

Tisch New Theatre Presents

Cabaret

April 28th-May 7th, 2023

nyutischnewtheatre.com

The West End Theatre at St. Paul & St. Andrew UMC, 263 West 86th Street, 2nd floor, NYC

A Note from the Director

Imagine an elusive and deceptive world — seedy, well-known, yet tucked away — filled with temptations at every corner; a place where bare bones and baring souls meet barren spirits in search of connection. Within the frayed ends of the royal purple fabric, partygoers and performance artists gather in lavish and torn clothing, or lack thereof, to celebrate and be themselves in every regard.

This is the Kit Kat Klub: a space for freedom, individuality, and self-expression. Though *Cabaret* is not based on a particular club that was around in 1930s Berlin, I think that is the magic of it. To me, one can find glimpses of its electrifying allure in every sphere of life.

I see the Kit Kat Klub in every major urban environment I have lived in; I am certain that it exists in most rural spaces as well. I see it on television, in art exhibitions, and in the queer bars that I frequent on the weekends. I see it in the facades we put up for others, deceptive craftings of “reality” via social media, hierarchy, and any meltdowns before and after midnight. I see it in my family, my friends, and all of my frequent collaborators.

In essence, *Cabaret* asks us to reflect on how we respond to conflicts that are bigger than us. It stands as some of the most eloquent and thought-provoking material I have ever encountered. From the scoring of each note to every last punctuation mark, all of these fine details amount to a glorious yet puzzling masterpiece. *Cabaret* truly teeters and blends the lines between reality and imagination, past and present, and malicious and marvelous.

However, what if I told you that the home we have welcomed you into will shortly go up in flames? Would you face the danger head-on and try to stomp it out? Would you run away until the heat catches up to you? Or would you find an open space to dance amongst the flames?

I often envision everything related to the modern political landscape as an eruptive ring of fire: fragile, rigged by humans for humans, evidently deteriorating, and highly combustible given the right condi-



Illustration by Claire McGinlay

tions for an explosion. Especially in the past few years — between the COVID-19 pandemic and existing in an industrious city — I have noticed myself inhabiting a mindset of “going through the motions.” Especially here, I like to stay alert to what is going on around me and work to be as knowledgeable about experiences that extend beyond my own self. Simultaneously, I have also seen people drift fast asleep at the first glimpse of harsh truth — it is a lot easier to play dumb-founded or surprised than it is to grapple with why one wants to disengage from reality in the first place. Since grasping each ebb and flow of information is nearly impossible, how can one strike a balance between awareness and rest? What does “waking up” even look like, and what drives individuals to get up and explore further?

When some days feel more like surviving than living — each step, entrenched in risk — it is the loving communities that embrace all parts of

our identities that keep us safe and sound. Our world needs more people like the performers you will see in this space shortly who embody the spirit of acceptance and collaboration. Throughout this entire process, they have been unafraid to be themselves and allow their ideas to drive a conversation and the story at hand. We need more theatre makers who are eager to suggest the most ornate idea ever and assemble to make it happen. With many of us stepping into leadership positions that we may have never done before through this process, it is everyone’s care, bravery, and tenacity that live and breathe within every inch of this piece.

Reviving a show like *Cabaret* now always requires an understanding of why this piece is resonant today. With the massive increase in anti-Semitic violence all over the United States, in addition to pervasive anti-transgender rhetoric blaring within public spac-

es, there are endless reasons why the subject matter remains vital. Every day I approach this work, I identify a new connection between now and then that haunts and shapes the content of my iteration.

Holding onto our values and practicing adaptability in the face of adversity is one of the true tests of human nature. Even once the smoke of a slow burn has tarnished the most beautiful spaces, how do we discover the strength and beauty within ourselves? When heat whirs fiercely within our fondest connections — forcing us to make a choice with lasting effects — how do we simmer down the intensity and regain composure?

Though I wish these questions were ones we did not have to grapple with so frequently, I believe shows like *Cabaret* will stick around with us for eternity. It is a parable of devastation that is candor and camp in all of the right ways. As our Emcee cordially guides you along the twists and turns of this eccentric world, I hope that our *Cabaret* evokes a sentiment of festivity and distraction from your day-to-day affairs. Indulge in what you find delightful within the Kit Kat Klub before the joy of the moment passes you by. Watch the flames rise and parse out what has been sizzling amongst us since the beginning. Welcome the array of questions that will accumulate over the course of this performance and reflect on them amongst confidants. Relinquish the tendency of accepting one singular interpretation.

Knowing this may not be the last time that you will encounter this material, I urge you to revisit your reflections on today’s performance in the future and note where the scenarios of *Cabaret* manifest themselves in your own world. I hope that each time this narrative is presented, more and more unexpected community, vibrancy, and light emerge through the creative process and interactions with this work.

Abri Berg

Director of Cabaret

Artistic Director and Vice President

About the Show

Willkommen, Bienvenue, Welcome to 1930s Berlin: a world where allure triumphs, morality is in question, and time is fleeting. *Cabaret* follows two pairs of lovers — cabaret singer Sally Bowles & novelist Clifford Bradshaw alongside Fraulein Schneider & Herr Schultz — on the verge of a cultural transformation as the rise of the Nazi party overtakes the existing Weimar Republic.

When the idealized world of Berlin slowly unravels, Sally Bowles is faced with the choice between settling down and fleeing to America with Clifford or remaining in Berlin to continue a life full of thrill at the Kit Kat Klub: a space for freedom and self-expression as these liberties dwindle from reality. Meanwhile the rise in anti-Semitism challenges Fraulein Schneider and Herr Schultz’s

interest in getting married. Guided by the all-knowing narrator Emcee, *Cabaret* invites audiences to embark on a journey of historical turmoil, troubled romance, and self-reflection.

An ensemble-led show at its heart, *Cabaret* presents community at its finest, and how companionship becomes tested within a flaring political climate. When the thrill of escapism dissolves, what remnants

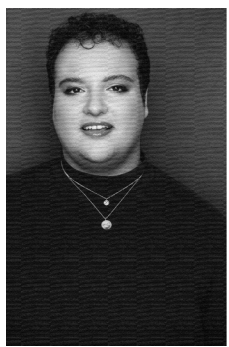
of hope and opportunity remain?

Cabaret includes visual depictions of anti-Semitism, Nazism, violence, abuse, drug use, and references to abortion. Flashing lights, loud noises, and haze will be used throughout the show.

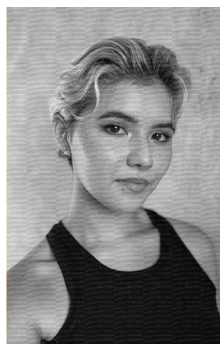
Photography is strictly prohibited in the theater throughout the performance. Please turn off all electronic devices and conceal cameras.

Tisch New Theatre gathers in Lenapehoking on the traditional land of the Lenape people. We wish to honor the land itself and the people it belongs to.

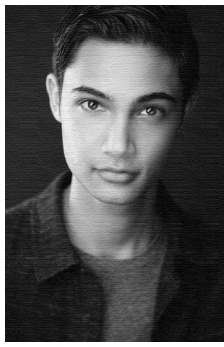
Cast



Nicholas Milan
EMCEE



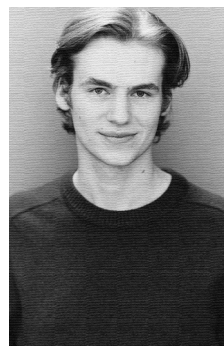
Mireya Velasquez
SALLY BOWLES



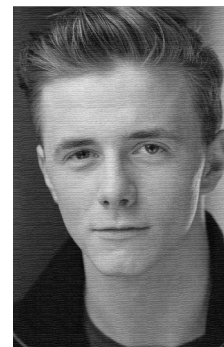
Shailen Braun
CLIFFORD BRADSHAW



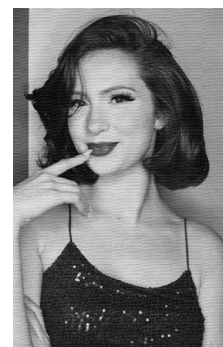
Mesgana Teklu
FRAULEIN SCHNEIDER



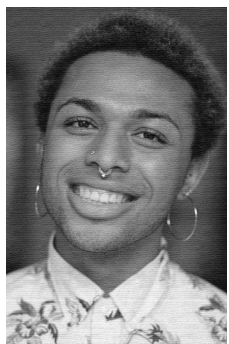
Aidan Ryan
HERR SCHULTZ



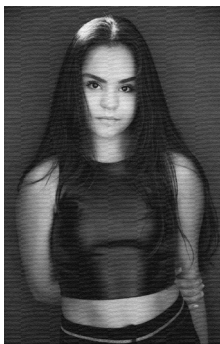
Max Cortezi
ERNST, HERMAN, U/S CLIFF



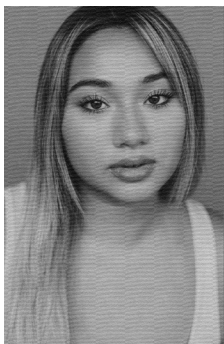
Lola Lama
FRAULEIN KOST



Jerett Benjamin
BOBBY



Serenity Mariana
LULU
FEATURED DANCER



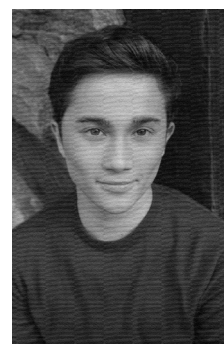
Brianna Paradiso
TEXAS
VIGNETTE SOLOIST



Anjali Moorthy
FRENCHIE



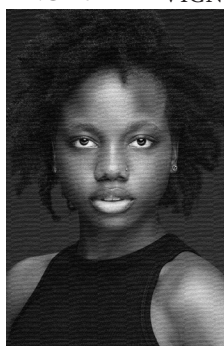
Erika Prihadi
ROSIE



Noah Ong Bamola
VICTOR



Jace Santiago
MAX
HANS



Whitley Armstrong
U/S EMCEE



Eden Franco
U/S SALLY
HELGA



Grace Schenkel
U/S FRAULEIN SCHNEIDER
HELGA



Jonathan Hagen
U/S ERNST
HERMAN



Musical Numbers

ACT ONE

Willkommen	Kit Kat Klub Performers
So What	Fraulein Schneider
Don't Tell Mama	Sally, Cabaret Girls
Mein Herr	Sally, Cabaret Girls
Perfectly Marvelous	Cliff, Sally
Two Ladies	Emcee, Bobby & Lulu
It Couldn't Please Me More	Herr Schultz, Fraulein Schneider
Tomorrow Belongs to Me	German Child, Emcee
Maybe This Time	Sally
Money	Emcee, Cabaret Girls
Married	Herr Schultz, Fraulein Schneider & Fraulein Kost
Tomorrow Belongs to Me (Reprise)	Full Company

ACT TWO

Entr'acte/Kickline.....	Cabaret Girls
Married (Reprise)	Herr Schultz
If You Could See Her	Emcee
What Would You Do?	Fraulein Schneider
I Don't Care Much	Emcee
Cabaret	Sally
Finale	Full Company

There is a 15 minute intermission. The runtime for this production is 2 hours and 45 minutes.

About Tisch New Theatre

Tisch New Theatre is an avenue for students to work in all facets of the theatre: performance, management, direction, production, and other technical and design aspects. TNT is committed to developing and presenting technically and ideologically ambitious works with the intent to teach, challenge, and synthesize the artistic efforts of the Tisch Community and

NYU's undergraduate student body. Educating, entertaining, and empowering artistic minds is at the heart of our mission, exemplified in our presentation of musical theatre as a tool of storytelling. Our organization empowers its young artists to hold leadership positions with the caliber of professionalism they will possess working in the industry. TNT prioritizes fostering

artistic growth in all NYU students, offering a safe environment for learning and personal development. Tisch New Theatre is dedicated to making theatre that reflects the diverse student body of NYU. Our organization crafts a theatrical space to implement our artistic mission with integrity. We are committed to the promotion of equity, inclusivity, and diversity.

Thank you for supporting us by attending at *CABARET*. TNT would not be possible without people like you. For more information about TNT, visit us online: www.nyutischnewtheatre.com



Who's Who in the Cast

NICHOLAS MILAN *He/They* (Emcee) Nicholas is an actor, singer, and writer in his third year at NYU Tisch Drama, receiving training from the Experimental Theatre Wing and the Lee Strasberg Institute. He recently created a solo piece on his experiences in Catholic education, which he is developing into a series. He has also worked with The Noor Theatre developing works from the underrepresented MENA community. Love to his parents, friends, Journey, Shiv, Catherine for their support - and Pookie! @nickjmilan

MIREYA VELASQUEZ *She/Her* (Sally Bowles) Mireya Velasquez is a NYC-based singer, actress, and costume designer from Houston, TX. She is a third-year student at NYU Tisch School of the Arts, with training at The Production and Design Studio and The New Studio on Broadway. Some of her works include performing at the 2019 Jimmy Awards, and TISCH DRAMA STAGE'S *Fun Home* as Small Alison. Mireya is delighted to perform once again and thanks her community for supporting her artistry!

SHAILEN PATEL BRAUN *He/Him* (Clifford Bradshaw) Shailen is a NYC-based singer, actor, musician, and music director receiving his artistic training from NYU Tisch's New Studio on Broadway and music training (jazz) from NYU Steinhardt. Recent credits: *Stage Door* (Powell, Larry, Keith u/s; Music Director, Sound Designer, NSB), *Goldfish A New Musical* (Greg, GMTW Musical), *Dr. Cupid* (Sgnarello, NYU Florence Commedia dell'Arte), *Rosencrantz and Guildenstern Are Dead* (Tragedian, NYU Grad Acting). Lots of love to the TNT Team and Cast!!

MESGANA TEKLU *She/Her* (Fraulein Schneider) Mesgana Teklu is an NYC-based actress, singer/songwriter, director, and writer, born and raised in Seattle, Washington. She will be graduating from NYU in May of 2023, having majored in Drama and minoring in Political Science. She studied at the Lee Strasberg Institute of TV/Film, the Commedia Dell'arte Intensive Program in Florence, and Stonestreet Studios. She feels so blessed to be living the life she's always dreamed of and she thanks God every day!

AIDAN RYAN *He/Him* (Herr Schultz) Aidan is thrilled and grateful to be a part of TNT's production of *Cabaret*. He is an NYC-based actor currently training at Playwrights Horizons Theatre School (shoutout orange group). Recent Credits: *The Producers* (Columbia Entertainment Company, Roger Debris), *Newsies* (TRYPS, Jack Kelly). He would like to thank his family for all of their support. @aidan_p_ryan

MAX CORTEZI *He/Him* (Ernst, Herman, U/S Cliff) Max is ecstatic to be a part of this wonderful cast. Originally from Baltimore, Maryland, he has studied at the New Studio on Broadway as well as Stonestreet Studios. He has previously performed in NSB's *As You Like It as Oliver* and TNT's *Spring Awakening: In Concert* as Adult Man. He can be seen in the upcoming feature film, *The Duel*. He would like to thank his family and friends for their constant support and love. Cheers!

LOLA LAMA *She/Her* (Fraulein Kost/Fritzie) Lola Lama is a Tisch Drama student at the Atlantic Acting School, after training at the New Studio on Broadway. She's thrilled to be part of the Kit Kat Club! Offstage, Lola enjoys jazz singing, weightlifting, practicing Buddhism, and perfecting her eyeliner. She gives much danke to the entire cast, crew, and creative team. Lola would also like to shout-out

her family for their abundance of support, and Mick Johnson for her fabulous headshot! @_lolalama_

JERETT BENJAMIN *He/Him* (Bobby) Jerett Benjamin is a Junior in Tisch Drama and is so excited to make his Tisch New Theatre debut this semester! He is extremely grateful to have had the opportunity to tell Bobby's story and perform alongside an insanely talented and beautiful cast. He would like to thank his mother Tamara, father Jerett, and brother Manny for their endless support and love. Instagram: @jereett <3

SERENITY MARIANA *She/Her* (Lulu/If You Could See Her Soloist) Serenity Mariana is an Indigenous artist based in NYC. She is a sophomore in the Experimental Theatre Wing pursuing a minor in Native American and Indigenous Studies. Her recent credits include: *Nine Studies for a Dance Opera* (Janis Joplin/Elizabeth Warren, ETW Mainstage) and *Baked* (Stage Manager/Choreographer, ETW Indie). She is so thrilled to be a part of such an amazing cast and crew.



Pictured: Brianna Paradiso, Serenity Mariana, Nicholas Milan, Jerett Benjamin, Lola Lama | Photographer: Breonn Lyons

BRIANNA PARADISO *She/Her* (Texas / Vignette Dancer) Brianna Zhen Paradiso is a junior drama major at NYU Tisch currently studying in the Lee Strasberg Theatre and Film Institute, receiving previous training from New Studio on Broadway and Stonestreet Studios. Brianna has performed at many prestigious venues such as 54 Below, The Green Room, and sang the National Anthem at Madison Square Garden and MetLife Stadium. Brianna wants to thank her parents and her pup, Zinzie, for their unconditional love and support. @briannaparadiso

ANJALI MOORTHY *She/Her* (Frenchie/Bodyguard/Sailor) is an Indian filmmaker-performer, currently working to receive a BFA in Film & Television from NYU Tisch. Raised with a background of music, and Indian classical dance, Anjali is a strong advocate for interdisciplinary art, and aims to make accessible musical theatre experiences. She is committed to bringing more South Asian stories and faces into the entertainment world. As a filmmaker, she most recently Assistant Directed a number of independent short films, and enjoys directing her own. Anjali has acted in student shorts as well as independent short films, and is humbled to make her stage debut with Tisch New Theatre's *Cabaret* alongside their incredible team.

ERIKA PRIHADI *She/Her* (Rosie) is making her thrilling NYU musical debut in *Cabaret*. Erika's majoring in Collaborative Arts at Tisch. She's also an RnB singer and songwriter, releasing music on streaming platforms such as Spotify.

NOAH ONG BAMOLA *He/Him* (Victor) Noah is an NYC-based actor, singer, and dancer from the Bay Area, CA. He is currently a freshman studying drama at NYU Tisch's Strasberg Institute. Noah is

ecstatic to be making his NYC stage debut with such a wonderful cast and creative team! Recent credits include Jack Kelly (*Newsies*), Rolf (*The Sound of Music*), and Musidorus (*Head Over Heels*).

JACE SANTIAGO *He/Him* (Max, Hans) is a Music Technology student excited to be getting back on the stage. He is privileged to be working with such a talented team through Tisch New Theater and can't wait for the public to experience the culmination of those talents. He'd like to thank his parents, family, and friends for their ongoing support in all his artistic endeavors.

WHITLEY ARMSTRONG *She/Her* (Emcee Understudy) Whitley is an actor, singer, and playwright in Tisch Drama. She is currently receiving her artistic training at the Atlantic Acting Studio. This is Whitley's second Tisch New Theatre production, her first being *Spring Awakening: In Concert* (Thea). Whitley is extremely grateful to have joined a team and cast as special as this one. Special thanks to: Sissy, Mommy, and Christian, you are my world. Instagram: @whitleyaarmstrong

EDEN FRANCO *She/Her* (Helga / Sally Understudy) Eden Franco is a junior at NYU Steinhardt studying Vocal Performance/Musical Theatre. Most recently, she played Ernst in TNT's *Spring Awakening in Concert*. Other credits include Mama Maddelena in *Nine*, Public Opinion in *Orpheus in the Underworld*, *How Did You Know Her?*, *Home Again*, and the Songwriting/Vocal Performance *Collaborative Concert*. She would like to thank the *Cabaret* team for their encouragement and her family for their continued love and support. Lots of love!

GRACE SCHENKEL *Any Pronouns* (Helga / Fraulein Schneider Understudy) Grace is an actor, writer, singer, and painter from Shanghai, China. Her stage credits include *Jane Eyre* (Playwrights Horizons Theatre School, Jane Eyre), *Jesus Christ Superstar* (Yeyu Productions, Jesus Christ). Grace is currently investigating whether or not she is lactose intolerant. The results of the experiment will be published on her Instagram @graceschenkel

JONATHAN HAGEN *He/Him* (U/S Ernst) is a freshman at Steinhardt and is overjoyed to be working with this amazing TNT team! He's studying music education on jazz saxophone, but has been in theater since the ripe age of 5 and is incredibly glad to be back on stage. Outside of theater, Jonathan plays second tenor saxophone in the All-University Jazz Orchestra and gigs with the Joe Gloss jazz quartet as an arranger and multi-instrumentalist.



Pictured: Serenity Mariana, Brianna Paradiso, Mireya Velasquez, Lola Lama | Photographer: Breonn Lyons

"Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily of Tisch New Theatre.

UNDERSTUDIES never substitute for the listed performers unless stated before the performance.

Who's Who

SASHA R. COHEN *She/Her* (Producer) Sasha is a New York-based multi-hyphenate with expertise in producing, writing, publicity, marketing, and artist management. Earning her degree from NYU's Gallatin School of Individualized Study, she concentrates in Producing, Promotion & Media Management and minors in Business of Entertainment, Media & Technology. Sasha is excited to return for her third season with TNT to produce *Cabaret*. She would like to thank her family, the TNT production team, Abri Berg, Gillian Garcia, Matthew Lewis, and Marifé Quesada for their guidance, support, and passion for the arts. Recent credits include: *Spring Awakening: In Concert* (The Cutting Room, Producer), *The Flame* (54 Below), *Amélie* (Theatre Row, Co-Producer), *Learning to Die* (New York Theatre Festival, Associate Producer), *NYUnited: The All-University Variety Show* (livestream, Creator & Producer), *TNT Takes NYC* (livestream, Producer), *TNT Unplugged* (Producer), and *Offstage* (Associate Producer). Previous work credits include American Ballet Theatre, Bryant Park Corporation, Music Theater Works, and Edelman. sasharcohen.com

GILLIAN GARCIA *She/Her* (Artistic Producer) Gillian is an NYC-based actress and producer from Santa Fe, NM. She is a senior earning her BFA in Drama from NYU's Tisch School of the Arts with a double minor in Producing and Business, Entertainment, Media, & Technology. Gillian is thrilled to be back with TNT for her third and final season to work on *Cabaret*. She would like to thank Sasha R. Cohen and Abri Berg for their passion and guidance, as well as her family and friends for their unconditional love and support! Recent credits include: *Spring Awakening: In Concert* (Artistic Producer), *Wallowing Tom* (Short film), *Amélie* (Theatre Row, Production Manager), *TNT Offstage* (livestream, Assistant Producer).

ABRI BERG *She/Her* (Director) Abri Berg is an NYC-based director and designer from Chicago, IL. She is currently receiving her artistic training at Playwrights Horizons Theatre School and the Production and Design Studio at NYU Tisch. Abri is also double majoring in American Studies. She is committed to making the theater industry more inclusive and accessible through her creative work and practices. Recent credits include: *when pieces of us come to gather and stay* (Playwrights Horizons Downtown, Curator/Devisor), *Amélie* (Theatre Row, Associate Director), *untitled waifu play* (Ars Nova ANT Fest, Sound Design), *The Idealist* (New York Theatre Festival, Sound Design), and *Pending Connections* (Playwrights Horizons Downtown, Sound Design). abriberg.com

LEAH FRANTZ *She/Her* (General Manager) Leah Frantz is a sophomore majoring in Performance Studies with minors in Psychology and Business of Entertainment Media and Technology. She's interested in exploring the intersection of art and advocacy. Leah has worked as an Associate Producer for Tisch New Theatre, a Marketing Intern for Shakespeare Theatre of New Jersey, and an apprentice at SurfFlight Theatre. She also holds a makeup artistry certification. Leah hopes you enjoy the show and thanks you for your support of theatre.

TESS DERMANOUELIAN *She/Her* (Head Music Director) Tess DerManouelian is an educator, music director, and pianist from Rhode Island. She is earning her bachelor's degree in Music Education at NYU Steinhardt and is passionate about empowerment through art. Tess has previously worked as a production manager and technical director and worked with Tisch New Theatre on the music teams of *Offstage* and *Spring Awakening: In Concert*. Tess would like to thank her musical collaborators for their fierce creativity and hard work.

CHELSEA MELNICK *She/Her* (Music Director) Chelsea is a musician and music educator currently pursuing a Bachelor's of Music at NYU Steinhardt. She was a member of the music teams for Tisch New Theatre's past productions of *Spring Awakening: In Concert* and *Offstage*. Chelsea is dedicated to fostering interpersonal and emotional connections through her creative endeavors. Chelsea would like to thank all those involved in this production for their tremendous talent and the safe space they've created for expression.

ANDREW FITZPATRICK *He/Him* (Head Choreographer) Andrew Fitzpatrick is a NYC-based performer & choreographer from Rochester, NY. He is a current senior at NYU Tisch Dance. Through his work, he hopes to imbue the theatre world with empathy to foster connections built on trust and humility. Recent credits include: *Spring Awakening: In Concert* (Cutting Room, Co-Choreographer), *Amélie* (Theatre Row, Co-Choreographer), and *This. Is the End.* (Jack Crystal Theater, Choreographer/Performer). Thank you Mom & Dad! Instagram: @andrew_fitzpatrick_ Website: Andrew-Fitzpatrick.com

JULIA FREITAS-GORDON *She/They* (Production Stage Manager) Julia is a theatre-maker currently receiving their artistic training from NYU Tisch. Julia expects to graduate with a major in drama, and a minor in film/interactive media arts. Julia is beyond excited and grateful to be working on their first production with TNT, with the best cast and crew anyone could ask for! Thank you for allowing us to share this important art with you! Insta: @jjuliaarose

DAYNA NOLAN *She/Her* (Head Costume Designer) Dayna is an NYC-based designer and actor from Royal Oak, Michigan. She's a senior finishing her NYU Tisch training at Playwrights Horizons and the Production and Design Studio. This is her second TNT production and she's thrilled to design her favorite musical. Credits: *In Lucem* (Tisch Drama All Department Festival, Costume Designer), *The Woodlands* (Playwrights Horizons Theater School, Costume Designer), and *No Escape from the Stomach of the Goddess* (Playwrights Horizons Theater School, Costume Designer)

ROJENNE GROVES *She/Her* (Head Hair and Makeup Artist) Rojienne is head hair and makeup artist for the 2022-2023 season of TNT. She is currently in liberal studies on the journalism track and joined TNT to continue her high-school love of theater. She is dedicated to creating makeup and hair looks that prioritize comfortability and confidence in the actors. Recent credits include: *Spring Awakening: In Concert* (Head Hair and Makeup artist).

DYLAN DUGOURD *He/Him* (Head Projection Designer) Dylan is a projection artist and game designer from Long Island. He is currently enrolled at New York University's Tisch School of the Arts pursuing a BFA in Game Design and minor in Computer Science. He is devoted to working with new technologies to create immersive storytelling experiences. Dylan has recently contributed projection effects for the Playwrights Horizons Theater School and continues to develop his craft within the field of projection mapping and visual design.

ARTEMIS WHEELOCK *They/Them* (Head Costume Designer) Artemis Wheelock (Head Costume Designer) is an NYC-based designer and actor at Playwrights Horizons. Previous credits include Directing: *A Midsummer Night's Dream* (Playwrights Horizons) Costume Designer: *Cabaret* (Tisch New Theatre), *Midsummer* (Playwrights Horizons) *Medea* (BAA). Assistant Costumer: *Beauty and the Beast* (WFT), *A Doll's House* (BAA). Actor: Off-Broadway: *Romeo and Juliet* (Vino). Tour: *Akeelah and the Bee*. Regional: *Proclamations* (American Repertory Theater). Many thanks to family, friends, and teachers for their constant support. Instagram: @artemiswheelock.

SARAH AOKI *She/Her* (Scenic Designer) Sarah Aoki, she/her (Scenic Designer) is a third year at NYU Tisch Drama in Playwrights Horizons Theater School. She is a designer and director and her recent scenic design credits include *Tales From the Other Country* (PHTS) and *The Ice Cream Man Cometh* (Broke People Play Festival). Her recent directing credits include *Jane Eyre* (PHTS) and *A Tear for My Brother* by Juvenal Morales (Broke People Play Festival).

ZIJUN (NEIL) WANG *He/Him* (Lighting Designer) Zijun (Neil) Wang is thrilled to design for lichten, lumières, lights for *Cabaret*. He is an aspiring director and lighting designer. Recent credits include: *Murder Up in the Air* (Columbia University, Co-Director/Lighting Director), *Accidental*

Death of An Anarchist (Theatre Row, Director), *Bonefruit* (PHTS, Lighting Design), *Sganarelle* (PHTS, Lighting Design), *No Place Like Home* (PHTS, Lighting Design), *Untitled Gamer Play* (PHTS, Lighting Design). Is it possible to recreate sunrise in a theater? Website: zijunneilwang.com

EMILY COSTELLO *She/Her* (Sound Designer) Emily Costello is currently a senior in NYU Steinhardt's Music Technology Dual Degree Program (BM/MM) and will be graduating with her Master of Music in Spring of 2024. Her primary focuses are in live sound and studio production, studio design and maintenance, and experimental composition. She currently works as a session guitarist, a freelance producer/mixer, and as an AV technician at Steinhardt's Education building. In her free time, you can find her getting coffee, crocheting, or dying her hair.

MOLLY LITVIN *She/Her* (Sound Designer) Molly Litvin is a sophomore in Tisch Drama's Production & Design Studio, concentrating in Stage Management and Sound Design, with a double major in Educational Theatre at Steinhardt. For Tisch New Theatre's 2022- 2023 season, Molly serves as Chair on the TNT Board of Trustees. Other credits: *The Poverty Archive: Box 1* (Tisch Drama Stage, Stage Manager), *Amélie* (TNT, Stage Manager), *Memorial* (TDS, A1), and *Marry Me A Little* (WHAT, Associate Sound Designer).

TRISHA RAJU *She/Her* (Head Carpenter) Trisha is incredibly passionate about set design and construction. Missing theatre since starting college, she decided to continue working on sets with TNT. She is looking forward to working on more plays in the future and learning more about the world of theatre!

JAEYEONG JEONG *He/Him* (Head Dramaturg) Jeong is a South Korean director/writer studying Film/Television as a freshman at Tisch School of The Arts. As the Head Dramaturg of the production, he was in charge of providing historical and literary background information to engage a critical conversation within the production. Returning for a second production for TNT, Tony is excited to participate in such a timely piece.

SOFI LOPEZ ARREDONDO *They/Them* (Intimacy Director) Sofi Lopez Arredondo is a multidisciplinary artist from San Miguel de Allende, Mexico. Sofi is a third-year student at NYU Gallatin, studying theatre, decolonization and the queer archive. Sofi has previously directed *The Gospel of Joan* (Crawford), *Amor Perfeito*, *Before Existence Came to Kill Us*, *Of Monsters and Queers*, the upcoming *House of Jake*. They are passionate about harm reduction in theatre, exciting narratives centering marginalized experiences, and working towards a liberated theatre practice. They are grateful to the TNT team and cast for allowing them to be a part of this production.

BENOIT ELIAS-ROBERGE *He/Him* (Stunt Coordinator) is extremely excited to partner with Tisch New Theatre for the first time on this production of *Cabaret*. With much experience in stunts for film and theatre, Benoit is thrilled for the opportunity to take his skills to the professional stage. Benoit is a freshman in NYU, studying drama at Playwrights Horizons Theatre School.

NINA LANE *She/Her* (Dialect Coach) Nina is a NY-based actor, writer, and dialect coach. She is the current Director of Hammerkatz, NYU's oldest student-run sketch comedy group. Recent theatre credits include *Zombie Prom* (Jonny Warner) and *The Caucasian Chalk Circle* (Adjutant/Jussup), both at NYU Gallatin. instagram: @ninalame

CHARLOTTE SIEGEL *She/Her* (Electrician) Charlotte Siegel is a freshman from Los Angeles, CA, studying Film and Television at NYU Tisch. She began working in lighting design in high school and has designed dance shows, immersive events, and theatrical shows such as *Guys and Dolls*, *Almost Maine*, and *The Wizard of Oz*.

AVERY PORGES *He/Him* (Marketing Director) Avery is a junior in Media, Culture & Communication. He is excited to return to TNT for his 3rd

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show. Avery would like to thank Cassie Porges for her love and support throughout this process.

SOPHIE OSTROVE She/Her (Head Archivist) Sophie is a junior studying Film and TV at Tisch, focusing on directing and writing for TV. She is excited to work with TNT again, after joining as an archivist in the fall for Spring Awakening. Outside of TNT, she works as a background actor on projects like *The Marvelous Mrs. Maisel*; acts as a disability inclusion consultant on *Blues Clues & You!*; and co-heads the Photo/Video department at NYU's Fusion Film Festival.

RUBY CARMEL She/Her (Production Manager Mentor) Ruby Carmel is a senior in the Production & Design studio of NYU Tisch. She is so proud of the hard work of everyone at TNT and thrilled to help it come to life as both the Production Management Mentor and a member of the Board. Past Theater Credits include: *Yo Te Esperaba*, *That's Not Supposed to Be Happening*, *in lucem*, *Smail*, *Fun Home*, *almost a love story*, *Arcadia*, *Rhinoceros*, *Orson's Shadow*, *Lenin's Embalmers*, and *Murder for Two*.

RACHEL AVENI She/Her (Assistant Producer) Rachel (Assistant Producer) is currently a sophomore studying Educational Theatre and Producing at NYU. She has garnered experience performing, directing, and producing various works in both Boston and NYC. Rachel is currently assistant-directing *A Midsummer Night's Dream* for Shakespeare-To-Go, performing for public schools across NYC. She is thrilled to be a part of *Cabaret* this semester and is looking forward to many future shows with TNT!

SANTIAGO CASARES He/Him (Assistant Artistic Producer) Santiago is an actor, producer, and designer from Mexico City. He is currently studying at NYU's Tisch Experimental Theatre Wing, holds certifications from the London Academy of Music and Dramatic Arts (LAMDA), and is a United Nations award-winning filmmaker and activist. He is passionate about learning, human connection, and art that challenges our comfort zones. Santiago wants to thank his family and friends, and is thrilled to be part of TNT's *Cabaret*! @sancasares

CECILY JOHNSON She/Her (Assistant Producer) Cecily Johnson is a filmmaker and producer from just outside of Philadelphia, PA. She is currently working towards her BFA at NYU Tisch's Maurice Kanbar Institute of Film and Television with minors in Producing and French. Her goal is to continue to marry the intersection of creativity and logistics by delivering content within the television and theater industries that make people feel like coming home.

ISABEL VANN She/Her (Assistant Producer) Isabel is an actor originally from Chapel Hill, NC, and is currently in her 3rd year of training at the Stella Adler Studio of Acting through NYU. She is passionate about creating collaborative theater from all sides and is very excited to be working with Tisch New Theatre for the first time. Past Credits: *A Midsummer Night's Dream* (Stella Adler Studio), *Dance Nation* (Stella Adler Studio).

TONG ZHAO She/Her (Assistant Producer) Tong is a dual-degree student in Business and Film & TV at NYU with a focus on Producing. Past Theatre Works include: *Amélie* (Tisch New Theatre, General Manager), *Spring Awakening: In Concert* (Tisch New Theatre, General Manager), *Dear Evan Hansen* (NYU Shanghai, Producer & Cast). Film Works include: *Scrambled Eggs* (Producer), *Let's Be Together* (Producer), *3 PM* (Producer, Director, Writer, Editor), *When I Wake Up* (Producer, Director, Writer, Editor). Reach out for any producing needs on Instagram @tongzhaoo.

TRENTON MICHAEL He/Him (Associate Director) Trenton is a first year in Steinhardt Vocal Performance. He is excited to be working alongside Abri, Whitney, and the rest of the TNT team on *Cabaret* this season.

WHITNEY HISAKO MOORE She/Her (Associate Director) Whitney is thrilled to collaborate with TNT! Recent performance credits: *Alice*

(TheatreWorks Silicon Valley), *God Said This* (Contemporary Asian Theatre Scene), and *Don't Kill The Human* (BPPF). Recent Direction: *A View From The Bridge*. She is also Founder/Artistic Director of CROWNE (crownprincess.org). Whitney looks forward to interning at CAA this summer with their NYC Theatre Department. Dedicated to Barb Fernandez, who lived wide awake with open eyes and a generous heart.

DHRUV ANISH He/Him (Assistant General Manager) Dhruv is an NYC-based aspiring screenwriter, director and producer from San Jose, CA. He is a freshman pursuing a BFA in Film & Television Production at NYU Tisch School of the Arts. He likes telling stories that are witty, absurd, and magnify the minutiae of everyday life. He would like to thank Amma, Bub, Alvin, Mia, and Emma for their endless love and support. Instagram: @dhruv_anish

HARRY MACINNIS He/Him (Assistant Music Director) Harry Macinnis is an NYC-based musician and actor. Currently, he is enrolled in Tisch's Collaborative Arts BFA. Recent credits include *Spring Awakening: In Concert* (Tisch New Theatre, Assistant Music Director), *Poppy Show* (Max's Garage Productions, Lead), and *The Closet* (Elliot Force, Composer). He'd like to thank this production's wildly talented cast and crew for giving this important show their all.

JAHNVI SESHADRI She/Her (Assistant Music Director) Jahnavi Seshadri is a music educator, performer, singer, and multi-instrumentalist who is currently pursuing her bachelors degree in Music Education at NYU Steinhardt. Last semester she played guitar in TNT's *Spring Awakening: In Concert* and she is so excited to have joined on as the co-assistant music director this semester! She would love to thank her incredible music team, the entirety of the production team, the band, and the cast for making this show so incredible and full of life.

ERIN GRACE AMSTEIN She/Her (Assistant Choreographer) Erin Grace Amstein from Statesville, NC, returns for her second show with Tisch New Theatre. As a sophomore majoring in Collaborative Arts at Tisch, she hopes to showcase true interdisciplinary talent, creating inspiring and relevant work. Recent credits include: *Spring Awakening: In Concert* (Cutting Room, Assistant Choreographer), *Theory of Color* (Mac Gray Auditorium, Choreographer). Glory to God! Thank you Andrew for being the best choreographer a girl could ask for. Instagram: @erin.amstein

ASPEN NARAIN They/Them (Assistant Stage Manager) Aspen Narain is an NYC-based actor and author from Madison, Connecticut. Aspen is currently receiving their artistic education from New York University, in Tisch, Playwrights Horizons Theater School. Aspen is committed to pushing the boundaries in acting on the stage through creative processes and is currently an author of one book, which delves into the human condition through poetry.

LEA MAVRODIN She/Her (Assistant Production Manager) Lea Mavrodin is a junior at NYU's Tisch School of the Arts, pursuing a BFA in Drama and a minor in Art History. Having grown up in Romania and France, Lea is thrilled to be in New York and hopes to bring her cultural background to her work. She recently performed in the Meisner Studio's production of *Dance Nation* and assisted with the Off-Broadway production of *Sunny & Dawn* at the SoHo Playhouse.

KELLI CONVERSO She/Her (Assistant Costume Designer) Kelli is a current second-year in undergraduate Film & Television and Dramatic Literature. Recent credits include: *King Lear* (Shakespeare in the Square, Lead Costume Designer) and *Dog Birthdays* (Broke People Play Festival, Director).

ILA FINN She/Her (Assistant Scenic & Props Designer) Ila is a writer and designer from San Rafael, CA who is working towards a BFA in Dramatic Writing at NYU Tisch. Recent credits include: *The Call* (Broke People Play Festival, Stage Manager), *Don't Kill The Human* (Broke People Play Festival & 5x10 Play Festival, Co-Writer),

Hail Mary (Broke People Play Festival, Assistant Stage Manager), and *Last Long Night in Hell* (NY Theater Fest, Lightboard Operator). @ilarose25

CLAIRE MCGINLAY She/Her (Assistant Lighting Designer) Claire is a NYC-based theatre maker from San Antonio, Texas. She is a junior at NYU Tisch, where she has trained at Playwrights Horizons Theatre School and the Experimental Theatre Wing. She also loves drawing jellyfish. Recent credits include *in lucem* (Tisch Drama Stage, Actor/Writer), *Letters to Wendy* (The Tank, Sound Designer), *The Bakkhai* (PHTS Downtown, as Agave) UPCOMING: *HomeBody* (Tisch Student Works, Writer/ Co-Director/ Actor)

JAYLA EBANKS She/Her (Marketing Assistant) Jayla is a current Sophomore at NYU Tisch majoring in Performance Studies with minors in Producing, BEMT, and Digital Art & Design. She previously worked as a Client Services Intern for Black Theatre United's Broadway Advertising and Marketing Internship Program. Jayla currently serves as Marketing and Public Relations Manager for an NYC-based comedian. She also serves as Graphic Designer for Tisch's The Collective, proving her work is dedicated to inclusivity, diversity, and equity within the industry.

SHARA MOHAMED AYUB She/Her (Marketing Assistant) Shara Mohamed Ayub is a senior at NYU's Tisch School of the Arts majoring in Interactive Media Arts and minoring in the Business of Entertainment, Media, and Technology. She has worked in multiple roles as a visual designer and marketer and aims to continue working in the entertainment industry! @sharatihani & sharatihani.com

ARI ISENBERG He/Him (Photographer) Ari Isenberg is a cinematographer/director of photography originally from Atlanta, GA. He is pursuing a BFA in Film/TV production at NYU Tisch. Ari has loved the opportunity to merge his acting roots and current career as a cinematographer. Recent photography credits include: *David Blaine Presents Asi Wind's Inner Circle* (Off-Broadway), *Ride the Cyclone* (Alliance Theatre), *Hair* (Serenbe Playhouse), *Metamorphoses* (The Galloway School), and *Li'l Abner* (Orbit Arts Academy). Instagram: @AriIsenberg

BREONN LYONS She/Her (Photographer) Breonn Lyons is a senior undergraduate student in the Tisch Drama program currently developing her photography business. She is a self-taught camera enthusiast who went from shooting in her bedroom to being featured in local magazines and shooting for NYFW. Her portfolio can be found at lyonsmedia.org.

SHAAKIRAH YASMINA She/Her (Photographer) Shaakirah is an artist from NY, currently studying musical theatre at NYU Tisch. She also releases original music under the name YASMINA. Aside from performing, she is very passionate about photography and film and feels very lucky to exercise that craft at TNT. Recent theatre credits include: *When We Get There* (Dawn, HB Studio), *Romeo and Juliet* (Juliet, NYU Tisch), and *Parental Guidance* (Writer and Director, NYU Tisch). IG: @tisyasmina!



"Who's Who" is provided by the production. Where opinions are expressed, they are those of the individuals, not necessarily of Tisch New Theatre.

Nicholas Milan: Behind Emcee

Nicholas Milan (Emcee) is a junior studying Drama at the Tisch School of the Arts. His first two years were spent in the Experimental Theatre Wing, and he's finishing off his second semester at the Lee Strasberg Theatre & Film Institute. They are originally from Rhode Island and Massachusetts, and now reside in Williamsburg, Brooklyn. Nicholas has spent the last three months developing his take on the famous character of Emcee.

Q: How is your version of the Emcee unique?

NICHOLAS: The Emcee has been a dream role of mine for a really long time. It's always been this mysterious and enigmatic figure that I've seen portrayed in conventional ways, especially from a queer perspective. It's always been a taller, thinner, white man, and I love bringing this plus-sized, half-Arab embodiment of this role. I am also queer, as a lot of Emcees past, but I think that my perspective as a plus-sized queer person gives the character another layer of dimension in understanding the universe that I exist within this 1930s era. It's really fun to exist and figure out how my character exists in these certain circumstances and figure out how I interact with the space and beings around me and how I look at the world. We played a lot with my sense of control and how much of the outside world I let into the club and vice versa, and how much I know versus how much I let the audience know that I know.

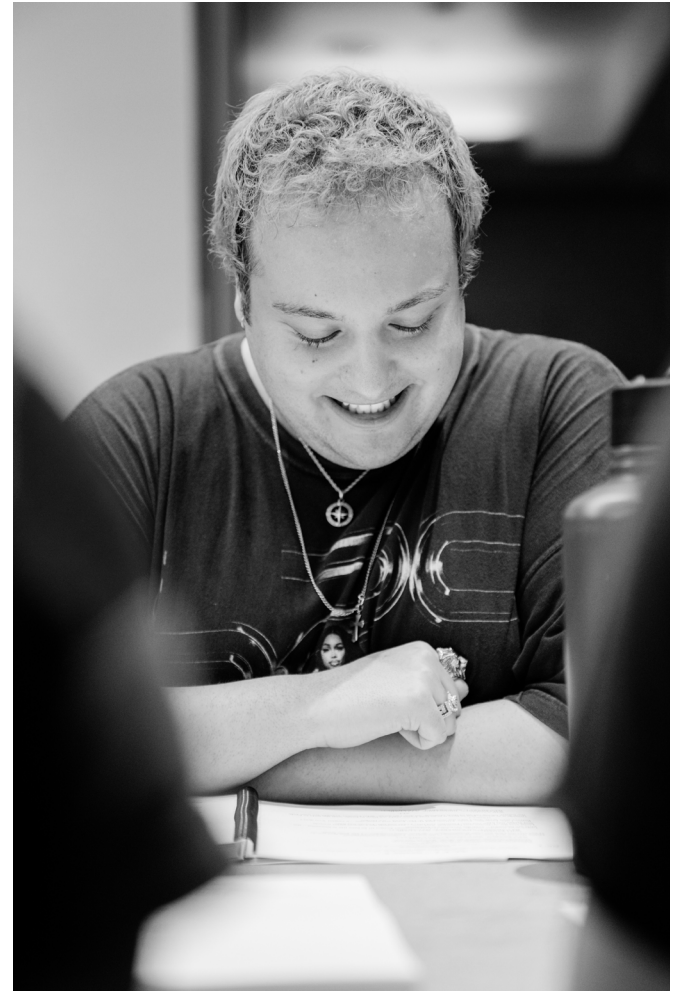
Q: What's your favorite part of this process?

NICHOLAS: I've been grateful for Abri and the rest of the creative team, Whitney and Trenton, who have let me dive in on my own personal spin. They never want me to do something that

isn't authentic to my Emcee. Since day one, Abri, Whitney, and I went through table work and just broke down every single moment that I'm on-stage and what the character is going through at that moment, and how it relates to the context of the scene, the world, and me and how I'm feeling. Allowing Nicholas and the Emcee to coexist and play and have conversations with each other, and understand what it means to be a queer person interacting in this world. I love the specific intentions we've been setting in each scene. Also, with my understudy, Whitley, it's been interesting to see how unique our own perspectives on the story are. I learn things from her Emcee, and vice versa. That has been a great part of the process: how we're able to put our own humanity into the characters.

Q: What do you want audiences to take away?

NICHOLAS: I want everyone who watches them to not have words and to be okay with that. This is a journey, and a lot of the time I don't have words. When I finish my scenes, I need a second to take in the information and the story. The story is really powerful and moving, and it's hard but that's real life. I want the audience to leave with pure, raw, authentic truth.



Pictured: Nicholas Milan | Photographer: Ari Isenberg

Abri Berg on Setting the Scene

Abri Berg (Director) is an NYC-based director and designer from Chicago, IL. During her time in Tisch School of the Arts, she has trained at Playwrights Horizons Theatre School and the Production and Design studio. She is the current Artistic Director of Tisch New Theatre and Director for Cabaret.

Q: What's intimidating about directing Cabaret?

ABRI: How can I make my version of *Cabaret* distinct from other productions of the show? Reviving a piece that is so known and loved across many generations required me to truly delve into the script and inspect it from all angles. How does this moment make me feel? Why does this character react like this here? When does the world of the Kit Kat Klub start to merge with the exterior life of the Weimar republic?

Frankly, delving into the research around this time period in history was very daunting to me at the beginning. Since *Cabaret* is so rooted in the late 1920s/early 1930s period in Berlin, a lot of the context as to why some characters move through their lives the way they do are linked in particular events that happened largely before this era; I had to know what life was like in the time before I could understand why so many people desired to escape from it.

My biggest question I had initially was this: How did the world transform into something so gruesome from a space that was once so lively and glorious? Initially, it felt so sudden and ambiguous. However, after numerous conversations and research sessions with our dramaturg Tony, I was able to come to the recognition that all of the discriminatory feelings that erupted once the Nazi Regime rose to power were actually brewing underneath the surface for a very long period of time. All it took was an instigating, loud voice

to decide to pry on sheer desperation and his collective to rally its citizens to prioritize labels over humanity and money rather than connection.

No one wants to misread history or say the wrong thing about this time period; being raised Jewish and learning about the Holocaust in various contexts in Sunday School, this moment in history also brings up a lot of emotions on my end. As much as this is an artistic endeavor, I also had to be diligent throughout the entire process to hold onto the educational component of it. While viewing *Cabaret* should not be someone's sole source of information on the time period, I hope to offer enough of a reason for one to want to seek out the answers to their own questions after the show.

Q: How did you approach Cabaret's material?

ABRI: Once I have read the script a few times, I then build the world through visuals and following my own gut feelings. For me, that looked like scouring old art textbooks, magazines, or Pinterest for any image that felt like it existed in the world in any capacity. Sometimes I would discover images that would specifically speak to the way I felt that light or the color red works in this world. Other times I would pull something just because I thought it was beautiful and hope I would figure it out later. From there, I would sprawl out fragments of paper onto my floors and tables and try to connect the dots over and over again. Often, new patterns and staging ideas were revealed to me through this.

Having known early on that I wanted to make our *Cabaret* specific to the ideas and creators who were inhabiting these roles, the early stages of this process was rooted in establishing the rules of this world as they related to the various design disciplines. What is allowed to exist where, and when does that shift? Where do we start and where are we heading?

Q: What did you discover about your directing style throughout the rehearsal process?

ABRI: Something that I discovered through the rehearsal process of *Cabaret* is the importance of curating a rehearsal space that offers as many possible

choices to the actors as possible. It was a concept that I had learned about in some of my courses in my directing training, but never had an opportunity to apply to a piece itself. Given that every moment in *Cabaret* is so succinct, I aimed to craft as much planned spontaneity as possible to remain three steps ahead of the next revelation. In rehearsal spaces, this looked like providing as many similar props and costume pieces as possible for each performer to play around with in their work. Often, they make choices and create images that I would have never even thought of that are so rooted in the character work we have done together. Even if it means we will be working with upside-down trash cans as dressers or laptops as typewriters, that is what needs to happen in order to get the work done.

Q: Why is Cabaret important now? And how is this specific production of Cabaret different?

ABRI: Producing *Cabaret* is crucial now because the piece itself uplifts individuals who elude confidence just by being their true and authentic selves. We need more of that in the world today and a movement that emulates joy and liberation. *Cabaret* is an ensemble-led show that is so dependent on everyone working collectively — both in the rehearsal room and on stage — to place the audience into each moment. It is one of the so-called darker shows of musical theater that I am familiar with; I think we are ready to go back to seeing vice-ridden, eccentric, and provocative live art. *Cabaret* is one of the few shows that can glide between the spectrum of over-the-top musical theatre and heart wrenching in a second. It also questions how humans respond to conflict and reflects various approaches to moving forward in the most complex cases. There is no right or wrong answer; everything has its glory and despair.

In regard to how this production is different from the rest, I challenged this team to experiment with deception in this piece—how can we amplify restraint when agency is booming, or divert one's attention when they least expect it? Every choice is so specific and unique to this particular group of creators, it has never been done like this before.



Pictured: Abri Berg | Photographer: Ari Isenberg

Mireya Velasquez: Unlocking Sally Bowles

Mireya Velasquez (Sally Bowles) is a junior studying Drama at the Tisch School of the Arts. Her primary training was in the New Studio on Broadway, and she now studies in the Production and Design Studio as a costume designer. She is originally from Houston, Texas and now resides in Brooklyn, NY.

Q: How similar are you to Sally in real life?

MIREYA: I always feel like when I'm playing a new character, it brings up a new side in me. I know Sally, for me, is this very sensual and exuberant person, and I think in that way of us exploding and always performing, we are very sim-



Pictured: Mireya Velasquez | Photographer: Breonn Lyons

ilar. It's been kind of a struggle to tap into that very sensual side of Sally because, personally, I don't identify with it. It's similar to how when you see people on the street and you think, "Yeah, they're sexy. They're a cool person." Sometimes

I don't think of myself as being that person. I feel like Sally is definitely one of those people. So, tapping into that is a little challenging, but I think we both have that shining aspect of liking to perform and put on a show and be the brightest we can be.

Q: What was the process creating the character?

MIREYA: In my first few auditions, everytime I would film them I'd add this intense intensity before each one. That was the basis for who Sally was: this intense clusterball of emotions and anxieties. I honestly read the script so many times and looked at all of the little things people said about her or to her, and what the stage directions say. It was so interesting to see how many things were already given to me in the script. For example, "Sally sits alone and drinks." That was always a big one! She sits alone and she drinks! I then think of what coping mechanisms I use for those feelings are. Do I want to have a good time? Do I want to forget? I think of how I can bring those emotions back to Sally and how I can intensify it to get more out of her. Because we are different in many ways, I have to really dive deep into who she is, what her motives are, and what she's feeling at any given moment: Was there something that caused her to feel this way? Is that what she's thinking about at this moment? Do I show that onstage, or is that just for me? All of these things, I need to think about because I need to respect her and make sure that she's her full person. I need to respect this character enough that they are a full, living person other than myself.

Q: What do you think was the biggest challenge with bringing Sally to life for this production?

MIREYA: It was probably the dancing. I'm not a

very well-rounded dancer. I can move, I can wave... I'm a mover, as we say! Finding out Sally's physicality as a person and finding out where she moves, whether it be with her shoulders or hips has been a challenge. Using all of those things and keeping them in mind when I walk across the stage works a lot with this character. Analyzing how she touches



Pictured: Mireya Velasquez | Photographer: Ari Isenberg

people: When she'd holding your hand will her entire hand cover yours, or will it just be her fingers? She is always on. She is always on, always performing, and so I need to do the same and constantly think about how she looks and how she is feeling.

Andrew Fitzpatrick Leaps into 'Cabaret'

Andrew Fitzpatrick (Choreographer) is a NYC-based performer & choreographer from Rochester, NY. He is a current senior at NYU Tisch Dance. Through his work, he hopes to imbue the theatre world with empathy to foster connections built on trust and humility. Cabaret is his third show with TNT.

Q: What's the most exciting part of choreographing Cabaret? What's the biggest challenge?

ANDREW: The most exciting part of choreographing Cabaret has been getting to share my own creative visions and listen to others share theirs. Each new perspective fills me with so much joy and excitement and offers new vantage points to approach the story in, which is awesome! The biggest challenge has been figuring out how to handle the more intense moments of the show in the most respectful way possible for the actors. Sometimes the script calls for actors to reenact actions of anti-Semitism or Nazi propaganda, and it is my job to make sure the actors understand the separation between the characters they are playing and themselves so that they don't take on the emotional weight that these moments carry. It has been hard, but incredibly rewarding in the long run!

Q: What's the inspiration for the choreography?

ANDREW: Some of the sources of inspiration for the choreography have come from listening to the music — more specially the elements of the music — and asking questions. What meter is the music



Pictured: Andrew Fitzpatrick | Photographer: Ari Isenberg

written in, and perhaps why? Who is singing the song? Does this song take place somewhere specific or is it in the mind of one of the characters? Investigating these elements of the song helps me hone in on the message that John Kander & Fred Ebb were trying to convey through the song when they wrote it. Once I have honed in on the message of the song I can then begin choreographing moves that will support that story and tell it visually.

Q: What about this production is unique?

ANDREW: One thing that makes this production unique is that we have worked to create a very diverse group of people. Very often, Cabaret is done with a group of actors of one ethnicity and that is it, but we wanted to have a diverse cast so this story can be reflective across all cultural backgrounds because that is indicative of history in the world. History doesn't just affect one group of people, it affects everyone around them.

Q: What's your favorite number and why?

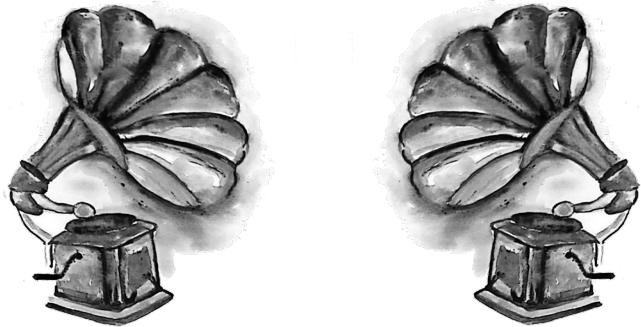
ANDREW: My favorite number is "Money," it is just so much fun. It is the perfect combination of humor and utter chaos. The song is packed full of interesting nuances, from the eerie whine of the Cabaret Girls' "Money," to the cheeky banter between the Cabaret Girls and the Emcee "at the window." And on top of that, the song speaks on an issue that is still present in our world today — the hunger for money, because it is how the world works, we need it to do everything but it is not always accessible to us. It is wonderful, and the way the actors perform it is the cherry on top.

Making the Music

Tess DerManouelian (Music Director) Chelsea Melnick (Music Director) are juniors in NYU Steinhardt's Music Education program. They are excited to return to TNT for their third production. With Cabaret's music being central to its story, Chelsea and Tess spent extensive time deciding how approach the score.

Q: How did you play around with the score? How did this change Cabaret's storytelling?

CHELSEA: The music of Cabaret is so fascinating and well-written. We find ourselves constantly noticing different ways in which compositional details enhance all aspects of the show. For example, many of the songs are very evocative of klezmer, a style of traditional Jewish instrumental music,



helping to contextualize the music of the Kit Kat Klub. The whining sound you hear in the band and ensemble in the song "Money" is an example of the klezmer ornamentation titled "krekhts," which is Yiddish for "sobs." Little details like the "krekhts" help to convey the emotional intention behind the songs and really tell the story through the music. Acting as a tool for entertainment, emotional expression, and even as a weapon for political pride, the music of Cabaret is what enables the story to be so compelling and deeply powerful.

TESS: We also chose to keep the band as small as possible to add to the intimate feeling of the Kit Kat Klub and of the West End Theatre.

Q: What is your favorite song in the show?

TESS: These songs are all so exciting to be a part of, but if we had to pick a favorite it would be "Money." The descent into chaos throughout the song is not something you see in a lot of musical theater and is so fun to portray through music. As a band we love the interactions with the actors and the money throughout the number, it really feels like we're part of the action.

Q: What do you hope to achieve through the music in this production of Cabaret?

TESS: With this show, we want to break down the walls between actors, band, and audience and create a completely immersive experience. We hope that everyone who comes to see Cabaret is able to connect more deeply with the story and characters through the music.

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help launch many careers in all facets of the theatre. 75% of TNT's funding comes from individual donors. All donations to Tisch New Theatre go toward providing educational, theatrical experience to NYU students. By choosing to support our organization, you are fostering the next generation of theatre professionals and patrons of the arts. As a tax-deductible 501(c)(3) at

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 Marketing Director.....Avery Porges
 Director of the Board.....Molly Litvin
 Board Members....Kat Capili, Ruby Carmel, Phi Le
 Advisors.....Tomi Tsunoda
 Erin Black
 Daniel C. Soule

Cabaret

CREATIVE

Director.....Abri Berg
 Assistant Directors.....Trenton Michael
 Whitney Hisako Moore
 Music Directors.....Tess DerManouelian
 Chelsea Melnick
 Assistant Music Directors.....Harry MacInnis
 Jahnvi Seshadri
 Choreographer.....Andrew Fitzpatrick
 Assistant Choreographer.....Erin Amstein

Intimacy Director.....Sofi Lopez Arredondo
 Stunt Coordinator.....Benoit Elias-Roberge
 Dialect Coach.....Nina Lane
 Dramaturg.....Jaeyeong (Tony) Jeong
 Archivists.....Sophie Ostrove

PRODUCTION

Producer.....Sasha R. Cohen
 Assistant Producers.....Rachel Aveni
 Cecily Johnson
 Isabel Vann
 Tong Zhao
 Artistic Producer.....Gillian Garcia
 Assistant Artistic Producer.....Santiago Casares
 Artistic Director.....Abri Berg
 General Manager.....Leah Frantz
 Assistant General Manager.....Dhruv Anish
 Production Manager Mentor.....Ruby Carmel
 Assistant Production Managers.....Lea Mavrodin

MARKETING

Marketing Director..... Avery Porges
 Assistant Marketing Director.....Jayla Ebanks
 Shara Mohamed Ayub
 Photographers.....Ari Isenberg
 Breonn Lyons
 Shaakirah Nazim-Harris

DEVELOPMENT

Development Assistants.....Scarlet Liu
 Lia Moon

COSTUMES, HAIR, & MAKEUP

Costume Designers.....Dayna Nolan
 Artemis Wheelock-Wood
 Assistant Costume Designers.....Kelli Converso
 Sabrina Smith
 Wardrobe Supervisor.....Jesse Youngstein

Head Hair & Makeup.....Rojienne Groves

SCENIC & PROPS

Scenic & Prop Designer.....Sarah Aoki
 Assistant Scenic Designer.....Ila Finn
 Head Carpenter.....Trisha Raju

LIGHTING & PROJECTIONS

Lighting Designer.....Zijun (Neil) Wang
 Assistant Lighting Designer.....Claire McGinlay
 Projection Designer.....Dylan Dugourd

SOUND DESIGN

Sound Designers.....Emily Costello, Molly Litvin

STAGE MANAGEMENT

Production Stage Manager.....Julia Freitas-Gordon
 Assistant Stage Manager.....Aspen Narain

BAND

Keyboard.....Tess DerManouelian
 Percussionists....Sam Novotny, Abigail Rodriguez
 Clarinet & Saxophone.....Joey Duke
 Alex Jashinski
 Trumpet.....Ryan Crites
 Bassist.....Nya Holmes
 Violist.....Priscilla Tam
 Trombone.....Evan Kos

ABOUT THE WEST END THEATRE

The Church of St. Paul and St. Andrew supports all forms of creative expression, and is pleased to host the artistic community of The West End Theatre. The Church has no responsibility for the content of this or any other production. For information on possible rentals of the West End Theatre or for more information on upcoming events, please visit our website: www.wetnyc.org

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