

BOOK BY JOE MASTEROFF
MUSIC BY JOHN KANDER | LYRICS BY FRED EBB

CABARET



FALL 2026
JOHNSON THEATRE
WEDNESDAY, OCT. 7 - SATURDAY, OCT. 10 AT 7:30 P.M.
SUNDAY, OCT. 11 AT 2 P.M.

DIRECTOR'S NOTE

I had the privilege of dancing in *Cabaret* years ago, and it is an experience that has stayed with me ever since. The impact of *Cabaret* is so poignant because this story will always be deeply connected to the questions and concerns of our contemporary world, for all generations, for all time. When we return to this story, we are forced to acknowledge that the echoes of the persecution of Jews in 30s and 40s Europe remain active around the world, alongside the persecution of other marginalized communities.

Set in Berlin during the final years of the Weimar Republic, *Cabaret* introduces us to a world of artistic freedom and expressive living. Berlin was a global hub for queer culture, community, and scientific research, and the Kit Kat Club celebrates this. Club culture in Berlin in the late 20s and early 30s was also a hub for political satire. Pay attention.

Between 1933 and 1945, the Nazis systematically dismantled Germany's vibrant pre-war queer culture. Approximately 100,000 men were arrested under laws criminalizing homosexuality, and thousands were imprisoned in concentration camps. The pink triangle was used to identify many of these men. Jewish people were targeted, persecuted, and murdered on an even greater scale: approximately six million Jews were murdered by Nazi Germany and its collaborators during the Holocaust, representing roughly two-thirds of Europe's Jewish population. *Cabaret* acknowledges this truth while also reminding us that Nazi persecution extended to countless other people deemed "other" by the regime, including Roma and Sinti people, people with disabilities, political opponents, and many other marginalized communities.

As we board the train for *Cabaret*, we will be faced with questions from these characters, questions about what we see, what we choose to ignore, what we are willing to accept, and when we decide to act.

One question remains at the heart of this story: What would you do?

Acknowledgement without action falls flat. Seeing injustice is not the same as confronting it. Recognizing the warning signs is not the same as responding to them.

The train is already moving.

CABARET

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

Originally Co-directed and Choreographed by Rob Marshall

Originally Directed by Sam Mendes

CABARET is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC.

www.concordtheatricals.com

CAST

In order of appearance

EMCEE	JADE WATKINS*
ROSIE	LILY MOORE*
LULU	TEAGAN JOHNSON
FRENCHIE/DANCE CAPTAIN	SARA MONTREUIL*
TEXAS	ADDISON MONROE
FRITZIE	RILEY SUTHARD
HELGA	MEERA CHOKSHI*
BOBBY	ELIJAH SHANKS
VICTOR/RUDY	PHILIP VACCARO
HANS	MIZAIAH MASON
HERMAN	CONNOR ROTHBERG*
KIT KAT	KYA SPURGEON
KIT KAT	KAI E.T. BROOKS*
SALLY BOWLES	GRAYSON SKIDMORE*
CLIFFORD BRADSHAW	HENRY PROCTOR
OFFICER/MAX	BRAYDEN BRAZIL
ERNST LUDWIG	SALVATORE BISCOTTO
FRÄULEIN SCHNEIDER	MADI MCCOY
FRÄULEIN KOST	CHLOE STORM*
HERR SCHULTZ	JACOB SIMPSON

*Denotes students who are members of the Alpha Psi Omega National Theatre Honor Society.

Time: 1929-1930

Place: Berlin, Germany

ACT I

"Willkommen"	Emcee, Sally, Kit Kats
"Welcome to Berlin"	Emcee
"So What"	Fräulen Schneider
"Don't Tell Mama"	Sally, Kit Kats
"Mein Herr"	Sally, Kit Kats
"Perfectly Marvelous"	Sally, Cliff
"Two Ladies"	Emcee, Bobby, Lulu
"It Couldn't Please Me More"	Fräulen Schneider, Herr Schultz, Emcee
"Tomorrow Belongs to Me"	Young Voice recording
"Maybe This Time"	Sally
"Money"	Emcee, Kit Kats
"Married"	Herr Schultz, Fräulen Schneider, Fräulen Kost
"Tomorrow Belongs to Me" (Reprise)	Fräulen Kost, Ernst Ludwig, Company

ACT II

"Entra'acte"	Kit Kat Klub
"Kick Line"	Emcee, Kit Kats
"If You Could See Her"	Emcee
"What Would You Do"	Fräulen Schneider
"I Don't Care Much"	Emcee
"Cabaret"	Sally
"Finale"	Cliff, Emcee

PRODUCTION STAFF & CREW

RUNNING CREW	Natilye Bunch, Ashley Colson*, Abriana Georgia, Madison Greene, Abigail Leyte-Vidal, Ianna Moore, Ace Olson, Sarabi Owens, Marie Tisdell
SCENE SHOP TA	Reee Dinacci
COSTUME SHOP TA'S	River Diveley, Ash Hernick*, Kirk Lowe
BOX OFFICE TA'S	Kyran Anderson, Morgan Daly*. Makayla Hines, Kyia Jones, Connor Rothberg*, Grayson Skidmore*
POSTER DESIGNER	Matthew Shealy

ORCHESTRA

CONDUCTOR	Tracy Patterson
KEYBOARD 1	Zinorl Broñola
KEYBOARD 2	Savannah Gaymon
DRUMS	Wren Thompson
BASS	Nicholas Zorgias
TRUMPET	William Isenhour
WOODWINDS	Noah Bruening
GUITAR/BANJO	L. H. Dickert
VOICE RECORDING	Evelyn Patterson

**SPECIAL THANKS TO THEATRE CHARLOTTE
& MATTHEWS PLAYHOUSE**

PRODUCTION STAFF & CREW

DIRECTOR	Rachel Dawson
CHOREOGRAPHER	Kelly Ozust
MUSIC DIRECTOR	Tracy Patterson
REHEARSAL ACCOMPANIST	Zinorl Broñola
STAGE MANAGER	Sarah Hoffmann
ASSISTANT STAGE MANAGERS	Abby Houston, Kennedy Sawhook
COSTUME DESIGN	Leslie Cook
ASSISTANT COSTUME DESIGN	Kirk Lowe
SCENIC DESIGN	Biff Edge
ASSISTANT SCENIC DESIGN	Cydnee Corujo*
LIGHTING DESIGN	Daniel Gordon
ASSISTANT LIGHTING DESIGN	Gabrielle Johnson, Shaylee Keogh
SOUND DESIGN	Hunter Bokalosky
PROPS DESIGN	Abigail Bast
DIALECT COACH/FIGHT CHOREOGRAPHER	Brandon Dawson
TECHNICAL DIRECTOR	John P. Woodey
COSTUME SHOP SUPERVISOR	Cheralyn Lambeth
BOX OFFICE MANAGER	Brandon Dawson
COSTUME CONSTRUCTION CREW	Abigail Bast, Hunter Bokalosky, Dorothy Hamrick, Ash Hernick*, Shaylee Keogh, Wil McKeeman, Lauren Shannon, Briana Simmons
SCENIC CONSTRUCTION/ LIGHTING CREW	Cydnee Corujo*, Sierra Dennison, Eric Dykhuis, Sarah Hoffmann, Gabrielle Johnson, Mizaiah Mason, Addison Monroe, Lauren Shannon

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