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Rinaldi, Nicholas George

MUSIC AS MEDIATOR: A DESCRIPTION OF THE PROCESS OF CONCEPT DEVELOPMENT IN THE MUSICAL, "CABARET"

The Ohio State University

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MUSIC AS MEDIATOR: A DESCRIPTION OF THE PROCESS

OF CONCEPT DEVELOPMENT IN THE MUSICAL,

CABARET

DISSERTATION

Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in the
Graduate School of The Ohio State
University

By

Nicholas G. Rinaldi, B.S., M.A.

*****

The Ohio State University
1982

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ACKNOWLEDGMENTS

The completion of this Dissertation would not have been possible without the help of Donald R. Glancy.
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ANNOTATION NOTE

There are five distinct versions of *Cabaret* that will be used as references in this study. They are in manuscript form and are as follows:

Draft I. This is an early draft of the libretto which is dated May 19, 1966.

Draft II. This is the pre-rehearsal version of the libretto which bears the same date (May 19, 1966), but is considerably revised.

Draft III. This is the rehearsal version of the libretto which is dated August 18, 1966.

Draft IV. This is the rehearsal version of the libretto which includes rewrites made during the rehearsal period. It is the copy which was used by the director during rehearsals.

Draft V. This is the final production version of the libretto. It is the copy which was used as the blocking book by the stage manager.

The material from these sources will be annotated according to draft number.

Notes taken by the stage manager during the rehearsal and out-of-town tryout performances will also be
used as reference. These notes will be identified as "Rehearsal notes."

References made to the design and technical elements of the original production will be identified by blueprint number and title. A complete listing of these blueprints will be found in the bibliography.
INTRODUCTION

The musical is generally acknowledged to be the theatrical form in which American artists have been most successful, creative, and innovative. The form has progressed from early song and dance shows through more integrated musical plays to the development of what critic Martin Gottfried calls the "concept musical."¹ A concept musical is one which derives its articulateness from the creativity of the director. The idea of the musical originates with the director who then engages the talents of his collaborators; the librettist, the composer, the lyricist, the designers and finally, the actors, within the perimeters of the piece which he has conceived. It is another way of saying that since the 1960s, the musical theatre has become the directors' theatre rather than the composers' theatre. Terms such as "a Prince musical," "a Fosse musical," "a Robbins musical," have entered theatrical jargon in tribute to such directors as Harold Prince, Bob Fosse and Jerome Robbins. Cabaret is a milestone in the development of the American musical theatre for two reasons, it was one of the earliest

musicals to rely on the director's concept for its success, and it was the first success directed by Harold Prince, a pioneer in the development of the concept musical.

The subject of this study can well be described as a major work in the American musical theatre repertoire. The idea of adapting John Van Druten's play, *I Am a Camera* became a project for Harold Prince in 1964. As producer, he engaged Joe Masteroff (with whom he had collaborated on the musical, *She Loves Me* in 1963) to write the book, and the team of John Kander and Fred Ebb to write the music and lyrics. He intended to direct the play himself. As the musical went through the early stages of its development during 1964 and 1965, the search began for casting choices. Final decisions regarding casting were made early in 1966, except for the engagement of Joel Grey to play the role of Emcee. Mr. Grey was contracted in August, 1966. Until that time the role was not defined. The play went into rehearsal on September 7, 1966, and opened on October 10, 1966 at the Shubert Theatre in Boston. Preview performances began on November 2, 1966 in New York, and the official opening was on November 20, 1966. *Cabaret* enjoyed a run of 1166 performances on Broadway.
Cabaret has had an influence on the musical theatre of the past fifteen years. This is significant in that the entire history of the American musical theatre, as a form, generally dates back to 1866. The following survey of the form is included to put this study into context.

There are records of English ballad operas appearing on colonial America's stages as early as 1735 in Charleston, South Carolina, and as early as 1751 in New York. Nevertheless, the American musical theatre is commonly said to have been born in 1866 with the production of The Black Crook. This extravaganza, and others like it, shared the popular-entertainment stage with pantomime, variety and the minstrel show during the mid-nineteenth century. The Black Crook was not original in its content. It was derived from German melodrama. What was original was the inclusion of an entire ballet troupe into the play, the insertion of various musical numbers where they could be made to fit, and the creation of astounding spectacle, both scenic and (for that time) sexual. Over one hundred pairs of female legs were displayed in this first appearance of girls in dance tights on the American stage. One can say that the spectacle and the girls
are the two ingredients that *The Black Crook* contributed to the American musical theatre.

The latter half of the nineteenth century was dominated by several forms. Burlesque had its roots in such shows as those presented by Lydia Thompson and her "British Blondes," in which the scenes and situations were an excuse to display the shapely forms of this company. These roots also existed in a more legitimate form known then as burlesque (e.g. *Evangeline*, 1874) which were musical travesties of suitably familiar subjects. These pieces were of a more respectable nature, being intended for a family audience.

Another form of family entertainment came to New York in 1879. It was the musical farce-comedy, as it was then known, and was truly seminal to the American musical theatre.² Although it did not have an original musical score of its own (songs were borrowed from the popular repertoire of the day), and did not make any pretense of choreography or sophisticated staging and spectacle, it put its trust in the topical materials of the variety show and arranged these materials on the framework of a plot with consistent

characterizations. The Brook was the first of this genre to successfully play in New York. Representatives of the form were still playing at the turn of the century.

At this time (1879), the first Gilbert and Sullivan comic opera (H.M.S. Pinafore) arrived in New York. Select audiences had enjoyed French opéra-bouffe and German light opera in their native languages, but the successful importation of the English light operas touched off a popular craze which did not subside until around 1895. Gilbert and Sullivan, and their contemporaries in France and Austria had many American imitators. The French and Viennese works were translated. In 1880, ten comic-operas were produced. In 1883 there were thirteen comic-operas running in New York.

At the turn of the century, two very different influences were at work on the musical theatre stage. The first was Victor Herbert (1859-1924) who is usually credited with being the first major composer for the American musical theatre. European born and educated, Herbert composed in the traditional European style. His operettas, among them Babes in Toyland, The Red Mill, and Naughty Marietta, did not further develop the American musical so much as continue the European tradition of light opera.
The same is not true for the works of George M. Cohan (1878-1942). He introduced an indigenous American style to the musical theatre. Cohan was a performer first, having been born and raised in a vaudeville family. Beginning with Little Johnny Jones in 1904, Cohan wrote, produced, and directed his own musicals. His music and lyrics were distinctly American in style, often relying on raw patriotism for their appeal. His musical comedies were unsophisticated, unartificial, swift moving, and sentimental in both content and form. Cohan's works were totally underived from European sources.

The first decade of the twentieth century was dominated by Herbert operettas and the musical comedies of Cohan. It was also during this decade that the imported Merry Widow was successfully added to the musical theatre repertoire in New York, and introduced ballroom dancing to the musical theatre stage (and to the general public as a popular pastime).

During the second decade of the twentieth century, Irving Berlin brought jazz and ragtime music to the musical comedy stage, and Jerome Kern contributed the scores for several minor musical comedies with librettist Guy Bolton and lyricist P. G. Wodehouse (e.g. Very Good Eddie, 1915).
After World War I, the Broadway theatre was dominated by the revue format. Ziegfeld's "Follies", the Shubert brothers' Winter Garden shows, George White's "Scandals" and Earl Carroll's "Vanities" kept audiences entertained during the late teens and the nineteen twenties. The major landmark for our consideration in the context of literate book musicals is Showboat. (See page 60 for definition of book musical.) It was the first musical that achieved dramatic believability comparable to the straight, speaking stage. Produced in 1927, it was based on Edna Ferber's novel of the same name, and had a score by Jerome Kern with book and lyrics by Oscar Hammerstein II. The dramatic believability of the script and the integral function of the musical numbers within the context of the plot were not to be matched in quality until 1943, when Oscar Hammerstein II collaborated with Richard Rodgers on Oklahoma!

During the twenties, Richard Rodgers began his composing career with lyricist Lorenz Hart. This team collaborated on a total of seventeen musical comedies between 1920 and 1942. Many, of course, were successful, but in retrospect, only Pal Joey (1940) can be said to have contributed any innovation to the musical theatre as a form. It introduced the idea of the anti-hero as leading character to the musical stage.
Between 1919 and 1930, George Gershwin composed the music for eight musical comedies. His first landmark contribution to the American musical theatre took place in 1931 with the topical and satiric Of Thee I Sing. George S. Kaufman and Morrie Ryskind wrote the book, and Ira Gershwin wrote the lyrics. (For most of Gershwin's composing career, his brother, Ira, contributed the lyrics for the scores.) Of Thee I Sing is a landmark in the musical theatre because of the literacy of its topical satire for which it was awarded the Pulitzer Prize for drama. It was the first musical to be so rewarded. (Since then, South Pacific, How to Succeed in Business..., and Fiorello have also been awarded the Pulitzer Prize.)

The Gershwins contributed another landmark with their production of the American folk opera, Porgy and Bess in 1935. It was the first through-composed opera written for Broadway and has since entered the repertoire of serious opera.

The central event in the development of the American musical theatre as an indigenous form, as a unique achievement of American artists, was Oklahoma. It broke with the traditions of the past and led a trend toward the integral use of music, lyrics and choreography as organic parts of the drama. Produced
in 1943, with book and lyrics by Oscar Hammerstein II, music by Richard Rodgers, and choreography by Agnes DeMille, Oklahoma! was the first of nine musical plays which are the legacy of Rodgers and Hammerstein. The important point to be made is that their successful technique of integrating the elements in a musical for dramatic unity became the standard for the subsequent musical theatre.

The 1940s and 1950s were dominated by the proliferation of musicals in the style established by Rodgers and Hammerstein. The form matured thanks to the efforts of such composing talents as Alan Jay Lerner and Frederick Loewe (Brigadoon, My Fair Lady), Frank Loesser (Guys and Dolls, Most Happy Fella), and many others too numerous to mention in this context.

West Side Story (1957) was the first musical to indicate the direction that the musical theatre would take in the 1960s and 1970s. It carried the credits, "Based on a Conception of Jerome Robbins," and "Directed and Choreographed by Jerome Robbins." West Side Story was recognized as a landmark musical almost immediately, but for the wrong reason. It was believed that the primary role that dance played in carrying the action of the play forward pointed to a more extended use of dance as an element of musical theatre. The
real reason for *West Side Story*'s landmark status is that it was the earliest concept musical. It pointed the way toward a director's rather than a composer's musical theatre. This trend did not come to full fruition until 1966 with the production of Harold Prince's *Cabaret*.

*Cabaret* is an important musical in the development of the form not only because of its own merits, but also because it was the first success that Prince directed. Before *Cabaret*, Prince had been a successful producer for twelve years. Among the musicals which he produced was *West Side Story*. After *Cabaret*, Prince went on to become a major directorial force in the musical theatre. It is his assertion that during his years as a producer he learned to direct by carefully observing the work of others, especially George Abbott and Jerome Robbins. Prince dates his own directing career, and what has become his own uncompromising style, from *Cabaret*. The subsequent successes (commercial or artistic) that Prince has directed, *Company, Follies, A Little Night Music, Candide, Pacific Overtures, Sweeney Todd*, and *Evita* among them, all owe something to *Cabaret*. According to Prince,

---

that something is the director finding his own style in the creation of a piece. The essence of that style is reflected in how the director uses the theatrical elements during the collaborative period of planning, rehearsing, and trying out before an audience.\(^4\) The changes made during the rehearsals and try-outs of a musical, the reasons for certain choices being made during that process, and the implementation of production elements to achieve the desired results consistent with the concept are all part of the directorial process and form the major part of this study.

*Cabaret* made a singular stride in the development of the structure of musical theatre. It synthesized a presentational frame with a representational plot. This has had an effect on the musical theatre which is recognizable not only in the work of Harold Prince, but also in the works of such directors as Bob Fosse and Michael Bennett. We can particularly note Fosse's *Pippin* and *Chicago*, and Bennett's *A Chorus Line*. These musicals all have a framing context within which the dramatic action takes place, as does *Cabaret*. These musicals can also be spoken of as concept

\(^4\)Ibid.
musicals since they are the result of the theatrical creativity of their directors.

*Cabaret* utilized musical numbers within its scenes in much the same way that good musicals have done since the early collaborations of Rodgers and Hammerstein, that is, as internal, story-related and character development songs. There was nothing innovative about this practice. But *Cabaret* also utilized a series of musical numbers as a framing device for the action of these scenes, and this frame provided a way to musically comment on the action of the internal scenes. This is the core of the director's concept for this musical.

The over-all context of *Cabaret* is the cabaret, itself. It is manifested by a series of musical numbers performed by a master-of-ceremonies (the character, Emcee) and by members of the singing and dancing ensemble who play cabaret performers. These musical numbers are frankly presentational and, with the exception of the opening and the finale which used the entire stage as the cabaret stage, were performed on the apron. Scenes 1, 5, 7, 9, 11 and the ending of scene 12 in Act One are "cabaret" or framing numbers. Scenes 1, 3, the end of scene 5, and the end of scene 7 in Act Two are "cabaret" or framing numbers. The balance of the scenes are relatively representational
and contain the action of the internal story-line of the play. The unity between these two diverse elements in the plot of *Cabaret* is achieved by having the "cabaret" numbers serve the function of commenting directly on the action of each preceding scene.\(^5\) This is not the concept with which the authors and the director began in 1965. It is the concept that developed and which the director imposed on the production during the rehearsal period and during the out-of-town tryout performances and rehearsals in Boston.

The truth of this hypothesis can be demonstrated by a detailed examination of the process of rewriting and shifting material during the formative stages of the musical. Little is known outside the profession of the process involved in the creation of such a piece. This study documents this process by examining the revisions made both in the libretto itself and in the sequential order of scenes, and consideration of the elements which were excised from the production before its Broadway opening. It includes an examination of material which existed as part of the play since May, 1966, much of which was never performed in New York. The various drafts of the manuscript that

\(^5\)See Appendix A.
were utilized from May through November, 1966, the stage manager's notes which date from the first rehearsal on September 7, 1966 and which ran through the New York opening on November 21, 1966, form the bulk of the primary source material for this study.\textsuperscript{6}

In \textit{Cabaret}, the relationship between the director's concept and the design of the physical production was of importance. The use of the visual elements, especially the sets and the lighting, gave unity to the production. A symbiosis between the design of the sets and the structural concept reflected in the use of the musical numbers also existed. This collaborative relationship is also examined as part of this study.

It would be natural to assume that the reviews of the opening-night critics in Boston, the try-out city for \textit{Cabaret}, would have influenced decisions made by the collaborators. An examination of those reviews, however, demonstrates that their influence was minimal at best. Only one of the four critics who reviewed the play in Boston mentioned anything about the form of the

\textsuperscript{6}See Bibliography, p. 192.
work or its directorial concept. The comments of the Boston critics were, for the purposes of this study, irrelevant.

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CHAPTER I

THE ORIGINS OF THE TEXTUAL MATERIAL ON WHICH THE MUSICAL, CABARET IS BASED

In 1929, a year after the publication of his first novel, a young English writer named Christopher Isherwood went to Berlin to visit W. H. Auden, his friend since boarding school days, who had been sent to Berlin by his parents to learn German. Isherwood was to stay there for four years. It was in the Berlin of 1929 through 1933 that he was to find the material for his famous novels, The Last of Mr. Norris (1935) and Goodbye to Berlin (1939), which, combined became The Berlin Stories.

From 1929 to 1933, I lived almost continuously in Berlin, with only occasional visits to other parts of Germany and to England. Already, during that time, I had made up my mind that I would one day write about the people I'd met and the experiences I was having. So I kept a detailed diary, which in due course provided raw material for all my Berlin Stories.¹

Isherwood was to assemble this material, which is fundamentally autobiographical, and present a

picture of a society that was visibly disintegrating. The political and social upheaval that Germany was experiencing at that time provided the background for all the incidents and characters that appear in The Berlin Stories.

The narrator of the stories is a young novelist trying to earn a living in Berlin by teaching English. He refers to himself as a "camera" recording the troubled scenes around him. Isherwood explained his approach to the stories by saying,

...I write about experiences I myself have had, at first or second hand. What I mean by second hand is the experience described to me by others. In my novels, much of the action and the dialogues is fictitious, and many of the characters are composites. The experience however, upon which the scenes and characters are founded, is my own.²

Isherwood's characters, although superbly realized, are people who bend with the times, are susceptible to political change, and are easily corrupted. The concern of The Berlin Stories was with personal breakdown and corruption against the background of pre-war Berlin. Isherwood's point was that his characters have been so conditioned by the times that they have no moral sense.

The characters of *The Berlin Stories* attracted the playwright, John Van Druten, and this attraction resulted in the play *I Am a Camera* (1951). This play focuses on the story of Sally Bowles, one part of *The Berlin Stories*. The emphasis of the play, *I Am a Camera*, is on the characters involved rather than on the milieu in which they find themselves. Van Druten was much less concerned with the social and political background of the action of the play than with the superbly realized characters, especially the central character, Sally Bowles.

Van Druten retained the autobiographical, author-as-narrator quality which Isherwood established in *The Berlin Stories*. The fact, Van Druten's narrator-protagonist is called Christopher Isherwood.³ The play concerns itself with the personal relationship between the young novelist and Sally Bowles, an impetuous, promiscuous English girl who sings in a run-down night club. The sub-plot is concerned with the relationship between two young Germans, Fritz Wendel and Natalia Ladauer, in which the issue of anti-Semitism is exposed. *I Am a Camera* was successful as a play,  

³In the play and in the musical, he is described as an American. In fact, Isherwood became an American citizen in 1946.
due largely to the performance of Julie Harris as Sally Bowles.

In 1951, producer-director Harold Prince, then in the Army, was stationed near Stuttgart, Germany. Prince frequented a night club there which had a dwarf M.C.,

...hair parted in the middle, and lacquered down with brilliantine, his mouth made into a bright red cupid's bow, who wore heavy false eyelashes and sang, danced, goosed, tickled, and pawed four lumpen Valkyres waving diaphanous butterfly wings.4

The memory of this character was to provide a very important part of the structure of the musical, Cabaret. The development of this element will be described in Chapter III.

In the 1960s, the turmoil in America over civil rights drew Prince and the authors of Cabaret to consider a musical adaptation of I Am a Camera. They saw a parallel between what Prince called, "...the spiritual bankruptcy of Germany in the 1920s and our country in the 1960s."5 Prince continues,

I went so far in one draft of the show to end it with film of the march on Selma and the Little Rock riots, but

---

4Harold Prince, Contradictions, p. 126.

5Harold Prince, Contradictions, p. 125.
that was a godawful idea and I came to my senses.6

Although *Cabaret* began as an adaptation of Van Druten's *I Am a Camera*, Prince and the authors of *Cabaret* went back to Isherwood's Berlin Stories as a more fruitful source. They were concerned more with the political and social climate in Berlin than with the story of Sally Bowles.

Musical versions of *I Am a Camera* had been planned for some time. One was to star Gwen Verdon, another, Tammy Grimes. These would have developed as vehicles for these stars. Sandy Wilson, who had written *The Boy Friend*, wrote the book, music and lyrics for a version of *I Am a Camera* to star Julie Andrews. When Prince and the authors of *Cabaret* started on the project, the idea was not to provide a vehicle for a star to play the wonderful role of Sally Bowles as in *I Am a Camera*, but to provide a theatre piece which would provide a metaphor for what our own country was going through at that time. Liza Minnelli was the choice of both John Kander and Fred Ebb (music and lyrics) for the role of Sally Bowles. Prince rejected this choice because Minnelli was already an established star, and he did not want *Cabaret* to become simply a

---

6Harold Prince, *Contradictions*, p. 126.
vehicle for her talents. Minnelli later played Sally Bowles in the motion picture version of *Cabaret*.

What developed was not a musical version of *I Am a Camera*, but an original approach to the subject. The internal, what Prince called "realistic", scenes of the play were based on the story of Sally Bowles. The author-narrator was retained, but now he was an American writer named Cliff Bradshaw. The issue of anti-Semitism was developed in the sub-plot, but in *Cabaret* this took the form of a romantic relationship between the elderly landlady, Fraulein Schneider, and another of her boarders, Herr Schultz, an elderly green-grocer. A good deal of the dialogue in the internal scenes is based on Van Druten's play, but the supporting characters, other boarders at Fraulein Schneider's and habitues of the Kit-Kat Klub where Sally sings, have their origin in Isherwood's *Berlin Stories*.

It was Isherwood's penetrating view of the events that he observed in Berlin from 1929 through 1933 which provide the real framework for *Cabaret*. By utilizing the concept of a cabaret as a metaphor for Berlin, and a Master of Ceremonies (the character, Emcee) as a metaphor for the growing decadence and moral disintegration in this society, the director and the authors went back to Isherwood as the progenitor of *Cabaret*. The story of Sally Bowles provided the
textual material for the internal play, and the cabaret itself provided the theatrical framework with which the creators of Cabaret developed their original concept.
CHAPTER II

THE USE OF MUSICAL NUMBERS IN CABARET:
USED INTERNALLY, WITHIN THE SCENES

The book scenes of Cabaret are of a fairly conventional format. The story is told of a young American writer named Cliff Bradshaw coming to Berlin at a time of political and social foment. The main plot deals with the relationship which he has with Sally Bowles, a young, English cabaret singer who is a highly unconventional person. The sub-plot tells the story of Cliff's landlady, Fraulein Schneider, and the relationship between her and Herr Schultz, another boarder in her house, who is Jewish. This sub-plot provided the vehicle for exposing and dealing dramatically with the effect of anti-semitism in the Berlin of the play. The musical numbers used in this context are integrated into these two, parallel stories.

The first musical number used in this context is the song, "So What," sung by the landlady, Fraulein Schneider. In the scene it grows out of the dialogue in which Cliff and Fraulein Schneider are bickering over the rent which he is to pay for his room.
CLIFF
But I can still only pay fifty marks.

FRL S
This room is worth one hundred. More than one hundred.
(SHE looks at CLIFF hopefully. HE shakes his head)
Fifty??
(CLIFF nods.)

FRL S
Sitz!

YOU SAY FIFTY MARKS
I SAY ONE HUNDRED MARKS
A DIFFERENCE OF FIFTY MARKS
WHY SHOULD THAT STAND IN OUR WAY?
AS LONG AS THE ROOM'S TO LET
THE FIFTY THAT I WILL GET
IS FIFTY MORE THAN I HAD YESTERDAY, JA?
WHEN YOU'RE AS OLD AS I
IS ANYONE AS OLD AS I?
WHAT DIFFERENCE DOES IT MAKE?
FOR THE SUN WILL RISE AND THE MOON WILL
SET AND YOU LEARN HOW TO SETTLE FOR WHAT
YOU GET
IT'LL ALL GO ON IF WE'RE HERE OR NOT
SO WHO CARES? SO WHAT?
SO WHO CARES? SO WHAT?
Etc. etc.\(^1\)

The song continues through three more verses and three choruses. In this, the first scene in which Fraulein Schneider appears, the song serves the function of telling us who she is, and how she thinks at this point in the play. In this respect, it is a character song.

\(^1\)Draft III, 1-3-9.
"So What" remained essentially the same from early drafts of the script through the final version. It also remained in the same place in the book of the play. The only change that took place was a re-write of the lyrics of the third verse of the song. The original version was as follows:

WHEN I HAD A MAN MY FIGURE WAS BOYISH AND FLAT
       SO WHAT?
THROUGH ALL OF OUR YEARS HE WAS SO DISAPPOINTED IN THAT
       SO WHAT?
NOW I HAVE WHAT HE MISSED AND MY BOSOM IS FULL
BUT HE LIES IN A CHURCHYARD PLOT
IF IT WASN'T TO BE THAT HE EVER WOULD SEE THE ABUNDANCE OF ME,
       SO WHAT? 2

In rehearsal it was immediately obvious that this verse would not work appropriately for Lotte Lenya who was playing Fraulein Schneider. Miss Lenya is a slim woman. The lyrics were changed to fit the actress playing the role.

WHEN I HAD A MAN MY FIGURE WAS DUMPY AND FAT
       SO WHAT?
THROUGH ALL OF OUR YEARS HE WAS SO DISAPPOINTED IN THAT
       SO WHAT?
NOW I HAVE WHAT HE MISSED AND MY FIGURE IS TRIM
BUT HE LIES IN A CHURCHYARD PLOT
IF IT WASN'T TO BE THAT HE EVER WOULD SEE THE UNCORSETED ME,
       SO WHAT? 3

2Draft II, 1-4-12.

3Draft IV, 1-3-10.
This musical number served well in introducing the character of Fraulein Schneider. This early in the play her care-free attitude toward life seems like a positive thing. As the sub-plot develops she gradually surrenders to the social and political pressures of her surroundings, and "Who cares, so what?" becomes "What would you do?" This descending curve in morale can be traced through Fraulein Schneider's scenes and musical numbers.

The Schneider-Schultz Sub-Plot

The next musical number relevant to the Schneider-Schultz sub-plot is "It Couldn't Please Me More." In production, this song was known as "The Pineapple Song." This musical number is Fraulein Schneider's and Herr Schultz's courtship song. In context, Schultz is a green-grocer who regularly brings fruit from his shop to Frl Schneider. In the scene under discussion (Act One, scene 8 in the final version), he has brought her a pineapple. The song is simply (and justifiably) a light moment in the play. It does serve the function of introducing the romance of the sub-plot.

In an earlier version of the script, the song used in this context was quite different. Instead of

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4Draft I, 2-4.
the charming duet, framed by dialogue which was essential to the development of the sub-plot, the song was an extended musical number that comprised the entire scene. It was called, "Such a Perfect Night." When the book was revised for the pre-rehearsal version, this song-scene was cut, and "It Couldn't Please Me More" was written for an existing dialogue scene. The function of this song remained the same as that of the extended song-scene. The revision was necessary in the interest of shortening the running time of the production. The length of the play was always a consideration in the re-write process.

Following the progression of the sub-plot in the context of its musical numbers, the next song to be considered is "Married." Herr Schultz's proposal to Fraulein Schneider is precipitated by their being caught in a compromising position by another of the boarders, Fraulein Kost, who continuously is bringing sailors to her room, much to the chagrin of Fraulein Schneider. The proposal is precipitated, not caused by this encounter. Fraulein Schneider and Herr Schultz agree that there is no reason for them not to be married. It is through the device of the song, "Married," that they finally come to this agreement.

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5See Appendix B.
This song remained essentially the same through all drafts of the script.

The first indication that the idyllic relationship between Fraulein Schneider and Herr Schultz is to be disturbed by political forces outside their control occurs during their engagement party. This aspect of the production is discussed in Chapter IV. The important observation in this context is that the song, "Meeskite," is what brings the growing attitude of anti-semitism to the surface. In the process of developing the final shape of Cabaret, the only change made in "Meeskite" (aside from its position in the scene) was to cut two choruses and one verse in order to make an over-long number more manageable.6 In the final version of Cabaret, the finale of the first act, "Tomorrow Belongs to Me," was sung as a reaction to the Jewishness of Schultz's song. The significance of this song is analyzed at length in Chapter IV. In earlier versions, "Meeskite" was sung after "Tomorrow Belongs to Me," and was followed by a third song.

When the engagement party scene had a third musical number to end the scene, two different songs were tried in this place to end Act Two. The first to be tried was the song, "It'll All Blow Over." This song was a trio sung by Sally, Cliff and Fraulein

6See Appendix B for deleted sections of this song.
Schneider. The song written to replace "It'll All Blow Over" was "The End of the Party" which survived into the rehearsal period. It was subtler than the previous song, but when the solution of moving "Tomorrow Belongs to Me" to the end of the scene, thus of the act, was arrived at, it became unnecessary. In the broader context of the play, "It'll All Blow Over" and "The End of the Party" afforded no opportunity for an entrance by the Emcee for consistency in framing the play, and this became a factor in the ending of an act. During the rehearsal period, the concept of providing a theatrical frame for the action of the internal scenes emerged as the central concept of the play. The framing numbers assumed more significance during this period.

In the context of the engagement party scene, it should be noted that in order to expose the growing attitude of anti-semitism, several approaches were tried. In earlier drafts of the script, the dialogue between Fraulein Schneider and her friends and neighbors served this function. In trimming the scene (again, in the interest of time) this dialogue was eventually cut, and the threat was implied by everyone

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7See Appendix B.
8See Appendix B.
joining in the singing of "Tomorrow Belongs to Me."  
In the final version of the play, the scene opens with
a happy dance number, performed by Sally's friends from
the Kit Kat Klub, and by Fraulein Kost's sailor
friends, with Fraulein Schneider participating. In the
rehearsal version of the script, the scene opened quite
differently:

ACT II

Scene 6

AT RISE: Only FRL SCHNEIDER's gramophone
is visible. It suddenly starts
to play -- a rather melancholy
tune.

The lights come up on HERR
SCHULTZ' FRUIT SHOP. It is a
small shop -- with artistically
arranged displays of fruit.
There are even a few pineapples
in evidence.

At the moment, the shop is
decorated for a party. One of
the counters has been covered
with a white tablecloth. On
the counter are schnapps, beer,
food, etc. Stacked nearby are
three gift packages.

HERR SCHULTZ and GUESTS are
sitting in a semi-circle. HERR
SCHULTZ wears a funny little
paper hat. Otherwise the party
seems quite funereal.

A stout woman, FRAU WENDEL, is
sampling a piece of strudel.  

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9See Chapter IV.

10Draft III, 2-6-34.
Later in the scene, after an extended entrance of Sally's Kit Kat friends, the mood changed and the dance began. In this version it took five pages of dialogue to get to the dance. The final playing version of the scene is more efficient and to the point. It begins with the dance and moves through "Meeskite" and "Tomorrow Belongs to Me." With the change in emphasis from conventional book musical to the presentational structure that became the priority for the shape of Cabaret, long dialogue scenes to accommodate exposition of characters and attitudes became unnecessary. Such scenes also encumbered the play with unwanted lengthy playing time. The final version served the needs of the play as a whole in terms of function and in terms of length.\(^{11}\)

The Fraulein Schneider - Herr Schultz sub-plot reaches its turning point in the second scene of Act Two, in the final version. (Act Three, scene two in the preceding three-act versions.)\(^{12}\) It is in this scene that anti-Semitism becomes overt in the form of a brick being thrown through Herr Schultz's window. The setting is the fruit shop. Fraulein Schneider enters

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\(^{11}\) See Chapter IV for discussion of the engagement party scene in context of the use of the musical number, "Tomorrow Belongs to Me."

\(^{12}\) See Table 1, page 50.
and discusses with Schultz the feeling she has of the
pall of anti-semitism hanging over their relationship.
She hints at giving in to this pressure. In a tender
moment, while Fraulein Schneider is peeling an orange
for Herr Schultz, he sings a short reprise of
"Married." It is at the very end of this tender song
that the brick crashes through the window, and Fraulein
Schneider says:

FRL SCHNEIDER
You see?! Your see!!?

SCHULTZ
It is nothing! Children on their way to school!
Mischievous children! Nothing more! I assure you!

(HERR SCHULTZ runs out. We see him outside
the broken window -- looking for the culprit
and questioning the ONLOOKERS. No one seems
to have seen anything.
HERR SCHULTZ comes back in.)

School children. Young -- full of mischief. You
understand?

FRL SCHNEIDER
(Slowly -- thoughtfully)
I understand.

LIGHTS FADE\(^{13}\)

In an earlier version of the script, Frl
Schneider's final line was much less subtle. It read:

FRL SCHNEIDER
And so -- it is finished. What right did I have to
expect -- at my age -- I would find a man willing to

\(^{13}\)Draft V, 2-2-4.
marry me -- and there would be nothing in the way?  
Something is always in the way. But you learn to go on 
living. You learn to say: "So what?" -- Even if each 
"So what?" is a little more painful then the last. 
But that's how life is. So -- so what?

LIGHTS FADE\textsuperscript{14}

This example demonstrates how the process of rewriting 
typically compressed the quantity of lines without 
losing the thought involved.

This turning point in Fraulein Schneider's 
thinking results in her breaking the engagement. The 
full impact of the social and political pressures 
which are in operation in this sub-plot are finally 
exposed in Fraulein Schneider's final musical number, 
"What Would You Do?," sung in Act Two, scene four of 
the final version (Act Three, scene four of the rehearsal version.)

CLIFF
Fraulein, you can't give up that way!

FRL SCHNEIDER

Oh, yes! I can. That is easy! Easy for you. 
Fight!! And -- if you fail -- what does it 
matter? You pack your belongings. You move to 
Paris. And if you do not like Paris -- where? 
It is easy for you. -- But if you were me ... 

WITH TIME RUSHING BY
WHAT WOULD YOU DO?

WITH THE CLOCK RUNNING DOWN
WHAT WOULD YOU DO?

\textsuperscript{14}\textsuperscript{Draft I, 3-2-8.}
THE YOUNG ALWAYS HAVE THE CURE
BEING BRAVE, BEING SURE
AND FREE
BUT IMAGINE IF YOU WERE ME

ALONE LIKE ME
AND THIS IS SOME ROOM
THE SUN
I'LL WHAT
WILL


(Muriel)
WITH A SILENCE
WHAT WOULD YOU TELL ME

SUPPOSE YOU'RE ONE FRIGHTENED VOICE
BEING TOLD WHAT THE CHOICE MUST BE
GO ON TELL ME
I WILL LISTEN

WHAT WOULD YOU DO
IF YOU WERE ME?

(There is a pause. Neither CLIFF nor Sally has an answer)

(The scene continues)
THE YOUNG ALWAYS HAVE THE CURE
BEING BRAVE, BEING SURE
AND FREE
BUT IMAGINE IF YOU WERE ME

ALONE LIKE ME
AND THIS IS THE ONLY WORLD I KNOW
SOME ROOMS TO LET
THE SUM OF A LIFETIME EVEN SO

I'LL TAKE YOUR ADVICE
WHAT WOULD YOU DO?

WOULD YOU PAY THE PRICE?
WHAT WOULD YOU DO?

SUPPOSE SIMPLY KEEPING STILL
MEANS YOU MANAGE UNTIL THE END?
WHAT WOULD YOU DO
MY BRAVE YOUNG FRIEND?

GROWN OLD LIKE ME
WITH NEITHER THE WILL NOR WISH TO RUN
GROWN TIRED LIKE ME
WHOSE HURRIES FOR BED WHEN DAY IS DONE
GROWN WISE LIKE ME
WHO ISN'T AT WAR WITH ANYONE
NOT ANYONE!

(Music under to)

WITH A STORM IN THE WIND
WHAT WOULD YOU DO?

SUPPOSE YOU"RE ONE FRIGHTENED VOICE
BEING TOLD WHAT THE CHOICE MUST BE
GO ON TELL ME
I WILL LISTEN

WHAT WOULD YOU DO
IF YOU WERE ME?

(There is a pause. Neither CLIFF nor Sally
has an answer)

(The scene continues)\(^5\)

\(^5\)Draft V, pp. 2-4-8, 2-4-9.
This song remained the same, and in the context of essentially the same scene from the pre-rehearsal through final versions of the script. The shape of Fraulein Schneider's disintegration in morale was thus completed from the earlier, care-free "So What" to the trapped, "What Would You Do?"

In the rehearsal and earlier versions of the finale of the play, Fraulein Schneider sang a reprise of a chorus of "So What." In this context her character seemed to have grown cynical. In the rewrite of this scene, she delivers a line closer to the feeling of rationalization, as in "What Would You Do." This was much more appropriate to the authors' intent for the character.16

In the rehearsal and earlier versions of the finale of the play, Herr Schultz sang a reprise of a chorus of "Meeskite." This bore no relationship to his attitude toward the impending holocaust. The line which was substituted in the final version repeated his self-imposed blindness to the situation, as in the earlier fruit shop scene. Again, this was more appropriate to the whole thought behind the sub-plot, and to this character.17

16 See Chapter III.

17 See Chapter III.
The Cliff-Sally Plot

The main story line of the internal scenes of Cabaret is based on the story of Sally Bowles and the young writer, a story treated much more fully in the play, I Am A Camera. In Cabaret this line of action can be traced through six scenes.

Sally Bowles is introduced in Act One, scene four. The setting of the scene is the Kit Kat Klub, the cabaret where Sally is employed as a singer. In the earlier train scene, the young German whom Cliff had met described the Kit Kat Klub as "The hottest spot in Berlin..." Cliff goes to the club to celebrate New Years Eve. The scene opens with the Emcee (who in this scene and in the Kit Kat Klub scene of the second act, plays the role of master-of-ceremonies) introducing Sally Bowles. She performs the song, "Don't Tell Mama," a song typical of a night-club review number. The lyrics of this song are irrelevant to the story line. The song serves the function of introducing Sally and establishing an ambience for the Kit Kat Klub.

"Don't Tell Mama" remained the same, and was used in the same context through all drafts of the play. During the out-of-town tryouts, when "I Don't Care Much" was tried in place of "Cabaret," the song,
"Cabaret" was performed in place of "Don't Tell Mama." These songs were returned to their original positions after one performance.

It is during this scene at the Kit Kat Klub, following this song, that Sally and Cliff first meet. Sally follows up on this meeting and moves in with Cliff during Act One, scene 6. This scene has two parts. The first part is between Cliff and Ernst, the young German. Cliff is teaching Ernst to speak English correctly. During the scene (which is short) Ernst hints at his political activity. The second part of the scene is the surprise arrival of Sally complete with luggage, ready to move in with Cliff. Her plea for shelter is effective, and the agreement of Cliff to this arrangement is manifested through the song, "Perfectly Marvelous."

This song, "Perfectly Marvelous," did not go into the play until October 28, during the Boston tryouts. Through all previous drafts of the script, the song, "Room Mates" occupied this position in the play. As more performance time was being utilized in the development of the "cabaret" numbers, the dialogue in the internal scenes had to be trimmed. The song,

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18See Chapter III.
19Rinaldi Notes.
"Room Mates" did not serve to move the action forward, it simply described the condition in which these two characters found themselves.\(^{20}\) By taking the dialogue of the scene and turning it into lyric form, a more effective musical number was created, and the scene trimmed to a manageable length. In context, it worked as follows:

**CLIFF**

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I can never explain this arrangement. It's too peculiar.
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**SALLY**

Peculiar? No, not in the least!

(Spoken. Music under)

I THINK PEOPLE ARE PEOPLE. I REALLY DO, CLIFF, DON'T YOU?
I DON'T THINK THEY SHOULD BE MADE TO APPOLOGIZE FOR ANYTHING THEY DO.
FOR EXAMPLE, IF I PAINT MY FINGERNAILS GREEN AND IT HAPPENS I DO PAINT THEM GREEN WELL, IF SOMEONE SHOULD ASK ME WHY I THINK IT'S PRETTY I THINK IT'S PRETTY SO, IF ANYONE SHOULD ASK ABOUT YOU AND ME ONE DAY YOU HAVE TWO ALTERNATIVES:
YOU CAN EITHER SAY "YES, IT'S TRUE WE'RE LIVING IN DELICIOUS SIN."
OR YOU CAN SIMPLY TELL THEM THE TRUTH, AND SAY

(SALLY sings)
I MET THIS PERFECTLY MARVELOUS GIRL IN THIS PERFECTLY WONDERFUL PLACE AS I LIFTED A GLASS TO THE START OF A MARVELOUS YEAR.

\(^{20}\)See Appendix B.
BEFORE YOU KNEW IT SHE CALLED ON THE PHONE, INVITING. NEXT MOMENT I WAS NO LONGER ALONE BUT SAT READING, SOME PERFECTLY BEAUTIFUL VERSE IN MY CHARMING AMERICAN STYLE. HOW I DAZZLED HER SENSES WAS TRULY NO LESS THAN A CRIME.

NOW I'VE THIS PERFECTLY MARVELOUS GIRL IN MY PERFECTLY BEAUTIFUL ROOM AND WE'RE LIVING TOGETHER AND HAVING A MARVELOUS TIME.

CLIFF
Sally, I'm afraid it wouldn't work. You're much too distracting.

SALLY
Distracting? No, inspiring!

SHE TELLS ME PERFECTLY MARVELOUS TALES OF HER THRILLINGLY SCANDALOUS LIFE WHICH I'LL PROBABLY USE AS A CHAPTER OR TWO IN MY BOOK AND SINCE MY STAY IN BERLIN WAS TO FORCE CREATION WHAT LUCK TO FALL ON A FABULOUS SOURCE OF STIMULATION AND PERFECTLY MARVELOUS TOO IS HER PERFECT AGREEMENT TO BE JUST AS STILL AS A MOUSE WHEN I'M GIVING MY NOVEL A WHIRL YES, I'VE A HIGHLY AGREEABLE LIFE IN MY PERFECTLY BEAUTIFUL ROOM WITH MY NEARLY INVISIBLE PERFECTLY MARVELOUS GIRL.

(There is a noise at the door)

(Here, the scene is interrupted by the arrival of the taxi-man with the balance of Sally's luggage. There is dialogue about the luggage and about paying the taxi man. When the taxi-man exits, Sally continues:)

So quite seriously, Cliff, please may I stay?
CLIFF
Sally, I can't afford --

SALLY
Only for a day or two -- please?

SALLY
Oh Cliff!

CLIFF
I HAVE A TERRIBLE FEELING I'VE SAID A DUMB
THING BESIDES I'VE ONLY GOT ONE NARROW BED

SALLY
WE'LL THINK OF SOMETHING.

CLIFF
AND NOW THIS WILD, UNPREDICTABLE GIRL

SALLY
AND THIS PERFECTLY BEAUTIFUL MAN

BOTH
WILL BE LIVING TOGETHER AND HAVING A MARVELOUS
TIME (THEY are in each other's arms as -- )

THE LIGHTS FADE

This musical number effectively replaced three pages of
dialogue and another song, thus saving performance
time while still allowing the necessary expository
material to be included.

The next scene in this sequence (Act One, scene
ten of the final version) went through several metamor-
phoses in its development. In the early draft of the
script the material for this scene was contained in two
separate scenes. The first (Act One, scene three) was.
a short dialogue scene which introduced the idea that Sally might have the opportunity to appear in a movie, and served as an excuse for a musical number, "Good Time Charlie." ²²

The second scene (Act Two, scene five) was set at a place called the Cafe Majestic. The first part of that scene involved Cliff, Sally, and another character called Otto Klausner, who was to produce the film in which Sally was to appear. It was a long dialogue scene which dealt with an element which was totally eliminated from the next draft of the script. That was at a time when the authors were adhering more closely to The Berlin Stories as substance for the play.

The second part of the Cafe Majestic scene involved Cliff, Sally and Ernst. It was during this scene that Ernst recruited Cliff to run an international errand for him in order to make some much-needed money.

In the pre-rehearsal draft of Cabaret ²³ the content relating to Sally's possible employment in a film was totally eliminated (as was the character, Otto Klausner.) The need for an additional set, the Cafe

²²Draft I, 2-3-6.
²³Draft II.
Majestic, was also eliminated. The setting for the scene became Cliff and Sally's room. Sally reveals the fact that she is pregnant (an element which did not exist in the earlier version). Dialogue urging Cliff that they should go out and celebrate led to her singing "Good Time Charlie." That was followed by a long scene showing how undomestic Sally was, while Cliff was trying to write his novel. The scene was completed with the entrance of Ernst, and his urging Cliff to run the errand for him.

Further refinement of the scene involved eliminating the irrelevant domestic business, and completely changing the musical content of the scene. The revelation (to both Cliff and the audience) that Sally was pregnant was followed by two sung soliloquies, entitled "What Am I to Say".24 These were followed by the song, "See That Man in the Mirror." Both these musical numbers were more tightly integrated into the scene in terms of reaction to the new situation in which Cliff and Sally have found themselves.

The scene was completed with the entrance of Ernst, and the aforementioned errand scene. This scene did not change substantially from the pre-rehearsal script through the final version of the play.

24See Appendix B.
The final refinement of this scene took place during the Boston tryouts. When the "Shadow Scene" was eliminated from the production, the director and the authors wanted to retain the song which Cliff had sung during that scene. The song was "Why Should I Wake Up?" In order to utilize it, it was inserted earlier in the scene, before Sally announces that she is pregnant. In this place, the song reflects the state of euphoria in which Cliff finds himself, a state similar to the calm-before-the-storm which seems imminent. In context, this works very well, coming as it does directly after the first singing of "Tomorrow Belongs To Me," which foreshadows the impending threat of Nazism, and directly before Cliff compromises his principals and agrees to go on the errand for Ernst. Thus this song is relevant to the broad context of the play, and also to the narrower context of the relationship between Cliff and Sally. The lyrics are as follows:

WHY SHOULD I WAKE UP?
THIS DREAM IS GOING SO WELL.
WHEN YOU'RE ENCHANTED
WHY BREAK THE SPELL?
DRIFTING IN THIS EUPHORIC STATE
MORNING CAN WAIT
LET IT COME LATE
WHY SHOULD I WAKE UP

25See Chapter IV.
WHY WASTE A DROP OF THE WINE?  
DON'T I ADORE YOU?  
AND AREN'T YOU MINE?  
MAYBE SOMEDAY I'LL BE LONELY AGAIN.  
BUT WHY SHOULD I WAKE UP TILL THEN?  

With the inclusion of this song, the two soliloquies and the song, "See That Man in the Mirror," became extraneous to the scene, and were eliminated.  

In the final version of Cabaret, only three musical numbers were directly related to the story-line of Cliff and Sally. They were, "Perfectly Marvelous," "Why Should I Wake Up," and "Cabaret." The final sequence of scenes relating to this line of action occurs as scenes four, five, and six of the second act. Scene four contains Fraulein Schneider's song, "What Would You Do?," as described above. The dialogue of scene 4 includes Cliff's decision to return to America with Sally, while Sally is planning to return to the Kit Kat Klub. In the early draft of the script, this scene ended with a reprise of "Room Mates." When the script was revised for the pre-rehearsal version, the scene ended with a note for a reprise of "Parents," a song which had been planned but not written. In the

27Rehearsal Notes. See also Appendix D.  
28Draft I.
rehearsal version of the script, this scene was ended with a reprise of "The Telephone Song" bridge as in the first act.\textsuperscript{29} The stage direction for the reprise in that place is of note because it indicates the direction in which the director and authors wished to go with the ending of the play.

(From out of nowhere, we hear a GIRL'S VOICE. Lights come up on a GIRL in evening clothes seated at the nightclub table. SHE is talking into a telephone. SHE turns out to be the same GIRL we first saw at the end of Act One, Scene 4 -- but now, for some reason, SHE looks rather like a tramp)

\begin{quote}
GIRL AT TELEPHONE
HELLO, HELLO.
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE
WOULD YOU LIKE TO BUY A GIRL A DRINK?
NO? TOO BAD. GOODBYE\textsuperscript{30}
\end{quote}

In the final version, no musical number was used in the transition from Act Two, scene 4 to scene 5, which takes place at the Kit Kat Klub. There is a definite sense of continuity between the dialogue ending scene 4 and the dialogue which begins scene 5. Cliff and Sally are arguing as to whether or not she should go back to work at the Kit Kat Klub. The events leading to the end of the play are accelerating, and any break in this action for even a bridging number would interrupt the pace. The argument between Cliff and Sally continues in scene 5 at the Kit Kat Klub. When Sally is

\textsuperscript{29}See below.

\textsuperscript{30}Draft III.
called to get ready for her number, the action continues with an argument between Cliff and Ernst, which results in Cliff's being beaten by two Nazi henchmen of Ernst's.

The intensity is maintained with the introduction of Sally by the Emcee, and her performance of "Cabaret." In this context, the song, "Cabaret" functions as the climactic device, both for the line of action developed from the previous scene, and for the entire play as she steps out of the reality of the Kit Kat Klub and into the limbo area of the frame of the play.\textsuperscript{31}

In the pre-rehearsal version of the script, the musical number, "I Don't Care Much" was inserted between the two scenes described above. This was taken out for the rehearsal version, when the "Telephone Song" bridge described above was felt to be more appropriate. It also came too close to the more important number, "Cabaret." Since even this bridge slowed down the transition into the Kit Kat Klub scene, it, too, was eliminated during the rehearsal period.

After the musical number, "Cabaret" the action of the play moves swiftly to the end. From the early drafts of the script through the rehearsal version, the scene described in Chapter IV, Cliff returning to

\textsuperscript{31}See Chapter III.
Fraulein Schneider's, with the gramophone playing "Tomorrow Belongs To Me," came between "Cabaret" and the final scene in Cliff's room. During the last week of try-outs in Boston, this short scene was eliminated. A rhythm had been established at the end of scene four, making an uninterrupted transition into scene five (as described above). The action in scene five moved rapidly to the climactic song, "Cabaret." In the final playing version, after "Cabaret" the action returns directly to Cliff's room (scene six). In order to maintain the sense of crisis that had begun back in scene four, the action had to move swiftly. The insertion of the short scene showing Cliff coming home beaten up, hearing "Tomorrow Belongs to Me" playing on Fraulein Schneider's gramophone, interrupted the desired pace. In scene six we learn that Herr Schultz is leaving the boarding house and moving to another part of Berlin, that Sally has aborted the baby she was to have had, and that Cliff will be returning home without her. The action moves swiftly to the train compartment in which Cliff is leaving and into the finale as described in Chapter III.

In the development of the Sally - Cliff storyline in the context of the entire musical, the emphasis changed from being a play about Sally Bowles to being a broader, concept piece about social and political
forces. The "cabaret" frame of the play was expanded, consequently long dialogue scenes and irrelevant musical numbers were either trimmed down or eliminated.

The last musical number to be examined as part of the internal action of the play, is "The Telephone Song." The idea for this song is included in all drafts of the script. It went through a series of re-writes as described below. The idea for the song was based on a night-club which producer-director Prince had seen in Germany. In this club, as in the Kit Kat Klub of Cabaret, each table had a telephone with which one could talk to people seated at the other tables. The idea was fun and helped to portray the ambience of the Kit Kat Klub. It also provided the means for a very good production number.

In the earlier versions of the script, a chorus of this song was used to bridge the transition from the first scene in Cliff's room to the Kit Kat Klub scene. As the scene changed into the Kit Kat Klub, the music continued and the entire song was performed. A reprise of the "Telephone Song" with a dance ended the scene. This pattern remained the same through the rehearsal version of the script.\(^{32}\) The musical bridge into the Kit Kat Klub scene went through two revisions. In the

\(^{32}\)See Table 1, page 58.
early drafts and rehearsal versions it was written as follows:

CLIFF

(Cheerlessly)
Welcome to Berlin -- famous novelist.
(With sudden determination, CLIFF grabs his
typewriter -- sets it on the table -- gets it
ready for action -- and sits down. But
nothing happens. From out of nowhere, we
hear a GIRL'S VOICE. Lights come up on a
GIRL in evening clothes seated at a night-
club phone. But SHE seems to be looking at
CLIFF)

GIRL AT TELEPHONE

HELLO. HELLO.
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE
WOULDN'T YOU LIKE TO BUY A GIRL A DRINK?
NO? TOO BAD. GOODBYE.

LIGHTS FADE ON CLIFF33

During rehearsals, the last line was changed to make
the transition into the full version of the song, sung
by all the patrons at the Kit Kat Klub. The last line
was rewritten to:

NO? WHY NOT? THINK IT OVER --

This bridge segued directly into the full vocal chorus
version of the song. The rehearsal version of this
song was extensive, it included three long solo sec-
tions with short responses, an extended chorus and a
tag ending. This was rewritten during rehearsals to

33Drafts I through III.
effect breaking the long solos into individual lines and responses.\textsuperscript{34}

In further refining the transition, the "Telephone Song" bridge was rewritten again, and the song itself was moved to the end of the scene. In order to better serve the internal plot line of the play, the action moves directly to Sally Bowles' first entrance, her first musical number ("Don't Tell Mama") that is reflective of the ambience of the Kit Kat Klub, and into the first encounter between Cliff and Sally. This proved to be the more efficient way of moving the play directly into the internal line of action. The full rendition of the "Telephone Song" was moved to the end of the scene where, in the final version, it serves the scene and also serves as a bridge into the next scene.

The final version of the "Telephone Song" bridge from Act One, scene three (Cliff's Room) into the next scene at the Kit Kat Klub is as follows:

\begin{verbatim}
CLIFF
Welcome to Berlin -- famous novelist. Open the Remington.

(A GIRL sitting at a cafe table appears. SHE sings into a phone)

GIRL
HELLO? HELLO?
\end{verbatim}

\textsuperscript{34}See Appendix B.
CLIFF
That's what you came here for ...

GIRL
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE
WOULD YOU LIKE TO BUY A GIRL A DRINK?

CLIFF
Welcome to Berlin -- famous novelist ...

GIRL
JA? YOU WOULD? COME ON OVER!

(CLIFF slams the typewriter closed, takes his coat from the rack and exits)

FADE OUT

Where the scene then formerly opened with the "Telephone Song," in the final version it goes directly to Sally Bowles' first entrance, her first musical number ("Don't Tell Mama"), and into the first encounter between Cliff and Sally, thus getting the play directly into the line of action.

Later in the scene, on Sally's exit, the final version of the "Telephone Song" and dance was performed where previously a reprise of the song and a dance had been indicated. This version of the song was considerably shorter than the two previous versions. The intent was to make it less an extended vocal chorus

number and to depend more on extended choreography. The final version of the "Telephone Song" was as follows:

(CLIFF's phone lights up)

CLIFF

Hello?

GIRL ON PHONE

HELLO.
SITTING ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE.
WOULD YOU LIKE TO BUY A GIRL A DRINK?

CLIFF

Sorry.

GIRL ON PHONE

ACH! GOODBYE.

(CLIFF exits)

VICTOR

HELLO

MARIA

HELLO -- TABLE FOUR IS CALLING NUMBER NINE
HOW ARE YOU MISTER?

VICTOR

DANKE -- FINE

MARIA

SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE
WOULD YOU LIKE TO GIVE A GIRL A DANCE?

VICTOR

YAH -- WHY NOT? --

BOTH

GOODBYE!
(THEY dance)

BRUCE

HELLO

FRITZIE

HELLO
HELLO

STEVE

HELLO

ROSIE

FRITZIE & ROSIE

TABLE SEVEN CALLING NUMBER THREE
HOW ARE YOU HANDSOME?

BRUCE & STEVE

YOU MEAN ME?

FRITZIE & ROSIE

WE CAN SEE YOU -- CAN YOU SEE US?
WOULD YOU LIKE TO HAVE A DANCE
THE MINUTE THAT THE MUSIC'S HOT?
MAYBE WE CAN TALK IT OVER, JA?

JA!

STEVE

BRUCE

OF COURSE!

ROGER & ED

BOTH

WHY NOT!

(ALONG COUPLES dance)

ROGER & ED

ALONE -- ALONE
YOU SHOULDN'T SIT ALONE LIKE THAT
ALONE -- ALONE
NOT ON A NIGHT LIKE THIS

ALONE -- ALONE
YOU SHOULDN'T SIT ALONE LIKE THAT
ALONE -- ALONE
NOT ON A NIGHT LIKE THIS

(DANCE SECTION)
RIGHT
HELLO!
CENTER
HELLO!
LEFT
HELLO!
RIGHT
HELLO!
CENTER
HELLO!
LEFT
HELLO!

ALL
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE

GIRLS
WOULD YOU LIKE TO BUY A GIRL A DRINK?

BOYS
WOULD YOU LIKE TO BUY A MAN A DRINK?

ALL
WOULD YOU LIKE TO BUY A BOY A DRINK?

RIGHT & CENTER
YOU WILL?
LEFT
WHY NOT!
ALL
GOODBYE!

ALL
JA!

RIGHT & CENTER
YOU WILL?
LEFT
WHY NOT!
ALL
GOODBYE!

ALL
JA!

LIGHTS OUT

Because of the nature of this revision and its integration into choreography, all the lines were sung by

36 Draft V, 1-4-22.
dancers (with the exception of the "ALL" lines.) In both previous versions they had been sung by singers.

Moving the "Telephone Song" to a later position in the scene improved the shape of the scene by not having two musical numbers performed back-to-back. The entrance of Sally Bowles at the beginning of the scene is more effective than an entrance after a big production number in which she is not involved. The "Telephone Song" was better utilized at the end of the scene. With the song in its original position, the "Telephone Song" and "Don't Tell Mama" were performed back to back, with only the Emcee's introduction between them. The scene in the final version flowed from the bridge directly to the Emcee and "Don't Tell Mama," to Cliff and Sally's dialogue, and on the to the "Telephone Song" and dance to end the scene. Minutes were cut from the playing length of the scene. Finally, the element of dance was better utilized within the context of the book scenes. (The "Telephone Song" and the dance which opened the engagement party scene in the fruit shop were the only dance numbers in the internal scenes. Both were integral to the scenes in which they occurred.)

The changes which took place in the internal, or book scenes of Cabaret reflected the growth in emphasis of the "cabaret" or framing context of the
play. As the role of the Emcee and his musical numbers become more important, the story line was made more compact. Less changes took place in the Schneider – Schultz line of action because this line was more directly related to the social and political context.

In the finished production, the cabaret frame of the play was always in evidence, even throughout the internal book scenes. While the internal scenes were played, on stage observers of these scenes were utilized. These were the girls who appeared with the Emcee in the "cabaret" numbers. They were placed in various places in the limbo area, such as on the spiral stairs, downstage, left, and on the seating area, downstage, right. These observers moved, smoked, entered and exited throughout the scenes. Rather than being a distraction, they tended to reinforce the context of the play as a whole. This refinement was added to the play during the out-of-town tryout period.

During the rehearsals and the out-of-town tryout period, Cabaret substantially changed in structure to reflect the change of concept from a narrative, conventional book musical to a more concise narrative.
set within a frame of theatrical "cabaret" numbers that lent greater significance to the action of the internal scenes.
| TABLE 1  |
| SEQUENCE OF SCENES AND MUSICAL NUMBERS OF WORKING DRAFTS OF |
| CABARET |

<table>
<thead>
<tr>
<th>EARLY I</th>
<th>PRE-REHEARSAL II</th>
<th>REHEARSAL III</th>
<th>REHEARSAL-REV. IV</th>
<th>FINAL V</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Willkommen</td>
<td>1.</td>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>Willkommen</td>
<td>2.</td>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>Train</td>
<td>3.</td>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
<td>Two Ladies</td>
<td>4.</td>
<td>4.</td>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
<td>So What</td>
<td>5.</td>
<td>5.</td>
<td>5.</td>
</tr>
<tr>
<td>6.</td>
<td>Tel Bridge</td>
<td>6.</td>
<td>6.</td>
<td>6.</td>
</tr>
<tr>
<td>7.</td>
<td>Telephone Song</td>
<td>7.</td>
<td>7.</td>
<td>7.</td>
</tr>
<tr>
<td>9.</td>
<td>Tel Song Rep &amp; Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Tomorrow - Schoolboys</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Roommates</td>
<td>11.</td>
<td>11.</td>
<td></td>
</tr>
</tbody>
</table>

| 1.       | Mark In Your Pocket | 1. | 1. |
| 2.       | Schneider-Kost Scene | 2. | 2. |
| 3.       | Goodtime Charlie   | 3. | 3. |
| 4.       | Such A Perfect Night | 4. | 4. |
| 5.       | Cate Majestic Scene | 5. | 5. |
| 7.       | Married            | 7. | 7. |

| 1.       | Wilikommen        | 1.             | 1.                | 1.       |
| 2.       | It Couldn't Please | 2.             | 2.                | 2.       |
| 3.       | Me More           | 3.             | 3.                | 3.       |
| 5.       | Money             | 5.             | 5.                | 5.       |
| 6.       | Dance (Fruit Shop) |       |                   |          |
| 7.       | Meekite           | 7.             | 7.                | 7.       |

| 1.       | I Don't Care Much | 1.             | 1.                | 1.       |
| 2.       | Married Reprise   | 2.             | 2.                | 2.       |
| 3.       | Roommates Reprise | 3.             | 3.                | 3.       |

| 1.       | Can't See Beaky   | 1.             | 1.                | 1.       |
| 2.       | Married Reprise   | 2.             | 2.                | 2.       |
| 3.       | What Would You Do | 3.             | 3.                | 3.       |
| 4.       | Reprise: Parents  | 4.             | 4.                | 4.       |

| 1.       | If You Could See Her*** | 1.             | 1.                | 1.       |
| 2.       | Married Reprise     | 2.             | 2.                | 2.       |

| 1.       | Gorilla Song       | 1.             | 1.                | 1.       |
| 2.       | Married Reprise    | 2.             | 2.                | 2.       |
| 3.       | Tomorrow - College Stud |       |                   |          |
| 4.       | In Uniform         | 4.             | 4.                | 4.       |

---

10.      | Why Should I Wake Up |       |                   |          |
11.      | Money             | 11.            | 11.               | 11.      |
15.      | Tomorrow - Rep.   | 15.            | 15.               | 15.      |
16.      | The End of the Party |       |                   |          |
17.      | Gorilla Song       | 17.            | 17.               | 17.      |
20.      | Train             | 20.            | 20.               | 20.      |
22.      | Train             | 22.            | 22.               | 22.      |
23.      | Train             | 23.            | 23.               | 23.      |
25.      | Train             | 25.            | 25.               | 25.      |
27.      | Train             | 27.            | 27.               | 27.      |
29.      | Train             | 29.            | 29.               | 29.      |
### TABLE 1 (Continued)

**SEQUENCE OF SCENES AND MUSICAL NUMBERS OF WORKING DRAFTS OF CABARET**

<table>
<thead>
<tr>
<th>EARLY 1</th>
<th>PRE-REHEARSAL II</th>
<th>REHEARSAL III</th>
<th>REHEARSAL-REV. IV</th>
<th>FINAL V</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10. Meinkomeen</td>
<td>Intro: Don't Tell Mama</td>
<td>10. Finale-Reprises</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11. Meinkomeen</td>
<td>Intro: Don't Tell Mama</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **b** Rewrite in Scene
- **c** Opening of Scene
- **d** Soliloquies
- **e** Soliloquies
- **f** Put in 10/28
CHAPTER III

THE "CABARET" OR FRAMING MUSICAL NUMBERS

_Cabaret_ had an unconventional format for a musical in the mid 1960's. The norm in musical theatre was to present the action of the play in a sequence of scenes which developed the plot in a straight-forward, chronological, narrative manner. Musical numbers could be used to carry the plot forward, to expose character, to show relationships between the characters, or to establish locale, period, ambiance, or style. Rodgers and Hammerstein had established this form for the "book" musical during the 1940s and 1950s. Many others had followed in utilizing a similar structure. The book, or spoken scenes of a musical normally was constructed as a narrative with a beginning, a middle and an end. Plot structures which were conventional in straight drama were utilized. The action was made to flow from scene to scene through dialogue, musical numbers, and sometimes through the use of dance. All the elements were utilized to tell the story of the play. Abstraction normally only existed when ballet was incorporated into the work.
The concept for the original production of *Cabaret* was quite different. Walter Kerr recognized this departure when he described the final form of *Cabaret*.¹ He observed that the real substance of the play existed in the presentational frame of the play. *Cabaret* is not about a young American author who meets a very unconventional girl in pre-war Berlin, has a brief romance and then returns home without her. The play is about the political, social and moral attitudes which existed in pre-war Berlin. The action of the internal scenes is a reflection of more universal attitudes -- and the frame of the play, the "cabaret" numbers, is a direct commentary on both the events and the attitudes. The theatricality of these musical numbers, and the directness with which they are presented is the main substance of the metaphor of this play. These musical numbers are the mediator between the action of the play and the audience. The "cabaret" numbers are the frame through which we see the events in the lives of a small group of people caught in the world of Berlin in the 1930's. The numbers are the frame which gives significance to these events through their commentary. The frame of *Cabaret* thrusts the cynicism and decadence of the period from the apron of the stage.

into the consciousness of the audience.

In the final playing version of *Cabaret*, each "cabaret" number, performed on the extended apron of the stage that was referred to as the limbo area, was placed in such a manner as to comment directly on the content of the internal (relatively) realistic book scene which preceded it. That concept was not fully realized until the shape of the play had gone through many changes. The idea of utilizing the Emcee character to carry forward this framing aspect of the play began as one extended musical number which eventually evolved into a carefully placed series of numbers with a logic of their own. In his memoirs, producer-director Prince recalls the original shape of *Cabaret*. Prince describes the early draft of the play, before the role of the Emcee became central to the shape of the play:

The show started naturalistically in the compartment of a train with the arrival of the leading man in Berlin. Immediately it was to be followed by a "turn," six or eight songs fragmented to introduce Berlin night life and to be performed by my MC from Maxim's...²

The next step in planning was to take this set of musical numbers and scatter them throughout the show. In an early version of the script there were

seven musical numbers to be performed on the apron, two of these "Tomorrow Belongs To Me," and five others to be performed by the Emcee. Until August, 1966, before the significance of the Emcee as commentator on the action of the play had been established, there was no direct relationship between these "cabaret" numbers and the book scenes of the play.

When the play went into rehearsal on September 7, 1966, director Prince and actor Joel Grey, who was to play the Emcee, began the process of making the character of the Emcee a metaphor of the growth of decadence in the Berlin of the 1930's, and the commentator on the internal action of the play.

The metaphor of decadence took shape by means of a series of make-up changes which Joel Grey developed during the rehearsal period. His character became more and more grotesque with each entrance. At the beginning of the play his make-up was theatrical, but relatively conventional. The color of his face became paler with each entrance, and the rouge, lips and eye-shadow became more and more pronounced until, for the finale, he was in white-face with heavily shaded cheeks, exaggerated lips, and sunken eyes.

---

3See Table 1.
As comments on the internal action of the play, the musical numbers which the Emcee performed on the apron of the stage were placed in the running order of the play so that each was a comment on the scene which directly preceded it. The process by which these numbers became the frame of the play, and through which the concept of the play was realized, can be traced by examining each "cabaret" number as it appeared in the final version, and tracing its development.

The opening scene of *Cabaret*, the musical number, "Willkommen," was performed by the Emcee and all the singers and dancers. Utilizing the entire stage as an extended limbo area, it established the theatrical style of the play. As all subsequent "cabaret" numbers, it was performed directly out front to the audience. It is interesting to note that throughout the entire play, this very important character, the Emcee, speaks all his lines directly to the audience. He has no dialogue with any of the characters of the play. He appears twice in the Kit Kat Klub, the cabaret of the internal scenes, only to introduce the numbers sung by Sally Bowles.

In "Willkommen," the Emcee welcomed the audience and introduced the girls and boys who are to play in the "cabaret" scenes. He also established a mood of uninhibited decadence which was to grow
progressively with each "cabaret" number. This scene and musical number remained essentially the same from the early versions of the script through the final playing version. The changes which were made included rephrasing some of the Emcee's speeches to fit the arrangement of the music, and to fit the staging of the scene by choreographer Ron Field. 4

The final version of "Willkommen" has the same shape and intent as the earlier versions. The slight refinements reflect the staging. It will also be noticed that the full chorus is sung twice in the final version, whereas in the earlier versions it was sung three times. Shortening the chorus sung by the Cabaret Girls to two lines tightened the performance of the number, and avoided needless repetition. The entire scene was scored with the music of the song, and the spoken lines were made to fit this rhythm.

4See Table 2.
### Table 2

**Original and Final Versions of Opening Number**

#### Act I

### Scene 1

**At Rise:** The Master of Ceremonies (EMCEE) appears in a spotlight upstage and walks to the footlights, greeting the audience.

EMCEE

**Willkommen, Bienvenue, Welcome**

Fremde, Etranger, Stranger

Guckllicht zu sehen

Je suis enchante

Happay to see you

Bleibe, Reste, Stay

Willkommen, Bienvenue, Welcome

Nach Cabaret, au Cabaret, to Cabareti

(He delivers the following speech — and all his speeches in this scene — in three languages. First in German — then in French — then in English)

Ladies and Gentlemen, Good Evening. Do you feel good? I am your host.

Willkommen, Bienvenue, Welcome

Nach Cabaret, au Cabaret, to Cabareti

Leave your troubles outside! So — life is disappointing? Forget it! In here life is beautiful — the girls are beautiful — even the orchestra is beautiful

(In a special box at stage level, a curtain is pulled aside and we see an ALL-GIRL ORCHESTRA)

— — —

#### Act I

### Scene 1

**At Rise:** The Master of Ceremonies (EMCEE) appears in a spotlight upstage and walks to the footlights, greeting the audience.

EMCEE

**Willkommen, Bienvenue, Welcome**

Fremde, Etranger, Stranger

Guckllicht zu sehen

Je suis enchante

Happay to see you

Bleibe, Reste, Stay

Willkommen, Bienvenue, Welcome

Im Cabaret, au Cabaret, to Cabareti

Meine Damen und Herren — Madame and Messieurs — Ladies and Gentleman! Guten abend — bon soir — good evening! Wie gehts?

— comment ca va? — Do you feel good? Ich bin ever confrender — je suis votre amant — I am your host!

Und sagen —

Willkommen, Bienvenue, Welcome

Im Cabaret, au Cabaret, to Cabareti

Leave your troubles outside! So — life is disappointing? Forget it! In here life is beautiful — the girls are beautiful — even the orchestra is beautiful

(An ALL GIRL ORCHESTRA appears on stage; play one chorus "Willkommen")

And now — presenting the Cabaret Girls!

(They come on stage)
And now -- presenting the Cabaret Girls! They are each and every one a virgin! You do not believe me? Very well! I can prove it to you! Do not take my word for it. Go ahead. Ask them!

(The Cabaret Girls appear)

**EMCEE & CABARET GIRLS**

WILLKOMMEN, BIENVENUE, WELCOME
FREMDE, ETRANGER, STRANGER
GLUCKLICH ZU SEHEN
JE SUIS ENCHANTE
HAPPY TO SEE YOU
BLEIBE, RESTE, STAY
WILLKOMMEN, BIENVENUE, WELCOME
NACH CABARET, AU CABARET, TO CABARET!

**EMCEE**

Outside it is winter. But here it is so hot -- every night we have the battle to keep the girls from taking off all their clothing. So don't go away, who knows? Tonight we may lose the battle!

(Girls appear)

**GIRLS**

VERE SAGEN --
WILLKOMMEN, BIENVENUE, WELCOME
IM CABARET, AU CABARET, TO CABARET!

**EMCEE**

And now to serve you --

(Waiters, Busboys, Entertainers etc. appear)

**ALL**

WILLKOMMEN, BIENVENUE, WELCOME
FREMDE, ETRANGER, STRANGER
GLUCKLICH ZU SEHEN
JE SUIS ENCHANTE
HAPPY TO SEE YOU
BLEIBE, RESTE, STAY
WILLKOMMEN, BIENVENUE, WELCOME
IM CABARET, AU CABARET, TO CABARET!

**BLACKOUT**

**LIGHTS OUT**
Act One, Scene 2 is the first internal scene of the play. It takes place on a European railway car, in which the young American writer, Cliff Bradshaw, is arriving at Berlin. This scene also introduces Ernst Ludwig, the young German who befriends Cliff, and who figures prominently in the internal action of the play.

The third scene in all but the final version of the script, was the "cabaret" number, "Two Ladies."
The transition from the train scene to the "cabaret" number was made as follows:
The last line of the scene, spoken by Ernst, was,
"So welcome to Berlin, my friend. Welcome to Berlin!"

THE LIGHTS DIM OUT

ACT I

Scene 3

AT RISE: On the forestage, in a spotlight. A VERY FAT, BALD LITTLE MAN and TWO SEXY LADIES.

EMCEE

(Spoken) Welcome to Berlin -- where nothing is a sin.

(SONG)⁵ During the rehearsal period this number was moved from this position in the play, and in order to bridge the change from the train to the next scene, which was

⁵Drafts III, IV.
Cliff's Room, a reprise of "Willkommen" by the Emcee was added. It worked as follows:

Ernst had the same last line, "So welcome to Berlin, my friend. Welcome to Berlin!"

(THey shake hands.
The train moves upstage and disappears as the EMCEE crosses the forestage)

EMCEE
WELCOME TO BERLIN!
WILLKOMMEN, BIENVENUE, WELCOME
ETC. ETC. 6

This change was effected for two reasons. First, it was decided that the song, "Two Ladies," could be better utilized as a comment on a later scene (see below), and second, the manner in which the Emcee spoke the words, "Welcome to Berlin" to the audience was utilized to make a comment. It was as though he was saying, "Wait until you see what we have in store for you, now that we have begun." This was how it was directed, and how it was performed.

The content of the song, "Two Ladies," had nothing to do with the meeting of Cliff and Ernst on the train, but worked most appropriately when it was moved to Act One, scene seven. The action of the latter half of scene six involved Sally Bowles, whom Cliff had met during a previous scene (I-4) at the Kit

---

6Draft V.
Kat Klub, the cabaret where Sally is employed as a singer. In scene six, Sally, uninvited, moves in with Cliff. As the lights fade on this scene, the Emcee appears on the forestage with two sexy ladies and says,

**EMCEE**

(Spoken)

Everybody in Berlin has a perfectly marvelous roommate. Some people have two people!  

(SONG: TWO LADIES)\(^7\)

In context, this song, about one man living with two ladies, commented directly on the action of the preceding scene, which established that Sally would henceforth be living with Cliff. This was the pattern to be established with all the "cabaret" numbers.

Moving musical numbers within the play involved finding another place for the number replaced. In the instance of moving "Two Ladies" from Act One, scene three, to Act One, scene seven, a new place had to be found for "Tomorrow Belongs to Me," which had previously followed the Cliff-Sally scene (again, irrelevant in context). Since this number was more reflective of the impending political climate, thus of broader context as comment, the director and authors wanted it to end the first act. In order to make it

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\(^7\)The "Roommate" reference in the Emcee's introductory line came from a song which Cliff and Sally sung in scene 6, which was eventually cut. See Chapter II.

\(^8\)Draft V, pp. 1-7-36-39.
more effective, an internal scene about the romance between Fraulein Schneider, the landlady, and Herr Schultz, the Jewish green-grocer, was moved from a second act position to Act One, scene eight after "Two Ladies." "Tomorrow Belongs to Me" became scene nine and the end of Act One. That was done during the period that Cabaret was still a three act musical.9

The next "cabaret" number which concerns us is "The Money Song." In the context of the play, this song always came directly after, and commented on the scene in which Cliff compromises his standards because he needs money. The juxtaposition of these two elements of the play remained the same from the pre-rehearsal version of the script through the final version. As often happens with musicals, while the number was being staged there were changes made in its shape by the choreographer. Those changes did not affect the meaning of the song, they simply accommodated the staging. The rehearsal version of the number was as follows:

ACT II

Scene 4

AT RISE:  In front of the light-curtain, THE EMCEE appears. HE wears expensive clothes and flashy jewelry.

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9See Appendix C.
EMCEE
MY MOTHER NEEDS MONEY
MY UNCLE NEEDS MONEY
MY MOTHER IS THIN AS A REED
BUT ME, I'M SITTING PRETTY
I'VE GOT ALL THE MONEY I NEED

MY DEAREST FRIEND FRITZY
GOES OUT OF HIS WITS, HE
HAS FOUR STARVING CHILDREN TO FEED
BUT ME, I'M SITTING PRETTY
I'VE GOT ALL THE MONEY I NEED

I KNOW MY LITTLE COUSIN ERIC
HAS HIS CREDITORS HYSTERICAL
AND ALSO COUSIN HERMAN
HAD TO PAWN HIS MOTHER'S ERMINE
AND MY SISTER AND MY BROTHER
TOOK TO HOCKING ONE ANOTHER TOO

BUT I'VE GOT SOME TALENTS
WHICH BUILD UP MY BALANCE
SO EVEN MY BANKERS AGREED
THAT ME, I'M SITTING PRETTY
I'VE GOT ALL THE MONEY I NEED

You wonder where I get my money?

(A gorgeous FRENCH GIRL enters. Her bosom is covered with Francs)

Ladies and gentlemen: The French Franc!

(THE EMCEE removes the Francs and puts them in his pocket)

You ever wonder what supports the French Franc?

(A stunning JAPANESE GIRL enters -- her bosom covered with Yens)

The Japanese Yen!

(THE EMCEE takes one Yen from her right breast)

I have one Yen.

(HE takes a Yen from her left breast)

I have two Yen.
(HE turns to the audience -- leering)

You have a Yen?

(A beautiful RUSSIAN GIRL enters -- her bosom covered with Rubles)

The Russian Ruble!

(THE EMCEE removes the Rubles and puts them in his pocket. Then HE looks admiringly at the RUSSIAN GIRL's bosom)

The Russian Ruble will never collapse!

(THE EMCEE directs the attention of the audience to the next girl about to enter)

And now -- ladies and gentlemen --

(A knock-out AMERICAN GIRL enters -- her bosom covered with dollar bills)

The American -- Buck!!

(DANCE)

I'M NOT A NINCOMPOOP
I'VE GOT AN INCOME YOU
PUT IN THE BANK TO ACCRUE
YES ME, I'M SITTING PRETTY

ALL
LIFE IS PRETTY SITTING WITH YOU!!

(Lights out) 10

The final version had more connection with the preceding scene, again by echoing the final line of that scene. After agreeing to run an international errand for Ernst, although he knows that Ernst is a political activist (party yet unknown), Cliff tells Ernst that he and Sally are to be married.

10Draft III, pp. 2-4-23-24.
(CLIFF raises his glass of whiskey)

CLIFF
Here, drink up! I mean, Prosit.

(SALLY and ERNST raise their glasses)

SALLY, ERNST & CLIFF

Prosit!

(THEY drink as the lights fade)

ACT I

Scene 11

AT RISE: At top of the spiral staircase, the EMCEE appears. He wears expensive clothes and flashy jewelry.

EMCEE
Prosit! You see? There's more than one way to make money!

MY FATHER NEEDS MONEY
MY UNCLE NEEDS MONEY
MY MOTHER IS THIN AS A REED
BUT ME, I'M SITTING PRETTY
I'VE GOT ALL THE MONEY I NEED

MY DEAREST FRIEND FRITZY
IS OUT OF HIS WITS, HE
HAS FOUR STARVING CHILDREN TO FEED
BUT ME, I'M SITTING PRETTY
I'VE GOT ALL THE MONEY I NEED

I KNOW MY LITTLE COUSIN ERIC
HAS HIS CREDITORS HYSTERICAL
AND ALSO COUSIN HERMAN
HAD TO PAWN HIS MOTHER'S ERMINE
AND MY SISTER AND MY BROTHER
TOOK TO HOCKING ONE ANOTHER TOO

BUT I'VE GOT SOME TALENTS
WHICH BUILD UP MY BALANCE
SO EVEN MY BANKERS AGREED
THAT ME, I'M SITTING PRETTY
I'VE GOT ALL THE MONEY I NEED
You wonder where I get my money? I have something to sell. Love! For all tastes! From all over! Meet Olga, my Russian Ruble!

(A beautiful RUSSIAN GIRL enters, her bosom covered with Rubles. SHE gives him some of the Rubles)

The Russian Ruble will never collapse! Sushi, my Japanese Yen!

(A stunning JAPANESE GIRL enters, a Yen on each breast. The EMCEE takes one Yen)

I have one Yen.

(HE takes the other)

I have two Yen.

(HE turns to the audience)

You have a Yen? My French Franc! Voila!

(A gorgeous FRENCH GIRL enters with a French Franc in her hand which SHE gives the EMCEE)

And now -- Ladies and Gentlemen -- My American Buck!

(A beautiful AMERICAN GIRL enters, and American Dollar in the beak of the eagle head dress SHE wears. HE takes the Dollar)

I KNOW MY LITTLE COUSIN ERIC
HAS HIS CREDITORS HYSTERICAL
AND ALSO COUSIN HERMAN
HAD TO PAWN HIS MOTHER'S ERMINE
AND MY SISTER AND MY BROTHER
TOOK TO HOCKING ONE ANOTHER TOO

I'M NOT A NINCOMPOOP
I'VE GOT AN INCOME YOU
PUT IN THE BANK TO ACCRUE
YES ME, I'M SITTING PRETTY
LIFE IS PRETTY SITTING WITH YOU!!

(DANCE)

And now, Brunhilde, my German Mark -- You can't keep that girl down!
(SHE rises from behind the piano and "flies" straight up in the air. SHE poses for a brief moment, and as SHE is descending, HE hits the gong that is between her legs)

ALL
LIFE IS PRETTY SITTING WITH
PRETTY SITTING WITH
PRETTY SITTING WITH YOU!

BLACKOUT

A "cabaret" number which was created during the rehearsal period, and therefore does not exist in any but the final version of the script, was "The Kick Line" that opened the second act of the final version. (In the three act version, during the Boston tryouts, this number opened the third act.) "The Kick Line" was created because the number which originally opened the last act ("If You Could See Her...") was moved to a more appropriate position, following the second fruit shop scene. The use of this number will be described below. Since it was the director's and the author's intent to frame each act with "cabaret" numbers, something was needed in this position. The idea of a kick line was considered by the choreographer during rehearsals, but no appropriate place for it had been found. When "If You Could See Her Through My Eyes" was

moved, the new number was tried, and was added to the
test as follows:

ACT II

Scene 1

AT RISE:

EIGHT GIRLS dance out on stage
-- obviously the Kit Kat Klub
chorus. THEY do a spirited
dance of high kicks. Suddenly
we are aware that one of the
girls is the EMCEE. As the
dance begins to fall apart, we
hear the ominous sound of
military drums and the music
changes to a martial version of
"Tomorrow Belongs to Me" as the
EMCEE and GIRLS goose-step off
stage.

LIGHTS OUT\textsuperscript{12}

The brief re-appearance of the melody of "Tomorrow
Belongs To Me" in this context effectively turned what
began as a light-hearted, raucous opening into a
frightening foreshadowing of the events to follow.

Opening the second act with a high-spirited dance by the
girls from the Kit Kat Klub (the same girls who con-
sistently appeared with the Emcee in the "cabaret"
numbers), seems normal in the context of musical comedy.

The revelation of the Emcee as one of the dancers in the
kick line turned the number into a perversity. The
Emcee was costumed the same as the girls, with high
heeled shoes, black stockings, corset-like body suit,
exaggerated make-up, and a red wig. With his

\textsuperscript{12}Draft V, p. 2-1-1.
appearance, the music changed from kick-line to martial. The normal became abnormal as the dance changed into a defiant, goose-stepping march. Within the few minutes of the second act opening number, the mood changed from care-free and gay to frighteningly ominous.

The musical number which originally opened Act three changed four times during the re-writing and re-ordering of *Cabaret*. In an early version of the script the third act opened in the Kit Kat Klub, and the song, "I Don't Care Much" was sung by Sally Bowles. This song is a lovely, lyrical ballad, which was tried in several places within the play, but eventually, as described later, was reluctantly cut.\(^{13}\) In the pre-rehearsal version of the script, a song called "Can't See Becky," performed by the Emcee, served as the opening for Act Three. This song was mockingly anti-Semitic in its comment, more obviously so than its successor.\(^{14}\) The musical number which was written to replace it was "If You Could See Her Through My Eyes." It, too, was about anti-Semitism, but in a much more subtle manner.

"If You Could See Her Through My Eyes" was a "cabaret" number performed by the Emcee with a dancer

\(^{13}\) See Appendix B.

\(^{14}\) See Appendix B.
dressed in a gorilla costumer. Deceptively, it seemed a light-hearted way in which to open the third act, until the very last line of the song. It was originally written as follows:

**ACT III**

**Scene 1**

**AT RISE:** In front of the light-curtain, the EMCEE enters -- walking hand-in-hand with a GORILLA.

The GORILLA is really rather attractive -- as gorillas go -- SHE wears a chic little skirt and carries a handbag.

**EMCEE**

I KNOW WHAT YOU'RE THINKING
YOU WONDER WHY I CHOSE HER
OUT OF ALL THE LADIES IN THE WORLD
THAT'S JUST A FIRST IMPRESSION
WHAT GOOD'S A FIRST IMPRESSION?
IF YOU KNEW HER AS I DO
IT WOULD CHANGE YOUR POINT OF VIEW

IF YOU COULD SEE HER THROUGH MY EYES
YOU WOULDN'T WONDER AT ALL
IF YOU COULD SEE HER THROUGH MY EYES
I GUARANTEE YOU WOULD FALL AS I DID

WHEN WE'RE IN PUBLIC TOGETHER
I HEAR SOCIETY GROAN
BUT IF THEY COULD SEE HER THROUGH MY EYES
MAYBE THEY'D LEAVE US ALONE

NOW CAN I SPEAK OF HER VIRTUES?
I DON'T KNOW WHERE TO BEGIN
SHE'S CLEVER, SHE'S SWEET, SHE READS MUSIC
SHE DOESN'T SMOKE OR DRINK GIN AS I DO

BUT WHEN WE'RE WALKING TOGETHER
THEY SNEER IF I'M HOLDING HER HAND
IF THEY COULD SEE HER THROUGH MY EYES
I'M CERTAIN THEY'D ALL UNDERSTAND
(Dance to)

I UNDERSTAND YOUR OBJECTION
I GRANT YOU MY PROBLEM'S NOT SMALL
BUT IF YOU COULD SEE HER THROUGH MY EYES
SHE WOULDN'T LOOK JEWISH AT ALL

LIGHTS OUT\(^{15}\)

In the context of the play, this number originally preceded the scene in Herr Schultz's fruit shop in which overt anti-semitism is first demonstrated in the shape of a brick thrown through the window. With the musical number about this phenomenon coming before the scene, two different "cabaret" numbers were tried during rehearsals to follow the scene. The first was a burlesque style sketch involving a slapstick house painter ("Adolph Hitler? Or just the Emcee?")\(^{16}\) This was replaced with the University students, now in military uniform, singing "Tomorrow Belongs to Me."\(^{17}\) Neither of these was as pointedly appropriate in relation to the scene. The solution arrived at was to use the kick line to open the act, and to place "If You Could See Her Through My Eyes" after the fruit shop scene where it directly commented on the content of that scene. In this context its use was consistent with the use being made of all the "cabaret" numbers.

\(^{15}\text{Draft III, p. 3-1-1.}\)

\(^{16}\text{See Appendix B.}\)

\(^{17}\text{See Appendix C. Also see Chapter IV.}\)
The final line of this song was a source of controversy during the preview performances in New York. The New York audiences reacted much more indignantly to this line than had the audiences in Boston. Reacting to the pressure exerted on the production in the form of letters and phone calls, producer-director Harold Prince asked the lyricist to supply a new last line for the song. A full company meeting was called by the director to explain what had happened and what his decision had been. Fred Ebb, the lyricist, reluctantly rewrote the last line of the song. The substitute line to replace, "She wouldn't look Jewish at all," was "She isn't a meeskite at all." ("Meeskite being a word used in an earlier song, therefore familiar to the audience.)¹⁸ This rewrite did emasculate the effect of the song, but the pressure was such that producer-director Prince did not want the play to close over one line of lyric.

The song, "Cabaret" can be discussed both in the context of the "cabaret" numbers, and as a number used in an internal scene. It is the one musical number in the play which moves from the reality of the

¹⁸See Chapter II.
setting of the Kit Kat Klub, downstage and over the "light curtain" into the limbo area. It is also the only "cabaret" number performed without the direct involvement of the Emcee. "Cabaret" is sung by Sally Bowles at the climactic time in the play when she has decided not to continue her life with Cliff, but to go back to her earlier way of life. The song begins as an internal performance by Sally Bowles at the Kit Kat Klub. But as she loses sight of the reality of this context she moves into the limbo area. The last section of the song, performed in the limbo area, was effectively severed from its Kit Kat Klub performance context, and serves to comment on Sally's emotional and moral breakdown.

(SALLY appears -- dressed in a spectacular gown)

SALLY
WHAT GOOD IS SITTING ALONE IN YOUR ROOM?
COME HEAR THE MUSIC PLAY
LIFE IS A CABARET, OLD CHUM
COME TO THE CABARET

PUT DOWN THE KNITTING, THE BOOK AND THE BROOM
TIME FOR A HOLIDAY
LIFE IS A CABARET, OLD CHUM
COME TO THE CABARET

COME TASTE THE WINE
COME HEAR THE BAND
COME BLOW A HORN, START CELEBRATING
RIGHT THIS WAY, YOU TABLE'S WAITING

---

19See Chapter V.
NO USE PERMITTING SOME PROPHET OF DOOM
TO WIPE EVERY SMILE AWAY
LIFE IS A CABARET, OLD CHUM
COME TO THE CABARET

I USED TO HAVE A GIRLFRIEND KNOWN AS ELSIE
WITH WHOM I SHARED FOUR SORDID ROOMS IN CHELSEA
SHE WASN'T WHAT YOU' D CALL A BLUSHING FLOWER
AS A MATTER OF FACT, SHE RENTED BY THE HOUR

THE DAY SHE DIED THE NEIGHBORS CAME TO SNICKER
"WELL, THAT'S WHAT COMES OF TOO MUCH PILLS AND
LIQUOR"
BUT WHEN I SAW HER LAID OUT LIKE A QUEEN
SHE WAS THE HAPPIEST CORPSE I'D EVER SEEN

I THINK OF ELSIE TO THIS VERY DAY
I REMEMBER HOW SHE'D TURN TO ME AND SAY ...

(SALLY has walked off the Kit Kat Klub stage.
SHE heads directly downstream as the light-
curtain comes on behind her. The Kit Kat Klub disappears. SALLY stands alone on the
fore-stage)

WHAT GOOD IS SITTING ALONE IN YOUR ROOM?
COME HEAR THE MUSIC PLAY
LIFE IS A CABARET, OLD CHUM
COME TO THE CABARET

AND AS FOR ME, AS FOR ME
I MADE MY MIND UP BACK IN CHELSEA
WHEN I GO, I' M GOING LIKE ELSIE!

START BY ADMITTING FROM CRADLE TO TOMB
ISN'T THAT LONG A STAY
LIFE IS A CABARET, OLD CHUM
ONLY A CABARET, OLD CHUM
AND I LOVE A CABARET!

LIGHTS OUT20

This song appeared at this point in the play in
all versions of the script. At one point during the

20Draft V, pp. 2-5-15-16.
out-of-town tryouts, because of suggestions by both George Abbott and Jerome Robbins, the director tried substituting "I Don't Care Much", moving "Cabaret" to Act One, scene four, the first Kit Kat Klub scene where Sally is introduced. "I Don't Care Much" was not as effective as "Cabaret" as a climactic number, and "Cabaret" lost its dramatic effectiveness so early in the play. This substitution was tried for only one performance in Boston.

"I Don't Care Much" had been tried in different places in both early versions of the script. In the earliest version it was performed by Sally in a Kit Kat Klub scene which eventually was eliminated from the book. In the pre-rehearsal version, it was inserted as a "cabaret" number, performed by the Emcee dressed as a "beautiful prostitute." The final attempt to utilize this song was during the out-of-town tryouts, as described above. The composer, lyricist, and director all felt that this was one of the best musical numbers which had been written for "Cabaret." Because of the final shape which Cabaret took, there simply was no appropriate place to use it.

The final "cabaret" number in the play was the finale. This musical number was essentially a reprise of the opening number, "Willkommen." In the opening of
the play, the action moved from the limbo area to the compartment on the train in which Cliff is arriving at Berlin. To close the play, the action moved from the compartment of the train in which Cliff is leaving Berlin to the same extended limbo area of the opening. This broad, symmetrical frame for the play had remained the same from the earliest versions of the script through the final, performance version. The content of the finale was changed considerably during the rehearsal period.21 Instead of using short reprises of "Meeskite," and "So What," and an extended introduction to "Don't Tell Mama," the revision utilized lines already heard in the play which had much more significance to the plot. The lines spoken by the Emcee directly reflect the words he spoke in the opening of the play. The final playing version of the finale is a mirror image of the opening of the play, though a distorted image. It provides a more pointed frame for the whole play and utilizes the important transitional number, "Cabaret," the memory of which was fresh in the audience's mind. The final version was also appropriate to the shape of the play, as it had developed,

21See Table 3.
in that it allowed the Emcee to close the play very much as he had opened it, a solitary figure on the stage.

The process described of rewriting, re-positioning, and revising these framing or "cabaret" numbers worked to strengthen the role of the Emcee as host, commentator, and as metaphor for the growing decadence and declining morality of Berlin in the 1930's. The function of the "cabaret" numbers, not only as metaphor for the decline of social attitudes but also in context as direct comment on the book scenes emerged during the informed trial-and-error period of rehearsals and tryout performances. Although the form of Cabaret as a musical play was unusual at the time, this process was not. As the shape of the play became more clear to the director and the authors, the material of the play had to be revised to fit that shape. Some changes were made to accommodate staging ideas. Other changes were made in the interest of saving time when the play was running too long. (This was especially true in the internal, book scenes.) What made Cabaret a unique musical rather than another adaptation of a proven play, was the use made of the framing, "cabaret" numbers. This frame was the concept which gave the play its essential energy.
TABLE 3
ORIGINAl AND FINAL VERSIONS OF FINALE

CLIFF
"There was a Cabaret and there was a Master-of-Ceremonies and there was a city called Berlin in a country called Germany and it was the end of the world and I was dancing with Sally Bowles -- and we were both fast asleep ..."

WILLKOMMEN, BIENVENUE, WELCOME
FREMD, ESTRANGER, STRANGER

(The EMCEE has entered and come downstage. HE moves his lips soundlessly as CLIFF sings. Then HE begins singing along with CLIFF)

CLIFF AND EMCEE
GLUCKLICH ZU SEHEN
JE SUIS ENCHANTE
HAPPY TO SEE YOU
BLEIBE, RESTE, STAY

(Then CLIFF stops singing and the EMCEE finishes alone)

EMCEE
WILLKOMMEN, BIENVENUE, WELCOME
IM CABARET, AU CABARET, TO CABARETI

(HERR SCHULTZ appears -- dressed as HE was at the engagement party -- wearing the paper hat)

SCHULTZ
MEESKITE, MEESKITE
LISTEN TO THE FABLE OF THE MEESKITE, MEESKITE
ANYONE RESPONSIBLE FOR LOVELINESS, LARGE OR SMALL
IS NOT A MEESKITE
AT ALL

(FRL SCHNEIDER enters, wearing her familiar dressing-gown and carpet slippers)

CLIFF
"There was a Cabaret and there was a Master-of-Ceremonies and there was a city called Berlin in a country called Germany and it was the end of the world and I was dancing with Sally Bowles -- and we were both fast asleep ..."

WILLKOMMEN, BIENVENUE, WELCOME
FREMD, ESTRANGER, STRANGER

(CLIFF and EMCEE
GLUCKLICH ZU SEHEN
JE SUIS ENCHANTE
HAPPY TO SEE YOU
BLEIBE, RESTE, STAY

(Then CLIFF stops singing and the EMCEE finishes alone as the train moves upstage)

EMCEE
BLEIBE, RESTE, STAY
WILLKOMMEN, BIENVENUE, WELCOME
IM CABARET, AU CABARET, TO CABARETI

Meine Damen und Herren -- Mesdames et Monsieurs -- Ladies and Gentlemen: Where are your troubles now? Forgotten? I told you so. We have no troubles here. Here life is beautiful -- the girls are beautiful -- even the orchestra is beautiful.

(The ORCHESTRA appears on stage as do the characters from the opening scene, but this time the picture and the mood is much different. The girls are not as pretty, German uniforms and Swastika arm bands are apparent, it is not as bright, a dream-like quality prevails. Dissonant strains of
TABLE 3 (Continued)

ORIGINAL AND FINAL VERSIONS OF FINALE

FOR THE SUN WILL RISE AND THE MOON WILL SET
AND YOU LEARN HOW TO SETTLE FOR WHAT YOU GET
IT WILL ALL GO ON IF YOU'RE HERE OR NOT
SO WHO CARES ... SO WHAT? SO WHO CARES ... SO WHAT?
SO WHO CARES ...

EMCEE
Malene Dammen und Herren, Mesdames et Monsieurs, Ladies and
Gentlemen: Fraulein Sally Bowles!!!

(SALLY appears -- wearing her convent-girl
costume. There is much applause. SHE bows and
smiles.

The ORCHESTRA plays the introduction to DON'T TELL
MAMA. But the song never begins. It is nothing
but introduction -- more and more frantic -- and
then ...

Silence)

CURTAIN

"WILLKOMMEN" are heard. Then from among the moving
people, we see HERR SCHULTZ)

SCHULTZ
Just children. Mischievous children on their way to school.
You understand.

(The PEOPLE move again and we see FRAULEIN
SCHNEIDER)

SCHNEIDER
I understand. One does what one must.

(Again the people move and we see SALLY)

SALLY
It'll all work out. It's only politics, and what's that got
to do with us?

SCHULTZ
After all, what am I? A German.

SCHNEIDER
I must be sensible. If the Nazis come, what other choice
have I? I know I'm right.

(Suddenly from the center of the MOVING PEOPLE,
SALLY is lifted above them in a chair)

SALLY
I MADE MY MIND UP BACK IN CHELSEA
WHEN I GO, I'M GOING LIKE ELSE!

(SALLY is lowered, and as SHE continues singing,
the PEOPLE fade away)

... FROM CRADLE TO TOMB
ISN'T THAT LONG A STAY
LIFE IS A CABARET, OLD CHUM
LIFE IS A CABARET, OLD CHUM
LIFE IS A CABARET ...
(And SALLY disappears, leaving the EMCEE alone on
the stage.

HE turns to the audience and sings)

EMCEE

AUF WIEDERSEHEN
A BIENTOT
(HE signals "goodbye" and disappears, leaving the
stage in darkness)
CHAPTER IV

REVISIONS OF THE POLITICAL CONTENT IN
CABARET - THE SONG "TOMORROW BELONGS TO ME"
AND THE "SHADOW SCENE"

Cabaret was a musical play which intended to make a political statement. There was a deliberate attempt on the part of the producer-director and the authors to draw a parallel between the growing decadence of 1929 - 1930 Berlin, with the accompanying rise to power of the Nazi party, and social conditions in America during the 1960's. On the first day of rehearsal, September 7, 1966, the entire company met for the first time on the stage of the George Abbott Theatre on West 54th Street. In a prominent place on the prosce- nium arch of the empty stage Harold Prince, the producer and director of the play, had taped a picture taken from Life magazine of August 19, 1966. It was a photograph of a group of young, crew-cut, bare-chested men wielding clubs, bottles, etc., lined up threateningly across a street in residential Chicago, snarlingly prepared to meet a civil rights march. Prince made it clear that although Cabaret was set in Berlin of 1929-1930, the play was really about the threat which existed in America in the 1960's.
At the first rehearsal, a collection of books dealing with the period represented in the play was distributed and subsequently kept available to the company as references. Included among these books was Ecce Homo, a collection of expressionistic sketches by George Grosz and a history of the Brandenburg Gate and what it represented to Berlin as a symbol of power. The intent was to give the cast a feeling for the milieu of the play, visual references for physical postures and attitudes, and concrete references to the background of the play.

During the first reading of the play, with the composer and lyricist (John Kander and Fred Ebb, respectively) singing the score, the intended concept was discussed and the point of view of the play clarified. As with most musicals, some of the material which was in the script and score was destined not to survive to opening night. Some was kept, some was left in Boston during the out-of-town tryout period following rehearsals.¹ Some of the material had already been trimmed from earlier working versions of the script.

¹Five hours of rehearsal time was utilized each day while trying out in Boston.
"Tomorrow Belongs To Me"

In the pre-rehearsal version of the script a major connecting element which was used more than any other, was the song, "Tomorrow Belongs to Me." This song was representative of an anthem for rising Nazism. It appeared four times in this version;² first as follows:

ACT I

Scene 6

AT RISE: In front of the curtain, a group of GERMAN SCHOOLBOYS pass by. THEY wear their school uniforms.

SCHOOLBOYS
THE SUN ON THE MEADOW IS SUMMERY WARM
THE STAG IN THE FOREST RUNS FREE
THE HEART AS A SHELTER DEFIES THE STORM
TOMORROW BELONGS TO ME

THE BRANCH OF THE LINDEN IS LEAFY AND GREEN
THE RAGE HAS DESERTED THE SEA
THE WORLD HOLDS A PROMISE THAT FIGHTS UNSEEN
TOMORROW BELONGS TO ME

THE BABE IN HIS CRADLE IS SOUNDLY ASLEEP
THE BLOSSOM EMBRACES THE BEE
AND LOVE LIKE A VALLEY LIES WIDE AND DEEP
TOMORROW BELONGS TO ME

LIGHTS OUT

The second use of this song in this version was as seen in Table 4. This was the end of the first act. In the

early versions, until Tuesday, Oct. 18, 1966, *Cabaret* was a three act musical.\(^3\)

The third time this song was used in this early version was during Act II, scene six, which was the engagement party for Fraulein Schneider and Herr Schultz. During this scene, the young man named Ernst Ludwig who has befriended Cliff arrives at the party wearing a swastika armband. After the amenities of greeting a new arrival, Fraulein Schneider crosses to Ernst and the ensuing dialogue is as follows:

**FRL SCHNEIDER**

(To Ernst)
You are a National Socialist. I did not know.

**ERNST**
I am a German. Someday -- Fraulein -- we will march side-by-side.

(FRL SCHNEIDER shakes her head)
You will see. I promise you.

(FRL KOST stands up on a chair)
(Fraulein Kost is another of the boarders in Fraulein Schneider's house. She is a prostitute.)

---

\(^3\)Rehearsal Notes. See Appendixes C and D.
FRL KOST

(To the GUESTS)
Ladies -- Gentlemen -- quite, please! Every party must have a serious moment! So now -- in honor of our beautiful country --
(SHE looks at ERNST)
... and the brave men who will restore it to greatness...

(SHE gets down from the chair -- starts the record. Music plays)
THE SUN IN THE MEADOW IS SUMMERY WARM
THE STAG IN THE FOREST RUNS FREE
THE HEART AS A SHELTER DEFIES THE STORM
TOMORROW BELONGS TO ME

THE BRANCH OF THE LindEN IS LEAFY AND GREEN
THE RHINE GIVES ITS GOLD TO THE SEA
THE WORLD HOLDS A PROMISE THAT SHINES UNSEEN
TOMORROW BELongs TO ME

Herr Lugwig! Sing with me!
(ERNST joins her in the middle of the room)

FRL KOST & ERNST
THE BABE IN HIS CRADLE IS OUNDLY ASLEEP
THE BLOSSOM EMBRACES THE BEE
AND LOVE LIKE A VALLEY LIES WIDE AND DEEP
TOMORROW BELONGS TO ME

And now -- everyone!
(The GUESTS form a circle around ERNST and FRL KOST. As THEY sing, their voices grow louder and louder -- possibly even rather frightening. Only FRL SCHNEIDER, HERR SCHULTZ, CLIFF and SALLY remain outside the circle)

FRL KOST, ERNST & GUESTS
THE SUN IN THE MEADOW IS SUMMERY WARM
THE STAG IN THE FOREST RUNS FREE
THE HEART AS A SHELTER DEFIES THE STORM
TOMORROW BELONGS TO ME

THE BRANCH OF THE LINDEN IS LEAFY AND GREEN
THE RHINE GIVES ITS GOLD TO THE SEA
THE WORLD HOLDS A PROMISE THAT SHINES UNSEEN
TOMORROW BELONGS TO ME
THE BABE IN HIS CRADLE IS SOUNDLY ASLEEP
THE BLOSSOM EMBRACES THE BEE
AND LOVE LIKE A VALLEY LIES WIDE AND DEEP
TOMORROW BELONGS TO ME

The first time this song is sung in the play, it is a lyrical ballad. When it is sung by Fraulein Kost, Ernst and the guests at the party, it is sung as a militant anthem. This change in the musical nature of the song graphically demonstrates the growth of Nazism's guided and dangerous nationalism. After the song, the scene continues through two additional musical numbers.

Finally, in this version, the song is heard after Cliff has been beaten by two Nazi bodyguards as the result of an argument with Ernst. This short scene was played as follows:

ACT III
Scene 6

AT RISE: FRL SCHNEIDER'S LIVING ROOM is dark. A light shines through the transom over the door which leads to her bedroom. There is also a crack of light under FRL KOST'S door. We can hear her Gramophone playing softly.

4Draft II, pp. 2-6-46-47.

5See Chapter II.
THE SUN IN THE MEADOW IS SUMMERY WARM
THE STAG IN THE FOREST RUNS FREE
THE HEART AS A SHELTER DEFIES THE STORM
TOMORROW BELONGS TO ME
(CLIFF enters down the hall. We cannot see him too well, but HE is staggering. HE holds a bloody handkerchief to his face. HE goes to FRL SCHNEIDER'S door and knocks on it. Meanwhile, FRL KOST'S Gramophone continues to play)

CLIFF
(Weakly)
Fraulein Schneider -- I need your help. If you've got some iodine -- or anything for a bandage ... I've been in a fight with some National Socialists. I'm in pretty bad shape.
(There is no reply. CLIFF knocks again)
Fraulein Schneider -- can you hear me?
(He knocks again)
Fraulein Schneider ... ?
(The light in the transom goes out. CLIFF collapses against the door. FRL KOST'S Gramophone plays on)

A VOICE ON THE GRAMOPHONE
THE BABE IN HIS CRADLE IS SOUNDLY ASLEEP
THE BLOSSOM EMBRACES THE BEE
AND LOVE LIKE A VALLEY LIES WIDE AND DEEP
TOMORROW BELONGS TO ME

THE LIGHTS FADE

By September 7, 1966, the first day of rehearsals, the directors and the authors had revised Cabaret. "Tomorrow Belongs to Me" was considered an important song, but by that time the "cabaret" numbers, those to be performed by the character Emcee, provided

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6Draft II, p. 3-6-22.
the framework for the piece, and four performances of the same song was out of balance.

Another consideration was the difficulty (and expense) of casting children, youths, and adults as a chorus. Prince, as a producer, is a practical man, and "Tomorrow Belongs to Me" could be utilized in a much more practical and economical manner.

As Cabaret went into rehearsal, "Tomorrow Belongs To Me" appeared three times in the script. Act One, scene six, the schoolboys performance of the song, was eliminated. It first was performed as the finale of Act One (scene eight) as described above. During rehearsals, it became clear that in order to remain consistent with the concept of the "cabaret" as a frame for the action of the play, introducing college youths to sing this song would be adding an additional, perhaps confusing element. The singers were changed to waiters. The lyrics of the song remained the same as in Act One, scene eight of the earlier version.

During the first week of tryouts in Boston, (on Wednesday, October 12, 1966) the lyrics for the song were re-written to make it more clearly political, and an additional chorus was added.\textsuperscript{7} This revision made the threat of the impending political movement more

\textsuperscript{7}See Table 4.
overt. The addition of the verse beginning with, "Oh Fatherland, Fatherland..." removed the possibility of any misunderstanding. Nazism was being foreshadowed. This initial appearance of "Tomorrow Belongs To Me" was further refined, and integrated into the "cabaret" frame of the play on October 17.

Since at this point in time it became clear that the Emcee was the important framing element in the context of the "cabaret" numbers, he was added to the song. The final playing version of this song was as in Table 4. In staging this number, director Prince had the Emcee cross to downstage, right, at the end of the number, pick up a book clearly marked "Mein Kampf," and leer cynically as he opened the book to read. These actions further reinforced the significance of this song.

Two essential changes had taken place in the number. First, the Emcee was added, keeping this number consistent with the other "cabaret" numbers of the play; second, one chorus was cut. These refinements finally satisfied the director and the authors in the process of making such an important song work in the context of the entire play.
TABLE 4
REVISIONS IN LYRICS OF "TOMORROW BELONGS TO ME"

EARLY VERSION

ACT I

Scene 8

AT RISE: A group of GERMAN COLLEGE BOYS
step through the light curtain
and onto the forestage. THEY are
handsome, well-scrubbed;
idealistic ...

COLLEGE BOYS

THE SUN IN THE MEADOW IS SUMMERY WARM
THE STAG IN THE FOREST RUNS FREE
THE HEART AS A SHELTER DEFIES THE STORM
TOMORROW BELONGS TO ME

THE BRANCH OF THE LINDEN IS LEAFY AND GREEN
THE RHINE GIVES ITS GOLD TO THE SEA
THE WORLD HOLDS A PROMISE THAT SHINES UNSEEN
TOMORROW BELONGS TO ME

THE BABE IN HIS CRADLE IS SOUNDLY ASLEEP
THE BLOSSOM EMBRACES THE BEE
AND LOVE LIKE A VALLEY LIES WIDE AND DEEP
TOMORROW BELONGS TO ME

CURTAIN

REvised

ACT I

Scene 9

AT RISE: A group of WAITERS are seen on
the spiral staircase. THEY are
handsome, well-scrubbed, ideal-
istic. The EMCEE is seated
stage right.

WAITERS

THE SUN ON THE MEADOW IS SUMMERY WARM
THE STAG IN THE FOREST RUNS FREE
BUT GATHER TOGETHER TO GREET THE STORM
TOMORROW BELONGS TO ME

THE BRANCH OF THE LINDEN IS LEAFY AND GREEN
THE RHINE GIVES ITS GOLD TO THE SEA
BUT SOMEWHERE A GLORY AWAITS UNSEEN
TOMORROW BELONGS TO ME

OH FATHERLAND, FATHERLAND, SHOW US THE SIGN
YOUR CHILDREN HAVE WAITED TO SEE
THE MORNING WILL COME WHEN THE WORLD IS MINE
TOMORROW BELONGS TO ME

(The WAITERS disappear upstage,
leaving a leering EMCEE alone.)

THE LIGHTS DIM

Notes

Fred Ebb, Handwritten lyrics in Rehearsal

Draft II

Draft V
In the rehearsal version of the script, the use of "Tomorrow Belongs to Me" in Act Two, scene six was essentially the same as described above. The setting is the engagement party, and Ernst Ludwig has entered wearing a swastika armband. The dialogue for this scene had been considerably re-written in an attempt to clarify relationships and attitudes. The lines leading up to the song now read as follows:

ERNST
You have some delightful guests, Fraulein, I am sorry to be late. I hate to miss even one minute of such an amusing party. But there was a meeting -- an important business meeting.

FRL SCHNEIDER
(Nods)
One does what one must.
(Meanwhile, FRL KOST has been conferring with the GIRL MUSICIANS. Then FRL KOST stands up on a chair)

FRL KOST
Ladies! Gentlemen! Quiet -- please! Quiet!
(The noise gradually subsides)
Herr Ludwig -- for you:
(SHE looks at ERNST admiringly as the music begins)
THE SUN ON THE MEADOW IS SUMMERY WARM ETC..ETC.\(^8\)

The song and scene continued as described above as in the earlier version of the script.

This scene, and the use of "Tomorrow Belongs to Me" in the context of the engagement party, was problematic. In the rehearsal version of the script,

\(^8\)Draft III.
the scene itself is seventeen pages long. Its function included introducing a variety of characters, friends and neighbors of Fraulein Schneider, and their apprehensive attitude toward her impending marriage to a Jew. It also introduced a contrasting group of characters, friends of Sally Bowles from the Kit-Kat Klub. The major function of the scene was to show that Ernst was an active Nazi, and then to make the point that anti-Semitism was becoming a real force. This scene was also to be the finale of the second act, pointing to the eruption of events which were to occur in the third act.

It seemed logical to deal with these things chronologically. In dialogue, the characters were introduced, Ernst entered and the dialogue led to "Tomorrow Belongs to Me." This was followed by Herr Schultz singing the song, "Meeskite," using Yiddish words, Jewish humor, and making it clear that he is a Jew. As a reaction to this song, Ernst hastily and rudely exited, followed by the other guests. When all have gone except Fraulein Schneider, Cliff, Sally, and a sleeping Herr Schultz, the thoughts of Sally, Cliff and Fraulein Schneider were exposed in a song, "The End of the Party."9

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9See Appendix B.
During the rehearsal period, major revisions were made in this scene. The extraneous characters were gradually eliminated. (Their dialogue was cut, they still were guests at the party.) It became the function of the party scene to focus more directly on the presence of anti-semitism and the apparent acceptance of Nazism by the people of Germany. The identification of specific guests, both Sally's friends and Fraulein Schneider's friends, tended to disperse this focus. The dialogue of the guests introduced them as specific characters. Since these characters, as individuals, had no part in the further development of the plot, and, since as individuals they did not appear in subsequent scenes, there was no need to identify them as individuals. By eliminating the extraneous dialogue of the guests and concentrating the action on the presence of anti-semitism and Nazism, the scene was made more efficient in context. The major revision occurred when the scene was re-written so that Schultz sang "Meeskite" in the middle of the scene, and "Tomorrow Belongs to Me" was sung by Fraulein Kost, Ernst Ludwig, and the guests as a reaction and to end the scene. Thus, this song became the finale of the second act as
well as of the first act.\textsuperscript{10} In the final playing version, when \textit{Cabaret} was played as a two act musical, the party scene and this song was the finale of the first act.

A further refinement was needed in order to give the act an ending consistent with the framework previously established by the "cabaret" numbers. This was achieved by adding a simple cross-over for the Emcee as "Tomorrow Belongs to Me" finished. The final version of the ending of the act is as follows:

\begin{quote}
FRL KOST, ERNST & GUESTS
OH FATHERLAND, FATHERLAND SHOW US THE SIGN
YOUR CHILDREN HAVE WAITED TO SEE
THE MORNING WILL COME WHEN THE WORLD IS MINE
TOMORROW BELONGS TO ME
(There is general approval and applause from the GUESTS. The EMCEE suddenly appears at the top of the stairs. As HE comes down the stairs ALL of the PEOPLE freeze in their actions. A last laugh is heard from SCHULTZ, who also freezes. As the EMCEE walks across the stage, the scenery disappears)
\end{quote}

\textbf{BLACKOUT}

\textbf{END OF ACT \textsuperscript{11}}

This ending effectively returned the action to the "cabaret" frame of the play -- returning the setting to

\textsuperscript{10}The "cabaret" version sung by the Emcee and the waiters.

\textsuperscript{11}Draft V, p. 1-13-68.
a limbo area before dropping the curtain thus remaining consistent with the frame which had been established.

During rehearsals the use of "Tomorrow Belongs to Me" in Act Three, scene six was the same as in the pre-rehearsal version described above.¹² This scene was kept intact until the last week of tryouts in Boston, when it was simply cut, making the transition from the song, "Cabaret," to the final scene in Cliff's room more effectively.

There were several factors involved in this change. First, the play was too long. Secondly, the scene change into Fraulein Schneider's living room, and then, into Cliff's room was technically awkward.

Finally, "Tomorrow Belongs to Me" had made its impact as first sung by the waiters as a "cabaret" number, and then as the finale of the first act.

The point that Fraulein Schneider had given in to the pressures which were emerging had already been made in Act Two, scene four with the song, "What Would You Do."¹³ It was decided that the use of the gramophone recording of "Tomorrow Belongs To Me" was redundant and unnecessary, so it was eliminated. The fact that Cliff was beaten by Ernst's henchmen was clear

¹²See page 91.
¹³See Chapter II.
in the action of the preceding scene, and is referred to in the dialogue of the next scene. The melody of "Tomorrow Belongs To Me" was also used as the music for the kick line which opens the second act in the final playing version, which has been described in Chapter III.

The process of utilizing an effective musical number had gone through several stages. It was first sung four separate times. During rehearsals and the Boston tryouts it had been rewritten, cut from four choruses to three, and placed more effectively within the framework of the play. Finally, its use was cut to the three described, twice as a "cabaret" number in the frame of the play, and once in an internal scene.

The Shadow Scene

In the pre-rehearsal and rehearsal versions of the script, the first scene of the second act was unlike any other scene in the play. (That was when Cabaret was still a three act musical.) The setting was simple. It consisted of a translucent white drop extending the full width of the stage. On this drop, in black, there was a sketch of the Brandenburg Gate on the upper left corner and a row of Linden trees sketched in perspective. In front of the drop was a solitary bench. The scene was intended, at first,
to show the political unrest in Berlin by using the
device of soap-box orators, representing several points
of view. These orators appeared as large shadows on
the white drop. As internal action within the play,
the context of the scene was Sally and Cliff's coming
home early in the morning, after a party.

The Emcee opened the scene by entering as a
legless beggar dressed in an old army uniform. He
wheeled himself in on a small cart. To open the scene,
the Emcee sang a verse of "Willkommen." He then wheeled
himself up to the bench, dusted it with his hand-
kerchief, directed the audience's attention to stage
right, and wheeled himself off, stage left. The
theatricality of the frame of the play was retained,
but for the first time the setting of the frame was
other than the Cabaret.

Cliff and Sally then entered from stage right,
crossed to the bench while talking about the party
which they had just attended and about Sally's shoes.
This dialogue did nothing to further the plot of the
play; it was simply small-talk to get them on stage.14

As Cliff and Sally sat on the bench, the
silhouette of the First Orator loomed up on the white
drop behind them. The scene proceeded through a series

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14See Appendix B for complete text of scene.
of speaking silhouettes interspersed with dialogue between Cliff and Sally that was unrelated to the events going on in silhouette behind them. This led to Cliff's singing "Why Should I Wake Up," which related to the euphoric situation that Sally and Cliff are in at this point in the play, but also contributed an irony when related to the political and social events reflected by the business of the silhouettes. In the final version of the play, this song was utilized elsewhere.\textsuperscript{15}

After the song, the scene continued with a violent confrontation between the two orators and the crowds of their supporters. Cliff and Sally fell asleep on the bench, and the Emcee re-entered on his cart to end the scene with a verse of "Willkommen."

This scene was staged as described for the opening in Boston. The entire scene was underscored with music, giving it a rhythmic drive and an eerie quality. Although it was strong, attractive and very theatrical, the director and the authors felt that as written it did not fit into the context of the whole play. It did not qualify as a framing number, although the Emcee did appear in the scene, and frame it with reprises of "Willkommen." It was, in a sense, an internal scene with Cliff and Sally, but it bore no

\textsuperscript{15}See Chapter II.
relationship to their plot-line. It simply exposed a condition which existed in the streets of Berlin during the period of the play.

It was felt that if the action of this scene could somehow relate to the plot, its use would be justified. This motivated the revision of the scene which was tried on October 13th during the Boston tryouts. The function of the scene was changed from showing the political unrest in Berlin to revealing that Ernst was a Nazi. The director and the authors wanted to observe whether it would be more effective, dramatically, to reveal that Ernst is a Nazi earlier in the play than at the end of the second act, the party scene.

Other changes were made in the scene. There were now three orators, a lady communist, a male democrat, and Ernst, speaking for the Nazis. The Emcee did not appear in silhouette as a grotesque cripple, and a prostitute who had appeared in silhouette was eliminated. Most importantly, the focus and content of Cliff and Sally's dialogue was changed. In the original version of the scene it was as though Cliff and

16 On October 11th the scene was moved to the closing of the first act instead of opening the second act. This move was an attempt to see if it would be more effective as an act-closer. It wasn't. The revision was already in process at the time.
Sally did not hear or see the orators at all. In the revision, Cliff and Sally commented directly on the first and second orators. They exited after their comments on the second orator, just before Ernst began his speech. The idea was to reveal to the audience that Ernst was a Nazi, but not to reveal this to Cliff and Sally.

Another revision was tried on the next day, October 14th. This merely involved changing the wording of the second orator's speech and re-inserting "Why Should I Wake Up." The director, the authors, and especially Bert Convy (who was playing Cliff) wanted to retain this song. Its final position, in Act One, scene ten of the final version, had not yet been recognized as a logical place for this song.17

This scene, with its grotesque silhouettes on the stark white drop did not fit in with the style of the rest of the play. As an internal scene it was too theatrical, too presentational. The final attempt to save the scene occurred on October 15th. The drop and silhouettes were eliminated. The audience now saw the orators and the crowds of people around them on stage, upstage of the bench. Focus on the orators was achieved through lighting. By that time in the

17See Chapter II.
tryouts, the dual nature of the play was becoming solidified. The internal scenes carried forward the storyline and were framed theatrically by the "cabaret" numbers. These "cabaret" numbers commented on the scenes and, by extension, commented on the social degeneration occurring in Berlin. The Shadow Scene, even without shadows, did not fit into this context. It was not necessary as an internal scene, and it was not a "cabaret" number. By October 18th, the entire scene was cut from the play.18

In the final version of Cabaret there was still sufficient political and social comment. It occurred both in the internal scenes and in the "cabaret" numbers which frame the play. The special drop and special lighting necessary for the Shadow Scene represented a considerable investment. Every attempt was made to justify the use of that scene. In performance, the scene did not blend with the shape that the play was taking. By itself it was interesting and novel; in context, it was superfluous.

It is not unusual to rehearse much more material than is finally needed for a Broadway production. Trimming the use of "Tomorrow Belongs To Me"

18See Appendix D for posted changes during the out-of-town tryouts.
until its effectiveness was based on its being necessary where and when it was used is a good example of judicious editing on the part of the director. Eliminating the Shadow Scene was also necessary, as it had no place in the final shape of the play. The process of changing material sometimes involves this kind of trial and error approach until it becomes clear which approach to an idea works better in the context of production, when seen in a tryout performance.
(SALLY and CLIFF enter. CLIFF carries champagne)

SALLY
I can't remember having a better time at a party. Can you?

CLIFF
Night before last?

SALLY
Yes. That was fun, too. Are you sure you lost your wallet?
Look in your pockets again.

CLIFF
I have. No wallet. It must have happened while I was
dancing with that girl in leather ...

SALLY
You think she has an accomplice who picks pockets?

CLIFF
Or maybe she did it --- if she's so crazy about leather.
The wallet's made of leather ...

(LADY ORATOR appears)

CLIFF -- look!

SALLY

LADY ORATOR
I tell you arisè! -- You unemployed, you oppressed, you
forgotten! -- Arise and make a revolution! A workers' revolution! A people's revolution!

SALLY
How odd! Do you know who she's exactly like? My mother?

CLIFF
You mother's a Red?

SALLY
Heavens no! And she'd kill you if she heard you say that.
Mother's the most proper -- the most conservative ... But she
does speak in that commanding tone of voice ... And she
points a great deal.

(SECOND ORATOR
I know the Banks are closed. I know you have no jobs. I
know your children are hungry. But what is the answer? To
surrender Germany to the Communists -- to the Nazis? Then
you will have nothing!

CLIFF
Who's he like? Your father?

SALLY
Not a bit. Daddy would never raise his voice in public.
Look -- CLIFF -- a taxi! Taxi!

CLIFF
Wait a minute! You keep forgetting we have no money.

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*See Appendix D for original version of this scene.
TABLE 5 (Continued)
REVISIONS IN THE "SHADOW SCENE"

MALE CRATOR
We are being torn apart! Nazis on one side -- Communists on the other -- Germany in the middle! And they will destroy us unless we are strong -- unless we are determined!

CLIFF
Who's he like? Your father?

SALLY
Not a bit. Daddy would never raise his voice in public. It's so undignified. Look -- Cliff -- a tax! Tax!

CLIFF
Wait a minute! You keep forgetting we have no money!

SALLY
Of course. And I don't mind walking home. I love it. There's just one thing to do ...

(SHE takes off her shoes)

Is there any more champagne?

(CLIFF pours her some)

CLIFF
How is it? A little flat?

SALLY (slipping)
Perfect. Everything's perfect. Isn't it a marvelous night?

CLIFF
It's a marvelous night.

(THEY exit as ERNST appears)

ERNST
How long must we allow Europe to split on us? To laugh at us? When we come to power, we will give you a strong army! We will give you a strong people! And then let Europe laugh!

SALLY
Of course. And I don't mind walking home. I love it. There's just one thing to do.

(SHE sits down and takes off her shoes)

Is there any more champagne?

(CLIFF pours her some)

CLIFF
How is it? A little flat?

SALLY
Perfect.

(CLIFF sips it)

CLIFF
Flat.

SALLY
It seems fine to me. Full of bubbles!

CLIFF
The fact is -- there are no bubbles. There couldn't be. The carbon dioxide's all gone.

SALLY
Oh, Cliff -- carbon dioxide!

(CLIFF laughs. HE sips again)

CLIFF
You're perfectly right. Lots of bubbles ...

SALLY
Of course! It's so wonderful -- just being alive -- isn't it, Cliff?

CLIFF
You absolutely sure we're alive?

SALLY
What?
TABLE 5 (Continued)

REVISIONS IN THE "SHADOW SCENE"

CLIFF
Sometimes I can't help wondering: Are we -- just -- floating
-- or sleep-walking -- or dreaming ... And then I say to
myself: What the hell! What's the point of opening your
eyes? Things can only get worse -- not better ...             

WHY SHOULD I WAKE UP

(They exit as ERNST appears)

ERNST
How long must we allow Europe to spit on us? To laugh at us?
When we come to power, we will give you a strong army! We
will give you a strong navy! We will give you a strong
leader! And then let Europe laugh!
CHAPTER V

THE STAGE SETTINGS

The physical setting designed for *Cabaret* by Boris Aronson supported the dual nature of the action of the play necessitated by the director's concept. Just as the action of the internal scenes were framed by the "cabaret" numbers, the sets for the internal scenes were framed by the basic framing set. The basic setting was a "limbo" area, more abstract than realistic. It was constant throughout the play. The internal scenes were played in localized settings which moved on and off within the framing set.

The Framing Set

The entire stage was framed by three black velours drapes, one on either side running slightly diagonally upstage to the back wall that ran straight across from right to left. The side walls were actually framed drops with the bottom one-third made of closely hung black cotton rope. (6'8" downstage, 7'9" upstage to force the illusion of depth.) The rear wall also had the bottom third made of black cotton rope. The use of this rope allowed the actors to appear or
disappear instantly on stage as though materializing through the walls.

The top two-thirds of the side walls had stained-glass panels built into the black velours covering, executed in forced perspective and evoking the look of second and third story windows on a European street. Similar panels (which were made of painted plexiglass) were repeated on the false proscenium arch built for the production.

Downstage left there was a permanent spiral staircase, the kind often seen backstage in nightclubs and theatres. Downstage right there was a low circular platform used as a seat and that visually balanced the set, being opposite to the spiral staircase. This platform was called the "mushroom." The apron of the stage was extended downstage, was designed with a theatrical shape, and had a row of small red light bulbs built in as footlights. The general appearance of the downstage area gave a backstage look to the limbo area.¹

When the limbo area was extended upstage, as for the opening and finale of the play, there was also a double row of globular streetlights, in perspective, running diagonally upstage in the same plane as the

¹See Figure 1.
side walls of the set. In addition to the streetlights, there was a hanger which resembled trolley lines, also in perspective, which hung overhead. These limbo lights and trolley lines were flown in and out and were used only for the opening of the play, intermission, and for the finale.

When the audience entered the theatre, they saw all of the above limbo set plus a large mirror hung on stage, trapezoidal in shape, made of silvered plexiglass so as to distort the image. This mirror was slanted to reflect the audience sitting in the theatre. It served as an indictment of the general public even before the play began. Not only did the audience see its own image in the mirror, but that image was grotesquely distorted. The set was cynical in its own way paralleling the cynicism of the Emcee in the "cabaret" numbers. The limbo streetlights, trolley lines, and second and third story windows on a flat black background, dimly lit, provided an urban, European-looking, but neutral background. The mirror provided a disconcerting image for the audience to look at while waiting for the play to begin. An uneasy atmosphere was thus created even before the play began.

The theatricality of Cabaret was established at the very opening of the play. When the house lights dimmed, a lighted sign flew in which spelled out, one
light bulb after another, the letters C-A-B-A-R-E-T. The sign then went out, the sign and mirror were flown out, and on a cymbal crash after a drum-roll, the Emcee appeared upstage in a lone follow-spot. As the music for the opening vamped, he crossed downstage and began the song, "Willkommen" to open the play. The entire opening number was performed by the Emcee and all the singers and dancers in the extended limbo area. The red light bulbs which lined the apron of the stage were lit, as they were for all "cabaret" numbers. Because the bottom one-third of the side and back walls of the set was made of cotton rope, the stage could be empty one moment, then filled with the entire ensemble instantly. This theatrical trick, and the fact that the opening number was addressed directly to the audience and performed mostly on the apron of the stage, also helped to establish the presentational tone of the play.

For all of the "cabaret" numbers except the opening and the finale, only the downstage apron was used. A theatrical background for the apron was provided by a "rain curtain," a drop made of thin strands of black, shiny plastic that shimmered in the light. After this curtain was flown in for each "cabaret" number, a plain black drop would be flown in behind it to provide opacity while a localized setting was
brought in behind it. An important component of the apron was a row of disappearing footlights set six feet upstage from the edge. These footlights could be raised electronically so as to be aimed 45 degrees upstage, straight up, 45 degrees downstage, or turned into the deck when not being used. This "light curtain" was used for the "cabaret" numbers in all three up positions. It provided a boundary between reality and metaphor. The most effective use of these lights was during the singing of the musical number "Cabaret," by Sally as described in Chapter III. As Sally crossed downstage, out of the Kit Kat Klub set and onto the apron, the rain curtain came down behind her, and the light curtain turned up and on behind her. The use of the apron for the metaphorical "cabaret" numbers was well established during the play. The import of this staging, and of the meaning of this number in context was clear.

One other theatrical device should be mentioned in this context. Several times during the play, when the rain curtain and drop were not down to mask movement upstage, as at the end of the opening number, a device used to momentarily blind the audience and to provide a momentary discomfort. This was a row of high-intensity light bulbs set in the edge of the apron of the stage, focused straight out at the audience.
These were called the "blinders." They were not used often, but their distraction was effective not only for their shock value, but also because they did cover movement upstage.

The Internal Settings

For the internal scenes, localized settings were utilized that represented real places. These settings were placed upstage of the false proscenium arch, the spiral staircase downstage left and the "mushroom" downstage right, which were permanent and always visible. These settings were also placed within the side and back walls of the framing set that could fly in and out to allow for the setting and striking of the units of the internal settings. The side and back walls provided the background for all scenes. There were five internal settings; the train compartment, Cliff's room, the Kit Kat Klub, Fraulein Schneider's living room, Schultz's fruit shop. The units for all the internal settings except the train compartment were rolled in on winch-operated trucks. An innovation in set changing that this production utilized was motorized winches controlled remotely by an operator at a control panel. On cue, this operator could raise the back and side walls, set or strike most of the units of a setting, then lower the back and side walls. The limits for the
motorized trucks were electronically pre-set so that they would stop precisely where they were needed for the scenes. The furthest downstage units, stage right and stage left, were operated by hand winches. All flying pieces except the back and side walls were flown by hand from the pin rail.

The train compartment was a single unit that was pushed on manually from upstage, center, and played center stage. This unit represented the interior of a European train compartment. It was a cross-section of a compartment, 9'9" wide, and 3'6" deep. It had a door upstage center, a seat on either side, and luggage racks above. This unit was used only after the opening number and just before the finale. It was struck straight upstage after each use. This unit, because of its relatively small size, was primarily utilitarian. Its style was consistent with the style of the other scenes, and it had a period look about it, but it made no additional comment visually.

Both the Cliff's room setting and the Fraulein Schneider's living room setting were composed of three units. The center units for both settings were mounted back-to-back on a revolving platform. This platform

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2 The electronically controlled motorized winches were developed by the Feller Scenic Studios, which built the sets for Cabaret.
would be revolved manually while in its offstage position, so that when the unit was winched on, the appropriate side would face downstage. In the play, Cliff's room is one of many rooms in the boarding house owned by Fraulein Schneider. These two settings are considered together because they were of the same style, being part of the same house.

The center unit, when preset for Cliff's room represented the door into the room and a section of the wall with a sideboard left of the door. When preset for Schneider's, there were two doors with a section of wall between. The right door was to Fraulein Kost's room, the left door was to Herr Schultz's room.

Cliff's room had a bed unit that came on from stage right, and an armoire, table and chairs unit which came on from stage left.

Fraulein Schneider's living room had a door and wall unit stage right, representing the door to Fraulein Schneider's bedroom and a wall of that room. The wall was made of scrim material, so that at one point in the play, while singing the song, "Married" (Act I, scene 12 in the final version) Fraulein Schneider could be seen in her room. The stage left

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3See Figures 2 and 3.
unit represented the front door of the house and a section of wall.\footnote{See Figure 3.}

Both the Cliff's room setting and Fraulein Schneider's shared a common cornice piece which was flown in to visually tie the units of these settings together. This cornice piece was designed like the moldings and lintels of the doorways. It provided an asymmetrical roof-line for both settings.

Notable in the design of both settings was the use made of architectural details by the designer. The molding and trim, especially around the doors, and the lintels of the doorways were designed asymmetrically. The ends of the lintels did not match. The molding on either side of a doorway did not match. This device was used throughout both of these interior settings.\footnote{See Figures 3, 4 and 5.}

This asymmetry was a visual device used by the designer to reflect the decadence of the world of the play. This comment was also made by the excessive ornamentation of the decorative elements of these settings.

The dominant colors for both Cliff's room and Fraulein Schneider's living room were browns and moss green. The woodwork, which dominated, was relatively realistic, though theatrically over-scale. The locales
were readily identifiable, it was in the detail work that the comment of the designer was noticeable. Fraulein Schneider is a character who is adaptable to the point of being apathetic. She is also out of date with the times. Her rooms are a collection of various styles. The decor is a collection of out-dated accessories. The desired effect that all is not quite balanced in the world of the internal play was reflected in the basic asymmetry of the design.

When the three units of either of these settings were on stage, they formed the perimeters of interior settings, much like traditional box sets. It should be remembered, however, that the framing set was also very visible, and that these rooms existed within the larger, permanent set. While scenes within these rooms were being played, cabaret performers could be seen on the spiral staircase downstage left, and on the "mushroom" downstage right, observing the action of the scenes within. The theatrical framework for the entire play remained consistent throughout.

The setting for Herr Schultz's fruit shop was an adaptation of the traditional drop-and-wing set. Upstage, centered, was a unit which was flown in. This unit represented the wall of the fruit shop facing the street. It had a door, center, and lattice-work store windows on either side. Halfway downstage between this
drop and the curtain line were two legs, one on either side of the stage, creating boundaries for the setting, and continuing the lattice-work design of the back wall. These legs also were flown in and out. Above, slightly downstage of the legs was a cornice piece to tie the other three units together. Counters for the fruit shop where pushed on manually from stage left and stage right.

Unlike any other setting in Cabaret, the setting for Schultz's fruit shop was symmetrical. The entire picture had a sense of order about it. Decadence did not exist within the boundaries of this interior. Schultz, as a character, is innocent to a fault. He refuses to recognize that a holocaust is imminent. This innocence, and a sense of vulnerability is reflected in the design of the setting for Schultz's fruit shop. The lattice-work gave an air of frailty. The symmetry gave an air of orderliness. Outside the boundaries of this setting, the cabaret frame was still there. Cynically, the frame had more a sense of reality about it than did the prettiness of the fruit shop.

The dominant colors of the fruit shop setting were pale green, pale yellow, and pale browns. The green dominated. Design and colors taken together, the fruit shop presented a romantically pretty picture
within the relatively dark, saturated colors of the other settings, especially the framing set.

The setting for the Kit Kat Klub, the cabaret of the play, was composed of the largest and most ornate units. Essentially it consisted of a central unit that was the stage and bar of the cabaret, a banquette of tables and seats right of the central unit, another banquette left of the central unit, a small table with two chairs downstage right, and a small table with two chairs downstage left. The banquette units and the center unit had superstructures made of welded iron rod, shaped to look like draperies. The floor of the stage which was raked, and the top of the bar downstage of the stage were made of plexiglass and were lit from below with multicolored lights. The whole setting was tied together visually by iron rod swags with plexiglass disks colored to look like balloons which flew in above the setting. The center unit and stage right banquette came on stage from upstage left. (The right banquette was attached to the center unit.) The stage left banquette came on from stage left. These units were driven by motorized winches. The two downstage tables were winched on by hand from their respective wings.\(^6\) All units were set and struck while filled with people, including a band on an extension of the

\(^6\)See Figure 2.
stage, the bartender and patrons of the Kit Kat Klub filling the banquettes and tables.

The dominant colors of this setting were red, pink and black. The design created an unmistakable atmosphere of uninhibited decadence. The Kit Kat Klub setting was utilized as a local for scenes within the internal action of the play, never as the setting for the "cabaret" or framing numbers. It was designed so that it was the one setting that integrated itself with the framing set so that all seemed to be one, full-stage set. Entrances to the Klub were made via the spiral staircase down left. The idea was that the framing "cabaret" could well be a cabaret like the Kit Kat Klub. The separation of the Kit Kat Klub from the frame of the play became obvious when, while singing the song "Cabaret," Sally crossed downstage, out of the Kit Kat Klub and onto the apron, thus into the "Limbo" cabaret of the frame.\(^7\)

The framing set and the settings for the internal scenes of the play were designed to reinforce visually the directorial concept that motivated the use of musical numbers in Cabaret. The theatrical frame of the play, both musically and visually, was dominant. The settings for the internal scenes gave support to

\(^{7}\text{See Chapter III.}\)
the action of those scenes, and reinforced the characterizations of the principals associated with their settings. They accomplished these things in their own visual language. The separation between the framing world of the "cabaret" and the world of the play within was accomplished by the design, which separated the framing set of Cabaret and the localized settings within. An examination of the designs for the sets of Cabaret reveals the same directorial concept that is revealed through an examination of the use of musical numbers in this play.
Figure 1. Design for Show Proscenium and Stage Apron.
Figure 3. Elevations for design of Fraulein Schneider's Living Room.
Figure 4. Detail from Elevations for design of Fraulein Schneider's Living Room
Figure 5. Detail from Elevations for design of Fraulein Schneider's Living Room
CONCLUSION

As the director of Cabaret, Harold Prince began the production process with material that was relatively conventional for musical theatre in the mid-1960s. Van Druten's I Am a Camera and the original stories on which that play was based served as the source for the locale, the period, the characters and the plot. The early version of the libretto contained a conventional plot with a conventionally eccentric central character (Sally Bowles). It also contained the usual parallel sub-plot, except that the characters involved were past middle-age rather than young. Their age did not detract from the romance of the sub-plot. That libretto also contained several musical numbers intended to be performed by various chorus members or by a nebulous character identified only as the Emcee or as the Master-of-Ceremonies of the Kit Kat Klub. Those numbers, from the beginning, clearly had a satiric edge to them. They were destined ultimately to become carefully placed "cabaret" numbers whose function it would be to hold the entire production together as would a frame. As the director developed his concept, the musical assumed a new and different shape. The piece experienced a complete metamorphosis, and the musical
version of *I Am a Camera* became a new and original musical, *Cabaret*. Even the title reflected the real thrust of the play's directorial concept.

What emerged through the revision process was a materialization of the director's concept. One facet of it was Prince's idea that the spiritual malaise in America during the mid-1960s (the time of the original production) had a precedent in the moral decay of Germany in the late 1920s and early 1930s. He saw the present as a reflection of the past. Isherwood had documented life in Berlin during the formative years of Nazism. A philosophic statement about moral conditions at the time of the original production of *Cabaret* was made by presenting a play about moral conditions in the past.

Another facet of Prince's concept was the dramatic structure of the play. Within the framework of an extended "cabaret" show the scenes of the play, those scenes that carry the story line forward, alternate with musical numbers that not only retain the flavor and ambience of the cabaret, but also serve as commentary on the action of the scenes. The story-line is framed within a broader context, the context of the cabaret. The frame is concentric. The entire play is bracketed by the musical number "Willkommen." In the
opening the Emcee enjoins the audience to "Leave your troubles outside...." In the finale, doing the same musical number, he inquires, "Where are your troubles now?..." The difference between the opening and the finale is not in the number itself, but in the quality of grotesqueness which has evolved throughout the whole sequence of cabaret numbers.

Each act is bracketed by cabaret numbers. The first act opens with "Willkommen" and closes with the Emcee crossing the apron of the stage as the scenery disappears, returning the action to the cabaret frame of the play. The second act opens with the kick line on the apron of the stage and closes with "Willkommen."

Each internal scene is also framed by cabaret numbers and that is where the director's concept is most evident. Each of the numbers not only returns the play to its cabaret context, but also comments directly on the action of the preceding scene. This juxtaposition in the structure is an important part of the director's concept.

A third facet of the directorial concept is in the production style. Cabaret has both presentational and representational elements. Because the frame of the play is a cabaret, the presentational style is dominant. The musical numbers of the frame of the play
mediate between the action of the internal scenes and the audience. The comment made by the cabaret numbers on the action of each scene gives added significance to those scenes. The presentational style of the frame of the play also allows the director to reinforce his original image by tracing the growth of decadence in the world of the play in the sequence of framing numbers. As the play progresses, each cabaret number is progressively more cynical and grotesque than its predecessor.

The dominance of the presentational style is also reinforced by the relationship that the characters from the frame have with the characters of the internal scenes. The Emcee is an observer and commentator on the action of those scenes. He never has dialogue with any other character in the play. He only addresses the audience. His world is the world of the frame of the play. During the internal scenes, cabaret performers (from the frame) observe the action from the sides and apron of the stage. Their presence is a constant reminder to the audience that the scenes are played within the context of the cabaret.

The director's concept for *Cabaret* consists of his image of Isherwood's stories as metaphor for America in the 1960s, a structure to reflect this metaphor in dramatic terms, and a production style with which to serve this metaphor theatrically.
The theatrical metaphor is many-layered. In the play, the cabaret is a metaphor for Berlin in the 1920s and 1930s. The Emcee is the personification of the moral decay in that society. That role is made manifest by his actually becoming more grotesque as the play progresses and events in the Berlin of the internal scenes become more decadent. The structure of the play with its two separate lines of action and the relationship between the internal scenes and the cabaret numbers is an element that lends support to the metaphor of the play.

The line between the internal, representational scenes of the play and the framing, presentational musical numbers of the cabaret is broached without losing unity within the concept. The Emcee appears as Master-of-Ceremonies in the internal cabaret of the play, the Kit Kat Klub. At the dramatic climax of the internal play, while singing the musical number "Cabaret," Sally moves out of the internal scene into the limbo cabaret of the frame. Finally, the action of the internal scenes always have onstage observers from that limbo cabaret. Those breaches tend to affirm the difference between the internal and the framing scenes.

Beyond the usual visualization for a production, the creation of a musical by a director whose concept
sets the standards for all the elements results in a unified production. The story-line, the representational and presentational elements, the dialogue and the musical numbers, the stage settings and all supporting design elements are the products of standards or guidelines that had their origin in the central idea or concept of the director. The final structure, style and look of Cabaret demonstrate that principle.

Consistent with the central idea of the structure and style of Prince's concept, the set of Cabaret was designed as a frame—a proscenium, walls and apron—within which the localized settings for the internal scenes was contained. The design reflected the dramatic structure of the play. The set and the musical itself had a symbiotic relationship. The metaphor was further expressed by the device of the mirror, which brought the audience onto the stage before the opening number and brought it back onto the stage, with a sense of indictment, after the finale.

An examination of the revision process during the rehearsal and try-out period has revealed the standards and guidelines dictated by the director's central image. The running order of material was revised primarily to place the cabaret numbers after the scenes that they could most relevantly reflect. When a
cabaret number did not fit into that pattern, it was either moved or eliminated. Such revision served to clarify the dramatic function of the cabaret numbers. The juxtaposition of scene and commenting number was the core of the director's expression. As the play moved toward a more presentational style and structure, the frame expanded. Internal scenes were compressed in order to keep the entire production within conventional time limits.\footnote{The length of a play is dictated by both aesthetic and economic standards. On Broadway, union regulations dictate that a performance should not exceed three hours including intermission. Anything over that is considered "overtime" and is economically unacceptable.}

Consistent with guidelines set by the concept and demonstrating a working principle in revisions, the entire "shadow scene" was eliminated because it was inconsistent with the production style and structure. It was too presentational for an internal scene; and, though presentational, it was not a commenting cabaret number, having a totally separate setting. Because the scene was inconsistent with the concept, it was excised before the play went to New York.

In making revisions, every attempt was made to save material that was good and could be effective. At times the process was successful, as with the repositioning of "Why Should I Wake Up?" (See Chapter II, page 43.) At times it was unsuccessful, as with the
loss of the song, "I Don't Care Much." (See Chapter III, page 84.)

Revisions were also made in order to compress long dialogue scenes either by rewriting or eliminating the scene when possible, or by changing the form from dialogue to musical number, replacing a less effective musical number. (See description of Act One, scene 6, pp. 38 and 40.)

Where redundancy became apparent, whole reprises of musical numbers were cut. (See Chapter IV, "Tomorrow Belongs to Me.") Smaller changes occurred (as is usual in the rehearsal - try-out process) in order to clarify characterization, to eliminate extraneous material, to eliminate awkward scene changes, and to accommodate staging. Most revisions reflect the change in priority from a representational to a presentational format. As the cabaret numbers assumed more importance in the total concept, the internal scenes diminished in length and incidence without losing their dramatic validity.

The director was guided by his concept to use the dramatic, representational scenes and situations provided by the play, framed by commenting musical numbers with as much theatricality and presentationalism as the live stage can provide. The result was a musical about a cabaret in which the audience is offered a variety show in which the alternate "acts" are a continuing
sequence of scenes which carry the story-line of the play, interspersed by a series of musical numbers that thrust commentary directly from the apron of the stage into the immediacy of the performance.

Although the director and the authors had been thinking about and working on Cabaret for the better part of two years before the first rehearsal, the major changes took place during the four weeks of rehearsal and the three and one-half weeks of try-out performances. With the aid of accurately dated documentation, the study has traced the steps of the process by which those changes took place. (All of the primary source material is the property of the author of this study, who was one of the three stage managers responsible for the original production.)

This study is the first Ph.D. dissertation in Theatre that has been written from the point of view of one who was part of the process described. Analysis of the Broadway production process should be given more scholarly attention. The accessibility to scholars of primary source material could be strengthened. The identification and collection of such material should ideally begin on the first day of rehearsal and continue throughout the production period. The author of this study was able to do that because he was a member
of the original production staff. Usually a great deal of such valuable material is discarded because it is of no further use to the production.

An examination of the creative process of editing and revising during the formative stages of a musical reveals the emergence of a directorial concept and the nature of that concept. The American musical theatre has developed as a form to the point that we can now examine the individual works critically with the same sense of legitimacy as has long been the case with literary drama. In that context the emergence of the concept musical and the idea of a director's theatre is a critical concept that has come of age.
APPENDIX A: PLOT OUTLINE AND THE USE OF MUSICAL NUMBERS

The scene is Berlin and the time just before New Year's Eve. The year 1930 is about to begin.

Okay, Cabaret sign on, red lights framing the stage, music playing, and here comes the Master of Ceremonies (Joel Grey) a blandly philosophical bon vivant who welcomes us all in three languages and as many genders. (Wilkommen)

We meet the cabaret girls ("each and everyone a virgin"), and the band ladies, the Kit Kat Klub Kittens (piano, trombone, sax and drums), their KKK initials adding a properly homey note to their raunchiness.

We're in CABARET and our worries are gone.

The story begins with young Clifford Bradshaw (Bert Convy), a one-book novelist from the United States, on a night train from Paris to Berlin where he hopes to find the second novel that has evaded him all over Europe. Into his compartment steps Ernst Ludwig (Edward Winter), robust German political activist carrying a briefcase full of bank notes. At the border

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inspection of their luggage, during which the two become acquainted, Ludwig manages to place the briefcase among Bradshaw's already inspected and passed belongings.

Ludwig admits to Bradshaw that he is smuggling and is grateful when the American takes it lightly. In return he recommends a rooming house and gives Cliff a card directing him to it.

But once there Cliff finds that the available room is more than he can afford. The landlady, Fraulein Schneider (Lotte Lenya), wants one hundred marks. Bradshaw can only afford fifty. When Cliff holds firm, Fraulein Schneider gives in. So she will have fifty marks more than she had the day before, fifty less than she had hoped for. So What?

Established in his newly rented room, author Bradshaw sits for a full thirty seconds in front of his typewriter before deciding the hell with it and going off to the Kit Kat Klub to celebrate the New Year. He is just in time to catch the act of star attraction Sally Bowles (Jill Haworth). (Don't Tell Mama)

Sally spots Cliff and phones his table (this is the kind of club where people make table-to-table phone connections before meeting in person). She joins Cliff, who tries to date her for later but is put off, as "Max is most terribly jealous," Max being "the man I'm living with this week." Nevertheless Cliff gives her his new
address, just in case.

The action is in full riot as the New Year breaks and with it all inhibition. *(Telephone Song)*

Back in the flat, Cliff is giving an English lesson to his first and only pupil, Ernst from the train, who keeps offering him smuggling assignments. Refused, the German admits it is very difficult for him to get used to the idea of a poor American.

Suddenly Sally appears. Max has thrown her out because, she hints, she paid too much attention to Cliff the other night. Will he take her in? Before he can deal sensibly with this enchanting but crazy English girl, the taxi man has appeared with her luggage, things have been squared with Fraulein Schneider, and Sally is making prairie oysters (raw egg and Worcestershire sauce) in Cliff's toothbrush glass. The arrangement is unconventional, yes, but it will all be *Perfectly Marvelous*.

Back to the cabaret. Our winsome MC appears with *Two Ladies* in see-through skirts and explains his liking for this arrangement a trois.

And now it is time to understand more about our landlady, Fraulein Schneider. After dealing with the problem of boarder Fraulein Kost (Peg Murray) and her multitude of sailors, she herself entertains Herr Schultz (Jack Gilford). Her admirer is a fruit-store
owner who has for some time been bringing her fruit. After the fruit comes a glass of schnapps. After the schnapps comes what it is now time to understand. This week the fruit is a pineapple, and Fraulein Schneider is deeply touched. *(It Couldn't Please Me More)* The gift is sincerely given and tenderly accepted.

A beautiful, subtly threatening song is heard -- sung *a cappella* by the red-jacketed waiters of the Kit Kat -- the pastoral, strength-through-joyous *Tomorrow Belongs to Me*. After this hymn to the future and the fatherland, our Emcee goes back to his copy of "Mein Kampf."

Our next vision of Cliff's flat reveals Sally's clothes hung around the room like displays in a flag shop. The relationship is thriving if somehow unreal. Cliff feels that he is living in a dream, but then, *Why Should I Wake Up?*

The answer comes sooner than he expected. Sally is pregnant. This distresses Cliff because he is poor. Sally suggests abortion, but Cliff is soon vowing to go out and get a job to earn money for the child's support. Money is then offered by Ernst the German, the price for smuggling made much more attractive now. Sally accepts for Cliff and, momentarily, the dream goes on.

In *The Money Song* at the Kit Kat, our Master of Ceremonies expounds on the various values of current
currency, represented by costumed girls: his Russian ruble, his Japanese yen, his French franc, his American buck (complete with an eagle on her head, a dollar bill in her mouth, drums on her bust and a triangle between her knees). Then comes Brunnhilde, the German mark.

Fraulein Kost -- who has repeatedly been dressed down by Fraulein Schneider for having men in her room -- catches Herr Schultz leaving Fraulein Schneider's room. She passes a few unkind remarks. Herr Schultz, with handsome gallantry, defends Fraulein Schneider by saying that they are going to be married. ("What else could I do?" he admits later.) Then it occurs to them: Why not? And in the course of a few minutes their entire lives are seemingly changed. (Married)

A party is planned to celebrate the engagement. In Herr Schultz's store the assembled friends, boarders, sailors and neighbors dance and carry on. Cliff and Sally present the couple with the perfect wedding present, a cut glass fruit bowl. Cliff has just returned from a smuggling mission but is reluctant to accept the check that Ernst has for him; Sally takes it.

Perhaps because there are not many of his friends among those assembled, Herr Schultz has an extra drink of schnapps or two and decides to sing a song. There is only one word you need to know to understand
it. The word is *Meeskite*. It means Ugly Face. In Yiddish.

Reaction to the song is strangely cool, although Sally kisses him. Ernst and his friends turn to their own entertainment. Ernst, incidentally, now wears his swastika openly on his coat sleeve.

The next time we see the stage of the Kit Kat Klub, eight girls in black costumes with silver brocade vests, so thick they look like armor plate, are dancing in line. Except that the dancing turns into goose-stepping. And one of the girls is a man, our Master of Ceremonies.

"One can no longer dismiss the Nazis," Fraulein Schneider tells Herr Schultz. They stand inside the door of his fruit shop. He tries to calm her and keep her from breaking off the marriage simply because he is Jewish. "They will take away nothing, I promise you," he tells her. And then the first rock comes through the window.

Again at the Kit Kat, Emcee dancing with his girl. His trouble, he sings, is that his friends don't like her. But *If You Could See Her* as I do, he says, you'd love her, too. She's a gorilla. She weighs four hundred pounds and is coal black. She wears a little pink tutu, a halter and a hat, and carries a handbag for bananas.
Fraulein Schneider comes to Cliff and Sally's room to return the fruit bowl. The marriage is off. She, "who isn't at war with anyone, not anyone," cannot marry a Jew. The Nazis will take away her license to rent rooms and destroy the only security she knows. Cliff is aghast at such a decision but cannot influence her. She has seen too much of life. (What Would You Do)

But Cliff is at last shaken out of his lethargy. He wants to leave Berlin and get Sally to America where he can earn a living. But Sally refuses to give up the career she has established here. ("Think of all the important people I know!") Against his wishes Sally returns to the Kit Kat Klub.

Cliff comes to the club to get her and they have a brutal falling out. At this point Ernst turns up. Cliff is impatient with him and shakes him off and Ernst is offended. ("Is it because of that Jew at the party?") Cliff hits him and is pounced on and beaten by Ernst's fellow Nazis.

Sally performs the song that typifies her philosophy, Cabaret. Politics and morality bore her. Come to the party.

A somewhat bruised Cliff is packing his belongings as Sally returns next morning, minus her fur coat. The coat is gone because she used it to pay the doctor who got her out of being pregnant. When she
admits, ruefully, that she'll miss the coat, Cliff slaps her. He leaves her ticket to Paris on the table and walks out.

Sally doesn't make the train. She doesn't even try. A chasm is opening in the world and she is caught on the wrong side. Herr Schultz is moving his residence, but only to the other side of town. Why should he leave? After all, he's a German, isn't he? As for Fraulein Schneider, she will doubtless endure, as she has endured so many other personal and world disasters. But she'll endure alone.

In the compartment of his train back to Paris, Cliff Bradshaw thinks back on the Berlin he knew. Already it seems unreal to him and the voices of Sally, Fraulein Schneider, Herr Schultz come back to him as the voices of ghosts. **(Finale)**

As he crosses the border into France he begins to write the first words of his novel.
APPENDIX B: MUSICAL NUMBERS REVISED OR DELETED DURING REWRITING PROCESS

1. THE TELEPHONE SONG

ACT I

Scene 5

AT RISE: The GIRL is sitting in the middle of the KIT KAT KLUB -- an establishment in which all the tables have telephones on them so the GUESTS can call each other.

At the moment, the KLUB is packed. It is New Year's Eve, 1930. There is much confetti, paper hats, balloons.

"THE TELEPHONE SONG" (during which CLIFF enters the KLUB and is seated at a table).

GIRL AT PHONE (Continued)

HELLO. HELLO.
TABLE 7 CALLING NUMBER 9
HOW ARE YOU, MISTER? YOU LOOK FINE.
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE.
WOULD YOU LIKE TO BUY A GIRL A DRINK?
JA, YOU WOULD? I'LL BE RIGHT OVER.

GIRL AT PHONE

HELLO
TABLE 8 CALLING NUMBER 3
IS YOUR NAME HERMAN?
THAT'S PECULIAR, SO PECULIAR
YOU COULD EVEN BE A TWIN
YOU EVEN HAVE THE SAME LONG HAIR
MAYBE WE COULD TALK IT OVER, YES?
FINE, I'LL BE RIGHT THERE.

MAN AT PHONE

HELLO
NO, NOT ME
MAN AT PHONE

HELLO
TABLE 4 IS CALLING NUMBER 2
HOW ARE YOU FRAULEIN?
I CAN SEE YOU, CAN YOU SEE ME?
YOU'RE SIPPING ON A GLASS OF
BEER
WHEN MAYBE YOU'D PREFER
CHAMPAGNE
IF YOU WOULD, I KNOW A MAN
WHO'LL BUY
AUF WIEDERSEHN.

GIRL AT PHONE

HELLO
FINE, AND YOU?

ALL
ALONE, ALONE, YOU SHOULDN'T SIT ALONE LIKE THAT
ALONE, ALONE, NOT ON A NIGHT LIKE THIS.

(Above refrain repeated by one side against
...

OTHER SIDE
SITTING ALL ALONE LIKE THAT.
YOU HAPPENED TO CATCH MY EYE.
WOULD YOU LIKE TO BUY A GIRL A DRINK?
THANKS SO MUCH, GOODBYE.

ALL
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE.

FIRST MAN
WOULD YOU LIKE TO BUY A GIRL A DRINK?

FIRST BOY
WOULD YOU LIKE TO BUY A BOY A DRINK?

FIRST GIRL
WOULD YOU LIKE TO BUY A GIRL A DRINK?

ALL
HELLO
HELLO
WOULD YOU?
WHY NOT?
GOODBYE.
2. THE TELEPHONE SONG – REVISED

GIRL ON PHONE
HELLO? HELLO!
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE
WOULD YOU LIKE TO BUY A GIRL A DRINK?
NO?
TOO BAD
GOODBYE!

(CLIFF leaves room. Set starts in)

HELLO? HELLO!
TABLE SEVEN CALLING NUMBER NINE
HOW ARE YOU MISTER?
YOU LOOK FINE!
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE
WOULD YOU LIKE TO BUY A GIRL A DRINK?

(spoken)
You would? I'll be right over!

TWO GIRLS
HELLO?

1ST MAN
HELLO?

3RD GIRL
HELLO

GIRLS
TABLE EIGHT IS CALLING
NUMBER THREE
HELLO THERE, HANDSOME

2ND MAN
TABLE FOUR IS CALLING NUMBER TWO
HOW ARE YOU, FRAULEIN?

1ST MAN
YOU MEAN ME?

3RD GIRL
FINE, AND YOU?

GIRLS
WE CAN SEE YOU, CAN YOU
SEE US?
WE WOULD LIKE A LITTLE
DRINK
IF ONLY YOU'D AGREE TO
BUY

2ND MAN
YOU'RE SIPPING ON A
GLASS OF BEER
THEN MAYBE YOU WOULD
LIKE CHAMPAGNE
IF YOU DO, I KNOW A
MAN WHO'LL BUY

1ST MAN
SORRY LADIES, BUT I'M
JUST FLAT BROKE

3RD GIRL
GOOD
GIRLS
ACH! TOO BAD! GOODBYE! AUF WEIDERSEHN

INDIVIDUAL TABLES

HELLO, HELLO
HELLO, HELLO
HELLO, HELLO
HELLO, HELLO

4TH GIRL
TABLE FIVE IS CALLING
NUMBER THREE
IS YOUR NAME HERMAN?

3RD MAN
NO, NOT ME!

4TH GIRL
THAT'S PECULIAR, SO
PECULIAR
YOU COULD EVEN BE HIS
TWIN
YOU EVEN HAVE THE SAME
LONG HAIR
MAYBE WE COULD TALK IT
OVER, YES?

3RD MAN
FINE, I'LL BE RIGHT THERE!

5TH & 6TH GIRLS
NOW AND THEN

5TH & 6TH GIRLS
THEN MAYBE YOU WILL
DANCE WITH US
THE MINUTE THAT THE
BAND GETS HOT
TELL US, IS THE
ANSWER YES OR NO?

FIFTH GIRL
YES

6TH GIRL
OF COURSE

5TH & 6TH GIRL
WHY NOT?

ALL TABLES

ALONE, ALONE
YOU SHOULDN'T SIT ALONE LIKE THAT
ALONE, ALONE
NOT ON A NIGHT LIKE THIS

MEN
ALONE, ALONE
YOU SHOULDN'T SIT ALONE
ALONE, ALONE
NOT ON A NIGHT LIKE THIS

GIRLS
SITTING ALL ALONE
LIKE THAT
YOU HAPPENED TO
CATCH MY EYE
WOULD YOU LIKE TO
BUY A GIRL A
DRINK?
YAH? ALL RIGHT!
GOODBYE!
ALL TABLES
SITTING ALL ALONE LIKE THAT
YOU HAPPENED TO CATCH MY EYE

FIRST BOY
WOULD YOU LIKE TO BUY A BOY A DRINK

FIRST GIRL
WOULD YOU LIKE TO BUY A GIRL A DRINK?

FIRST MAN
WOULD YOU LIKE TO BUY A MAN A DRINK?

INDIVIDUAL TABLES
HELLO, HELLO, HELLO, HELLO
YOU WILL?
WHY NOT?
GOODBYE!
3. ROOMMATES

SALLY
I mean -- I am hardly the kind of girl one writes to one's mother about ...  

CLIFF
Oh, no? Just listen --  
(HE appears to read from the paper in the typewriter)

DEAR MOTHER, SISTER, UNCLE WALTER AND EVERYONE ELSE IN HARRISBURG  
I'VE SOME WONDERFUL NEWS TO TELL  
I'VE MOVED TO BERLIN AND TOOK SOMEONE IN TO LIVE WITH ME  
AND IT'S WORKING REMARKABLY WELL  

MY ROOM-MATE  
IS ABSOLUTELY DEAR  
I'M Seldom AWARE THAT SHE IS HERE  

SHE'S GENTLE  
CONSIDERATE AND KIND  
A BETTER ROOM-MATE  
I COULDN'T HOPE TO FIND  

IN ADDITION  
MY ROOM-MATE  
IS STIMULATING TOO  
SO HELPFUL WITH EVERYTHING I DO  
BY SIMPLY TELLING ADVENTURES THAT SHE KNOWS  
SHE'S GOT ME WRITING  
A BETTER BRAND OF PROSE  

MY ROOM IS A TWO-BY-FOUR  
BUT SHE DOESN'T ASK MORE THAN ONE LITTLE DRAWER  
EVEN I CAN SPARE THAT  

YES, ONE DAY  
SHE MAGICALLY ARRIVED  
SINCE THAN I'VE BLOSSOMED  
I'VE POSITIVELY THRIVED  
WHY JUST THIS EVENING I LOOKED ABOUT  
AND I WAS HARD PUT TO FIGURE OUT  
HOW IN THIS WIDE WORLD I'VE EVER DONE WITHOUT MY ROOM-MATE
SALLY
You're really going to post that? Oh, Cliff -- let me see ...
(SALLY starts for the typewriter to read the letter. CLIFF blocks her)

CLIFF
You shouldn't read other people's letters ...
(SALLY laughingly tries to get past him. THEY scuffle -- quite amorously. Finally SALLY gets a look at the paper in the typewriter)

SALLY
(Reading)
"Dear Mother: This isn't really a letter. It's a cry for help. The fact is: every time I swear never to ask you for another penny -- what happens? Some unexpected expense ..."
(SALLY feels SHE's read enough. There is a short, awkward pause)

CLIFF
(Very gently)
You see -- it is about you -- after all.

SALLY
But not really. The truth is: no one will ever write to their mother about Sally Bowles.
(SHE looks quite sad. CLIFF is touched)

CLIFF
I will! I absolutely promise! First thing next week!
(SALLY gives CLIFF such a glowing smile that HE can't resist kissing her. The kiss is a vow for both of them. Afterwards, CLIFF gazes at SALLY fondly)

Hello, room-mate.

SALLY
It's such a lovely word, isn't it: "Room-mate." So American. So tasteful.

CLIFF
MY ROOM IS SO CRAMPED AND SMALL
BUT THINK AFTER ALL
SHE'S NOT VERY TALL AND SKINNY AS WELL

MY ROOM-MATE IS ABSOLUTELY DEAR
SALLY
YOU'RE ABSOLUTELY RIGHT

CLIFF
I'M SELDOM AWARE THAT SHE IS HERE

SALLY
MORNING NOON AND NIGHT

CLIFF
SHE'S GENTLE, CONSIDERATE AND KIND
A BETTER ROOM-MATE I COULDN'T HOPE TO FIND

SALLY
YOUR NAME-PLATE UPON THE DOOR
WAS JUST BEGGING FOR
THOSE SIX LETTERS MORE
BRADSHAW DASH BOWLES

CLIFF & SALLY
WE'RE ROOM-MATES
FOR ALL THE WORLD TO SEE
ROOM-MATES
AND WE WERE MEANT TO BE

WE'LL TELL EACH NEIGHBOR WHOM IT OFFENDS
ONLY A DAMN FOOL MISAPPREHENDS
WE AREN'T LOVERS
WE'RE BARELY EVEN FRIENDS
WE'RE ROOM-MATES
JUST ROOM-MATES
JUST ROOM-MATES
ROOM-MATES!

(As the lights fade -- CLIFF and SALLY are in each other's arms. THEY look much more like lovers than room-mates)

CURTAIN
4. A MARK IN YOUR POCKET

ACT II

Scene 1

AT RISE: On the forestage, THE EMCEE appears -- fronting a group of less-than-prosperous BERLINERS.

EMCEE & BERLINERS
YOUR STOMACH IS GRUMBLING FOR FOOD
YOU WISH YOU WERE FRIENDS WITH THE GROCER
YOU CAN BE FRIENDS WITH THE GROCER
IF YOU'VE GOT
A MARK IN YOUR POCKET.

THEY TAKE YOU IN FRONT OF THE JUDGE
YOU'RE HOPING HIS HONOR IS LENIENT
YOU'LL FIND THAT HIS HONOR IS LENIENT
IF YOU'VE GOT
A MARK IN YOUR POCKET.

A MARK IN YOUR POCKET'S WHAT COUNTS
A MARK IN YOUR POCKET'S THE KEY
I HAVE A MARK IN MY POCKET
THE WORLD LOOKS FINE TO ME.

YOU LONG FOR A MOMENT OF LOVE
YOU WISH THERE WERE SOMEONE TO LOVE YOU
YOU'LL NOTICE THAT EVERYONE LOVES YOU
IF YOU'VE GOT
A MARK IN YOUR POCKET
A MARK IN YOUR POCKET!

LIGHTS OUT
5. GOOD-TIME CHARLIE

But I told Otto ...

CLIFF

We'll send him a polite little note: "Sorry, Otto."
Okay?

SALLY

But Cliff --

(CLIFF shakes his head firmly, indicating that the subject is closed)

I DON'T LIKE TO CARP WHEN THE CARPING MIGHT LEAD TO A TIP, CLIFF.
BUT YOU DO HAVE A PROBLEM AND FRANKLY IT WORRIES ME STIFF, CLIFF.
WHENEVER WE ARGUE AS ARGUE WE FREQUENTLY DO, CLIFF
THE FAULT, MY DEAR BRUTE, LIES NOT IN OUR STARS
BUT IN YOU, CLIFF

YOU'RE SUCH A GOOD-TIME CHARLIE
HOW CAN I COPE WITH YOU?
YOU'RE SUCH A GOOD-TIME CHARLIE
FROLICKING ALL THE TIME

WEIGHTY CONSIDERATIONS
HAVEN'T A HOPE WITH YOU
YOU TAKE THE NIGHT AND SPIN IT OUT FOR THE PLEASURE IN IT
ALWAYS A LAUGH A MINUTE

TELL ME, MY GOOD-TIME CHARLIE
HOW CAN I KEEP THE PACE
NOT WITH A GOOD-TIME CHARLIE
FROLICKING ALL THE TIME

ALL I CAN DO IS WONDER
HERE IN MY QUIET PLACE
WHAT DO I TEND THE NEST FOR?
KEEP THOSE CURTAIN'S PRESSED FOR?
WHEN YOU'VE AN ENDLESS ZEST FOR HAVING A GOOD TIME

YOU'RE SUCH A GOOD-TIME CHARLIE
WHAT'LL I DO WITH YOU?
YOU'RE SUCH A GOOD-TIME CHARLIE
SKY-LARKING ALL THE TIME
ALL OF YOUR CHARLESTON PARTNERS
POINTING A SHOE WITH YOU
MIGHT HAVE THE STRENGTH TO KEEP UP
WATCHING THE MORNING CREEP UP
WILLING TO GIVE THEIR SLEEP UP

TELL ME, MY GOOD-TIME CHARLIE
WHEN WILL YU LEAVE THAT RACE?
WHEN WILL YOUR FINGERS ACHE FROM
SNAPPING THEM ALL THE TIME?

ALL I CAN DO IS QUESTION
HERE IN MY HUMBLE PLACE
WHAT DO I POT AND PAN FOR?
KEEP THE PLACE SPICK AND SPAN FOR?
WHEN YOU WOULD RATHER PLAN FOR
HAVING A GOOD TIME.

POOR ME!
THAT'S TRUE!
AND AS
FOR YOU!

TELL ME, MY GOOD-TIME CHARLIE
WHEN WILL IT EVER STOP?
WHEN WILL YOUR KNEES GIVE OUT FROM
SLAPPING THEM ALL THE TIME?

I HEAR THE KETTLE WHISTLE
YOU HEAR THE CHAMPAGNE POP
HOW CAN OUR LOVE GO ON, CLIFF
WHAT IS IT BASED UPON, CLIFF
WHEN YOU'RE THE HELL AND GONE, CLIFF

SOON YOU'LL BE TOSsing ME OUT
Sweeping THE OLD DEBRIS OUT
SO YOU'LL BE FREE TO BE OUT
HAVING A GOOD TIME
HAVING A GOOD TIME!
GOOD-TIME CHARLIE!
6. WHAT AM I TO SAY

CLIFF

(To himself)
ASK ME HOW I FEEL
WHAT AM I TO SAY?
I DON'T KNOW MYSELF. THAT'S RIGHT.
I DON'T KNOW MYSELF. NOT YET!

EVERYTHING'S MIXED-UP
ANGER, FEAR, SURPRISE
WHAT AM I TO SAY THAT'S RIGHT?
I DON'T KNOW MYSELF. NOT YET!

I DO KNOW SOME THINGS
ONE OF WHICH IS I HAVEN'T GOT A DIME
IF I PLAYED POPPA
I'D PICK A BETTER PLACE
I'D PICK A BETTER TIME
I NEVER WOULD HAVE PLANNED IT NOW!

WHAT A STROKE OF LUCK
THIS IS ALL I NEED
BUT MAYBE IT'S A LIE. THAT'S RIGHT!
HOW COULD SHE BE SURE? NOT YET!

I DON'T WANT THIS CHANGE
THAT'S THE WAY I FEEL
I CAN TELL HER THAT. THAT'S RIGHT.
BUT IF I'M PLAYING GOD — THAT'S WRONG.

ASK ME HOW I FEEL
WHAT AM I TO SAY?

(To SALLY)
I feel all right. I think.

SALLY
You do?

CLIFF
I feel all right.

SALLY
You really do?

CLIFF
I really do. How do you feel?
SALLY

Me? I -- don't know ...

(To herself)

I do know one thing
If it were Max's
I'd have never told
I'd have asked around
And found a place somewhere
Have it taken care of ...

But he says it's all right
So maybe it's all right

CLIFF

Maybe we can make it work

SALLY

Maybe we can make it work

CLIFF

All we have to do is change

SALLY

All we have to do is change

Ask me how I feel
What am I to say?
7. THAT MAN IN THE MIRROR

CLIFF
You really feel that strongly?

(SALLY nods)

Well -- you may change, you know -- they say it does change people.

(HE looks at himself in a mirror)

Just look at that guy. He'll never be quite the same again.

SEE THAT MAN IN THE MIRROR?
WELL, THAT BUM'S ON HIS WAY OUT
SEE THAT MAN IN THE MIRROR?
HE'S THROUGH WITH KNOCKING ABOUT

HE'S GOING TO BE A FATHER IN NOVEMBER
SO THAT IMAGE YOU SEE
AS A FAVOR TO ME
PLEASE FORGET TO REMEMBER

HE'LL BE SOBER AND SENSIBLE
YOU WON'T KNOW THE DESIGN
FIND THE PAST REPREHENSIBLE
AS HE'S TOEING THE LINE

ONE HAND ROCKING THE CRADLE
THE OTHER COMPLETING THE BOOK
SEE THAT MAN IN THE MIRROR?
IT'S YOUR LAST LOOK!

SALLY
It's really happening, Cliff! I can see you changing right before my eyes!

(SHE looks in a mirror)
But I'm still the same old Sally. But not for long!
I'm going to change, too! I swear it!

SHE'S HAVING AN ORIGINAL CREATION
SO THAT DISSOLUTE LASS
THAT YOU SEE IN THE GLASS
WANTS A REINCARNATION
SHE'LL BE WILDLY ADORABLE
AS SHE'S PUSHING THE PRAM
THOUGH HER PAST WAS DEPLORABLE
NOW SHE'S MEEK AS A LAMB
QUITE THE RIGHT COMBINATION
OF MISTRESS AND MOTHER AND COOK
SEE THAT GIRL IN THE MIRROR?
IT'S YOUR LAST LOOK!

MAYBE WE CAN MAKE IT WORK.

CLIFF
MAYBE WE CAN MAKE IT WORK.

SALLY
ALL WE HAVE TO DO IS CHANGE.

CLIFF
ALL WE HAVE TO DO IS CHANGE.

SALLY
Cliff, everything will be wonderful, won't it?

CLIFF
SEE THAT PAIR IN THE MIRROR.

CLIFF AND SALLY
IT'S YOUR LAST LOOK.
8. SUCH A PERFECT NIGHT

ACT II

Scene 4

AT RISE: The living room.

HERR SCHULTZ, very cheery and dapper, is knocking on FRAULEIN SCHNEIDER's door. HE carries a brown paper bag.

The door opens, and FRL SCHNEIDER emerges. SHE smiles at HERR SCHULTZ. HE smiles at her. It is a magic moment.

HE tips his hat to her — then takes it off.

SCHULTZ

GUTEN ABEND.

FRL SCHNEIDER

GUTEN ABEND.

(THEY shake hands)

SCHULTZ

HOW ARE YOU?

FRL SCHNEIDER

VERY WELL, THANK YOU.

SCHULTZ

YOU LOOK LOVELY.

FRL SCHNEIDER

I DO? YOU LOOK LOVELY, TOO.

SCHULTZ

CHILLY WEATHER.

FRL SCHNEIDER

IT'S THE SEASON.

(HERR SCHULTZ extends the brown paper bag to FRL SCHNEIDER)
SCHULTZ
HAVE SOME FRUIT?

FRL SCHNEIDER
VERY WELL, THANK YOU.

SCHULTZ
THEY'RE DELICIOUS.

FRL SCHNEIDER
I GUESS
WHO EXPECTED LESS?
HERE WE HAVE A PEAR
SUCH A TENDER PEAR

SCHULTZ
PEARS ARE RUNNING WELL THIS SEASON

FRL SCHNEIDER
GRAPES ARE HERE AS WELL

SCHULTZ
THOSE ARE MUSCATEL

FRL SCHNEIDER
SUCH A PRETTY NAME.
WOULD YOU TAKE A PLUM
IF I FED YOU SOME?

SCHULTZ
WHAT WOULD BE A BETTER REASON?
STILL I HAVE TO PASS
IT WOULD GIVE ME GAS

FRL SCHNEIDER
ISN'T THAT A SHAME.

Apple?

SCHULTZ
What's to prevent?

(SHE cuts the apple, gives HERR SCHULTZ a quarter and eats a quarter herself. Music under until ...)

THAT WAS SPLENDID

FRL SCHNEIDER
REALLY SPLENDID
SCHULTZ

YOU ENJOY IT?

FRL SCHNEIDER

VERY MUCH, THANK YOU.

SCHULTZ

ARE YOU THIRSTY?

FRL SCHNEIDER

INDEED!

SCHNAPPIS IS WHAT WE NEED

(SHE gets schnapps -- pours two glasses. THEY toast each other and suddenly break into a dance. Music under until)

SCHULTZ

ARE YOU SLEEPY?

FRL SCHNEIDER

YES, I AM SLEEPY

SCHULTZ

SHOULD YOU NAP?

FRL SCHNEIDER

GOOD IDEA, THANK YOU

SCHULTZ

NAPS ARE HEALTHFUL

FRL SCHNEIDER

I KNOW,

DOCTORS TELL ME SO

(FRL KOST opens her door and comes out -- obviously on her way to do some more commerce. SHE nods at HERR SCHULTZ. Then, with incredible elegance, SHE exits)

SCHULTZ

ARE WE READY?

FRL SCHNEIDER

YES, WE'RE READY

SCHULTZ

SHOULD YOU GO?
FRL SCHNEIDER
YES I SHOULD, THANK YOU

SCHULTZ
ALL THESE LIGHTS ON ...  
THE BILL!

FRL SCHNEIDER
TURN THEM OFF, PLEASE

SCHULTZ
I WILL  
(HE does)

FRL SCHNEIDER & SCHULTZ
NOW IT'S ALL ALL RIGHT

FRL SCHNEIDER
(On way to her bedroom door)  
SUCH A PERFECT NIGHT!

(SHE closes the door. SCHULTZ goes to couch,  
sits and waits. HE looks at his watch and  
counts off the seconds. Now HE rises,  
adjusts his coat and starts to walk to FRL  
SCHNEIDER'S bedroom door)

SCHULTZ
NOW IT'S ALL ALL RIGHT.  

(HE knocks. The door opens)  

FRL SCHNEIDER
Guten Abend.

(HERR SCHULTZ bows -- tips his hat)  

FRL SCHNEIDER & SCHULTZ
SUCH A PERFECT NIGHT!

(HE enters the room. The door shuts behind  
him)

LIGHTS OUT
9. CHINESE GIRLS

ACT II

Scene 6

AT RISE: On the forestage -- TWO CHINESE GIRLS. THEY are standing in front of a radio mike of 1930 vintage and singing into it.

At second glance, one of the CHINESE GIRLS turns out to be the EMCEE.

CHINESE GIRLS
I NEVER LOVED A MAN AS MUCH AS HERMAN
NOW HERMAN IS MY VERY FAVORITE GERMAN
HE'S SMALL AND FAT AND RUDDY-CHEEKED AND HEALTHY
AND INCRED-I-BL-Y WEALTHY
SO DO YOU WONDER
I NEVER LOVED A MAN THE WAY I DO HIM
MY ORIENTAL HEART I'M GIVING TO HIM
HE GIVES ME DIAMOND BRACELETS AND ERMINE
MEINE KLEINE LIEBE HERMAN
MY GERMAN FRIEND.

LIGHTS OUT
10. MEESKITE (Uncut)

HERR SCHULTZ
But I insist!! -- So you will not think my only talent is fruit.

(HE begins his performance)
Now, the only word you have to know in order to understand my little song is the Yiddish word, "Meeskite," "Meeskite" means -- ugly -- funny-looking. "Meeskite" means ...

MEESKITE, MEESKITE
ONCE UPON A TIME THERE WAS A MEESKITE, MEESKITE
LOOKING IN THE MIRROR HE WOULD SAY, WHAT AN
AWFUL SHOCK
I GOT A FACE THAT COULD STOP A CLOCK

MEESKITE, MEESKITE
WHAT'S THE GOOD DENYING I'M A MEESKITE,
MEESKITE
GOD UP IN HIS HEAVEN MADE A JOKE FOR THE WORLD TO SEE
HE MADE A MEESKITE OF ME

NOSE LIKE AN EAGLE
SKINNIEST NECK YOU'VE EVER SEEN
AND WHERE THERE SHOULD BE THIRTY-TWO TEETH -- THIRTEEN!
EARS LIKE A BEAGLE
HAIR THAT WAS THICK AS FOLIAGE
AND ONE EYE SAID TO THE OTHER EYE
I'LL MEET YOU AT THE BRIDGE

MEESKITE, MEESKITE
EVERYBODY SAID HE WAS A MEESKITE, MEESKITE
GET IT THROUGH YOUR HEAD THAT FROM YOUR HAIR TO BELOW YOUR LIP
YOU GOT A FACE THAT COULD SINK A SHIP

MEESKITE, MEESKITE
SUCH A PITY ON HIM HE'S A MEESKITE, MEESKITE
GOD UP IN HIS HEAVEN LEFT HIM OUT ON A SHAKY LIMB
HE PUT A MEESKITE ON HIM

But listen, he grew up. Even Meeskites grow up.
SOON IN THE CHADER (THAT MEANS HEBREW SCHOOL)
HE SAT BESIDE THIS LITTLE GIRL
AND WHEN HE ASKED HER HER NAME SHE REPLIED
"IT'S PEARL"
HE RAN TO THE ZAYDA (THAT MEANS GRANDFATHER)
AND SAID IN THAT SCREECHY VOICE OF HIS
"YOU TOLD ME I WAS THE HOMELIEST!
WELL, GRAMPS, YOU'RE WRONG. PEARL IS!"

"MEESKITE, MEESKITE
BUT IT IS A PLEASURE SHE'S A MEESKITE, MEESKITE
SHE'S THE ONE I'LL TREASURE FOR I THOUGHT THERE
COULD NEVER BE
A BIGGER MEESKITE THAN ME"

SO, THEY WERE MARRIED
AND IN A YEAR SHE TURNED AND SMILED
"I'M AFRAID I'M GOING TO HAVE ... A CHILD"
NINE MONTHS SHE CARRIED
WORRYING HOW THE KID WOULD LOOK
AND ALL THE COUSINS WERE WORRIED TOO
BUT WHAT A TURN FATE TOOK!

GORJUS, GORJUS
THEY PRODUCED A BABY THAT WAS GORJUS, GORJUS
CROWDING ROUND THE CRADLE ALL THE RELATIVES
AAHED AND OOHED
HE ought TO POSE FOR BABY FOOD

GORJUS, GORJUS
WOULD I TELL A LIE? HE'S SIMPLE GORJUS, GORJUS
WHO'D HAVE EVER THOUGHT THAT WE WOULD SEE SUCH
A FLAWLESS GEM
OUT OF TWO MEESKITES LIKE THEM

Dance with me, someone? Fraulein Schneider? Ernst?
Sally? Ah, my Sally!

(SALLY dances with HERR SCHULTZ. THEY sing)

HERR SCHULTZ & SALLY
MEESKITE, MEESKITE
ONCE UPON A TIME THERE WAS A MEESKITE, MEESKITE
LOOKING IN THE MIRROR HE WOULD SAY, WHAT AN
AWFUL SHOCK
I GOT A FACE THAT COULD STOP A CLOCK
MEESKITE, MEESKITE
WHAT'S THE GOOD DENYING I'M A MEESKITE,
    MEESKITE
GOD UP IN HIS HEAVEN MADE A JOKE FOR THE WORLD
    TO SEE
HE MADE A MEESKITE OF ME

HERR SCHULTZ
Now, wait! The story has a moral!

MORAL, MORAL
YES INDEED THE STORY HAS A MORAL, MORAL
THOUGH YOU'RE NOT A BEAUTY IT IS NEVERTHELESS
    QUITE TRUE
THERE MAY BE BEAUTIFUL THINGS IN YOU

MEESKITE, MEESKITE
LISTEN TO THE FABLE OF THE MEESKITE, MEESKITE
ANYONE RESPONSIBLE FOR LOVELINESS, LARGE OR
    SMALL
IS NOT A MEESKITE
AT ALL!
11. IT'LL ALL BLOW OVER

SALLY
Let's not talk about it! You're just -- over-wrought. How well I know that feeling.
(SHE glances at CLIFF -- as if to apologize for her recent tirade against him)
But we all have our little troubles and misunderstandings. -- And -- really -- how dreadfully unimportant they are:

(Singing mostly to CLIFF)
CLOUDS COME ALONG, LOVE
THINGS DO GO WRONG, LOVE
BUT DO BE STRONG, LOVE
IT'LL ALL BLOW OVER
WAIT AND SEE

WHAT IF YOUR ROMANCE HAS GONE AMISS
SUDDENLY BLAH THOUGH IT ONCE WAS BLISS
LIFT UP YOUR CHIN AND REMEMBER THIS
IT'LL ALL BLOW OVER

WHY SHOULD A QUARREL UPSET YOU SO?
ANYONE HALFWAY ADULT MUST KNOW
MISUNDERSTANDINGS DO COME THEN GO
IT'LL ALL BLOW OVER

WHY SHOULD A QUARREL UPSET YOU SO?
ANYONE HALFWAY ADULT MUST KNOW
MISUNDERSTANDINGS DO COME THEN GO
IT'LL ALL BLOW OVER

WHY NURSE THAT WOUNDED FEELING?
YOU'RE SUCH A BORE WHEN YOU POUT
TIME FINDS A WAY OF HEALING
SOON YOU'RE AMUSED AT WHAT YOU'RE BRUISED ABOUT

SO WHAT IF THE HONEY RUNS OFF YOUR SPOON
SOMEONE PUNCTURED YOUR PINK BALLOON
RAIN NEVER ONCE WRECKED A HONEYMOON
IT'LL ALL BLOW OVER
SOON!

CLIFF
WHEN EVERYTHING LOOKS BLACK
WHO TELLS YOU TO IGNORE IT?
WHO HAS NO PATIENCE FOR IT?
SALLY!
WHEN EVERYTHING GOES WRONG
WHO TELLS YOU TO DISMISS IT?
DON'T NURSE THE WOUND -- JUST KISS IT?
SALLY!

WELL, MAYBE THAT'S RIGHT
MAYBE I'M WRONG
LET'S DO IT YOUR WAY
I'LL STRING ALONG

(To FRL SCHNEIDER)
WHAT IF THERE'S SOMEONE YOU LIKE A LOT
BUT THE AFFAIR SEEMS TO GO TO POT
WHAT BETTER MOMENT TO SAY, SO WHAT?

WHAT IF YOU'RE FRESH OUT OF LUCK OF LATE
WAY UNDER PAR IN A SORRY STATE
ISN'T IT DUMB TO COMMISERATE?
IT'LL ALL BLOW OVER
WAIT!

FRL SCHNEIDER
WHEN EVERYTHING LOOKS BLACK
YOU TELL ME NOT TO MIND IT
THE LINING'S THERE, WE'LL FIND IT
WELL ... MAYBE!

WHEN EVERYTHING GOES WRONG
YOU TELL ME TO BE MERRY
IT'S ONLY TEMPORARY
WELL ... MAYBE!

MAYBE THAT'S RIGHT
MAYBE IT'S TRUE
YOU SEE THE SUNLIGHT?
I SEE IT TOO

FRL S
WHAT IF YOUR ROMANCE HAS GONE AMISS
SUDDENLY BLAH THOUGH IT ONCE WAS BLISS
LIFT UP YOUR CHIN AND REMEMBER THIS
IT'LL ALL BLOW OVER

SALLY & CLIFF
CLOUDS COME ALONG, LOVE
THINGS DO GO WRONG, LOVE
BUT DO BE STRONG, LOVE
IT'LL ALL BLOW OVER
WHAT IF WE'RE FRESH OUT OF LUCK OF LATE WAY UNDER PAR IN A SORRY STATE ISN'T IT DUMB TO COMMISERATE? WAIT AND SEE IT'LL ALL BLOW OVER WAIT AND SEE WAIT AND SEE

YOU GET A CLOUT, LOVE SMACK IN THE SNOUT, LOVE BUT KEEP FAITH DEVOUT, LOVE WAIT AND SEE IT'LL ALL BLOW OVER WAIT AND SEE WAIT AND SEE

SALLY, CLIFF & FRL S WHAT IF THE HONEY RUNS OFF YOUR SPOON SOMEBODY PUNCTURED YOUR PINK BALLOON RAIN NEVER ONCE WRECKED A HONEYMOON

FRL S IT'LL ALL BLOW OVER

CLIFF IT'LL ALL BLOW OVER

SALLY IT'LL ALL BLOW OVER

ALL IT'LL ALL BLOW OVER ...

CURTAIN
12. END OF THE PARTY

(THEY ALL work at the clean-up -- thinking their own thoughts)

SALLY (Continued)

IT'S THE END OF THE PARTY
AS SIMPLE AS THAT
IT'S THE END OF A DANCE
IN A RED PAPER HAT

THE END OF THE PARTY
A SMASHING AFFAIR
TIME TO EMPTY THE ASHTRAYS
AND PUT BACK THE CHAIR

IT'S A LITTLE DEPRESSING
BUT KEEP THIS IN SIGHT
THERE'LL BE SOME OTHER PARTY
ON SOME OTHER NIGHT

WITH NEW COUPLES DANCING
AND NEW STREAMERS HURLED
IT'S THE END OF THE PARTY
BUT NOT THE END OF THE WORLD

CLIFF
ASHES IN THE NOODLES
DO YOU LIKE COLD SAUSAGE?
THREE HALF-EATEN STRUDELS
THE BEER WON'T FOAM OR THE SODA FIZZ
THAT'S WHAT THE END OF THE PARTY IS

FRL SCHNEIDER
HERE IT IS TEN-THIRTY
AND THE WHOLE THING'S OVER
ALL MY GOOD FRIENDS VANISH
WHAT'S THIS FEELING I CAN'T IGNORE?
THE END OF THE PARTY OR SOMETHING MORE?

CURTAIN
13. CAN'T SEE BECKY

ACT III

Scene 1

AT RISE: In front of the light-curtain,
THE EMCEE appears. HE wears a
business suit. HE looks quite
depressed.

EMCEE
YOU'VE HEARD ABOUT STAR-CROSSED LOVERS
I CAN ASSURE YOU IT'S TRUE
ON ACCOUNT OF THE STAR OF DAVID
MY HEART IS BLACK AND BLUE

I REALLY LOVED MY BECKY
OF THAT THERE WAS NO DOUBT
BUT THE DAY I MET HER FATHER
THE OLD BUM THREW ME OUT

HE ASKED ME IF I WAS A DOCTOR
HE ASKED ME IF I OWNED A STORE
WHEN I SAID NO
HE SAID: SO GO
YOU CAN'T SEE BECKY ANYMORE

HE ASKED ME IF I WAS A BANKER
DID I HAVE THREE MILLION OR FOUR?
I SAID, NOT HALF
WHICH MADE HIM LAUGH
YOU CAN'T SEE BECKY ANYMORE

YOU CAN'T SEE BECKY
NEIN, NEIN, NEIN
FIND ANOTHER MAYDEL
YOU CAN'T HAVE MINE

HE ASKED ME IF I WAS A HEBREW
WAS THERE A MEZUZZAH ON THE DOOR?
I SAID: NOT QUITE
HE SAID: ALL RIGHT
YOU CAN'T SEE BECKY ANYMORE

(DANCE & PANTOMIME)

HE ASKED WHAT I DID FOR A LIVING
AND I NEARLY FELL THROUGH THE FLOOR
(Music out)

Well -- to tell you the honest truth, Mr. Finklestein
-- I pack pigs' knuckles.

(Music up)

SO I CAN'T SEE BECKY
I CAN'T SEE BECKY
I CAN'T SEE BECKY ANYMORE!

(Lights out)
14. I DON'T CARE MUCH

SALLY
I DON'T CARE MUCH, GO OR STAY
I DON'T CARE VERY MUCH EITHER WAY
HEARTS GROW HARD ON A WINDY STREET
LIPS GROW COLD WITH THE RENT TO MEET
SO, IF YOU KISS ME, IF WE TOUCH
WARNING'S FAIR, I DON'T CARE VERY MUCH!

I DON'T CARE MUCH, GO OR STAY
I DON'T CARE VERY MUCH EITHER WAY
WORDS SOUND FALSE WHEN YOUR COAT'S TOO THIN
FEET DON'T WALTZ WHEN THE ROOF CAVES IN
SO, IF YOU KISS ME, IF WE TOUCH
WARNING'S FAIR, I DON'T CARE VERY MUCH

YOU SEE THEM WALKING NIGHTLY BY THE RIVER
WHATEVER LOVE YOU ASK FOR, THEY'LL DELIVER
COME ON, COME UP, AND WE CAN LIGHT SOME SPARKS,
DEAR
COME UP AND OWN THE MOON FOR JUST TWO MARKS,
DEAR

NOW SOME GROW OLD AND DIE WITHOUT A MOURNER
WHILE OTHERS LIVE TO TURN A DIFFERENT CORNER
AND THOSE WHO DO SURVIVE, IT SEEMS TO ME
ARE ALL BELIEVERS IN THIS PHILOSOPHY
(RAIN CURTAIN IN)

GO OR STAY!
I DON'T CARE EITHER WAY!
EYES DON'T GLOW WHEN THE NIGHT WIND STINGS
LOVE CAN'T SLOW WHAT THE SUNRISE BRINGS
SO, IF YOU KISS ME, IF WE TOUCH
WARNING'S FAIR
I DON'T CARE
VERY MUCH!
ACT III

Scene 3

AT RISE: In front of the light-curtain, a HOUSE PAINTER appears -- carrying a ladder, paint brush and pail. CHORUS GIRLS enter and watch him as HE tries to paint a wall. HE has enormous difficulties with his various encumbrances -- and the GIRLS have trouble keeping from getting knocked down by the ladder, covered with paint, etc.

Finally the job is done. The PAINTER takes his ladder, paint brush and pail and exits. As HE goes, HE turns his face toward the audience. Adolf Hitler? Or just the EMCEE?

LIGHTS OUT
APPENDIX C

RUNNING ORDERS

DRAFT 1 (Early Version)

1. Limbo
   1. Wilkommen
   2. Train
   3. Forestage
   4. Cliff's Room
   5. Kit Kat Klub
      a. Two Ladies
      b. So What?
      c. Telephone Bridge
      d. Telephone Song
      e. Don't Tell Mama
      f. Telephone Song (reprise & dance)
   6. Forestage
   7. Cliff's Room
      a. Tomorrow Belongs To Me
      b. Room-Mates

Emcee & Company

Fat Man & 2 Girls
Girl
Chorus
Sally & Girls
Chorus
Schoolboys
Cliff, Sally

II. 1. Forestage
   2. FrL. Schneider's
   3. Cliff's Room
   4. FrL. Schneider's
   5. The Cafe Majestic
   6. Forestage
   7. FrL. Schneider's
      a. A Mark In Your Pocket
      b. Good-Time Charlie
      c. Such a Perfect Night
      d. Chinese Girls
      e. Married
      f. Tomorrow Belongs To Me
      g. Mesklite
      h. It'll All Blow Over

Emcee & Berliners
Sally
Sally, FrL. Schneider
Encee & Girl
Schneider, Schultz
Kast, Ernst, Guests
Schultz
Encee, Cliff, FrL. Schneider

III. 1. Kit Kat Club
   2. Schultz's Shop
   3. Cliff's Room
   4. Cabaret Interlude
   5. Kit Kat Klub
   6. FrL. Schneider's
   7. Cliff's Room
   8. Railway Station
   9. Train
      a. I Don't Care Much
      b. Married
      c. Room-Mates reprise
      d. Tomorrow, reprise

Sally
Schultz
Cliff
Gramophone

Company
APPENDIX C (Continued)

DRAFT II (Pro-Rehearsal)

I. 1. Limbo Willowmomon Emcee & Company
   2. Train
   3. Forestage Two Ladies Fat Man & 2 Girls
   4. Cliff's Room So What Fri. Schneider
      Telephone Bridge Girl
      Telephone Song Chorus
      Don't Tell Mama Sally and Girls
      Telephone Song Chorus
      (reprise & dance)
   5. Kit Kat Klub
   6. Forestage Tomorrow Belongs To Me Schoolboys
      Room-Mates Sally
      Room-Mates reprise Cliff and Sally
      Tomorrow Belongs To Me College-Boys

II. 1. Forestage Willowmomon, reprise Emcee
     Shadow Scene
     2. Fri. Schneider's It Couldn't Please Me More Schneider, Schultz
     3. Cliff's Room Good-Time Charlie Sally
     4. Forestage Money Emcee & Girls
     5. Fri. Schneider's Married Schultz, Schneider
     6. Schultz's Shop Tomorrow, reprise Kost, Ernst, Guests
        Meeskite Schultz
        "Song" Sally, Cliff, Schneider

III. 1. Forestage Can't See Becky Emcee
      2. Schultz's Shop Married, reprise Schultz
      3. Cliff's Room What Would You Do Schneider
         "Parents" reprise Cliff
      4. Forestage I Don't Care Much Emcee (as prostitute)
      5. Kit Kat Klub Cabaret Sally
      6. Fri. Schneider's Tomorrow, reprise Gramophone
      7. Cliff's Room
      8. Train Finale Company
APPENDIX C (Continued)

**DRAFT III (Rehearsal)**

| I. | 1. Limbo | Willkommn | Company |
| 2. Train | Two Ladies | Fat Man & 2 Girls |
| 3. Forestage | So What | Fri. Schneider |
| 4. Cliff's Room | Telephone Bridge | Girl |
| 5. Kit Kat Klub | Telephone Song | Chorus |
| | Don't Tell Mama | Sally & Girls |
| | Telephone Song, (reprise & dance) | Chorus |
| | Telephone Cross-Over | |
| | Room-Mates | Sally, Cliff |
| | Tomorrow Belongs To Me | College Boys |

| II. | 1. Forestage | Willkommn, reprise | Encee |
| Shadow Scene | Why Should I Wake Up | Cliff |
| 2. Fri. Schneider's | It Couldn't Please Me More | Schneider, Schultz |
| 3. Cliff's Room | What Am I To Say? | Cliff, Sally |
| 4. Forestage | The Man In The Mirror | Cliff, Sally |
| 5. Fri. Schneider's | Money | Encee and Girls |
| 6. Schultz's Shop | Married | Schultz, Schneider |
| | Dance | Kost, Ernst, Guests |
| | Tomorrow Belongs To Me | Schultz |
| | Meeskite | Sally, Cliff, Schneider |
| | End of the Party | |

| III. | 1. Forestage | If You Could See Her... | Encee & Gorilla |
| 2. Schultz's Shop | Married, reprise | Schultz |
| 3. Forestage | House Painter | Encee |
| 4. Cliff's Room | What Would You Do | Schneider |
| 5. Kit Kat Klub | Telephone Bridge | Girl |
| 6. Fri. Schneider's | Cabaret | Sally |
| 7. Cliff's Room | Tomorrow, reprise | Gramophone |
| 8. Train | Finale | Company |
APPENDIX C (Continued)

DRAFT IV (Revised Rehearsal)

I.  1. Limbo                  Willkommen                  Emcee, Company
    2. Train
    3. Forestage                Two Ladies
    4. Cliff's Room            So What?
                               Telephone Bridge
    5. Kit Kat Klub            Telephone Song
                               Don't Tell Mama
                               Telephone Song & dance
    6. Cliff's Room            Room-Mates
    7. Forestage               Tomorrow Belongs To Me

II. 1. Shadow Scene           Why Should I Wake Up
     2. Frî. Schneider's       It Couldn't Please Me More
     3. Cliff's Room          What Am I To Say
     4. Forestage              The Man In The Mirror
     5. Frî. Schneider's       Money
     6. Schultz' Shop          Married
                               Tomorrow Belongs To Me
                               Meeskite
                               End of the Party

III. 1. Forestage             If You Could See Her...
     2. Schultz' Shop          Married, reprise
     3. Forestage               Tomorrow, reprise
     4. Cliff's Room            What Would You Do
     5. Forestage               Telephone, reprise
     6. Kit Kat Klub            Cabaret
     7. Frî. Schneider's        Tomorrow, reprise
     8. Cliff's Room            Finale
     9. Train

II. 1. Shadow Scene           Why Should I Wake Up
     2. Frî. Schneider's       It Couldn't Please Me More
     3. Cliff's Room           What Am I To Say
     4. Forestage               The Man In The Mirror
     5. Frî. Schneider's        Money
     6. Schultz' Shop           Married
                               Tomorrow Belongs To Me
                               Meeskite
                               End of the Party

III. 1. Forestage             If You Could See Her...
     2. Schultz' Shop          Married, reprise
     3. Forestage               Tomorrow, reprise
     4. Cliff's Room            What Would You Do
     5. Forestage               Telephone, reprise
     6. Kit Kat Klub            Cabaret
     7. Frî. Schneider's        Tomorrow, reprise
     8. Cliff's Room            Finale
     9. Train
APPENDIX C (Continued)

DRAFT V (Final)

I.  
1. Limbo
2. Train
3. Cliff's Room
4. Kit Kat Klub
5. Forestage
6. Cliff's Room
7. Forestage
8. Fri. Schneider's
9. Forestage
10. Cliff's Room
11. Forestage
12. Fri. Schneider's
13. Schultz' Shop

II.  
1. Forestage
2. Schultz' Shop
3. Forestage
4. Cliff's Room
5. Kit Kat Klub
6. Cliff's Room
7. Train

Willkommen
So What
Telephone Bridge
Don't Tell Mama
Telephone Song
Telephone Crash Over
Perfectly Marvellous
Two Ladies
It Couldn't Please Me More
Tomorrow Belongs To Me
Why Should I Wake Up
Money
Married
Dance
Mealkite
Tomorrow Belongs To Me

Kick Line
Married, refrise
If You Could See Her
What Would You Do
Cabaret
Finale

Emcee, Company
Fri. Schneider
Girl
Sally, Girls
Chorus
Dancers
Cliff, Sally
Emcee, 2 Girls
Schneider, Schultz
Emcee, Waiters
Cliff
Emcee and Girls
Schultz, Schneider
Schneider and Dancers
Schultz
Kast, Ernst, Guests

Emcee and Girls
Schultz
Emcee, Gorilla
Schneider
Sally
Company
APPENDIX D: THE SHADOW SCENE

ACT II

Scene 1

AT RISE: In front of the light curtain, the EMCEE appears. HE is now a legless beggar dressed in an old army uniform covered with medals. HE propels himself on a wheeled cart which HE moves by pushing his hands along the stage.

EMCEE

WILLKOMMEN, BIENVENUE, WELCOME
ETC. ETC.

(He sings a complete verse of "Willkommen, as in the opening of the play.)

(HE turns and wheels himself upstage -- through the light-curtain. The light-curtain goes out.)

On stage there is a solitary bench. In back of it -- a white drop with the merest suggestion of the city of Berlin.

The EMCEE wheels himself up to the bench. HE takes out his handkerchief -- dusts the bench as if preparing it for someone. Then HE turns to the audience -- directs their attention to stage right. HE wheels himself off stage left.

CLIFF and SALLY enter from stage right. THEY are walking together -- arm-in-arm -- very wearily. SALLY is limping a little. SHE is wearing an evening gown under her fur coat. SHE notes the bench -- which is now flooded with a grey morning light.

1\textsuperscript{Cabaret, Draft IV}
THEY enter carrying glasses of champagne. SALLY empties hers.

Cliff and Sally had dialogue here which was essentially small talk about the party and Sally's shoes, until:

(THEY sit. The silhouette of an ORATOR suddenly looms up on the white drop)

FIRST ORATOR
And what are we doing about it? Nothing! It's time to save the Fatherland from the mongrels who wish to destroy us.

(The silhouette disappears)

Cliff and Sally continue their dialogue as though nothing had occurred, and then:

(The silhouette of a SECOND ORATOR looms up)

SECOND ORATOR
And what are we doing about it? Nothing! It's time to save the workers from the capitalistic bloodsuckers who wish to destroy us.

(The silhouette of the ORATOR fades and is replaced by that of the Cripple on his cart. HE wheels up toward the white drop until his silhouette is enormous)

CRIPPLE
My wife is starving ...

CLIFF
(Looking straight ahead)
I'm sorry.

CRIPPLE
I was decorated by the Kaiser!

CLIFF
I can't help you.

CRIPPLE
Six decorations!

SALLY
(Looking straight ahead)
We haven't a bean, not even taxi fare!
(The Cripple's silhouette diminishes in size -- then vanishes)

This was followed by more dialogue between Cliff and Sally, when:

(The silhouettes of both orators appear)

FIRST ORATOR
The decline of England -- The banks are closed.
The decline of France -- Who has your money now?
Europe grinding its heel I tell you! The bankers!
into our faces It's time we woke up.
It's time we woke up!

(To Cliff)

PROSTITUTE
Hello, baby.

<table>
<thead>
<tr>
<th>CLIFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Looking straight ahead)</td>
</tr>
</tbody>
</table>

PROSTITUTE
You come home with me. I do anything. You know what that means? Anything.

CLIFF
I'm with this lady -- as you can see.

PROSTITUTE
You name it, baby. I do it. Only three marks.

CLIFF
Not today.

PROSTITUTE
Two marks? One mark, fifty? One mark?

CLIFF
Not today.

PROSTITUTE
Go to hell.

(The silhouette of the prostitute fades)
SALLY
That reminds me. I was going to look for a job today.

CLIFF
In an evening gown?

SALLY
I guess I'll go tomorrow.
(CLIFF puts his head on SALLY'S shoulder.
HE closes his eyes. The silhouettes
of the CRIPPLE and the PROSTITUTE appear)

CRIPPLE
My wife is starving ... I was decorated by the Kaiser!

PROSTITUTE
I do anything. You know what that means? Anything.

CRIPPLE
Six decorations!

PROSTITUTE
You name it. I do it. Only two marks.

Anything?

PROSTITUTE
Anything.

CRIPPLE
Come on.

(The CRIPPLE and the PROSTITUTE
start of together -- gradually
fading away in silhouette as
THEY go)

Again there is additional dialogue between Cliff and
Sally, leading into the song, "Why Should I Wake Up."
In the final version of the play, this song was utilized
elsewhere. At the end of the song:

(FIGURES In silhouette
loom large behind CLIFF and SALLY)

FIRST ORATOR
Horst Wessel lies dead in the street. Cut down by the
Red scum.
SECOND ORATOR
Six Fascist murders this week!

FIRST ORATOR
Red scum!

SECOND ORATOR
Fascist pig!

FIRST ORATOR
Red!

SECOND ORATOR
Fascist!
(The CROWD turns on FIRST ORATOR and pulls him down from his perch. SECOND ORATOR grows enormous in size as the CROWDS battle.

But CLIFF and SALLY are unaware of it. THEY have BOTH fallen asleep -- huddling each other tightly -- like babes-in-the-wood.

the FIGHT reaches its peak. Then the noise suddenly stops. The entire fight silhouette fades away -- leaving CLIFF and SALLY alone -- sleeping on their bench in front of the white drop.

The EMCEE enters from stage left. HE is still the CRIPPLE on the wheeled-cart. But now his face is smeared with lipstick. HE has a leer on his face.

HE looks at CLIFF and SALLY briefly -- then HE wheels the cart downstage, moving through the light-curtain as it is turned on)

EMCEE
WILLKOMMEN, BIENVENUE, WELCOME ETC.

The Emcee sings another entire verse of "Willkommen."

And then:
(The EMCEE suddenly leaps up from the cart. HE does a frantic, rather insane little dance. the HE bows gravely to the audience as the lights fade)
APPENDIX E: SCHEDULES AND POSTED CHANGES

I. GENERAL SCHEDULE:


September 7, 1966 through October 3, 1966

George Abbott Theatre, W. 54th St., N.Y.
Claridge Hotel Ballroom, W. 46th St., N.Y.

1. Sept. 7 - Sept. 29: 10:00 AM to 6:30 PM
2. Sept. 30: 10:00 AM to 1:00 PM
   6:30 PM Run-Through
3. Oct. 1: 12:00 N. to 1:30 PM Orchestra
   3:00 PM to 6:00 PM Run-Through
   7:30 PM to 11:00 PM Costumes
4. Oct. 2: 12:00 N. to 5:00 PM
   7:00 PM to 10:30 PM
5. Oct. 3: 12:00 N. to 5:00 PM
   2:00 PM Run-Through
6. Oct. 4: Day Off
7. Oct. 5: Company travel to Boston


October 2, 1966 through October 29, 1966

Shubert Theatre

2. Oct. 3: Crew. Hang sets and lights
3. Oct. 4: Crew. Hang sets and lights
   Orchestra Reading
4. Oct. 5: Company travel
   7:00 PM Technical Rehearsal (crew)
5. Oct. 6: Day: Rehearsal
   7:00 PM Technical Rehearsal,
   Full Company
6. Oct. 7: Full dress rehearsal with orchestra
7. Oct. 8: 1:00 PM Dress Rehearsal
   8:30 PM Preview Performance
8. Oct. 10: 1:00 PM Dress Rehearsal
   8:30 PM Opening Performance
II. POSTED CHANGES:

A. CHANGES — TUESDAY — 10/11/66

THE FIRST ACT WILL NOW END AFTER THE SHADOW SCENE

THE SECOND ACT WILL THEN BEGIN WITH FRAU SCHNEIDER/S

GIRL ORCHESTRA WILL PLAY BETWEEN THE FIRST AND SECOND ACT

BOYS WILL STRIKE GIRL ORCHESTRA ON CUE

B. CHANGES — WEDNESDAY — 10/12/66

JILL SING ALONG IN "MEESKITE"

NEW LYRICS — "TOMORROW BELONGS TO ME" AND ADDITIONAL CHORUS

GIRL ORCHESTRA — BOTH INTERMISSIONS

C. CHANGES — FRIDAY — 10/14/66

NEW DIALOGUE — 1-4 — FRAU SCHNEIDER HERR SHULTZ

NEW TAPE (DRUMS) — KICK LINE

D. CHANGES — SATURDAY MATINEE — 10/15/66

NEW LAST SCENE — ACT ONE

(NO SHADOW SCREEN)

SPEECHES & GROUPS ON STAGE

E. CHANGES — MONDAY — 10/17/66

1-1 NEW EMCEE LINES IN "WILKOMMEN"

1-2 NEW LINES — ERNST — TRAIN SCENE

1-3 NO TAG — "TWO LADIES"

1-5 CUT TRESHA — HOWARD ON TELEPHONE

NEW STAGING — "DON'T TELL MAMA"
1-7 NEW MUSICAL END - "ROOM MATES"

1-9 NEW ENDING - "TOMORROW BELONGS TO ME"
( Joel - "WILKOMMEN"
)

2-2 NEW CLIFF - SALLY SCENE
(NO SOLO LOQUOYS)

F. CHANGES -- TUESDAY -- 10/18/66

NEW RUNNING ORDER
(WE ARE NOW A TWO ACT MUSICAL!)

NEW ENDING - TELEPHONE DANCE

NEW ENDING - STREET SCENE

G. CHANGES -- FRIDAY -- 10/21/66

2-4 NEW CLIFF - SALLY SCENE

1-5 CUTS IN DIALOGUE - KIT-KAT-KLUB

H. CHANGES -- FRIDAY -- 10/28/66

1-3 (WILKOMMEN X-OVER) NEW LINE - EMCEE

1-4 (CLIFF'S) NEW LINE - EMCEE

1-7 (CLIFF'S) NEW LINES - CLIFF, SALLY
NEW SONG _ CLIFF, SALLY

1-11 (CLIFF'S) NEW LINES - CLIFF, SALLY,
ERNST

1-14 (FRUIT SHOP) NEW LINES - CLIFF, ERNST
SCHNEIDER

2-4 (CLIFF'S) NEW LINES - CLIFF, SALLY

2-6 (CLIFF'S) NEW LINES - CLIFF, SCHULTZ

KICK LINE WITHOUT TAPE
APPENDIX F:  CAST AND STAFF LISTS

CAST

Master of Ceremonies  Joel Grey
Clifford Bradshaw  Bert Convv
Ernst Ludwig  Edward Winter
Custom Official  Howard Kahl
Fraulein Schneider  Lotte Lenya
Herr Schultz  Jack Gilford
Fraulein Kost  Peg Murray
Telephone Girl  Tresha Kelly
Kit Kat Klub Kittens  Maryann Burns
   Janice Mink, Nancy Powers, Viola Smith
Maitre D'  Frank Bouley
Max  John Herbert
Batender  Ray Baron
Sally Bowles  Jill Haworth
Two Ladies  Mary Ehara, Rita O'Connor
Germain Sailors  Bruce Becker
   Steven Boockvor, Roger Braint, Edward Nolfi
Frau Wendel  Mara Landi
Herr Wendel  Eugene Morgan
Frau Kruger  Miriam Lehmann-Haupt
Herr Erdmann  Sol Frieder
Kit Kat Girls  Pat Gosling, Lynn Winn
   Bonnie Walker, Marianne Selbert,
   Kathie Dalton, Barbara Alston
Bobby  Jere Admire
Victor  Bert Michaels
Greta  Jayme Mylroie
Felix  Robert Sharp

Understudies:  Sally, Jayme Mylroie; Schultz, Sol
   Frieder; Bradshaw, Edward Winter; Fraulein
   Schneider, Peg Murray; M. C., Bert Michaels;
   Fraulein Kost, Mara Landi; Ludwig, John Herbert
STAFF

Book by Joe Masteroff
Music John Kander
Lyrics Fred Ebb
Directed by Harold Prince
Dances & Cabaret Numbers Ronald Field
Scenery Boris Aronson
Costumes Patricia Zipprodt
Lighting Jean Rosenthal
Musical Direction Harold Hastings
Orchestrations Don Walker
Dance Arrangements David Baker
General Manager Carl Fisher
Press Mary Bryant, Ellen Levene, Bob Pasolli
Stage Managers Ruth Mitchell, James Bronson, Nicholas G. Rinaldi
APPENDIX G: AWARDS

CRITICS CIRCLE:

BEST MUSICAL (66-66)

TONY AWARDS:

BEST MUSICAL
BEST DESIGNER OF MUSICAL - BORIS ARONSON
BEST ACTOR, SUPPORTING ROLE, MUSICAL - JOEL GREY
BEST COSTUME DESIGNER - PATRICIA ZIPPRODT
BEST COMPOSER & LYRICIST - JOHN KANDER, FRED EBB
BEST PRODUCER, MUSICAL - HAROLD PRINCE
BEST DIRECTOR, MUSICAL - HAROLD PRINCE
BEST AUTHOR, MUSICAL - JOE MASTEROFF
BEST SUPPORTING ACTRESS - PEG MURRAY
BEST CHOREOGRAPHER - RON FIELD

VARIETY POLL OF N.Y. DRAMA CRITICS:

SCENE DESIGNER - BORIS ARONSON
BEST ACTOR IN SUPPORTING ROLE - JOEL GREY
COSTUME DESIGNER - PATRICIA ZIPPRODT
COMPOSER - JOHN KANDER
LYRICIST - FRED EBB

BRANDEIS CREATIVE ARTS AWARD:

SCENE DESIGNER - BORIS ARONSON
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