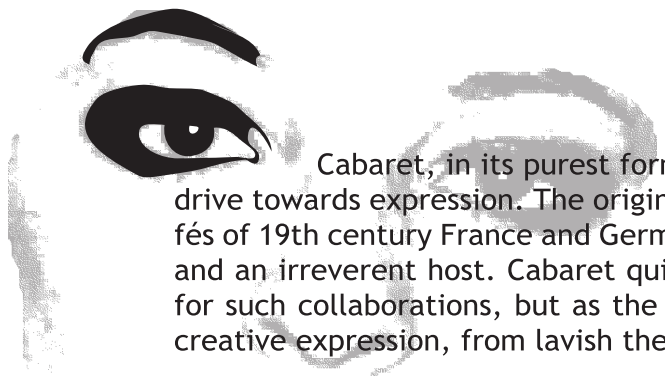


*Ladies and Gentlemen
Kindly shut the door
The world outside's a bore
But in here, life's simply thrilling!*

- Jonny Panick, Cabaret Kiki





The Cabaret

Cabaret, in its purest form, is a community of artists united by an intrinsic drive towards expression. The original cabarets took place in the small, bohemian cafés of 19th century France and Germany and were presided over by a sultry chanteuse and an irreverent host. Cabaret quickly became known, not as the tangible location for such collaborations, but as the act itself. Its essence is revived by every shared creative expression, from lavish theatres to suburban garages.

In the fall of 2005, Charlestonians Evan Bivins (of Jump, Little Children) and Bill Carson (of Bill Carson & his Checkered Past) envisioned a project that would foster artistic synergism in the community. They were familiar with Nashville's "guitar pulls," home-based gatherings of musicians, and were attracted by the mutuality of such localized events, but they were more interested in an amalgam of all art forms: dancing, painting, writing, and acting. After considering the diversity the cabaret inherently affords, *Cabaret Kiki* was born.

Cabaret Kiki is an organic performance experience that pays homage to the entertainment and artistic tradition of cabaret. The cast is led by Charleston's highly acclaimed vocalist, Cary Ann Hearst, who plays Kiki's resident chanteuse, Caramella Guillotine; and the melodramatic emcee, Jonny Panick, played by renowned performer, Matthew Bivins. In addition to Bivins and Carson, musicians include Nathan Koci (founder of New Music Collective) and Ash Hopkins (of The Dole and The Bedrooms). Together, they comprise *The Dangerous Strangers*. Members of the Charleston Ballet Theatre provide theatrical flair and dancing talents and have been directed and choreographed by Heather Maloy (founder and Artistic Director of Asheville's Terpsicorps Theatre) Chaz Glunk, and Stephanie Bussell. *Cabaret Kiki* is peppered with multimedia art—including shadow plays by Geoff Cormier, and short films written by Joe Halberda and Summer Mauldin, and directed by Anna Shillinglaw.

In bringing together local and regional artists, Bivins' and Carson's concept of an art collective has become a reality. *Cabaret Kiki's* debut show will be held at Theatre 99 on May 4, 2006.



The Dangerous Strangers



Kurt Nihilist

Kurt is the author of several books, including the trilogy *Why Don't You Love Me, God?*; *Why Do You Hate Me, Christ?*; and *Please Love Me, Holy Ghost!* The film adaptation of his latest book, *There Is Only Nothingness*, is scheduled to debut at the 2006 Atheist Film Festival in Dallas, Texas this summer. Kurt was born in Jewish-occupied Wessinger, Germany, and as a child was overcome with guilt over the atrocities his homeland perpetrated on the Jews. Though he sought comfort in music, he has since resigned himself to creating compositions that recreate pain and suffering. Kurt is unmarried, and each evening he dons his best duds, tinkers with his model of the Battlestar Galactica, and awaits his imminent rendezvous with Mistress Death.

Jonny Panick

Jonny Panick is the emcee of the *Cabaret Kiki*, and the only other member of the troupe, besides Caramella, to have known Mme. Kiki herself. Jonny was the grandson and esteemed pupil of Kiki, though his status was quickly eclipsed by the sudden appearance of Caramella at their boardinghouse. Though Jonny made many attempts to regain his grandmother's esteemed attention—usually with elaborate magic tricks, including one rather unfortunate routine involving a blindfold, a saw, and an ill-fated raccoon—Jonny was never again the object of her focus. Thus, Jonny set out to make a name for himself doing what he does best: offending people. And judging from the faces of audience members upon exiting the theatre, he has wildly succeeded.



The Sleeper

Members of Cabaret Kiki discovered The Sleeper during a tour stopover in a small town in Jalisco, Mexico. They had heard stories of a foreigner the townspeople called "el dormado," a masked guitarist who slept in the shade of the mahogany trees by day and serenaded the empty plaza in the remote hours of the night. Having just lost their previous guitarist to Nickelback, they warily invited the somber troubadour to join them for the next evening's show in Guadalajara. The Sleeper has been with the troupe ever since, though he is rarely moved to speak.



Mademoiselle Caramella Guillotine

Caramella Guillotine is descended from the wandering Eastern European tribe of the Roma Gypsies and is the granddaughter of Dr. Joesph Guillotine. Dr. Guillotine was the product of a clandestine tryst between a post-revolution aristocrat and a young, caramel-colored girl who, when scorned by the family of her upper-class lover, bestowed her son with the name his father would deny. Caramella is the last person in France to carry this name, making her both an outcast and an enigma. After fending for herself for several years, Caramella was discovered by famed entertainer Mme. Kiki, who was drawn by beautiful singing to a clearing behind a mill, where twelve-year old Carmella was hunched over, trapping butterflies under rocks on the railroad tracks.

BARON VON CLIMACUS

Baron von Climacus was born in Copenhagen, Denmark, where he desperately clung to the lowest ring of aristocracy. To his family's embarrassment, he insisted on refining his noble arrogance and appreciation of finery, and continued to demand dignified treatment. At his father's urging, the Baron moved to the States in hopes of exploiting his title among ignorant, lowly Americans. He perpetually complains about his living conditions and remains fixedly bored at all times. He begrudgingly enjoys Mozart, Ashton Classic Magnum cigars, and sipping Dr. Pepper through a Twizzler straw.



Klauss Narkleptik

Originally thought to be a still-born baby, Klauss was covered with a soiled tablecloth and handed to his grieving parents. After several minutes, Klauss awoke for a mere fifteen seconds before returning to a blessed state of slumber. With no money for a crib, his parents made a bed for him in the soundboard of an old piano. When he was seven years old, he wandered into the Mme. Kiki's cabaret theatre, and upon seeing a piano, he became heavy-eyed and resumed his slumber. When he awoke two days later, he and the piano were onstage in Paris, amid a heated duel between a young Jonny Panick, Caramella and a bare-chested piano player. Jonny, wielding a candlestick, charged at the pianist, who quickly kissed Caramella and ran. When Klauss crawled from soundboard, he was enlisted as the serendipitous new musician—though Jonny continues to keep an eye on him, for he knows the wiles of pianists.

The Dancers



Cum Sum Yung Gai

Cum Sum Yung Gai is an exotic dish who hails from the Orient, via Columbia, South Carolina. She is perhaps the most prolifically amorous of the cast, and, according to her gentlemen callers, she enjoys mixing the flavors of the flesh with those of egg rolls and a cup of Lapsang Souchong.

FIFI

Fifi is the daughter of Jojo, the Dog Faced Boy, who traveled extensively with the Barnum and Bailey Circus for many years until his unnerving battle with dry skin landed him in a mental institution. While her father was covered with hair, Fifi prizes her hairless body and is a leading activist for PETA.



Leggs

The troupe discovered Leggs during an outing to the Synchronized Swimming Tournament in Cedar Rapids, Iowa. When asked if she would join Kiki, she immediately threw her swim cap and nose plug in the pool, and climbed aboard the minivan. She is the proud owner of the largest and most varied collection of pantyhose in existence, and is currently seeking recognition in The Guinness Book of World Records.



HANSEL AND GRETEL

Hansel and Gretel are the only pair of fraternal Siamese twins in existence. To protect the identities and futures of the polyzygotic Hungarian twins, their mother had them separated at birth and sent to different foster homes. After a synchronistic meeting at Graceland, the two shared stories and scars, and began to unravel their bizarre connection. The two have been indivisible ever since, and are the reigning champions of the three-legged race at Cabaret Kiki's annual field-day picnic.



Wayang Modern

Overseen and spiritually guided by the elusive Reverend Alphonse Phive, this modern shadow puppet theater borrows from ancient Indonesian Wayang Kulit (shadow leather) and the turn of the century french cabaret shadow puppetry of Henri Riviere to create the modern shadow puppet interpretation - "Wayang Modern." The gamelan instruments and traditional shadow screen featured in *Cabaret Kiki* are WWII era originating from Yogyakarta, Java, Indonesia. The Reverend is pleased to be in love with Kiki and her cabaret.



THE ESTEEMED REVEREND ALPHONSE PHIVE

The Reverend is the Spiritual Leader of the Kiki troupe. A carny huckster in a previous life, he serves his penance by saving the souls he once so fervently corrupted. As the Pope of Misfits, he creates cardboard cutouts infused with light in hopes their figurative meaning might be impressed upon the damned souls of all present. Despite his self-proclaimed aversion to debauchery, he can often be found in the dancers' tent, sweating and eating fried chicken to the point of discomfort.

THE DANGEROUS STRANGERS ARE: ---

EVAN BIVINS (Kurt Nihilist; Artistic Director of *Cabaret Kiki*, songwriter, drummer)

Evan Bivins has been a performer from an early age. His mother, acclaimed actress, Mary Lucy Bivins, raised both Bivins brothers on the stage and is therefore completely responsible for their flair for the dramatic. He began his career acting along side his mother and brother with the North Carolina Shakespeare Festival in productions of *Richard II*, *Romeo and Juliet*, *Our Town*, and *A Christmas Carol*. He's also appeared in cult short film phenomenon *Tater Tomater*. He then went on to attend the North Carolina School of the Arts and the Maryland Institute, College of Art where he switched his focus to the visual arts. It was in school where he found his love for playing music and has spent the past twelve years as a drummer and songwriter for the Charleston based rock band, Jump, Little Children. Bivins has also weaseled his way into many other musical projects he loves. He particularly loves playing with Cary Ann Hearst and Bill Carson & his Checkered Past. Evan wrote, produced and directed a full evening show, *Cabaret Kiki* at Theatre 99 in Charleston, SC that premiered in May. He is in the process of making *Kiki* an ever-evolving monthly Cabaret Theater event.

MATTHEW BIVINS (Jonny Panick; Multi-instrumentalist)

Matthew Bivins has been on stage since he was five years old. His mother, Barter Theatre actress Mary Lucy Bivins, brought her sons (Matthew's brother, Evan, has been his most constant scene partner) with her whenever she was working on a play...with the end result usually being that her sons were put into the plays as well. The Bivins trio could be seen in regional commercials and were lead actors with a few seasons at the North Carolina Shakespeare Festival, but Matthew ended up studying music in college, at the North Carolina School of the Arts. Forming the band Jump, Little Children in the mid 90s, Matt was finally able to spend the better part of each year on stage in front of an audience, where he feels most at home. The band has toured all of the States, Canada, France, the British Isles, and Italy. This year Jump is releasing their fifth album, "Live at the Dock Street Theatre," in celebration of the band's recent decision to leave the touring life behind and focus on other projects. In 2004 Matt was asked to play the Madd Hatter in Heather Maloy's production of *Alice* for Terpsicorps, and has most recently been seen in the role of Octavius Caesar in The Next Stage Company's production of *Antony and Cleopatra—Remixed*, in Atlanta, GA. He also performs under the alias 'Aiden Thorn' in the Irish punk band, the Dole.

BILL CARSON (The Sleeper; Guitar)

Bill Carson studied music and philosophy at the College of Charleston, and was graduated *cum laude* in 1999. Since then, he has performed and recorded, both as bandleader and accompanist, in his hometown, Charleston, as well as throughout the Deep South and in New York City. He has composed music for one play, *Like I Am* (Southern Gothic Chamber Plays) and produced one record with his own group, Bill Carson & his Checkered Past. He is also co-founder of C(h)ord and Pedal, a Charleston-based collective of independent musicians.

CARY ANN HEARST (Mlle. Guillotine; Vocalist)

Cary Ann is a songwriter and performer from Charleston, SC. Originally hailing from Jackson, Mississippi and growing up in Nashville, Tennessee, CA Hearst is well versed in blues, country and rock and roll in all its forms. Originally the front woman of Charleston's alt-country favorite, The Borrowed Angels, Hearst is currently fronting a new line up and is preparing to release a new record, slated for release in May. Voted *Best Female Vocalist* by the readers of the Charleston City Paper for four consecutive years, Hearst earned a BA in American History from the College of Charleston in 2001 and has every intention of making a name for herself in the music business. While the experience of singing and dancing in this context are a dream come true in it's own light, CA's guilty pleasures are the false eye lashes, an extremely well-laced corset, and the endless bottles of Champagne that accompany the cabaret.

ASH HOPKINS (Baron Von Climacus; Upright bass, recording engineer)

Ash moved to Charleston, SC after high school to pursue a degree in music theory/composition at the College of Charleston. Four years later, he is a highly accomplished multi-instrumentalist and founder of Rebellion Road Studios. He is currently producing and engineering records and playing with several different bands in the Charleston area.

NATHAN KOCI (Klauss Narkleptic; Piano, accordion, trumpet)

Nathan is the director of the New Music Collective, a new performing arts organization in Charleston devoted to new music by living composers. He grew up near Charleston, and got schooled at the University of South Carolina, gaining a very useful degree in french horn performance. He has since spent varying periods of time playing music in Columbia, New York City, Los Angeles, and Charleston. He performs regularly on bunch of different instruments in a bunch of different styles of music in the Charleston area. See him play around town with the New Music Collective, Havanason Cuban Band, Cary Ann Hearst, Empty Words Ensemble, and Bill Carson. While not actually diagnosed with narcolepsy, his friends are beginning to wonder.

THE DANCERS ARE: ---

LAUREN ANGEL (Engel)

Lauren recently graduated with honors from the University Of Oklahoma School of Dance with a Bachelor of Fine Arts in Ballet Performance. As a scholarship student at the University of Oklahoma, she performed a range of diverse roles with the Oklahoma Festival Ballet and served as the School of Dance Publicity Writer. Originally from Huntington, West Virginia, Lauren has also trained on scholarship at a variety of summer programs and with Mrs. Ella Hay. She continues her education this year as a trainee with Charleston Ballet Theatre. She is very excited to be involved with *Cabaret Kiki*.

STEPHANIE BUSSELL (Cum Sum Yung Gai)

Ms Bussell danced with the Lexington Ballet after receiving a B.S. in Arts Administration from Butler University. She began her dance training in Michigan and has since studied at a number of prestigious schools including the Kirov Academy of Ballet, the Boston Ballet School and the Bolshoi Academy at Vail. While studying as a scholarship student at Butler University, Ms Bussell performed various principal, soloist and corps roles in classical, modern and contemporary works. She has appeared as a guest artist with Dance Kaleidoscope, Ballet Internationale, the Indianapolis Opera and the Georgian Ballet in Tbilisi Republic of Georgia and is currently in her third season with Charleston Ballet Theatre.

DANIELLE FORRESTAL (Fifi)

Originally from Philadelphia, Danielle trained at The Rock School of the Pennsylvania Ballet. She has spent her summers dancing with American Ballet Theater, Miami City Ballet, Milwaukee Ballet, and The National Hungarian Ballet Academy in Budapest. She has danced professionally with Pittsburgh Ballet Theatre as a trainee, and is now in her second season with Charleston Ballet Theatre.

CHARLES GLUNK (Gretel)

Born in Sarasota Florida, Charles began his dance training at Flex Dance Studios, primarily focusing on modern and jazz techniques. He was awarded a scholarship to the Harid Conservatory of Dance and Music for his senior year of high school. He received a scholarship to attend Southern Methodist University graduating *cum laude* with a B.F.A. Charles danced with the Fort Worth/Dallas Ballet in such ballets as *Carmina Burana*, *A Midsummer Night's Dream* and *Peter Pan*. Mr. Glunk joined the Sarasota Ballet of Florida, performing for four years in every ballet that was staged during his time with the Company. He had the excellent opportunity to be guided by the house choreographer, James Buckley, in which he was featured in such ballets as *Lucid Apocalypse*, *Fortified*, and *The Diary of Anne Frank*. Now in Charleston, Charles is very excited for his second season with Charleston Ballet Theatre.

DAVID MCALLISTER (Hansel)

David began his dance training as a junior in high school under the direction of Ginny Siano and guidance of Joe Merck at Foothills Dance Conservatory for the Performing Arts. After high school he attended North Carolina School of the Arts where he studied under Warren Conover, Nina Danilova, Mellisa Hayden, and Kee-Juan Han. After leaving School of the Arts he spent his first professional season with Ceder Lake II touring and performing new balletic works by Benoit-Swan Pouffer, Sean France, Lisa Geger, Karen Merrick, L. Jen Ballard, and Adam Houghland. David is now performing his first season with Charleston Ballet Theatre. He is very excited to be involved with *Cabaret Kiki*.

LARA PRIESTER (Leggs)

Lara has been dancing forever. She is currently dancing in her second season with Charleston Ballet Theatre, as an apprentice. Before moving to Charleston, Lara danced with The Georgia Ballet under Gina Hyatt and Janusz Mazon. While in Atlanta, she also worked for Bacchus Productions under Ginny King where she honed her skills as 'Legs' for corporate events and parties. 'Legs' is pleased to be a part of *Cabaret Kiki* and to bring a bit of controversial fun to her dancing and to you.

SUPPORTING ARTISTS: --- ---

GEOFFREY CORMIER (The Reverend Alphonse Phive; Puppeteer)

Musician. Painter. Puppeteer. Thirty years of drum set, hand drum and gamelan for various bands including Sonus Medieval Ensemble and Musica Mundana.tv. Art director and designer for feature films and television including recent work for Cameron Crowe's *Elizabethtown*. Geoffrey designed and built sets as well as puppets for The Jim Henson Company during the filming of two Muppet movies where he discovered the connection between musicians and puppeteers. From there he began designing his own visual interpretations of his music through shadow puppetry. Wayang Modern has been performed in many various venues and festivals over the past six years.

JOSEPH HALBERDA (Dr. Hansum Laughaton; Writer)

Joe earned a Bachelor of Arts in Advertising from the University of Georgia's Grady School of Journalism in Athens, Georgia. He currently is a MFBA in life. By day, Mr. Halberda is a marketing manager and proposal writer for the world's largest environmental consultancy. By night... let's just say that it is none of your business what he does by night. When not making piles of money for other people, Mr. Halberda enjoys making people laugh -- at him. This is Mr. Halberda's first experience with formal writing for a show. He is extremely flattered to be working with such a talented group of people. He is also pleased that the voices in his head are finally being heard by people other than himself.

MOLLY HAYES (Photographer)

Molly fell in love with making photographs when she was 12 years old, wandering the woods behind her home in Maine with an old camera in hand. She migrated south to attend the Savannah College of Art and Design, where she earned her B.F.A. in photography in 2003. In the summer of 2003 she worked in Maine as still photographer for the multiple award-winning short film "Vacationland," which has since seen great success touring on the international film festival circuit. She has spent the 2 1/2 years she has lived in Charleston working independently as well as assisting and traveling with other photographers on photoshoots for nationally and internationally circulated advertising and print campaigns. Her artwork has been shown in various exhibitions around Charleston, Savannah, and Maine, and can be seen in the most recent issue of *Domain* magazine. She has spent much of her time recently collaborating with locally and nationally recognized musicians on portraits and album art. She can also be found stealing the souls of *Cabaret Kiki* stars.

HEATHER MALOY (Choreographer)

Heather began her career as a choreographer shortly after joining the North Carolina Dance Theatre (NCDT) as a dancer in 1989. A graduate of the North Carolina School of the Arts, Maloy was hired by NCDT at 17, making her the youngest dancer to be hired as a full company member in the company's history. She created her first work for the company at 19, and has since been commissioned to create five more pieces for NCDT. The company took her work "Couch Potatoes" to the Joyce Theater in New York City, where it was received with great success in 2004. Maloy has created two premieres for the Chautauqua Ballet, three ballets for the Nashville Ballet and was chosen from a nationwide competition to participate in Central Pennsylvania Youth Ballet's Choreoplan 2002. Maloy performed with NCDT for 13 years, dancing principal and soloist roles. She has made guest appearances with BalletMet, the Moving Poets and Tampa Ballet. In 2003, she moved to Asheville, NC and founded Terpsicorps Theater of Dance. She acts as the artistic and executive director, and choreographs the majority of the work performed by the company. In its three summer seasons, the company has premiered eight new works of hers, including a full length multimedia work, *Alice*, featuring Matthew Bivins as the Madd Hatter. The company has achieved critical success, performing to sold-out houses and attracting audiences from all over the Carolinas and beyond.

EMI MASTEY (Costume and Hair/Makeup Design)

Emi recently relocated to Charleston from the snowy, cold cornfields of Northwest Indiana. She spent the last seven semesters studying on scholarship at Illinois Wesleyan University, and this past winter, graduated *cum laude* with a B.F.A. in Theatre Arts: Design/Technology (Costume Design Concentration). Previous works include Costume Design for *The Trestle at Pope Lick Creek*, the dance concert *Tangible Dreams*, and Charles Ludlam's *Le Bourgeois Avant-Garde*. Other technical positions include Properties for *Chicago*, Assistant Hair/Makeup for *A Bold Stroke for a Wife*, and Stitcher for *The Three Sisters*. She has long desired to work on an original musical/theatrical project, so being involved with this production has been a dream come true. *Cabaret Kiki* marks Ms. Mastey's debut as a Charleston-area designer.

SUMMER MAULDIN (Writer)

Summer earned a M.A. in English and a M.F.A. in Creative Writing in Lake Charles, Louisiana in 2002. Before moving back to her home state of South Carolina last year, she was involved in many collective art productions in Baton Rouge, including lead writer for Of Moving Colors' multi-media production, *Peacock Blue*, and the featured poet of last year's *Venus Envy*. She was a facilitator for The University of Mississippi's Art Therapy Association and was an instructor at McNeese State University. She was the assistant editor of *Country Roads* magazine, feature writer for *Iris* magazine, and a writing and dance instructor at The Red Shoes. Her work has been featured most recently in *Skirt!* Magazine.

JESSICA SEAMON (Costumer)

Jessica received her B.A. in Theatre (Costume Design and Technology) and Arts Management from the College of Charleston, SC in 2005. Costume design credits include Shakespeare's *The Merry Wives of Windsor* and April Turner's *Chocolate on the Outside*. The spring of 2005 was dotted with trips to NYC as she interned with fashion designer Gary Graham. Following graduation, she decided to spend more hours than ever in the CofC costume shop, where she served as the Interim Costume Shop Manager for one semester. She is currently the Wardrobe Mistress at Opera Carolina in Charlotte, NC.

ANNA SHILLINGLAW (Film Production Coordinator/Director)

Anna recently returned to Charleston, SC after a series of travelling adventures. She received a B.A. in French and B.S. in International Business from the College of Charleston in 2000, and later studied Film Production at Trident Technical College. Since graduation, she has worked as a foreign language assistant in Villers-Cotterets, France, a media intern for the Documentary Channel in Nashville, TN, and for the Nantucket Film Festival. An aspiring documentary filmmaker, Anna donates her talents to several independent film projects around town. She also serves as the language consultant for *Kiki*, and is otherwise a beachbum who dreams of being a ballroom dancer.

GUS SMYTHE (Director)

Gus recently moved back to his native Charleston after directing in New York and Los Angeles for 16 years. His productions include: *Go to China Change Your Name*, *Sweet Butterfly on an Alligator's Lip*, *Cowboys and Curveballs*, *Action Casting*, *You Can't Take it with You*, and most recently *American Buffalo* at Pure Theater and *The Delta Dancer* for Theater Verv. He would like to thank his wife Eleanor for her abundance of understanding.

ALPA VYAS (Producer)

As a consultant for one of the Big 4 management consulting firms, Alpa brings almost 10 years of project management and business development expertise. Alpa's production experience includes documentary film and stage production. Alpa is a graduate of the University of South Carolina and the Medical University of South Carolina. She currently resides in San Francisco, California.

ADRIAN WIELAND (Production Manager, Set Designer, Makeup Artist)

Adrian earned a B.A. in Art History and a B.A. in Theatre (Set Design Concentration) from the College of Charleston in 1999. Since graduation, she has worked with Piccolo Spoleto Festival as the Set Designer for *Art* and as the Technical/Production Manager for *Silent Partners: Haiku Suites*, *Life Before the Crisis...*, *Einstein: The Practical Bohemian*, *Vasalisa*, and *Staying Married*. Other Set Design credits in Charleston include *Henry IV, Part I* (Charleston Shakespeare Festival), *Swaggers* (Garden Theatre), *Skylight* (Premiere Theatre), and several of Jump, Little Children's Annual Dock Street Shows. She was also Stage Manager for Charleston Shakespeare Festival's production of *Macbeth*. Abroad, she worked at The Royal National Theatre in London as an assistant in the Armoury Department (Pyrotechnics/Special Effects Props), and at London's famed King's Head Theatre was the Assistant Stage Manager for *Rattigan Double Bill: Separate Tables/Harlequinade* and the Costume and Set Designer for *The Suicide*. Since 2001, she has worked primarily as a makeup artist for fashion, commercial and private events.

LINDSAY WINDHAM (Graphic Designer)

Lindsay is the face behind the Charleston graphic-design entity, *OliveArgyle*. She has created logos, websites, and posters for organizations such as the Johns Hopkins Laboratory for Child Development, the Charleston County Public Library, and the Redux Contemporary Art Center, where her work was part of a group exhibit, *The Copper Look*, in 2004. Other projects include album, merchandise, and web design for bands such as the New Music Collective, Jump Little Children, Bill Carson & his Checkered Past, Ward Williams, and Slow Runner. Armed with a B.S. in Biology from the Honors College at the College of Charleston (*cum laude*, 2000), Lindsay is thrilled to be part of the artistic petri dish that is *Cabaret Kiki*.



WWW.CABARETKIKI.COM

SPONSORING CABARET KIKI

The performing arts have long been a part of our national and local cultural landscape. Nearly one-third of adults (39%, or 81 million people) reported going to at least one jazz, classical music, opera, musical, play or ballet performance during the 12 months ending August 2002. This is 5 million more than attended in 1992, according to comparable National Endowment for the Arts surveys. Artists of the Lowcountry of South Carolina have also had a significant impact on the local economy and, more importantly, the culture of the community.

These cultural events and experiences are what connect people. Creators, interpreters and producers of arts and culture share their personal visions with the aim of stimulating a response. The cabaret is one of the ways that modern artists continue exciting, enriching and influencing people through their work. *Cabaret Kiki* is a community of artists that have come together for the common goal of creating, sharing, innovating and promoting the new and exciting.

Five levels of production sponsorship opportunities are available. By becoming a sponsor of *Cabaret Kiki*, you or your company will be playing a crucial role in Kiki's long-term artistic and financial success, as well as supporting the creation of some of Charleston's finest theatrical, dance, and musical performances. As a sponsor, you will receive exclusive benefits that are designed to increase your visibility within the Charleston arts community and bring you closer to the art of cabaret! Sponsorship levels range from \$50 to \$5,000 and higher. For more information about becoming a sponsor, please contact Evan Bivins (843) 810-9265, Matt Bivins (843) 696-6288, or Alpa Vyas (843) 324-7670

The Sponsorships

"The Farceur"

Level 1: \$50 - \$249

2 tickets to a *Cabaret Kiki* performance

"The Chansonnier"

Level 2: \$250 - \$499

2 tickets to *Cabaret Kiki* performance

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"The Hydropathe"

Level 3: \$500 to \$999

All the benefits of a Level 2 Sponsorship +

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"The Catalan"

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Hydropathe (\$500 to \$999)

Catalan (\$1000 to \$2499)

Cosmopolite (\$2500 to \$4999)

Blue Angel (\$5000 and above)

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