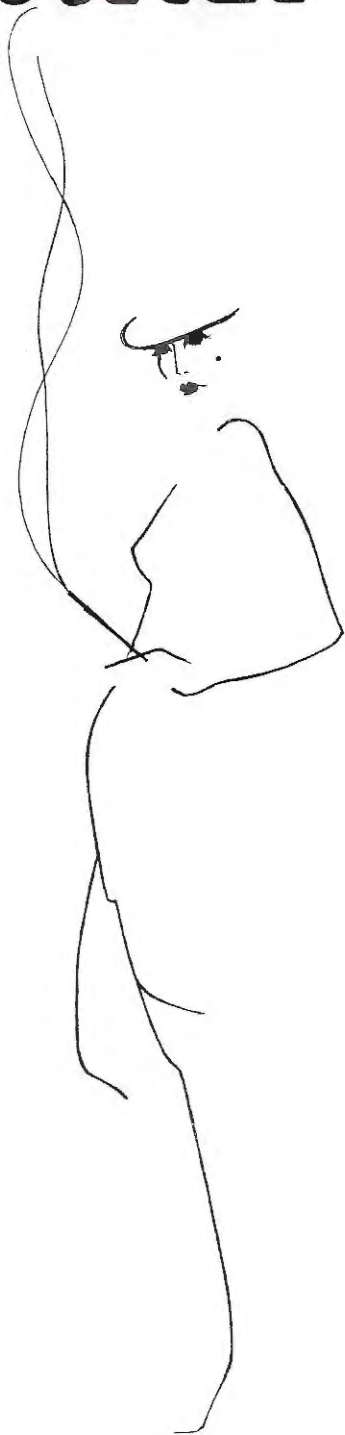


# Cabaret





# THE QUESTORS THEATRE COMPANY

First performance May 20th 1983

## 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*.

### CAST

in order of appearance

The Master of Ceremonies . . . . . *Graham Williams*  
Clifford Bradshaw . . . . . *Paul Grey*  
Ernst Ludwig . . . . . *Simon Meadon*  
Customs Officer . . . . . *Tony Diggle*  
Fraulein Schneider . . . . . *Ann Bevan*  
Fraulein Kost . . . . . *Carol Metcalfe*  
Herr Schultz . . . . . *Vincent McQueen*  
Sally Bowles . . . . . *Helen Walker*  
Kit Kat Girls . . . . . *Dorothy Boyd-Taylor, Judy Emmet,*  
*Cathy Jones, Gillian Kerswell,*  
*Sarah Morrison, Vivienne Patterson,*  
*Catherine Rex, Rosalind Thomas*  
Sailors . . . *Alan Chisholm, Mike Davis, Stephen Loubser,*  
*Philip Macgregor, Colin Thomas*  
Waiters . . . . . *Scott Cook, David Evans, Iain Reid,*  
*John Taylor, Paul Weir*  
Guests, Entertainers, etc.. *Jenny Hicks, Monyene Kane,*  
*Joan McQueen, Anna-Lisa Taylor,*  
*Tony Diggle, Michael Green, Keith Parry*  
Drag Band . . . . . *Ed Pitt, Tony Barber,*  
*Geof Webb, Eric Lister*

The play directed by *Barbara Hutchins*  
from a production idea by *Edward Pitt*

Setting designed by *Beth Crowley*

Choreography by *Dorothy Boyd-Taylor*  
and *Gordon Caleb*

Costumes designed by *Hania Belej*

Musical direction by *Don Kincaid*

Musicians *Frances Bourne/Trumpet, Julia Cooke/  
Clarinet, Jan Kincaid/Percussion, Per Kincaid/Bass  
Guitar and Keyboards, Neil McArthur/Piano,  
John Rolfe/Alto-saxophone, Richard Worrall/Trombone*

The Performance will last approximately two hours and thirty minutes  
including one interval

Stage Manager. . . . . Roger Brace  
Deputy Stage Manager . . . . . Sue Blake  
Assistant Stage Managers. . . . . Sandra Dennis, Valerie Howe,  
Elizabeth Marshall, Christine Mason, Denise Owen,  
Anna Piet, Doug King, David Palmer  
Set Construction . . . . . Colin Horne  
assisted by . . . . . Tim Hayward, Hugh Kent, Roger Sturm  
Lighting designed by . . . . . Richard Broadhurst  
Lighting Operator . . . . . Les Smith  
assisted by . . . . . Bron Beckford, Jane Blackwell,  
Helen Feather, Angela Taylor  
Costumes made in The Questors' Wardrobe . . . . . Sylvia Wall  
assisted by . . . . . Jane Allan, Christine Brandt, Jean Derby,  
Doreen Dodd, Valerie Palmer, Anna Piet,  
Edith Ricket, Lindsey Udell  
Properties . . . . . Joan Curry, Jenny Richardson  
assisted by . . . . . Evelyn Curry, Sue Ferguson  
Sound designed and operated by . . . . . Charles Lacaille  
assisted by . . . . . Andrew Ellis and Angie Elton  
Scenery Flying . . . . . Gerry Blake, Roy Brierley,  
Peter Kendrick, Geoff Moore,  
Martin Udall, Frank Wood  
Rehearsal Pianist. . . . . Neil McArthur  
The Stage Manager would also like to thank Marianne Horne,  
Chris Sydenham, Mike Davis, Neville Gillett, Tina Harris,  
Richard Cruse, Richard Johnson, Roger Kelly,  
Hugh Tasman, Tony Thomas – for their help



The Questors Theatre offers grateful thanks to the following:

Piano from Squires of Ealing

Gauloises, the Cigarette of France, supplied by Autran and Sieta

Cigarettes also supplied by State Express of London

Telephones by "The Telephone Box", Fulham Road

Club Furniture from "The Brentham Vineyard", Pitshanger Lane

Cocktail Shakers and Ice Bucket supplied by Fullers Brewery

Champagne by courtesy of Moët et Chandon

Wardrobe assistance from "Blowsy" Ltd., 71 St. Mary's Road,  
Ealing W5

Hair and Make-up supervised by "Greasepaint Ltd."

Additional lighting equipment supplied by White Light (Electrics)  
Ltd. and Action Lighting Ltd.

Drag Band Instruments lent by "Jolly Rogers' Jazz Band"



The play produced and directed on Broadway by Harold Prince.  
Performances at The Questors Theatre by arrangement with  
Musicscope Ltd. and Stage Musicals Limited of New York.

## MUSICAL NUMBERS


### ACT I

Willkommen	MC and Company
So What?	Fraulein Schneider
Don't tell Mama	Sally and Girls
Telephone Song	The Company
Perfectly Marvellous	Sally and Cliff
Two Ladies	MC and Girls
It couldn't please me more	Fraulein Schneider & Herr Schultz
Tomorrow belongs to me	Writers and MC
Why should I wake up?	Cliff
Sitting Pretty	MC and Girls
Married	Fraulein Schneider & Herr Schultz
Meeskite	Herr Schultz and Sally
Tomorrow belongs to me (Reprise)	Fraulein Kost, Ernst & Guests

### ACT II

If you could see her	MC and Girl
Married (Reprise)	Herr Schultz
What would you do?	Fraulein Schneider
Cabaret	Sally
Finale	The Company

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In the West Foyer there is a display of the set and costume designs for CABARET and also photographs of previous productions at The Questors by Barbara Hutchins, the director of the play.

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## DISCUSSION

In view of the English Amateur Theatre Week there will be no public discussion of this production.

*Cabaret*, based on John Van Druten's play *I am a Camera* and Christopher Isherwood's *Goodbye to Berlin* and the later play of that book, is set in Berlin in 1929/30. Like many other musicals, *Cabaret's* central theme revolves around young love, the love affair between Cliff Bradshaw, an aspiring American novelist, and Sally Bowles, a young English girl, working as a cabaret artiste in the less-than-salubrious Kit Kat Klub.

The similarity between *Cabaret* and any other musical ends there. For this is no ordinary love affair and the setting in time and place is far from romantic.

Berlin, during the 30's, was the watering-place for so many European Bohemians. It was Berlin that offered anonymity and the atmosphere where the Bohemian life could be lived without admonishment or rebuke. The threat of the Third Reich could be felt, but no one wanted the New Year's Eve party to stop, for they knew that when the last streamer had been thrown and the last balloon burst, the holocaust would be upon them.

Sally Bowles, a girl in her 20's, was the spirit of the period — pretty, outrageous, sophisticated and yet ingenuous and trusting. While those around her were truly decadent she played at decadence, enjoying the notoriety that came from shocking others. She was on a merry-go-round that couldn't be stopped.

This is the setting for *Cabaret*, a city destined to become the centre of the most evil regime the world had known. But at the time of the play a city where the biggest and noisiest party ever was in progress. We hope to capture the flavour of Berlin in the 30's. The fun, the gaiety, the decadence played out at the very edge of the abyss. It is particularly appropriate that *Cabaret* should be revived this year, the 50th anniversary of Hitler's appointment as Chancellor. It enables us to examine the response of Berliners of the 30's to threatened evil, surely paralleled by the behaviour of the period when the musical was first presented, the swinging 60's with the Beatles, Carnaby Street and Cannabis, and to contrast it with the more sober attitude that contemporary society takes as once more we find ourselves perilously close to quite a different brink.



## COMING EVENTS IN THE MAIN THEATRE

May 29 – June 4

### ENGLISH AMATEUR THEATRE WEEK

May 30 & June 2 Bolton Little Theatre presents

#### NO ORCHIDS FOR MISS BLANDISH

by R.D. MacDonald from the novel by James Hadley Chase

May 31 & June 3 South London Theatre Centre presents

#### ZOO, ZOO, WIDDERSHINS ZOO

by K.B. Laffan

June 1 & 4 Loft Theatre, Leamington Spa presents

#### THE SHORT-SIGHTED BEAR

by Andrew Davies

The Questors Theatre gratefully acknowledges the generous financial assistance from Marks and Spencer plc towards The English Amateur Theatre Week.

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June 18 – 25

### AND A NIGHTINGALE SANG

by C.P. Taylor

A comedy set in Newcastle-upon-Tyne during the period of the Second World War. It concerns the lives, loves, and longings of one working-class family.

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July 16 – 23

### TIME AND THE CONWAYS

by J.B. Priestley

Priestley has said that this is his favourite time-play. It is the story of how the passing of time disenchantments and defeats the Conway family.

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## IN THE STUDIO

June 9 – 12

### CALIGULA

by Albert Camus

Not just the study of the psychology of a monster in human form, but a study of the consequences of taking a nihilistic response to the absurd to its apparently logical conclusions.

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**HOTPLATE.** *Delicious hot snacks and salads are available before every main theatre production, but NOT during the interval. For interval refreshment tokens for tea and coffee may be purchased in advance; cakes, sandwiches etc. will also be available.*

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**OPEN MEETINGS.** If you would like to know more about The Questors you are welcome to attend one of our open meetings, held every Wednesday at 7.45 pm. Information and tour.

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