Berlin 1929

Musical Numbers

ACT ONE

Willkommen

Ensemble, Kit Kat Girls, Kit Kat Boys & Orchestra

Welcome To Berlin

Ensemble, Lulu and Texas

So What?

Fräulein Schneider

Don’t Tell Mama

Sally and Kit Kat Girls

Mein Herr

Sally and Kit Kat Girls

Perfectly Marvelous

Sally and Cliff

Two Ladies

Ensemble, Frenchie and Bobby

It Couldn’t Please Me More

Fräulein Schneider and Herr Schultz

Tomorrow Belongs To Me

Bobby and Ensemble

Don’t Go

Cliff

Money

Ensemble, Kit Kat Girls and Kit Kat Boys

Playoff & Scene Change

Orchestra

Married

Herr Schultz, Fräulein Schneider and Fritz

Fruit Shop Dance

Orchestra

Cabaret

Running Time:

Act One – 1 Hour 30 Minutes
Act Two – 40 Minutes

ACT TWO

Entr’acte

Orchestra

Kick Line

Ensemble and Kit Kat Girls

Married – Reprise

Herr Schultz

If You Could See Her

Ensemble

What Would You Do?

Fräulein Schneider

I Don’t Care Much

Ensemble

Cabaret

Sally

Finale Ultimo

Cliff, Ensemble and Company

The Mourners’ Kaddish

Bruno

Running Time:

Act One – 1 Hour 30 Minutes
Act Two – 40 Minutes

Technical Crew

Stage Manager

Stacey Ingham

Assistant Stage Managers

Alice Pernera, Matthew Parnell

Audio Crew

Joshua Chudziak, Chelsea Mannik, Catherine Smulders, Kevin Reynolds

Carpentry Crew

Brett Brooz, Michael Coulter, Andrew Deardon, Jenna Purnell, Emika Rombough, James Walsh, Lucas Wilson, Johnny Xiao, Lisa Young

Head Electrician

Michael Cordeau

Lighting Crew

Cristin Barr, Laura Grandfield, Tyler Ironside, Brian Kenny, Nik Mitanoff, John Page, Derek Wray

Production Assistants

Matt Field and Karina McPhee

Properties Crew

Leona Czaplinska, Daniele Demeny, Skylar Höller, Michelle Inksetter, Michelle Lonsdale, Chelsea Reinert, Katrina Sorg, Katherine Theriault

Scenic Paint Crew

Jessica Bishop, Danielle Couture, Hanna Gordon, Andrea Harrington, Lucas Park, Eric Roberts, Kaely Welsh

Wardrobe Crew

Alice Barnett, Mars Benson, Andrew Bravener, Molly Cramer, Cedric Daros, Shakira Kisson, Jessica McRandall, Jordan Rutherford

Technical Assistants

Ethan Millard and Daniel Van Amelsvoort

Running Crew

Crew Chief

Lucas Wilson

Live Mix

Catherine Smulders

Lighting Board Operator

Laura Grandfield

Audio Playback

Joshua Chudziak

Stage Hand

James Walsh

Deck Audio

Matt Field, Emika Rombough

Follow Spots

Cristin Barr, John Page

Dressers

Molly Cramer, Jessica McRandall

Dialect Coach

Sue Denton

Tattoo Artist

Mike Pasick

The Tony Award-winning musical

Director

Tricia Lackey

Musical Director

Donna Garner

Choreographer

Jeff Dimitriou

Set Designer

Denise Lisson

Costume Designer

David Jaby

Lighting Designer

Magi Oman

Sound Designer

Todd Charlton

Music Production

Alan Poops

Shine Brighter

Sheridan

Stronger Communities Together™
In 1966 when director Hal Prince's production of Cabaret opened, its audience was greeted with an unusual image upon entering the theatre: a large mirror reflecting the audience. Prince said he wanted the audience to see that what had happened in Weimar Berlin could happen again. And at the same time in 1966, America, inflation was growing as part of the effect to fund the war in Vietnam. Both the US and USSR continued in their space race to see who would be the first to land a man on the moon. Race riots continued to increase across cities in America and National Guards were needed to bring back law and order. Prince and his collaborators likely already saw shadows of the same events and feelings of Weimar Germany in their own country.

This is not a musical about Nazi Berlin. Instead, Joe Masteroff’s book takes us into the world of the uncertain and chaotic Weimar Republic – a post-World War I, wild and art-fueled nightclub scene mixed with the threat of the unknown. When the show first starts in 1929 we see how the morality in Berlin is decaying into the world of the uncertain and chaotic Weimar Republic – a post-World War I, wild and art-fueled nightclub scene mixed with the threat of the unknown. When the show first starts in 1929 we see how the morality in Berlin is decaying... As rapidly as the democratic system – the Emcee welcomes and introduces us to the Kit Kat Club, a place where life is trouble-free and "beautiful." And yet, as the show progresses, we see the decline of this way of life as the Emcee is slowly abandoned and betrayed by all those around him.

In revivals and the movie version, the Emcee’s role has changed considerably. What started out for us as a reflection of the decline of Weimar Berlin slowly transformed into a realization and reaction of the changing (and yet not changing) view of homosexuality, something that was coincidentally quite common and accepted in 1920’s Berlin. Cast members have presented many articles on the ongoing struggle of homosexuals in Uganda, and even an article about the removal of the rights of same-sex couples from an Immigration Canada pamphlet. Between this and the lingering presence of neo-Nazi groups, this material challenges us to look in the mirror and face the discrimination lurking below the surface even in our progressive country.

These students have looked beyond the mirror and have been fearless in their exploration of the isolation and fear the artists of the Kit Kat Club faced. I thank each of them, as well as Donna and Jeff for all the research and commitment to this artistic process.

- Tricia Lackey -

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