

# Near 1,200 attend Cabaret

By Ernie Horn  
Assistant Editor

Close to 1,200 individuals were in attendance of Concord College Theatre's production of *Cabaret* last week, the Concord College Box Office announced Monday.

The show, which ran for three nights under the direction of Dr. Thomas Gambill, was based in Berlin, Germany, in 1930. The play occurred prior to World War II in a time when Berlin was carefree as the Nazis were just coming to power.

The decadent Kit Kat Klub was the symbol of carefree Germany, where according to the Master of Ceremonies (played by Kahlil Joseph), patrons could "leave your (their) troubles outside." Simultaneously, the story explores the relationship between Klub star Sally Bowles (Heather Comer) and an aspiring American writer Cliff Bradshaw (Andy Rollyson).

Filled with scantily clad dancers and a live orchestra, the club's songs often provided commentary on the

relationships seen on-stage. The play also takes place in a cheap boarding house under the care of Frauline Schneider (Karen Atha), whose relationship with the Jewish Herr Schultz (Aaron Brakefield) is tested.

Contrary to usual ending in musicals, *Cabaret* ends on an extremely dark note with a powerful visual of the Emcee in a concentration camp uniform flanked by two towering Nazi flags and the cast of the show.

While the final moments had drama most musical production do not, much of the play was upbeat. Frauline Kost (Beth Sampson) and Ernst Ludwig (Jeff Faulkner) provided several laughs in Act I.

Ever present through the performance was the two-story Klub setting. Songs were performed mainly from the Klub's runway thrust. Additional set pieces and props made transitions from the Klub to other settings seem seamless.

The costumes also made the transition from present time to 1930 work for the audience. From the



Photo by Ernie Horn

Kahlil Joseph had a impact on the success of *Cabaret* with his portrayal of the ever-present emcee.

barely-clothed Kit Kat dancers to the ensemble's outfits, the clothes worn by the actors provided a glimpse into the life of pre-WWII Germany.

Joseph—in his last performance before heading off to UCLA's School of Fine Arts—played the role of the Emcee masterfully. His projection, in his character's voice to boot, and energy shined through each night of the performance.

Comer and Rollyson each brought their unique talents to the stage. Comer proved to be an accomplished singer while Rollyson successfully demonstrated his versatile acting range. Atha and Brakefield elegantly portrayed an elderly cou-

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