

# Frankly Speaking

NEWS OF FRANK THEATRE • MARCH — 2011

Frank Theatre celebrates it's 22nd season with

# CABARET

MARCH 4-27, 2011

at the Centennial Showboat on Harriet Island, St. Paul, MN



PHOTO BY TONY NELSON

**TWO LADIES:** Sara Richardson (as Sally Bowles) and Melissa Hart (who played Sally Bowles in the original Broadway staging, as Fraulein Schneider) in Frank's **CABARET**.

Directed by Wendy Knox

Musical Direction by Michael Crowell

Choreographed by Bonnie Zimering Bottoms

Costume Design by Kathy Kohl

Lighting Design by Marcus Dilliard

Set Design by Joseph Stanley

Vocal Coaching by Melissa Hart

Dramaturgy by Steve Matuszak

Stage Managed by Spencer Putney

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

Featuring Bradley Greenwald as the *Emcee*, Melissa Hart as *Fraulein Schneider*, Sara Richardson as *Sally Bowles*, Max Wojtanowicz as *Cliff*, and Patrick Bailey as *Herr Schultz*, with an ensemble of Maria Asp, Joseph Botten, Joey Clark, Tessa Flynn, Leif Jurgensen, Barbara Meyer, Peter Middlecamp, Jonathan Peterson, Jennifer Phillips, Kimberly Richardson, James Rodriguez, Anna Sundberg, Eve Tugwell, Breanna Weitzel and Joetta Wright. Music performed by Michael Crowell and Matthew Goinz.

## PERFORMANCE INFORMATION

• Thursday, Friday, and Saturday at 8:00 pm, Sundays at 2:00 pm.

**NOTE:** There is ONE Saturday matinee on March 5 at 2:00 pm.

(No evening performance on March 5)

• Tickets are \$25. \$2 discount for students, seniors and groups of 10 or more. Call 612-724-3760 for info on audio-described performance.



• Post-show panel discussions are Sunday March 6, 13 and 20.

• Reservations can be made at [www.riverrides.com](http://www.riverrides.com), or by calling (651) 227-1100.



## PARKING and DIRECTIONS TO The Centennial Showboat on Harriet Island in St. Paul:

A map and complete directions to the Showboat can be found at [www.riverrides.com/pages/misc/maps](http://www.riverrides.com/pages/misc/maps) (Mapquest **IS NOT** recommended to locate the Showboat.)

### FROM THE WEST:

Take I-94 east to Hwy 52 South. Just across the Hwy 52 bridge, exit on Plato Blvd and turn right. Follow Plato west to Wabasha St. Turn right and follow to Water Street (just before bridge). Turn right onto Water St. and take first left onto Levee Road. Follow road until it ends at the Showboat parking lot.

### FROM THE SOUTHEAST SUBURBS:

*(Burnsville, Apple Valley, etc.)*  
Take I-35E north to I-494 East, then Hwy 52 North. Take the Plato Blvd and turn left. Follow Plato to Wabasha Street. Turn right and follow to Water Street (just before bridge). Turn right onto Water St. and take first left onto Levee Road. Follow road until it ends at the Showboat parking lot.

### FROM THE EAST:

*(Wisconsin, Oakdale, Woodbury, etc.)*  
Take I-94 West to Hwy 52 South. Just across the Hwy 52 bridge, take the Plato Blvd exit, and turn right. Turn right on Wabasha Street. Follow to Water Street (just before bridge). Turn right onto Water St. and take first left onto Levee Road. Follow road until it ends at the Showboat parking lot.

### FROM THE NORTHEAST:

*(Anoka, New Brighton, Roseville, White Bear Lake, etc.)*  
Take I-694 East to I-35E South to Hwy 52 South. Take the Plato Blvd exit and turn right. Follow Plato to Wabasha Street. Turn right on Wabasha and follow to Water Street (just before bridge). Turn right onto Water St. and take first left onto Levee Road. Follow road until it ends at the Showboat parking lot.

### FROM THE SOUTHEAST:

*(So. St. Paul, Inver Grove Hgts, Cottage Grove, etc.)*  
Take Hwy 52 North into St. Paul. Take Plato Blvd exit. Turn left onto Plato Blvd. Follow Plato to Wabasha Street. Turn right and follow Wabasha to Water Street (just before bridge). Turn right onto Water St. and take first left onto Levee Road. Follow road until it ends at the Showboat parking lot.

## ABOUT THE ARTISTS

We've got a BOATLOAD of artists working on this show — a delightful mix of “repeat offenders”, and a huge group of Frank “freshmen”! We're thrilled that we've got the delightfully twisted **Bradley Greenwald** welcoming you to the festivities in his Frank debut in the role of the Emcee. **Melissa Hart**, who last appeared with Frank in *BY THE BOG OF CATS*, is truly a treasure trove for us with this production. Not only does she bring her performing talents to the role of Fraulein Schneider, but she has a LOOOOOONG history with this particular work. Melissa played Sally Bowles in nearly 1,000 performances in the original Broadway production, directed by Hal Prince. She's also directed the piece, and can tell you just about anything you wanna know about *CABARET*! What a bonus for us! **Patrick Bailey**, who last appeared in our adaptation of *METAMORPHOSIS* (as well as many in many other Frank productions such as *PALACE OF THE END*, *VINGAR TOM*, *CRADLE WILL ROCK*, etc.) plays Herr Schultz. The charming young couple of the story is played by **Sara Richardson** (as Sally Bowles) and **Max Wojtanowicz** (as Cliff Bradshaw), both making their Frank debuts. The delightfully naughty ensemble is made up of a roster of familiar Frank faces: **Maria Asp** — (*METAMORPHOSIS*, *PUNTILA*,

*PILLOWMAN*, etc.); **Joseph Botten** (*PUNTILA*); **Tessa Flynn** (*METAMORPHOSIS*, *VINEGAR TOM*); **Leif Jurgensen** (*MOTHER COURAGE, THE CHEKHOV PROJECT*); **Jonathan Peterson** (*PUNTILA*, *CRADLE WILL ROCK*, *ARTURO UI*); **Jennifer Phillips** (*PUNTILA*, *MOTHER COURAGE*). The crop of faces new to Frank, but familiar around town include: **Joey Clark**, **Barbara Meyer**, **Peter Middlecamp**, **Kimberly Richardson**, **James Rodriguez**, **Anna Sundberg**, **Eve Tugwell**, **Breanna Weitzel** and **Joetta Wright**. The music is being wrangled by the team of **Michael Crosswell** (a grizzled Frank veteran who will be musical directing), **Melissa Hart** (vocal coaching), and **Matthew Goinz** (accompanying us on piano). **Bonnie Zimering Bottoms**, who last worked with us on *THE THREEPENNY OPERA*, will be choreographing the show; **Kathy Kohl**, an essential ingredient of most Frank adventures, will work her costume magic with assistance from **Mandi Johnson**; **Marcus Dilliard** (lighting designer) and **Joe Stanley** (set designer) are on their first Frank escapades. **Steve Matuszak**, **Spencer Putney** (Stage Manager), **Katie Burger** (Assistant Wrangler), **Natalie Novacek** and **Eric Jones** (assisting the director) will try and keep the whole gang in line.

## ABOUT THE PLAY

*CABARET* is based a play, *I AM A CAMERA*, by John van Druten, which was based on Christopher Isherwood's *BERLIN STORIES*. Clifford Bradshaw is a young American writer, travelling to Berlin in search of inspiration for his second novel. On the train, he meets Ernst Ludwig and unwittingly helps him smuggle his suitcase past the border patrol. Ernst offers Cliff the name of a rooming house belonging to Fraulein Schneider, where Cliff goes to rent a room. Ernst had also mentioned a cabaret, the Kit Kat Klub, and as it is New Year's Eve, Cliff heads out to experience a cross-section of Berlin nightlife. At the Klub, he meets Sally Bowles, a second rate singer, who agrees to meet Cliff, until her jealous boyfriend, the club owner, shows up. The next day, Sally appears in Cliff's room with her baggage; Max has thrown her out so she moves in with Cliff. Fraulein Schneider is being courted by another roomer, Herr Schultz, a Jewish widower who owns a fruit shop. He brings her an expensive pineapple. Months pass and Cliff is getting nowhere with his novel, but having a “perfectly marvelous” time with Sally, who becomes pregnant. Ernst has talked Cliff into earning money by helping him smuggle goods out of the country. At an engagement party for Fraulein Schneider and Herr Schultz, Cliff arrives at the party with the suitcase. Ernst arrives and removes his coat, revealing a swastika armband. The party takes a turn. Realizing the gravity of the political situation, Fraulein Schneider breaks her engagement to Herr Schultz. Cliff decides to take Sally home to America, but she refuses. They have a terrible argument. Sally disappears and returns the next day, having had an abortion. Heartbroken, Cliff prepares to leave alone, secretly hoping she will join him. As the play closes, Cliff is on the train, imagining writing about Sally, and Berlin, and the swirl of the rise of the Third Reich.

## WHY THIS PLAY *continued from back page*

Last year, at our monthly Frank Artist Resource and Think Tank (you figure out the acronym) meeting, I asked—once again—what shows the artists were interested in tackling. I suggested that it might be time to tackle another musical. Gary Keast, who shined in CRADLE, suggested CABARET, and the suggestion was met by great enthusiasm. Never having seen the show staged, I, of course, was thinking “Hm, Liza Minnelli meets Frank? Really?” I was game, but admittedly a little skeptical initially. However, after giving several versions of the score a listen, and watching the Donmar Warehouse version of the show, I was intrigued. The more I/we began to listen to the piece and think about the staging, I, too, came round to Mr. Koerner’s way of thinking: I can’t believe that we haven’t already done the show. Set in the period that Frank seems to relish—Weimar Germany—CABARET raises the questions that so many of our pieces do. What is our relationship to the society around us? What is our responsibility? Where lies the intersection of art and politics? Can we, and how do we, influence the history that is being made around us? Referred to as a “play with songs” (and some darn good ones!), these questions are woven into the story of a young writer experiencing Berlin at perhaps it’s headiest moment as the world is about to experience a tremendous shift. How come it took us so long to tackle this one?

Come on down to the Showboat and join us! A brilliant cast and crew await you!

Wendy Knox, Artistic Director

## THE FRANK PANEL DISCUSSION

### A PENNY FOR YOUR THOUGHTS!

Every Sunday following the matinee (except for our final performance), we invite you to stick around or come back and join us to wrestle with the ideas sparked by the play. We gather a panel of community members who have some experience with, or interest in, some aspect of the subject matter of the play. We ask them to respond to the performance, and then we invite you to ask your questions and offer your comments. We’re interested in YOUR ideas, and we’re interested in your response to the play. These have proven to be fascinating, stimulating, and insightful conversations. They’re free, they’re casual, and we would love to have you. Stop by any Sunday during our run!



On **March 19**, following the performance of **CABARET**, join us for a “**CABARET/cabaret**,” featuring the performers from the show and other Frank artists performing songs (and perhaps other performance snippets) from the Weimar era! The event is free—we may pass the hat to buy the performers a beer or a pizza—and casual. Please join us! **No reservations necessary.**



PHOTO BY TONY NELSON

## FEATURED RECIPE

### pineapple-ALMOND upside down cake

*Herr Schultz won Fraulein Schneider over with the pineapple; she returned the favor with this cake, with tips from Bonnie Bottoms.*

#### Pineapple Topping:

1 medium-sized ripe pineapple (4#, about 4 c. prepared fruit)  
1 c. packed light brown sugar  
2 T. unsalted butter  
1/2 tsp. vanilla extract

#### Cake:

1 c. all-purpose flour  
2/3 c. finely ground almonds  
1 1/2 t. baking powder  
1/2 tsp. salt  
1 stick unsalted butter, softened  
3/4 c. white sugar  
1 tsp. vanilla extract  
1/2 tsp. almond extract  
2 large eggs, plus 1 egg white, room temperature  
1/3 c. whole milk, room temperature

Prepare pineapple: slice 1" off top and bottom. Stand it on end and cut strips of skin off. Quarter it lengthwise, then cut out the core. Slice lengthwise into 3/4" strips, then cut crosswise into 1/2" chunks. Spray a 9" round cake pan with nonstick cooking spray; set aside. Combine pineapple and brown sugar in a 10" skillet. Cook over medium heat until pineapple is light brown, 15-18 minutes, stirring occasionally. Empty fruit into metal strainer set over bowl. Strain, then return juices to skillet and simmer over medium heat until thickened and it begins to darken, adding any more juice that the pineapple has released after about 4 minutes. Watch carefully so it does not burn. Remove from heat and whisk in butter and vanilla; pour this caramel mixture into prepared cake pan. Set aside. (Pineapple will continue to release juices, but do not add these.) Heat oven to 350 degrees. Whisk flour, almonds, baking powder and salt; set aside. Cream butter and sugar at medium speed until fluffy, 3-4 minutes. Add vanilla and beat. Add eggs, one at a time, beating well, and scraping mixture down sides of bowl. On low speed, add about 1/3 of flour mixture and beat until well-blended. Add half of milk, and beat until incorporated. Repeat with another 1/3 of flour and remaining milk, then finish with last 1/3 of flour. Batter will be thick; give a final stir with a rubber spatula to make sure all ingredients are incorporated from bottom and sides of bowl. Working quickly, distribute the pieces of pineapple evenly, pressing them into the caramel mixture. Drop mounds of batter over fruit with rubber spatula, then carefully spread batter to side of pan, covering all of the fruit. Tap pan against counter to release air bubbles. Bake until golden brown and toothpick inserted into center comes out clean, 40-45 minutes. Cool 10 minutes on wire rack, then place inverted serving platter over cake pan. Flip upside down together, lift off cake pan, and let cool to room temperature, about 2 hours. Serves 8-10. *Also works great with apples or pears!*

## MISSION STATEMENT

Frank Theatre is a professional theatre company committed to producing unique work that stretches the skills of the artists who create the work while simultaneously challenging the everyday perceptions of the audience through the exploration of ideas and issues of social, political and/or cultural concern.

Frank Theatre was founded with the desire to produce work that provides opportunities for artists to grow, to stretch, to work outside of and beyond the typical opportunities provided by theatres with a greater commercial interest. The theatre has successfully pursued this goal through the consistent staging of works that require the actors, designers, and director to challenge themselves and each other.

The theatre is a Twin Cities'-based company, founded in 1989 by Artistic Director Wendy Knox. In its twenty-two year history, the theatre has staged 47 productions.

The theatre is committed to producing work that reflects the world in which we live.

Go to  
[www.riverrides.com](http://www.riverrides.com)  
or call 651-227-1100  
for reservations.



Want to receive Frank Theatre updates via e-mail?

**Join our CyberPatrol®!**

Send us an e-mail at  
[info@franktheatre.org](mailto:info@franktheatre.org),  
and we'll keep you cyberposted!

## WHY THIS PLAY?

"I never would have thought about you doing that show until I read you were actually doing that show, and then it seemed like the absolutely perfect choice." So said my neighbor, the brilliant Michael Koerner, upon hearing that Frank was tackling CABARET. His reaction echoes several other responses: "I couldn't believe you were doing CABARET, but when I thought about it, I couldn't believe you hadn't already done it!" Frank has a quirky history of musicals, and a long history with Brecht, both of which seem to come together in this piece. Years ago, our acid-trip production of Heiner Mueller's DESCRIPTION OF A PICTURE. EXPLOSION OF A MEMORY featured an incredible live score by our dear Michael Crowell (musical director of CABARET, and a nearly permanent fixture at Frank). That production inspired Ruth MacKenzie to approach me in 1998 about developing her spectacular KALEVALA: dream of the salmon maiden, which we co-produced with the Walker and the Guthrie, and brought to the stage in three different productions. In 1999, we staged THE THREEPENNY OPERA by Brecht/Weill at the Southern (with Bonnie Bottoms choreographing, as she is doing with CABARET). We began our occupation of the former Sears building on Lake Street in 2003 with an electrifying production of THE CRADLE WILL ROCK, Blitzstein's labor-opera that featured many familiar Frank faces: Gary Keast, Maria Asp, Patrick Bailey, Emily Zimmer, Mike Crowwell, to name a few. Once we migrated to the Pillsbury A Mill, we tackled an original adaptation of THE TROJAN WOMEN with a blues-based score by Marya Hart titled THE WOMEN OF TROY. A couple of mini-musicals by Suzan-Lori Parks were followed with a 2006 production of Brecht's MOTHER COURAGE. And, of course, all that led to me directing THE SOUND OF MUSIC at the Ordway....

The "musicals" that we have tackled at Frank have provided a host of challenges, for all involved. Some have been artistic challenges, some have related to Frank's production circumstances; the staging of a musical piece with a sophisticated score like TROY in a venue whose former history as a machine shop still lingers in various forms of oil, dust and god-knows what else, nearly killed Janis Hardy's vocal chords. The fog that we tried to use, without knowing it would provoke an allergic reaction in Gary Briggie, almost took out another cast member. Asking the band to play in an area that didn't benefit from the temporary heat we brought in got me a stern talking to from the Crowwell. Yet, some of these challenges have been tremendously inspiring. I tend to cast actors who can sing, mixed in with singers who can act. There are always rough edges to the performance, whether it's because you're wondering if that actor is going to hit the note, or whether the singer is going to carry that scene. But the "damn the torpedoes" spirit that we try to infuse each production with manages to shine through. After the first read-thru of CRADLE—no, DURING the first read thru, Maren Ward almost walked out on us. Sitting around the table, hearing these incredible singers (Gary Briggie, Molly Sue MacDonald, Vera Mariner, and more), Maren was trying to disappear into the floor, thinking what the hell was she doing at the table. She was on her way out the door when Marya offered her a cigarette and they struck up a conversation. If that hadn't happened, Maren would have likely kept going out the door. But she stuck around, and in her role of the "coach," she ended up practically stealing the show. When I first asked Annie Enneking if she was interested in the role of Mother Courage, she flinched; her initial reaction was that she didn't think she could do it. However, two hours later, she left a message saying, "Knox, if you want me to do it, if you think I can do it, I'm up for it." And she was brilliant. Because of the way Frank works, and where we often do our work, these triumphs and these inspirations are even more sweet. When we add a musical dimension to a production, the degree of difficulty is exponentially increased. And because of how fearlessly the artists triumph over the roadblocks that inevitably confront them in a Frank show, I am even more proud of what they, and we, can accomplish.



PHOTO BY ANNI MARSDEN

*continued on page 3*

# FRANK T H E A T R E

ADMINISTRATIVE OFFICE  
3156 23rd Ave. S., Minneapolis, MN 55407-1907  
[www.franktheatre.org](http://www.franktheatre.org)

**MARCH 4 – 27, 2011**

**THANKS:** Frank Theatre receives the generous support of The McKnight Foundation, Albrecht Foundation, Rebecca Rand and Thomas Binger Fund of the Minneapolis Foundation, RBC Dain Rauscher Foundation, TCF Foundation, the Victor and Nancy Johnson Foundation and many, many generous individual contributors. This activity is made possible, in part, by funds provided by the Metropolitan Regional Arts Council from an appropriation by the Minnesota Legislature.

Permit No. 3255  
Non-Profit Org.  
U.S. Postage  
**PAID**  
Minneapolis, MN

FRANK THEATRE KICKS OFF ITS 22ND SEASON WITH

# CABARET

MARCH 4-27, 2011

**FRANK**  
T H E A T R E

AT THE CENTENNIAL SHOWBOAT  
ON HARRIET ISLAND, ST. PAUL, MN  
TICKETS AT [WWW.RIVERRIDES.COM](http://WWW.RIVERRIDES.COM)  
OR (651) 227-1100

**DIRECTED BY WENDY KNOX**

MUSICAL DIRECTION BY MICHAEL CROSWELL  
CHOREOGRAPHED BY BONNIE ZIMERING BOTTOMS  
COSTUME DESIGN BY KATHY KOHL  
LIGHTING DESIGN BY MARCUS DILLIARD  
SET DESIGN BY JOSEPH STANLEY  
VOCAL COACHING BY MELISSA HART  
DRAMATURGY BY STEVE MATUSZAK  
STAGE MANAGED BY SPENCER PUTNEY

PHOTO BY TONY NELSON

DESIGN BY A WILLIAMS