABARET has played Auckland seasons at the Mercury Theatre, Theatre Corporate and the Watershed. This production pays homage to the artists and audiences of those theatres, whose contribution to the cultural history of our city can never be forgotten.

As ever, we salute our cultural partners. We gratefully acknowledge the continuing support of TVNZ, Volvo, Rydges Hotel, Montana Wines, NewstalkZB, Air New Zealand, Consultus, Baycorp Holdings Ltd., BDO and Canon. Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. We express our particular gratitude for the support of Oceania for this production. ATC is further indebted to Roberta Tills and the team at Sky City Theatre for its assistance.

CABARET completes ATC's seventh season of theatre, CULTURE OF DESIRE. On behalf of the cast, crew, sponsors and support teams of CLOSER, AMY'S VIEW, THE CRIPPLE OF INISHMAAN, FORESKIN'S LAMENT, DEATH OF A SALESMAN and THE BOOK CLUB, we thank you for your company throughout this landmark year. We wish you safe and happy holidays and look forward to greeting you in the twenty-first century.

Simon Prast
PRODUCER

AUCKLAND
THEATRE
COMPANY



RYDGES
AUCKLAND

Welcome to the unforgettable world of the musical **CABARET**, the final production of the season 'Culture of Desire', where we will be transported to the bohemian world of pre-war Berlin.

Our award winning restaurant Circa, like the Kit Kat Klub in **CABARET**, is a place to meet, relax and leave your troubles outside! After all, hotels are not just functional places to stay, but also venues for romance and celebration.

Join us for a drink or meal before the show. Circa is under the guidance of award-winning British chef Iain Joyce.

At the end of this millennium, in the words of Sally Bowles, "come taste the wine, come hear the band, it's non-stop celebrating, right this way your table's waiting"!

John Clarke
General Manager
Rydges Hotels and Resorts



CABARET invites us to "leave our troubles outside" and enjoy the play's provocative and unforgettable world. It's a heady mix of show tunes and social commentary to farewell the end of the year, century, decade and millennium.

To mark the arrival of our fabulous new C70 Cabriolet, Volvo is delighted to support Auckland Theatre Company in the final production of the highly successful 1999 season 'Culture of Desire'.

Volvo recognises that life is for living and the C70 Cabriolet's curvaceous lines achieves that with style epitomising the renaissance of design and comfort found in our new model range.

For us, life is a Cabriolet. It's about feeling safe, and feeling free. If you appreciate performance, safety and elegance, why not accept our invitation to relax and enjoy driving a Volvo.

As the Emcee says in **CABARET**, "life is beautiful".

We say Volvo is life!

And now, sit back, relax and enjoy a stunning performance.

John Snaith
General Manager
Scandinavian Vehicle Distributors Ltd

ALL THE WORLD'S A STAGE

The beautiful new Volvo C70 Convertible. From \$96,900 plus on road costs, GST and show stopping good looks included. Call **0800 4 VOLVO** for a private performance.



VOLVO
for life

Christopher Isherwood was born in 1904 at High Land, Cheshire, and educated at Repton School and Corpus Christi College, Cambridge.



CHRISTOPHER ISHERWOOD

His first novel, *All the*

Conspirators, was published in 1928.

In the following year he went to Berlin and remained there, supporting himself by teaching English, until Hitler came to power in 1933. While Isherwood was in Germany his second novel, *The Memorial*, was published, but it was not until 1935 that the first of the famous "Berlin" books, *Mr Norris Changes Trains*, appeared, followed in 1937 by the novella *Sally Bowles* and in 1939 by *Goodbye to Berlin*. The late 1930's also saw the fruitful collaboration between Isherwood and W H Auden which produced three plays (*The Dog Beneath The Skin*, *Ascent of F6* and *On the Frontier*) and a book based on their trip to China during the Japanese invasion of the country, *Journey to War*. An autobiographical work, *Lions and Shadows*, was published in 1938.

Early in 1939 Isherwood settled in the USA, where his growing interest in metaphysics and eastern philosophy led to a close association with the Vendanta Society of Los Angeles and to his cooperation on the

translations of several Hindu classics, including Bhagavad Gita. He also worked as a scriptwriter in Hollywood and has taught at various Californian universities. His later work includes several more novels, a book of travel and two further volumes of autobiography.

The fascination of the subject matter, the qualities of detached humour, irony and unerring observation of human weakness which distinguished the "Berlin" books were largely responsible for establishing Isherwood's reputation with the general public. The highly successful play *I am a Camera*, based on *Goodbye to Berlin*, was made into a film in 1955; the musical *Cabaret* became an Oscar winning film in 1972, starring Liza Minnelli as Sally Bowles and Michael York as "Herr Issyvoo".

TONY & OSCAR

CABARET, 1966-67

Tony Awards:

Best Musical, Best Featured Actor in a Musical (Joel Grey), Best Featured Actress in a Musical (Peg Murray, who played Fraulein Kost), Best Director of a Musical (Hal Prince), Set Design (Boris Aronson), Costume Design (Patricia Zipprodt), Composer and Lyricist (John Kander and Fred Ebb), Choreography (Ronald Field).

CABARET, 1972

Oscars:

Actress (Liza Minnelli), Supporting Actor (Joel Grey), Director (Bob Fosse), Cinematography (Geoffrey Unsworth), Art & Set Direction (Rolf Zehetbauer & Jurgen Kiebach, Herbert Strabel), Sound (Robert Knudson & David Hildyard), Scoring (Ralph Bursn), Film Editing (David Bretherton).

Historical note: *Cabaret* is the only movie to win eight Oscars without being named Best Picture.

CABARET, 1998

Tony Awards:

Best Performance by a Leading Actor in a Musical (Alan Cumming), Best Performance by a Leading Actress in a Musical (Natasha Richardson), Best Performance by a Featured Actor in a Musical (Ron Rifkin), Best Revival of a Musical.

The bones of this play date back sixty years. In 1929, Christopher Isherwood, an Englishman living in Germany, wrote, "I am a camera with its shutter open, quite passive, recording, not thinking." Among several other characters, he described a glamorous but eccentric English woman named Sally Bowles, "one of those individuals whom respectable society shuns in horror." Playwright John van Druten recognised Sally's potential for the stage and built a love story around her in his 1951 play *I am a Camera*. Julie Harris starred as Sally on Broadway and then reprised the role for the 1955 film which also featured Laurence Harvey as Cliff, Sally's asexual love interest. A decade later director Hal Prince revolutionised the story by putting Sally in a cabaret and then making the cabaret a metaphor for Weimar Germany. With remarkable music and lyrics by John Kander and Fred Ebb and an extraordinary book by Joe Masteroff, *Cabaret* featured a Master of Ceremonies (the inimitable Joel Grey) who gave voice to this singing and dancing commemoration of promiscuity, prostitution, abortion, anti-Semitism, and the rise of Nazism. Starring Jill Haworth as Sally Bowles and Lotte Lenya as Fraulein Schneider, here was the perfect musical for the Sixties.

In the 1972 film version, directed by Bob Fosse, Liza Minnelli played Sally Bowles as an American torch singer, enriching the musical numbers but confusing the plot. According to Joe Masteroff, "Sally was, originally, not a very good singer. She was performing in the sort of

Cabaret

seedy club where some of the light bulbs were out. Sally singing well never made much sense." Audiences didn't care, everything from Minnelli's haircut to Joel Grey's make-up became pop icons of the Seventies.

Though a 1987 Hal Prince Broadway revival failed to find an audience, British director Sam Mendes was attracted to "the embryo of a dangerous show that was wrapped in a conventional Broadway wrapping. In 1993, he re-imagined a *Cabaret* performed in an actual nightclub. "When you walk in the front door, you walk into their world. The rules are different," says Mendes. At the Donmar Warehouse in London and later, co-directed by Rob Marshall on Broadway (where the production was delayed almost two years before the Roundabout Theatre Company found a suitable nightclub venue), the audience was seated at tables and served food and alcohol by waitresses. Tattooed, bruised,

gay, bisexual, and undecided - their sexuality. Though the play contains two juxtaposing love stories, Isherwood's landlady (the stoic German who endures) and her suitor (the Jew who refuses to accept the unthinkable) and Sally and Cliff, the focus always returns to Sally. She is English once again and only a marginal singer. Four moments were created where Sally is alone on stage emphasising the difference between her public and private selves - the "Hello, darlings!" party girl and the drug addict. When Sally, the quintessential outsider who struggles to be inside, ultimately chooses to destroy her baby and herself ("a flash and burn," says Mendes), she becomes a much more tragic figure than in her previous incarnations.

We leave the club in a daze. Not only have we been transported to Weimar Germany in the 1930s, we haven't strayed very far from home. Just when we thought no one could show us anything new about the rise of Nazism, along comes this *Cabaret* to remind us that art will always instruct in ways wondrous and enlightening, though sometimes terrifying.



By Linda Sunshine
December, 1998

Extracts from the Roundabout Theatre
Company N.Y.C. Programme for
Cabaret.

Proust Questionnaire

1. If you hadn't been an actor/actress/director/designer/musician what would you have been?
2. What moment in your life decided your career in theatre?
3. What do you consider your greatest achievement?
4. Most memorable (worst/best/funniest) moment on stage?
5. What was/is/could have been your favourite role?
6. What is your favourite musical and why?
7. Who is your favourite musician?
8. What is your favourite song and why?
9. What is your idea of happiness?
10. What is the quality you most admire in yourself?
11. What is the quality you most admire in a woman/man?
12. What is your favourite journey?
13. What is your motto?

RAYMOND HAWTHORNE Director

1955-1959 New Zealand Players Company. 1957-1959 Trained at the Royal Academy of Dramatic Arts, London. 1959-1971 Worked in the United Kingdom as an Actor, Singer, Director and Teacher. 1971-1973 Worked at the Mercury Theatre as an Actor and Director. 1974-1981 Director Theatre Corporate. 1982 Director National Opera of New Zealand. 1985-1991 Director Mercury Theatre. 1993-1998 Director Actors Space. Currently, Raymond is Head of Major in Directing and Writing, School of Performing and Screen Arts, UNITEC. For ATC he has directed *The Wind in the Willows*, *Julius Caesar*, *The Herbal Bed*, *Three Tall Women*, *Angels in America* and *Lovelock's Dream Run*. For ATC Raymond has performed in *Travels with My Aunt*, *Oleahna* and *Someone Who'll Watch Over Me*. Raymond will soon play Professor Higgins in *My Fair Lady* with the New Zealand Symphony Orchestra. In February 2000, he directs *La Traviata* for Alan Smythe Special Events at the North Shore Stadium and in June, *Madame Butterfly* for Hawkes Bay Opera.



VICKY HAUGHTON Choreographer

Theatre: Drama: ATC: *The Wind in the Willows*. Mercury Theatre: *M Butterfly*, *Nana*, *Camille*, *The Share Club*, *Yerma*, *Noises Off*. Musical: Australia: *Me And My Girl*. Mercury Theatre: *Judy*, *West Side Story*, *Peter Pan*, *The Rink*, *Gypsy*, *Porgy and Bess*, *The Sound of Music*, *Stepping Out*, *Sweet Charity*, *The King and I*, *A Slice of Saturday Night*, *Jesus Christ Superstar*, *The Pirates of Penzance*, *Chicago*, *Oliver!*, *The King of Hearts*, *The Mikado*, *Victorian Music Hall*, *The Rodgers and Hart Show*, *Let's Do It*, *This Joint is Jumpin*, *The Irving Berlin Show*, *Gershwin by George*. Opera: Mercury Theatre: *Lucia de Lammermoor*, *Carmen*. Aotea Centre: *Carmen*, *Faust*. Tours: *The Pearl Fishers*. Television: *Marlin Bay*, *In Touch F.M.*, *Raiders of the South Seas*, *Deep Water Haven*, *Ray Bradbury Theatre*, *Heroes*. Film: *Jubilee*, *Jack Be Nimble*, *Rapa Nui*.



MATTHEW BROWN Musical Director

Theatre: ATC: *The Wind in the Willows*. Tours: *Joseph & The Amazing Technicolor Dreamcoat* (NZ & Asia), *The Secret Garden*, *Cats*, *Evita*. Television: *Star Runner*, *Miles Turns 21*, *Laughinz*, *Spaceknights*, *Strangers*, *Porters*, *Adventurer*, *Children of the Dogstar*, *Mortimer's Patch*. Radio: *Petty Crime*, *The Chinese Figure*, *The Boat*, *The Balloon Watchers*, *Voices of Gallipoli*, *Moonrise*, *Striking the Happy Media*, *Predicament*. Positions: Tutor Performing and Screen Arts (UNITEC) 1996, Director Contemporary Music Nelson School of Music 1993, Composer in residence Nelson School of Music 1991, Company Musical Director Theatre Corporate 1981.



JOHN PARKER Designer

Gained M A degree from the Royal College of Art in London in 1975. Head of Design Theatre Corporate, 1983-86. Productions included: *Cabaret*, *Three Sisters*, *Macbeth*, *As Is*, *Caucasian Chalk Circle*, *Hooters*, *Trumpets and Raspberries* and *Wednesday to Come*. Resident Designer Mercury Theatre, 1986-89. Highlights were *The Mikado*, *Gypsy*, *Burn This*, *The Homecoming*, *Brighton Beach Memoirs*, *Nana*, *The Rover and Glorious Ruins*. Major Freelance theatre since 1989 includes *The Holy Sinner*, *The Threepenny Opera*, *Chess*, *Pack Of Girls*, *Lovelock's Dream Run*, *Romeo and Juliet*, *The Contest*, *Titus Andronicus*, *Into The Woods*, *Good Works*, *Chess* (for the Australian Tour 1997), *Twelfth Night*, *F.I.L.T.H.*, *Assassins*, *Eugenia*, *Tusitala*, *Waiora*, *Cavalleri Rusticana*/*I Pagliacci*, *Amy's View* and *The Book Club* (for ATC). Further work includes Installation Designer for Bendon's *Next To Nothing*, *The Fletcher Challenge Ceramics Award*, *BellSouth Pharaohs* and *Precious Legacy* for the Auckland Museum. John is also a well respected potter with ceramics represented at: Auckland Institute and Museum, NZ; Dowse Art Museum, NZ; Waikato Art Museum, NZ; Manawatu Art Gallery, NZ; Ministry of Foreign Affairs, NZ; Museum of Applied Arts and Sciences, Sydney; Northern Arizona University, United States; Pennsylvania State University, United States. www.johnparker.co.nz



ELIZABETH WHITING Costume Designer

1. Opera singer or dancer
2. Twelfth Night at Theatre Corporate
3. Now is the Now, Forbidden Memories for Douglas Wright
4. Maurice Parsons with his beard glued on backwards in *Italian Girl* in Algiers - Mercury Theatre.
5. Becket in *Murder in the Cathedral* at Westlake Girls High School!
6. *Cabaret* for its' evocation of a period in history
7. Ella Fitzgerald, Gareth Farr
8. *Songs of the Auvergne* - Victoria de Los Angeles
9. An open fire and someone to share it with



10. Kindness
11. Generosity of spirit
12. Anywhere on an aeroplane
13. To thine own self be true.

Career Highlights

La Boheme - Opera New Zealand
Smashing Sweet Vixens - Royal New Zealand Ballet

BRYAN CALDWELL Lighting Designer

1. Head of the NZRFU.
2. The first time I saw a pool of light fade up on an empty stage, I saw a story.
3. Learning how to say "Yes".
4. Getting out of sync with the blackouts for the curtain calls for *A Street Car named Desire*, and repeatedly blacking out everybody's individual bows. Sorry!
5. N/A.
6. *Assassins*.
7. Pitchblack- catch them live!
8. 'Morning Theft' - Jeff Buckley, 'Fantasy is Reality' - Parliament.
9. Man - Wonder. Woman - Self expression.
10. Intimacy with another.
11. Here to be there.



Career Highlights

Currently designing Auckland Millennial Celebration - **THIS IS IT!** - In the Domain, have own design company - Perception Station Ltd. Generally Mercury Theatre, Watershed Theatre, Inside Out Theatre, MYT, Auckland Theatre Company, and Opera New Zealand, have been major career moments. Also installations with Tracey Collins at Artspace.

KEITH ADAMS
Bobby



1. A chef.
2. After I was fired (I was a bad chef) I had to be good at something!
4. In *As You Like It* - I'm waiting to go on for the wrestling scene and my opponent had soiled himself. Yes, very gross - very memorable.
5. Governor Phillips - *Our Country's Good*.
6. *Cabaret*. Because it's the only one I've seen.
7. Erykah Badu.
8. "All I need to get by" - Aretha Franklin, need I say more?
10. My ability to smile and nod (at the same time).
11. Kindness under pressure.
12. Back home.
13. Listen.

CLAIRE DOUGAN
Helga



1. A ballet teacher.
2. Conception!!
3. Making the perfect Pavlova.
4. Wearing rugby socks over ballet shoes with the Royal New Zealand Ballet.
5. "Ermentrude" - the goose - Mother Goose!!
6. Jesus Christ Superstar - Fabulous songs.
7. Vivaldi.
8. I don't have one - too many.
9. Lying on the banks of the Avon in England.
10. Irreverence.
11. Generosity.
12. Going home.
13. Go hard or go home!

GLEN DRAKE
Ernst Ludwig



1. An architect.
2. Unexpectedly being offered an apprenticeship at the Court Theatre, Christchurch.
3. Being a professional actor for eight years, and not going mad.
4. The opening night of *The Wind in the Willows* when the entire cast went mad and threw tomatoes at the audience.
5. Mirabelle in *The Way of the World* by William Congreve, 1998 - Court Theatre.
6. *Big River - The Adventures of Huckleberry Finn*, a musical with a lot of heart.
7. Bing Crosby.
8. 'Fake Plastic Trees' by Radiohead.
9. A large Coca-Cola.
10. My ability to shave very quickly.
11. Sense of humour.
12. Home.
13. The light at the end of the tunnel is probably an oncoming train.

Career Highlights
Theatre: *Hamlet, The School for Scandal, Big Rivers, Trainspotting, The Way of the World* - Court Theatre, *Joseph and the Amazing Technicolour Dreamcoat* - NZ Tour. TV: *Street Legal, Shortland St, Hercules*. Film: *Heavenly Creatures*.

GEORGIA DUDER
Texas



1. A lawyer - centre stage "Ladies and Gentlemen of the Court..."
2. My sister's death.
3. Performing the role of Madame Thenardier in front of Claude-Michelle Schoenberg, the composer of *Les Miserables*, and getting the thumbs up.
4. Playing a chicken in my first ballet recital. I was hooked!
5. The "Witch" in *Into the Woods* - just check out my chin!!
6. *Into the Woods* - Sondheim expects his audience to think and taps into myth, archetype and the collective unconscious while providing stunning songs.
7. The sexy man called Prince Roger Nelson and Sheila Chandra for the gift of her voice.
8. 'Purple Rain' - obscure, anthemic and damn satisfying to sing.
9. Sex and singing (preferably not at the same time!!!).
10. Honesty.
11. Honesty.
12. Up the path along the bay to our bach on Kawau Island - it is peace, it is beauty, it is respite.
13. Women are like fine wine - we improve with age.

Career Highlights
Surviving 697 performance of *Les Miserables* with sanity intact.

LATHAM GAINES
Cliff Bradshaw

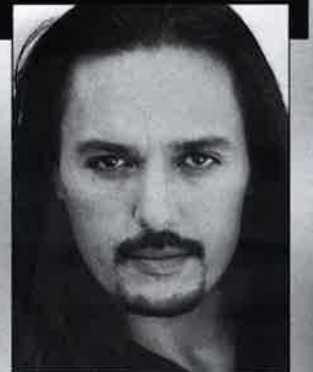


1. A Painter.
2. When, at 12 years old, my mother insisted that I audition for *Oliver*.
3. Having the courage to pursue a life in the Arts.
4. The very first time I walked on a stage with an audience present would be the most memorable.
5. I'd have to say Juror #12 in *12 Angry Men*.
6. Probably *Guys and Dolls*. It has great songs and encapsulates a really stylish period of American History.
7. Stevie Wonder.
8. That's an incredibly difficult question, but I'll say... *The Love Boat Theme*.

9. Standing on top of a huge snow covered mountain.
10. Acceptance.
11. Sweetness.
12. From a blank canvas to a finished one.
13. Carpe Diem.

Career Highlights
Theatre: *Julius Caesar, 12 Angry Men* - ATC, *Love off the Shelf* - Bruce Mason Theatre. US: *Guys and Dolls, Grease, Bells are Ringing, Oklahoma, Man of La Mancha, The Boyfriend, The Glass Menagerie, Wizard of Oz, L'il Abner, Black Comedy*. Television: *Hercules, Xena, Cleopatra 2525*.

ROSS GIRVEN
Emcee



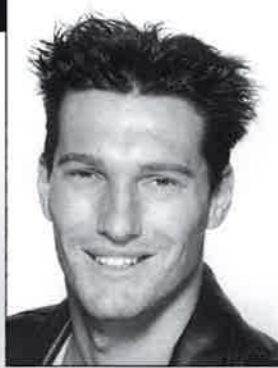
1. A: a fire engine B: An All Black C: a writer D: A bum
2. At age seven, I wrote and performed for the school a play about shoes that made people laugh a lot. I was hooked.
3. Establishing and maintaining a career in this industry which I love. To be able to do what you love and live your dreams is a blessing.
4. Worst: Performing "Dog" in *Footrot Flats* with Peritonitis. Best: Being onstage with brilliant actors at their brilliant best. Funniest: Too many to mention...usually involving Grant Bridger or Bruce Hopkins.
5. Rudolpho in *A View from the Bridge* at the Mercury Theatre. Great cast, set and lighting, beautifully directed...heaven on a stick.
6. *Jekyll and Hyde* by Frank Wildhorn and Leslie Bricusse. Epic, intimate, thrilling and chilling. I've been cast in it twice. Neither production reached the stage.
7. All musicians are OK by me. They're actors who speak through an instrument.
8. "Lazy" by Deep Purple. I was 10 the first time I heard it and I was never the same again. Ian Gillan was a role model.
9. To love and to be loved. What else is there?
10. The qualities I admire in myself are the qualities my parents gave me.
11. Courage.
12. From read-through to closing night.
13. Passed down from my father: "If you're going to do something...Bloody well do it properly!!!"

Career Highlights
Theatre: *Gallileo, Side By Side, Torch Song Trilogy, A View from*

the Bridge, Twelfth Night, The Sex Fiend, Courting Blackbird, South Pacific, Hamlet, Blood Brothers, Cats, The Secret Garden, Brighton Beach Memoirs. Television: Marching Girls, Gloss, Shortland Street, Typhons People, High Tide. Film: Ngati, Dangerous Orphans.

MICHAEL HALLOWS

Rudi



1. An Archbishop or deep sea diver.
2. Five minutes before school certificate exams started. ("I've decided to be an actor, Mum.")
3. Learning how to tie my shoe laces.
4. My first standing ovation. Ok, it was only in my lounge, with my parents.
5. Happy - *Death of a Salesman*.
6. *Jesus Christ Superstar*.
7. My taste in music is fairly eclectic, but to pick one, I'd say 'U2'.
8. "One" by U2 - Moving lyrics, great vocals and catchy guitar riff (makes me teary-eyed everytime I here it).
9. Friendship, love and inspiration.
10. Sincerity.
11. Ambiguity.
12. Into the soul of a Woman (Yes - I'm single).
13. Tell them what they want to hear.

SOPHIA HAWTHORNE

Sally Bowles

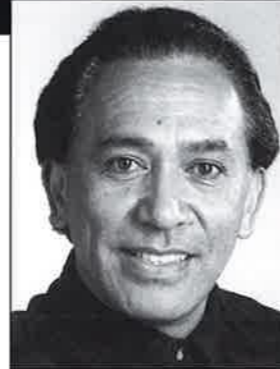


For Auckland Theatre Company Sophia has previously appeared in *The Cripple of Inishmaan*, *Closer*, *The Wind in the Willows*, *Social Climbers* and *The Seagull*. Other Auckland performances include *Romeo and Juliet*, *Titus Andronicus*, *Into the Woods*, *The Sound of Music* and *The Crucible*. In Wellington, Sophia performed at Downstage Theatre in *She Stoops to Conquer*. Sophia has worked on several short films and

two features: *When Love Comes*, recently featured at the Sundance and Toronto Film Festivals, and *Savage Honeymoon*, opening early next year. Mid-year, Sophia worked on a Montana Television drama *Money for Jam*. A 1995 TVNZ Young Achievers Award enabled her to study vocal technique in New York City. Sophia studied dance at Limbs, The Performing Arts School and Danceworks, and took acting technique classes at The Actors Space and the H B Studio, NYC.

GEORGE HENARE

Herr Schultz



1. School Teacher.
2. Letter from Education Department cancelling further leave for me to tour Australia with *Porgy and Bess* - 1965.
3. Getting out of the tic-toc world.
4. A two-minute dry during a one man show on Gershwin's life.
5. Midge in *I'm Not Rappaport*.
6. *Jesus Christ Superstar* (Pilate) showing off with huge purple frock.
7. Puccini.
8. "My Way" - Ego Booster.
9. A Sunday afternoon of the best wine, food, chat, with a small group of friends.
10. My ability to conveniently forget birthdays.
11. A quality of laissez-faire.
12. The evolution of the Soul.
13. Live in the present, the past is history; the future is a dream.

HELEN MEDLYN

Frau Schneider



1. Very upset.
2. The Friday in 1989 when I resigned from Saatchi's and the following Monday when Raymond Hawthorne asked me to play the role of Marthe in *Faust*.
3. Doing the sell-out seasons of my cabaret show "hell on heels".
4. Grant Bridger sending me up in *Carousel* with his 'terrible tenor' impression and my verse coming out as wheezes, squeaks, giggles

and gasps.

5. Joy Gresham in the Mercury's production of *Shadowlands*.
6. *Annie Get Your Gun* for the fab songs and for my memory of playing Annie at eighteen in the Glen Eden Playhouse - Mum directing, Dad in the chorus.
7. Frank Sinatra - proof, indeed, that a singer can also be a musician!
8. My brain will explode if I have to make my mind up about this one!!
9. Working.
10. My adaptability.
11. The ability to keep my interest.
12. Going anywhere on a Harley.
13. "C'est la vie".

Career Highlights

Superstar (Mercury), *Barber of Seville* (Mercury), *Shadowlands* (Mercury), *Freud's Dora* (Paul Booth/Anatoly Frusin), *Katya Kabanova* (NZ Festival), *The Spanish Hour* (Opera NZ), *The Ring Cycle* (State Opera of South Australia) and "hell on heels". To come: *The Song of the Earth* (Auckland Philharmonia) and "To hell with love".

INGRID PARK

Fritze



1. Bored.
2. A phone call.
4. Nothing in particular. I love little surprises.
5. Charity Valentine in *Sweet Charity*.
6. *Cabaret*. I'm living in the moment.
7. Jamiroquai.
8. Creep.
9. Working and Loving.
10. Empathy.
11. Wit.
12. Going Home.
13. Keep Trying.

Career Highlights

Charity in *Sweet Charity*, MacKenzie in *Shortland Street*.

SIMON ROBORGH

Victor



1. An Anthropologist.
2. When I started singing lessons in my final year of Varsity.
3. Catching a 21 pound snapper in the Bay of Islands.
4. Dressing up as "Seamore the Seahorse".
5. Playing Guido Contini in the Musical *Nine*.
6. South Park, the movie.
7. Today it's Leftfield.
8. "Au Fond Du Temple Saint" by Bizet because of the beautiful harmony.
9. Watching the All Blacks win the World Cup.
10. Sense of humour.
11. Their ability to laugh at my jokes.
12. Pretty much anything involving sunshine.
13. The best way to my heart is through my stomach.

SHENA SANDERS

Frenchie



1. Architect - B.Sc. (arch) U.N.S.W
2. Playing a pooch...Snoopy in *Snoopy the Musical*.
3. Getting anywhere on time.
4. Singing with Anthony Warlow at the State Theatre in Sydney. First real job!
5. Eddie's wife in *Greek* - An opera based on Steven Berkoff's play - based on the story of Oedipus Rex. Totally WILD.
6. Any by Sondheim...*Sweeney Todd*. It has all the ingredients - great theatre and inspiring music.
7. Matthew Brown of course!
8. Impossible question...overload.
9. Hot sun. Salt water. Balmy nights.
10. Understanding.
11. Big Heart.
12. The one I'm on.
13. All for the learning.

Career highlights

Joseph and the Amazing Technicolor Dreamcoat (Narrator), *Hot Shoe Shuffle* (April), *The Music of Andrew Lloyd Webber Concert Tour* - starring Anthony Warlow & Sarah Brightman.

RIMA TE WIATA
Fraulein Kost



1. A dentist or a lunatic.
2. Meeting Jonathan Hardy in 1980, he employed and trained me.
3. Growing up a bit recently.
4. Most memorable moment on stage was watching my Father singing in Russia, and the audience threw roses at him, ankle deep.
5. Hallelujah 'Lil in *Happy End* (Brecht/Weill).
6. The musicals I know every word and bar to are *Tommy*, *Jesus Christ Superstar* and *South Pacific*.
7. Probably Kurt Cobain.
8. Depends what mood I'm in.
9. Making music
10. Trusting my instincts.
11. Trusting their instincts.
12. A Song.
13. Mother Superior jumped the gun. Let it be, Let it be, Let it be, Let it be, there will be an answer, Let it be.

Career highlights

Death of a Salesman, *The Godboy*, *Private Lives*, *Cat on a Hot Tin Roof*, *Prisoners of Mother England*, *Happy End*, *Via Satellite*, *More Issues*, *Full Frontal*.

SARA WISEMAN
Lulu



1. A marine biologist - I wanted to swim with the dolphins.
2. My first play in 1996.
3. Telepathy with my cat.
4. The truthful ones.
5. Any Shakespearean heroine.
6. *Grease* - it was the first musical I did.
7. Depends on the mood.
8. 'Sweet Jane' sung by the Cowboy Junkies because of memories.
9. Creative abundance.
10. The kid within.
11. Mana...and the kid within.
12. Watching a great movie on the big screen.
13. It is better to regret what you've done than regret not doing it at all.

Career Highlights

Theatre: *Amy's View*, *Death of a Salesman*. Telefeature: *Street Legal*. Short Film: *Letters About the Weather*.

BARRY WIDERSTROM
Drums/Percussion

1. Disappointed that the majority of people were correct in thinking that you can't make a living from doing something that you are passionate about.
2. When I started to believe in myself - that I was good enough to make it.
3. Realising the answers to questions 1 and 2, and finding Rachel - my partner for life.
4. Playing the wrong encore during *The Pirates of Penzance*, thereby plunging myself into an unrehearsed xylophone solo!
5. Hopefully my most recent performance because in theory, I should have improved through the experience of the previous one.
6. *Chess* - combined Drums/Percussion part is interesting to play. (And I'm a closet Abba fan!).
7. Contemporary Pop/Rock vocalists: Dave Matthews and Sting
Drummers: Steve Smith, Carter Beauford, Horacio Hernandez, Dennis Chambers, Chad Wackerman, Vinnie Colaiuta, Steve Gadd (in no particular order).
8. "The Dreaming Tree" - Dave Matthews Band.
Because it talks about how we tend to lose sight of the things that make us human - all for the sake of "progress" - only to realise and regret later, that we can't undo the things we've done. Plus it's musically very "rich" - it's in 7/4 and Carter (Drums) does some amazing stuff!
9. My future with Rachel and the potential of our careers.
10. My sense of humour.
11. Common sense and compassion.
12. Learning.
13. Practice and Learn.

Career highlights

A Funny thing Happened on the Way to the Forum, Michael Barrymore Tour, Coca-Cola Christmas in the Park, *Joseph and the Amazing Technicolor Dreamcoat*, *Chess*, *The Pirates of Penzance*, Ken Hill's Original *Phantom of the Opera*, *The New Rocky Horror Show*, *Blood Brothers*.

MARK DENNISON
Reeds

1. An Astronaut,
2. When I realised how much money I could make.
3. Fatherhood.
4. Missing the solo cue that gave the pitch for Annie to sing "The sun will come out, Tomorrow" - because I was immersed in a book. A very long and uncomfortable wait for those on stage while I was alerted.
6. *Cabaret*. Because of the challenge of playing it well in the atmosphere of decadence.
7. Michael Brecker - American saxophonist,
8. "Down to the Nightclub" - Tower of Power. Because it's funky, great vocals, great horns and it's timeless.
9. A quiet night at home - good food, good wine, and the kids not fighting.
10. Openness.
11. Woman - expression, Man - compassion.
12. Playing an improvised solo.
13. Everyday, in every way, I'm getting better.

Career Highlights

The Sydney seasons of *Cats*, *Company*, *Miss Saigon*. Auckland: *The Secret Garden*, *Phantom of the Opera*, *West Side Story*.
Playing Pop music with: John Farnham, Dave Dobbyn, Lou Rawls, Barry White and Sting.

PHIL BOYD
Bass

1. Frustrated.
2. My first professional opening night.
3. Having travelled extensively.
4. The band during *A Funny Thing Happened on the Way to the Forum*, dropping half a bar to play a joke on the conductor during gag day.
5. Conducting *Les Miserables*.
6. *Les Miserables* - covers every single emotion, and great music!
7. Jaco Pastorius and Paul McCartney.
8. It changes from week to week.
9. Touring with "The Corrs".
10. Decisiveness...no, wait - spontaneity.
11. Honesty.
12. Anywhere in Spain or England.
13. If at first you don't succeed, destroy all evidence that you ever tried.

Career Highlights

Played and toured with: The Rodger Fox Big Band, *HMS Pinafore*, *A Funny Thing Happened on the Way to the Forum*. Been involved in Theatre since the age of six.

CHRISTOPHER RANSOME
Keyboards/Violin

1. An inmate of a mental institution.
2. I played a pageboy at age 6 in the Kuala Lumpur operatic society production of *Vagabond King*.
3. Learning to be happy and live in the moment.
4. Realising there was a fight going on at every single table while playing at a pub on the outskirts of Sydney.
5. I would really like to play in one of these little bands in St Mark's Square in Venice.
6. *West Side Story* - I could sing all the songs at age 5, though I wasn't appearing in it at the time.
7. Yehudi Menuhin.
8. 'You got to My Head' - the structure, the modulation in the first line, the way Billy Holiday sang it.
9. Playing the violin all day, ocean trout, Chili Crab, Mangos, dancing all night.
10. Straightforwardness.
11. a) Intelligence b) cheek.
12. For a person who is lazy and guilt-ridden, any journey is a way of achieving something while doing nothing.
13. You make your own reality.

Career Highlights

Rehearsal pianist for New Zealand and Australian ballet companies, pianist at Lee and Wanda's Club in Soho, London, Fiddler with country band Wanawong and three CDs with protest singer Peter Hicks.

Auckland Theatre Company
Presents

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
Cabaret was first performed on Broadway in 1966.
This is the final production of the 1999 *Culture of Desire*
Cabaret opened at Sky City Theatre on 12 November 1999

Cast

Emcee
Sally Bowles
Cliff Bradshaw
Frau Schneider
Herr Schultz
Fraulein Kost
Ernst Ludwig

Ross Girven
Sophia Hawthorne
Latham Gaines
Helen Medlyn
George Henare
Rima Te Wiata
Glen Drake

Kit Kat Girls

Helga
Texas
Fritze
Frenchie
Lulu

Claire Dougan
Georgia Duder
Ingrid Park
Shena Sanders
Sara Wiseman

Kit Kay Boys

Bobby
Herman
Rudi
Victor
Hans

Keith Adams
Jeremy Birchall
Michael Hallows
Simon Roborgh
Roy Snow

Other Roles

Customs Officer
Max

Michael Hallows
Michael Hallows

Sailors

Simon Roborgh
Jeremy Birchall

Chanteuse
Two Ladies

Georgia Duder
Shena Sanders
Keith Adams

Gorilla

Claire Dougan

The Two Mechanics

Nic Berry
Leighton Cardno

Band

Drums/Percussion
Reeds
Bass
Keyboards/Violin

Barry Widerstrom
Mark Dennison
Phil Boyd
Christopher Ransome

Director
Choreographer
Musical Director
Designer
Costume Designer
Lighting Designer
Stage Manager
Technical Manager
Sound Operator
Props
Flyman
Mech./Flyman
Monitor Operator
Follow spots
Set Construction

Raymond Hawthorne
Vicky Haughton
Matthew Brown
John Parker
Elizabeth Whiting
Bryan Caldwell
Frith Walker
T.O. Robertson
James Woods
Suzanne Gratkowski
Neil Fenwick
Arthur Turner
David Hornblow
Alex Mudie/Mike Keating
Third Stage Ltd.

There will be a 15-minute intermission

AUCKLAND THEATRE COMPANY

Producer
Associate Producer Marketing
Business Manager
Production Manager
Corporate Affairs Manager
Patron Services
Administration Assistant

Simon Prast
Amy Drury
Susanne Ritzenhoff
Ross Joblin
Sagren Pillay
Leal Butler
Carly Tawhiao

TRUST BOARD

Hinemoa Elder Chair Tim MacAvoy Simon Prast David Haywood
John Taylor Marc Spendlove Dayle Mace

Directors and Producers



ARTHUR
ANDERSEN

You know when you've had a successful show by the applause.

At Arthur Andersen, we love a good show, too. That's why our advisors are committed to helping you direct and produce the best performances every day.

Helping Improve Your Business Performance

<http://www.arthurandersen.com> ©1999 Arthur Andersen. All Rights Reserved.

SONGLIST

ACT ONE

<i>Willkommen</i>	Emcee and the Kit Kats
<i>So What?</i>	Fraulein Schneider
<i>Don't tell Mama</i>	Sally and the Kit Kat Girls
<i>Mein Herr</i>	Sally and the Kit Kats
<i>Perfectly Marvellous</i>	Sally and Cliff
<i>Two Ladies</i>	Emcee
<i>It Couldn't Please Me More</i>	Fraulein Schneider and Herr Schultz with Emcee
<i>Tomorrow Belongs To Me</i>	Company
<i>Why Should I Wake Up?</i>	Cliff
<i>Maybe This Time</i>	Sally
<i>Money</i>	Emcee and the Kit Kats
<i>Married</i>	Fraulein Schneider, Herr Schultz and Chanteuse
<i>Tomorrow Belongs To Me</i>	Frau Kost, Ernst and Company

ACT TWO

<i>Married - Reprise</i>	Herr Schultz
<i>If You Could See Her</i>	Emcee
<i>What Would You Do?</i>	Fraulein Schneider
<i>I Don't Care Much</i>	Emcee
<i>Cabaret</i>	Sally
<i>Finale</i>	Company



where flavours meet

CIRCA

RESTAURANT & BAR

Corner Federal & Kingston Street
Auckland City
AUCKLAND
Telephone 09 - 375 5922
Facsimile 09 - 375 5901
Toll Free 0800 755 900

Winner Corbans Food & Wine Challenge

ACKNOWLEDGMENTS

Auckland Theatre Company gratefully acknowledges the invaluable support of the following

PLATINUM

ONE VOLVO

DIAMOND

RYDGES
AUCKLAND

GOLD

Kensington Swan

Newstalk ZB

MONTANA

SILVER

CONSULTUS

vector

BRONZE

IBDO Auckland
Chartered Accountants

AIR NEW ZEALAND

The British Council

BAYCORP

CRYSTAL

Canon

ATC receives major funding from

creative NZ
ARTS COUNCIL OF NEW ZEALAND / TOI AOTEAROA

ARTS ALIVE
AUCKLAND CITY

Auckland Theatre Company would like to thank:

John McDermott
Bill Paynter from Pix Design
Arch & Jane from In House Design
Teresa Sokolich
Simon Venning
Ondine Savage
Edge Presentations
First Scene
Antique Alley
Opera New Zealand

Special Thanks to



Sky City Auckland Ltd.

Heather Shotter General Manager
Marketing & Communications
Jill Birch Marketing Manager Attractions

Sky City Theatre

Roberta Tills Manager
Leigh Robertson Operations Manager
Mike Jones Supervisor
Rowena Knight-Brown Coordinator
Neil Fenwick Head Technician

Cover & rehearsal photos: John McDermott
Title Treatment: In-House - Arch McDonnell
Programme: Pix Design - Bill Paynter
Compiled by: Amy Drury

FOUNDING 100

David & Margaret Anderson
Baycorp
Betsy & Michael Benjamin
Sir Roger Bhatnagar
Peter Bolot
Mary Brook
Rosie Brown
Rick & Jenny Carlyon
Erika Congreve
Greg and Debbie Cook
Peter & Fay Cropper
Graeme Edwards
Hinemoa Elder
Lindsay & Lynne Fergusson
Harriet Friedlander
R L & M L George
Jenny Gibbs
Dr & Mrs Stephen Gilbert
John & Trish Gribben
John & Sue Haigh
Joan & Peter Hanson
Paul & Anne Hargreaves
Mr & Mrs Leo Harper
Paul Holmes
Louise & Peter Hoobin
R & M Horton
Richard & Sally Jarman
Perry & Linda Knight
Patrick & Suzanne Learmonth
Lexicon Systems Ltd.
Michael & Libby Limbrick
J & S Maasland
Jim Macaulay
Tim & Antonia MacAvoy
Chris & Dayle Mace
Joanna Masfen
Mr R A McLeod
Mercury Theatre Restoration Fund
Roger & Barbara Moses
Mark & Diana Newcomb
Sue & Stephen Norrie
S Overton & J Lindemann
Justice Judith Potter
John & Anne Priestley
J & G Ralston
Carolyn & Donald Reid
Geoff & Fran Ricketts

Mal & Vanessa Smith
Dr & Mrs MB Spencer
Dr Kenneth Taylor
John & Sarah Taylor
The Garden Party
Bill & Margaret Thurston
Dame Catherine Tizard
Michael & Margaret Tomlinson
Pip Muir & Kit Toogood
Don & Denise Turkington
James Wallace
Christine & Harry White
Michael White
Barry Whitfield
Katie & Evan Williams
Jon Ibbotson & Bobbie Wilson
Worley Group
Bruce & Jennifer Perkins
The Foreign Wives Club

The FOUNDING 100 was established on 27 July 1998. Its aim is to aid and support Auckland Theatre Company by raising funds for activities such as an education programme and theatre workshop that are in addition to the company's core business. Please contact Amy Drury on 309.0390 Ext 3. or write to PO Box 6513 Wellesley St. Auckland for more information.

1999 PATRONS

Platinum

R C & J C James
Dr & Mrs M B Spencer
D J & J M Thorn

Gold

Dr & Mrs Stephen Gilbert
Brian & Jan Keene
David Paykel
Nadine & Ian Perera

Jill & Kerry Stotter

Silver

Allan & Gillian Coulam
P A & P G Davison
Chris & Judy James
Dorothy Kirkwood
Jacqueline Klisser
Jacqueline Knight
Jeremy Younger

Bronze

Judith Anderson Gallery
M Asher
William Bettie
Judith Bishell
Lucy Bishell
Dr K J Brook
F K & D F Brown
Patricia Browne
Mr & Mrs Burridge
Robert & Claire Chambers
Gretta Christian
Dick & Alison Cobb
Michael Collins
Ben Cragg
DD & MA Craig
Wendy & Russell Croucher
Liz Da Silva
Alf Dickenson
Miss J L Donald
Joyce Doran
Robyn & Russell Evans
S & S Everard
J Ferguson
Anne Ferguson
Mr P Fornusek
Joe Gilfillan
R & L Goodin
John & Trish Gribben
Andrew Guest
Betty Harris
Mr A D & Mrs P G Hayward
Deborah Heaseman
Steve & Lynn Hoadley
P & L Hoobin
Sally Hughes
Mr & Mrs D Hurd
B R & D M Hutchinson
Dawn Hutson

Barbara & Mark Insull
Mrs Susan Jancys
M. Johnston
Robert Johnston & Stella McDonald
Judy & Terry Jordan
Julia Kay
David & Anne Kerlade
Mrs Khanna
Jean Lawry
Miss P M Lee
Marc Lindale
Lynne & John Linton
Adele & Nigel Little
Dave & Roseanne Mandeno
PD & IK Mataga
K & D McKay
R F & D F Meyer
Sue Mist
Mr Allan & Mrs Fay Pankhurst
Mrs C Paykel
Elizabeth Pendergrast
Mr & Mrs J Pezaro
The Powells
A R & V R Prew
Ewan Price
Dr. R M Reynolds
Al Ryan
D & R Schell
Tom Short
Paul Speary
Jeanie Stanton
Dr M L Vidulich & P J Verner
Steve & Susie Walker
Bettina Ward
Shirley Way
Paulene Weatherby
S Webb
Eileen & Glynne Williams
Mrs B J Wilson
Adrienne Wing
A J Woolford
Sue & John Yeoman
J.F. Ziegler

Auckland Theatre Company wishes to thank all donors, including those who do not wish to be named, for their continuing support.

Origins of the Cabaret

Cabaret, restaurant that serves liquor and offers a variety of musical entertainment.

The Cabaret probably originated in France in the 1880's as a small club in which the audience was grouped around a platform. The entertainment at first consisted of a series of amateur acts linked together by a master of ceremonies; its coarse humour was usually directed against the conventions of bourgeois society. Before long the French cabaret eventually came to resemble the English music hall with its emphasis on comic skits. The primary exponent of French cabaret entertainment was the Moulin Rouge, in Paris; established in 1889 as a dance hall, it featured a cabaret show in which the cancan was first performed and in which many major stars of variety and music hall later appeared. The world of the Moulin Rouge in its heyday was immortalised in the graphic art of Toulouse-Lautrec.

Imported from France c. 1900, the first German Kabarett was established in Berlin by Baron Ernst von Wolzogen. It retained the intimate atmosphere, entertainment platform, and improvisational character of the French cabaret but developed its own characteristic gallows of humour. By the late 1920s the German cabaret gradually had come to feature mildly risqué musical entertainment for the middle-class man, as well as biting political and social satire. It was also a centre for underground political and literary

movements. Patronised by artists, writers, political revolutionaries, and intellectuals, the German cabarets were usually located in old cellars. They were the centres of leftist opposition to the rise of the German Nazi Party and often experience Nazi retaliation for their criticism of the government. The composers Paul Hindemith and Hans Eisler, unknown at the time, were active in the cabarets; so also were the playwright Bertolt Brecht and the composer Kurt Weill, whose *Die Dreigroschenoper* (*The Threepenny Opera*, 1928) established their reputations and the stardom of the singer Lotte Lenya. The musical show *Cabaret* (1966) and a film version (1972) portrayed the 1930s German cabaret. The cabaret survives in post-World War II Germany as a forum for topical satire, but it has lost most of its political significance.

The English cabaret has its roots in the taproom concerts given in city taverns during the 18th and 19th centuries. A popular form by the end of the 19th century, it is often called a music hall, although music hall usually means variety entertainment in England.

In the United States, where it is usually called a nightclub, the cabaret is one of the few remaining places where an entertainer, usually a comedian, singer, or musician, can establish rapport with an audience in an intimate atmosphere that encourages improvisation and freedom of material. Although music for dancing is often pro-

vided during the entertainers' intermissions, the primary attraction is the featured entertainer. In the post-World War II period a few performers were successful with sharp political and social satire, but commercial considerations were paramount, and nightclubs relied chiefly on established theatrical personalities who could attract a wide audience. By 1980 most nightclubs had disappeared, giving way to theatre restaurants and entertainment centres with larger seating capacity.



BERLIN 1933

the Ending of a Cultural Revolution

By David Kayrouz

It's possible to reflect on the history of man's thought, marking with some certainty the eras when significant contributions were made to the quality of our life today.

Traced to this or that place in time, these turning points were created through the focus of certain individuals whose efforts markedly affected the perceptions we now live with. Working to an end, in which they only could believe, they searched in the place beyond the rational to create the new.

Creativity, the prime work of all artists, can also be clearly seen as an essential element in this pattern of change. History shows the legacy of this quest is, as

always, a contribution to mankind from which everyone prospers. Yet, still we fail to take faith in this fact, constantly preferring the familiar, hoping for control, or seeking a rationale to this relationship, dooming ourselves to learn it again and again.

The richest eras, such as the reign of the Greek ruler Pericles, produced an unfathomable wealth of knowledge, for their discoveries resulted in much of the western thought affecting today's politics, medicine, art, architecture, et cetera.

The 1920s in Berlin were such a burgeoning, although on a smaller scale. Its contribution to this century is often

overlooked due to the subsequent history of the war and the way it conditioned us. For many today, reference to Berlin equates only with a 'wall'. But in the Weimar period of 1919-1933, Berlin bloomed and was often referred to as 'Athens on the Spree'. Tragically, the dynamic of this time was bludgeoned with the establishment of Hitler's National socialist party in 1933, although some seeds survived to root deeply elsewhere and have their effect on us today.

Most "golden eras" are the result of a build-up in conditions where people have been encouraged or were able to find outward expression of a universal inner need. The fulfilment of this desire is not easily justified against urgencies of the day but are essential as part of any plan where



Silver Tea Set by Marianne Brandt (1924).



from l to r: Josef Albers, Hinnerk Scheper, Georg Muche, Laszlo Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropuis, Marcel Breuer, Wassily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stolzl and Oskar Schlemmer.

there is to be a bright future to human existence. In gaining an appreciation for the climate of Berlin in the early 1930s we need to look back a little.

For centuries, Berlin, centred in Prussia, played an important role in trade from

Western Europe to the North Sea and Eastern Europe. Sited on the river Spree and a series of lakes, Berlin created a well-developed canal system making it very much a city on water. Coupled with a mild climate, it attracted the wealth and

power of Europe, with many courts and principalities setting up in its environs.

In 1871, a number of regions were unified with Prussia under Bismarck and the Republic of Germany came into existence. Berlin became the new imperial capital.



Oskar Schlemmer's 'Triadic Ballet'

Although by this time the city was already endowed with palaces, gardens and monuments of great distinction, thoughtful planning resulted in broad avenues luxuriantly planted like Wilhelmstrasse and Friedrichstrasse stretching north - south or Unter den Linden that reached out through the city's old Brandenburg gate. Lush green parks such as the Tiergarten and handsome squares gave breath to the streets of imposing stone apartment buildings in the city's centre. Near the city were forests, spas, and other natural attractions. Great centres of learning became established; the Humbolt University in Berlin had attracted

thinkers like Hegel and Marx, the nearby University of Weimar a home to Goethe and Schiller. Growing as a centre for intellectual life it also grew as a major centre for the publishing industry.

Naturally, artists of all sorts were attracted to this activity and they performed the crucial role of perpetuating this development. The Prussian State Opera located on the avenue Unter den Linden along with others gained a reputation as the finest in Europe. They in turn supported the long held tradition of musical excellence. Composer Felix Mendelssohn, son of a distinguish Jewish

family, strolled these streets at this time as did playwright Heinrich von Kliest and novelist Eta Hoffman.

So was the climate at the turn of this century and with such a soul it now seems no wonder Berlin continued to develop. In 1930 the population would reach approximately 4 million.

By the early 1900s this bustling Berlin grew to lead as a centre for other activities. The manufacturing industry producing chemicals, electrical goods, machine parts, textiles, porcelain, and paper products. Its stock exchange led

the country's securities market and its banks became centres of the European money market. Charlottenburg, a central district gathered along Kurfurstendamm, another of Berlin's expansive avenues, formed a distinctive entertainment area of clubs and cabarets known throughout Europe. Most often in the basements of buildings, they abounded with the artists, musicians, writers and intellectuals of the day. Here could be found working the young composer Paul Hindemith and the actor Max Reinhardt. Later, as a director, Reinhardt would have a lasting influence on theatre production, building his own theatre (the 'Grosses' Schauspielhaus) in 1919 and engaging as set designers artists such as Edvard Munch. Germany grew, acting as a patriarch to other countries like Turkey, its aristocracy exerting an influence as far away as Africa and the South Pacific. A vibrancy emanating from its heart - Berlin.

In 1919, at Weimar, a new democratic republic was formed by a meeting of the German National Assembly and so began the final epoch of this creative burgeoning: the period known as the Weimar Republic. Though politically troubled, it was during this time that Berlin developed an extraordinary reputation for cultural brilliance and intellectual ferment. Its ample museums filled with art and archaeological treasures. The famous Berlin zoo and aquarium became the basis of one of the world's largest animal collections. The entertainment industry flourished with fresh enterprise, the newly emerging film industry finding its home in the city. Artists of all disciplines searched for new frontiers. They had witnessed "naturalism" evolve towards "impressionism" a process where

duplication had turned more directly towards a feeling of essence - of spirit rather than matter. Now they embarked on another new age, that of "expressionism". Many minds endeavoured to bring these elements together, especially to weave them into the fabric of common life.

The most significant of these efforts was the Bauhaus movement. Founded by the architect Walter Gropius in Weimar as the Staatlich Bauhaus, he gathered together a group of artists and teachers now legendary. With state support it moved to Dessau and finally to Berlin where it would meet its end with the Nazi administration.

The school's rationale worked towards training students in all manner of basic art before studying the technical practice of their chosen profession. Tending away from work of an elite or luxurious nature, they strived to create functional art with good design for everyday living. Six months of preliminary training with teachers like Josef Albers, Laszlo Moholy-Nagy and Johannes Itten lead to the workshops.

Here, students spent three years learning carpentry, metal work, pottery, stained glass, wall painting, weaving, graphics, typography and stage craft, each subject taught by two tutors, an artist for theory and a craftsman.

Some of these outstanding figures were Paul Klee who taught stained glass and painting, Wassily Kandinsky - wall painting, Lyonel Feininger - graphic arts, Oskar Schlemmer - stagecraft, Herbert Bayer - typography and advertising, Gerhard Marcks - pottery, Georg Mueche -

weaving. Their methods of study were revolutionary, like the deconstruction of human anatomy through experiments in dance and theatre, being assimilated with architecture.

In 1933, as the books burned in universities, withdrawal of funding and persecution strangled the freedom and threatened the safety of the Bauhaus teachers. Tragically the school was closed down.

Exiled, Gropius went to England then on to the USA where in 1937 he was appointed chairman of the Harvard School of Architecture. The same year Laszlo Moholy-Nagy founded the present Institute of Design in Chicago and a year later Ludwig Mies van der Rohe, the last director of the Bauhaus in Berlin, also moved to Chicago. He established the Department of Architecture at the Illinois Institute of Technology.

It seems society without art can only subsist, as it is unable to express its culture: it has lost its voice. The real crisis will come later, with the realisation it is slowly losing its life. Today nearly every art curriculum uses courses based on the Bauhaus model, a tribute to the achievements and vision of so few. Maybe that leaves us to wonder how much more we might stand to gain if we truly took faith and nourished the arts in our own culture?

Photos sourced from: bauhaus bauhaus archiv, magdalena droste, Published by the Bauhaus-Archiv Musuem fur Gestaltung, 1990.

AUCKLAND CITY, A MOSAIC OF CULTURES



ARTS ALIVE

AUCKLAND CITY COUNCIL IS PROUD TO SPONSOR AUCKLAND THEATRE COMPANY'S 1999 SEASON

LINDAUER

Special Reserve

PROUD SPONSORS OF
NEW ZEALAND
THEATRE



BOTTLE PAINTED BY
ANNA HOLLINGS