

Cabaret

Scene: Berlin, Germany
Time: 1929-1930 Before the rise of the Third Reich

Go back 30 years. Imagine sitting in a swank Berlin nightclub—flashing lights, flappers, little tables with direct telephone communication to any other table in the house, color, blaring music, gaiety, the glittering night-life of Roaring 20's Berlin. Don't stop now! C...A...B...A...R...E...T!! WELCOME TO CABARET! Sit back

Schneider (Carolyn Martino) presents our poverty-stricken hero with a shabby room. Enter the floozy. Fraulein Kost (Nancy Moyer) is a young lady of questionable repute, who adds yet another screw to the works.

Switch. Huuush up, don-tellmamma. Shuuush up don-tellmamma. The heroine of our story happens to be a headliner in the cabaret who sings, prances, and generally adds to the provocation of the male members of the nightclub audience. She fixes her attention on the handsome American, now taking in some of the sights of Berlin with his new found friend Ernst. In the time it takes to tango, Sally Bowles (Cathleen Caven) has Cliff wrapped around her feather boa.

confusion, their misunderstandings, their happiness, their sorrow. The plot may surfacely appear commonplace, but the situations and the methods by which these situations are presented places Cabaret among one of the most sophisticated musicals of our time.

The actors and actresses who provide extremely competent performances perhaps deserve an appreciable amount of credit. Michael C. Wren as the cabaret's Master of Ceremonies exhibits the remarkable quality of a man able to set the mood of the audience on any level at any time. Fraulein Schneider (Carolyn Martino) is perhaps one of the more entertaining characters and her portrayal is indeed an accomplishment.

Special note is due to the clever staging of this production. The versatile and imaginative portable stages and scenery lend the necessary professional air; a sense of mature artistic endeavor. Extra attention spent on realistic visual detail adds but another notable dimension to the musical.

Make-up and costumes were effective tools in relaying impressions of the social and moral decay that marked the rise of the Third Reich.

Cabaret. Switch.

Brett Andersen



and enjoy yourself! There's lots of songs, lots to drink, lots of fun, lots of girls, and its all for you!

Switch. An unsuccessful American novelist, Clifford Bradshaw (John Flaherty) on his way to Berlin by train for a change of scene, quite innocently (or so it seems) meets up with Ernst Ludwig (John Zagone) a native German on his way back from Paris. The two exchange courtesies with Ernst supplying Cliff with the name of a local boarding house and talk of the good times to be had in the city.

Switch. The boarding house where a delightful landlady, Fraulein

Switch, Switch, Switch. It keeps you moving. For one instant you, as the audience are part of the nightclub entourage, whooping, singing, dancing—and then you're an observer of some intimate scenes revealing the blossoming of two separate love stories. The musical revolves around the emergence of Nazi power in Germany and its effects on the lives of the four main characters.

There are loads of chuckles and an evening of entertaining songs and dance. But at the same time, it's difficult not to become personally involved in the struggles of the characters—their

Husa, Pulitzer Prize-winning composer will conclude his week-long stay at the University as guest conductor this evening at 8:00 p.m.

Dean Robert Trotter of the school of music will present a lecture recital on African music Saturday, May 22 at 8:00 p.m., and is his second lecture exploring rhythmic and feeling qualities of world music this term. Interaction between audience and examples usually take the form of audience participation after short explanations of specific musical characteristics. The recital is free and will be held at the music recital hall.

Linda Benford

Concert Calendar

Friday, May 21, 12:30 p.m.: Community College Stage Bands, UO Concert Band

Friday, May 21, 8:00 p.m.: Community College Wind Ensemble (Karel Husa, guest conductor) UO Brass Choir

Friday, May 21, 9:15 p.m.: UO Rock Chamber Ensemble

Saturday, May 22, 8:00 p.m.: African Music: Dean Robert Trotter, school of music.

Saturday, May 22, 8:00 p.m.: James Sperry, harpsichord, organ; Central Lutheran Church, 18th and Potter

Sunday, May 23, 4:00 p.m.: Judy John piano, and Terry Gilliam, tenor

Sunday, May 23, 8:00 p.m. George Skipworth, bass, DMA degree recital

Monday, May 24, 12:30 p.m. Robert Huffman, piano, student recital.

Monday, May 24, 8:00 p.m. UO Chamber Choir

Tuesday, May 25, 8:00 p.m.: Cathy Aitken, piano, MM degree recital

Wednesday, May 26, 12:30 p.m.: Michael Watkins, baritone

Wednesday, May 26, 8:00 p.m.: University Rock Ensemble concert

Thursday, May 27, 12:30 p.m.: Dave Becker, bassoon, Tom Kranovich, trumpet; student recital

Thursday, May 27, 8:00 p.m.: University Symphony Orchestra

All concerts are held in the school of music recital hall unless otherwise noted. All are free and open to the public.

Music

The University Rock Ensemble will present two concerts in the coming week, one tonight at about 9:15 (conclusion of the Weekend of Winds) and also on Wednesday, May 26 at 8:00 p.m.

The group was formed to provide an outlet for student composers and performers in the rock field and most of the eleven members have performed professionally. They will do a group of works ranging from satire on early rock to progressive jazz-rock. Instrumentation includes a horn section and two pianos. All works performed at both concerts are original and have been selected from those submitted to the group. Both informal concerts are open to the public and are free.

Today's concerts at the school of music conclude the Weekend of Winds, a conference devoted to the exploration of potentials of that medium. Karel

Untitled Poem

I am a living creature;
My home was in the sea;
I crawled on to the land
So my body would be free,
To roam the unknown world
Among ice and sun and wind,
To stand erect, with voice and limbs
A god, and perfect specimen.

To nature's hand I owe my grace,
My beauty long adored,
In idols of their arts and crafts,
Their gods that strike me
To the floor.

So far away I feel
From my home within the sea;
So many miles I've come
Looking upward to the sky,
With eyes upon the golden world,
Upon the beauty that is me.

To find instead
Myself in chains,
My limbs dissolved to keys,
My lungs but faintly gasping,
My heart beats not at all.

No butterflies to lite,
And chase me in the Spring;
No kitty cats to nestle,
No warmth of fire;light;
No sun and smell to tell
That I have come to paint
A summer's tale;
No fish to wish upon,
So silvern in the pool.

No water now.

No oats to feed the horses;
No grass to feed the cows;
No trees to feed me crystal breath
And I spread death,
Upon the sea.

Flo Conway-Baker
Los Angeles, California
January, 1971