Show Concept

- Cabaret as a somewhat hidden place of retreat that takes root in the “cracks” of the German social fabric, allowing individuality/individual expression, decadence, and excess to thrive; Cabaret as a microcosm of a diverse German society (all social classes, lifestyles, political belief systems—including the Nazis).
- Cabaret as a place of survival where people can seek shelter/relief/protection from economic hardship (the Great Depression) and the constant social/political upheaval in Germany.
- Cabaret as a sham/illusion—a place that ultimately provides no shelter/relief/protection at all, not even for true love and the pure-of-heart; the love story of the older adult couple constitutes the core/essence of this show; all hope has died by the end of the show.
- Cabaret as a place of ever-increasing decay/deterioration/moral corruption—as seen in alcohol abuse, drug abuse, prostitution, social/political intolerance, loss of identity/individualism/self-actualization, and the rise/dominance of Nazi-controlled Germany; Cabaret as a place that foreshadows World War II and its atrocities.

Set and Selected Props

- Influenced by German Expressionism.
- Geometry of sharp angles and distortion.
- 2 ramps, 2 sets of stairs up to and down from platforms at the top of each ramp, 3 door frames; stair units could possibly be on rollers and/or on hinges so they swing out from the ramps.
- 4 cabaret patron tables of 2; 2 tables on far downstage right and 2 on far downstage left.
- Projection screen above the 3 door frames; front projections of building signs, broken windows, newspaper/media text and photos/illustrations of time period, etc.
- Orchestra partially in view behind 3 door frames for the whole show.
- Limited to 4 to 8 bentwood chairs for actors/dancers, traveling trunk, typewriter table, 2 tall bar/drink/telephone tables, 4 patron tables, 8 patron chairs, 2 period-appropriate standing microphones, possibly a small chaise, loveseat, or chair-and-a-half.
- An antique typewriter and radio are important props that may be harder to find.
- The person in charge of props will also be asked to take charge of readying food and drink service for the on-stage audience members (Kit Kat Klub patrons) prior to the show and at intermission. Cast members (dancers) will provide drink/food service prior to the show and at intermission. External sources (Theatre Denton Governing Board and Denton Benefit League) will provide food for certain performances. The Director will provide drinks for all performances.
**Lighting**

- In Act 1, some color will be used.
- In Act 2 (and possibly end of Act 1), amber-tones will be used.
- In Act 1, 2 white spots will be used.
- In Act 2 (and possibly end of Act 1), 2 amber spots will be used.
- Overall, very moody and designed to get a strong emotional, psychological response.
- Overall, gets dimmer and moodier as show progresses.
- Overall, gets drained of color as show progresses.
- Throughout the show, gobos (of light coming through paned windows) provide angular patterns on the stage floor, side curtains, and/or upstage black metal doors (of the shop area).
- A strobe light might possibly be used in one dance number—e.g., “Money”.

**Costuming**

- In Act 1, some color will be used.
- In Act 2 (and possibly end of Act 1), earth-tones and grey-tones will be used.
- Pure, bright white will be avoided in Act 2; amber stage lighting and spots will help convey an aging, distressed look to the costuming.
- All actors/singers/dancers will appear in earth-tone and/or grey-tone suits at the end of the show to convey loss of individuality/uniqueness and the expectation of conformity and the “ideal, model” citizen within Nazi Germany.
- The emcee will have an androgenous look, similar to the show poster and a painted, mask-like face; Sally could possibly be dressed in the same manner at some point in the show.
- Dancers: lederhosen-lingerie and/or flapper-lingerie.
- Search for photos (using Google, etc.) from the new 2021-2022 London production of “Cabaret” for costume inspiration. Also, [www.juledancewear.com](http://www.juledancewear.com) has “meshies” (crop tops and tights in muted dusty colors—amethyst, dust, charcoal) that could be used as a costume base for female dancers in Acts 1 and 2; a donor will need to provide funding for the “meshies”. Seafoam and ocean colors could be used for Sally Bowles in Act 1. Dancers will need to provide their own black leotards (females), black tights (males), and black dance shoes for the show. Costume pieces/accessories (i.e. pants, skirts, blouses/shirts, vests, wraps, robes, headbands, hats, etc.) can be layered over the dancers’ tights, leotards, and meshies.
- Eight (8) on-stage audience members (Kit Kat Klub patrons) and all orchestra members may be partially costumed with period-appropriate accessories—vests, hats, stoles, boas, jewelry, etc.

**Show Opening and Closing**

- A ghost light will provide the only illumination at the start of the show, along with some gobo “window” light; emcee will turn off this light at his entrance.
- In Sally Bowles’ last number (“Cabaret”), she will disintegrate psychologically as she sings. The song will not be delivered as a traditional, upbeat show tune. It is a song of
full of irony, sarcasm, and emotional intensity. Imagine the famous painting entitled “The Scream.” She will probably be dressed in her earth-tone or grey-tone male suit. Dancers, if used at all, will also be in their earth-tone or grey-tone male suits, and their movement will express sorrow, anger, emotional distress/anguish/agony, and hopelessness.

• At show closing, actors dancers exiting through central door frame and 2 ramps will help suggest the future (Nazi concentration camps).
• A ghost light will be brought onstage and turned on by the emcee at the close of the show. All other lights will go to black, except for some gobo “window” light.

**Emcee and Dancers**

• Dancers will serve as observers of action/scenes during the show.
• Dancers will serve sparkling wine (and sometimes food for auction winners) to on-stage audience members (Kit Kat Klub patrons) before the show and at intermission. During the show, they will interact with them at designated times.
• The Emcee will serve as an observer and manipulator of action/scenes during the show.
• Dancers and Emcee will move furniture/props on and off stage during the show.

**Eight (8) Audience Members as Cabaret Patrons on Stage**

• Some nights, Cabaret seats will be filled by auction winners (sponsored by Theatre Denton Governing Board and by Denton Benefit League).
• Some nights, Cabaret seats may be filled with cast/crew/production staff “comp” ticket holders. Or on-stage seating may be sold.
• On-stage audience members will be asked to wear appropriate clothing from their own closets/wardrobes—i.e. dark clothing similar to fancy dress at a New Year’s Eve gathering/event (suits, ties, cocktail/party dresses).
• The costumer will reserve a set of costume accessories for use by the patrons—hats, vests, coats, stoles, boas, jewelry, etc. Kit Kat Klub dancers/wait staff will distribute these prior to the opening curtain.
• The on-stage audience members will be served sparkling wine (plus food items on some special nights—for auction winners) by Kit Kat Klub dancers/wait staff. This will take place before the show and at intermission.