CABARET
(1998 Version)

Book by Joe Masteroff
Music by John Kander
Lyrics by Fred Ebb
MUSICAL NUMBERS

ACT ONE
No. 1  "Willkommen" .............................................. M.C. & Girls
No. 2  Playoff: Willkommen ....................................... Orchestra
No. 3  Train Music .................................................. Orchestra
No. 4  "Welcome to Berlin" ......................................... M.C.
No. 5  "So What" .................................................... Schneider
No. 6  Klub Transition ................................................ Orchestra
No. 7  "Don't Tell Mama" ............................................. Sally & Girls
No. 8  Playoff: Don't Tell Mama .................................... Orchestra
No. 9  Underscore: Don't Tell Mama .............................. Orchestra
No. 10 "Mein Herr" ................................................... Sally & Girls
No. 11 Playoff: Mein Herr .......................................... Orchestra
No. 12 "Perfectly Marvelous" ........................................ Sally & Cliff
No. 13 "Two Ladies" .................................................. M.C. & Two Girls
No. 14 Playoff: Two Ladies ........................................ Orchestra
No. 15 "It Couldn't Please Me More" .............................. Schneider, Schultz & M.C.
No. 16 Into Tomorrow ................................................ Orchestra
No. 16a "Tomorrow Belongs to Me" ............................... Boy's voice [pre-recorded]
No. 17 Scene Change: After Tomorrow .......................... Orchestra
No. 18 "Maybe This Time" ............................................ Sally
No. 19 "Money" ......................................................... M.C. & Girls
No. 20 Playoff & Underscore: Money ............................. Orchestra
No. 21 "Married" ..................................................... Schultz, Kost & Schneider
No. 22 Fruit Shop Dance ............................................. Orchestra
No. 23 Reprise: Tomorrow Belongs to Me ....................... Kost, Ernst & Guests

ACT TWO
No. 24  Entr'acte ..................................................... Orchestra
No. 25  Kick Line Number ........................................... Girls
No. 26  Reprise: Married ............................................. Schultz
No. 27  "If You Could See Her" .................................... M.C.
No. 28  Playoff: If You Could See Her ............................ Orchestra
No. 29  "What Would You Do?" .................................... Schneider
No. 30  "I Don't Care Much" ......................................... M.C.
No. 31  Incidental: The Fight ......................................... Orchestra
No. 32  "Cabaret" ..................................................... Sally
No. 33  Underscore: After Cabaret ................................ Orchestra
No. 34  Finale [recorded] ............................................. Cliff & M.C.
No. 35  End of Show .................................................. M.C.
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| | | The Kit Kat Klub | **Finale**  
| | | White Space |  

ACT ONE

Scene One


EMCEE

(Sings)
WILLKOMMEN, BIENVENUE, WELCOME!
FREMDE, ETRANGER, STRANGER.
GLUCKLICH ZU SEHEN, JE SUIS ENCHANTE,
HAPPY TO SEE YOU, BLIEBE, RESTE, STAY.

WILLKOMMEN, BIENVENUE, WELCOME.
IM CABARET, AU CABARET, TO CABARET.

(Spoken)
MEINE DAMMEN UND HERREN,
MESDAMES AND MESSIEURS,
LADIES AND GENTLEMEN!
GUTEN ABEND, BON SOIR,
GOOD EVENING! WIE GEHT’S.....
COMMENT CA VA? DO YOU FEEL GOOD? (I BET YOU DO)
ICH BIN EUER CONFRENCIER,
JE SUIS VOTRE COMPERE
.... I AM YOUR HOST!

(Sings)
UND SAGEN -
WILLKOMMEN, BIENVENUE, WELCOME
IM CABARET, AU CABARET, TO CABARET!

(Spoken)
LEAVE YOUR TROUBLES OUTSIDE ..... 
SO - LIFE IS DISAPPOINTING? FORGET IT!
IN HERE LIFE IS BEAUTIFUL ....
The GIRLS ARE BEAUTIFUL ..... 
EVEN THE ORCHESTRA IS BEAUTIFUL!

(7 - 8’s)
I TOLD YOU THE ORCHESTRA WAS BEAUTIFUL......
AND NOW, PRESENTING THE CABARET GIRLS! (crash)
ROSIE (ad lib), LULU (ad lib), FRENCHIE (ad lib), TEXAS (ad lib)
FRITZIE (ad lib) AND HELGA (ad lib).

ROSIE, LULU, FRENCHIE, TEXAS, FRITZIE ... UND HELGA
EACH AND EVERY ONE - A VIRGIN
YOU DON'T BELIEVE ME?
WELL, DON'T TAKE MY WORD FOR IT.
GO AHEAD -- TRY HELGA!

(2 - 8'S)

(Spoken)
OUTSIDE IT IS WINTER. BUT IN HERE IT IS SO HOT! EVERY NIGHT
WE HAVE TO BATTLE WITH THE GIRLS TO KEEP THEM FROM
TAKING OFF ALL OF THEIR CLOTHING. SO DON'T GO AWAY.
WHO KNOWS? TONIGHT WE MAY loose THE BATTLE!

ALL
WIR SAGEN -
WILLKOMMEN, BIENVENUE, WELCOME
IM CABARET, AU CABARET, TO CABARET!

(Spoken)
EMCEE
WE ARE HERE TO SERVE YOU!
AND NOW PRESENTING THE CABARET BOYS! HERE THEY ARE....

BOBBY (crash).....VICTOR (crash)
OR IS IT
VICTOR (crash).....BOBBY (crash)

THERE'S REALLY ONLY ONE WAY TO TELL THE DIFFERENCE...
I'LL SHOW YOU LATER
HANS (crash) (ad lib), HERMAN (crash) (ad lib)

AND FINALLY......
PRESENTING THE TOAST OF MAYFAIR, FRAULEIN SALLY BOWLES!

(8 - 8's)
EMCEE

BLEIBE, RESTE, STAY!

ALL

WILLKOMMEN, BIENVENUE, WELCOME (That’s Victor)
IM CABARET, AU CABARET, WIR SAGEN

(Whisper)
WILLKOMMEN, BIENVENUE, WELCOME!
FREMDE, ETRANGER, STRANGER. (Hello stranger)
GLUCKLICH ZU SEHEN, JE SUIS ENCHANTE, (Enchante, Madame)
HAPPY TO SEE YOU

EMCEE

BLEIBE, RESTE, STAY!

ALL

(Fellini)
WIR SAGEN -
WILLKOMMEN, BIENVENUE, WELCOME!
FREMDE, ETRANGER, STRANGER.
GLUCKLICH ZU SEHEN, JE SUIS ENCHANTE,
HAPPY TO SEE YOU

ALL

BLEIBE, RESTE, STAY!

WIR SAGEN -
WILLKOMMEN, BIENVENUE, WELCOME
IM CABARET, AU CABARET, TO CABARET

EMCEE

Thank you, thank you............BOBBY, VICTOR, HANS, HERMAN,
ROSIE, LULU, FRENCHIE, TEXAS, FRITZIE, HELGA, SALLY and ME!!
Welcome to the Kit Kat Klub!!
ACT ONE

Scene Two

A Railway Carriage

(CLIFF, then ERNST enter)

ERNST

Besetzt?

CLIFF

Nein.

ERNST

Sind die frei?

CLIFF

Ja....Bitte.

(ERNST places his suitcase on the floor next to CLIFF's.
HE puts his briefcase under an empty seat next to CLIFF.)

ERNST

American?

CLIFF

I might as well wear a sign: Yankee Doodle.

ERNST

German. Berlin. Ernst Ludwig.

(THEY shake hands.)

CLIFF

Clifford Bradshaw. Harrisburg, Pennsylvania. Are we slowing down
for the German border?

ERNST

Ja.

CLIFF

You've taken this trip before?

ERNST

Many, many times. You are a touring?

(ERNST sits.)
CLIFF

Not exactly. I'm a writer ... and I give English lessons.
(ERNST looks out of the window)

Care for a cigarette? Herr Ludwig?

ERNST

Ja?

CLIFF

A cigarette?

ERNST

No, thank you.

(A GERMAN CUSTOMS OFFICER enters and turns to CLIFF)

OFFICER

Deutsche Grenzkontrolle. Ihre passe bitte.
(CLIFF passes him his passport)

Welcome to Germany, Mr Bradshaw.
(He indicates CLIFF's bags)

Yours?

CLIFF

Yup.
(The OFFICER puts a Customs mark on CLIFF's bag and typewriter without even looking in them. Then he turns to ERNST, who is deep in his newspaper)

OFFICER

Ihren passe bitte.
(ERNST hands over his passport)

Sie waren geschäftlich in Paris?

ERNST

Nein. Auf einer urlaubsreise.

OFFICER

Bitte öffnen sie ihren koffer.
(ERNST takes his suitcase from the floor, places it on a seat and opens it. The OFFICER goes through it. While the OFFICER's back is turned, ERNST takes his briefcase from under the seat and puts it on the floor in front of CLIFF's bags. CLIFF is surprised but says nothing. The OFFICER marks ERNST's case.)

Haben sie nur diesen koffer?
Ja. Das ist alles.

(To CLIFF)

I wish you will enjoy your stay in Germany. And a most Happy New Year.
(The OFFICER exits. As he exits, we hear him ...)

Deutsche Grenzkontrolle ....
(ERNST, very relieved, retrieves his briefcase)

CLIFF

What's in the bag?

ERNST

Baubles from Paris: perfume ... silk-stockings ... But more than it is permitted. You understand?

CLIFF

I guess I've done a little smuggling myself.

(relaxing)

ERNST

You are most understanding. I will thank you very much. You have been before to Berlin?

CLIFF

This is my first time ....

ERNST

Then I will see to it that it will open its arms to you! We begin tonight -- New Year's Eve -- the Kit Kat Klub! This is hottest spot in the city. Telephones on every table. Girls call you - boys call you - you call them - instant connections.

CLIFF

Thanks -- but I've still got to find a room ....

ERNST

You have no room! But this is no problem!
(HE takes out a card and writes on it)

I know the finest residence in all Berlin. Just tell Fraulein Schneider that Ernst Ludwig has spoken for you.

CLIFF

I can't afford the finest residence in all Berlin. I need something inexpensive.
ERNST
But this is inexpensive! Very inexpensive!

CLIFF
I don't care if it's awful -- as long as it's cheap.

ERNST
But this is awful. You will love it!
(ERNST hands CLIFF the card.)

CLIFF
(reading card)
Fraulein Schneider.

ERNST
You see! You see! You have a new friend -- Ernst Ludwig! You have a fine place to stay! And you are having perhaps even your first English pupil! So welcome to Berlin, my friend. Welcome to Berlin!

EMCEE
(Spoken)
Welcome to Berlin!
(Sings)
WILLKOMMEN, BIENVENUE, WELCOME.
FREMDE, ETRANGER, STRANGER.
GLUCKLICH ZU SEHEN, JE SUIS ENCHANTE
HAPPY TO SEE YOU,
BLEIBE, RESTE, STAY!
ACT ONE

Scene Three

A Room in FRAULEIN SCHNEIDER's Apartment

FRAULEIN SCHNEIDER
So you see, Herr Bradshaw: all comforts! And with breakfast only one hundred marks.

CLIFF
It's very nice, Fraulein Schneider. But .... you don't have anything cheaper?

FRAULEIN SCHNEIDER
... but for a friend of Herr Ludwig ...

CLIFF
I've very little money.

FRAULEIN SCHNEIDER
But you will give English lessons. And you will have many pupils. And they will pay you ... and then you will pay me. Ja?

CLIFF
Fifty marks. That's my absolute limit. If you've anything else ... I don't care how small -- how far from the bathroom ...

FRAULEIN SCHNEIDER
But for a Professor -- this is more suitable.

CLIFF
I'm not a Professor. Think of me as a starving author. What do you have for a starving author.

FRAULEIN SCHNEIDER
An author! A poet! You have the look!

CLIFF
A novelist.

FRAULEIN SCHNEIDER
A novelist! And you will be most famous. It will be like years ago -- when in all my rooms -- persons of real quality ... this is your room! Here is for you to write. And look -- your window! You can see the whole of the Nollendorfplatz! And there -- that little
house -- the U-Bahn Station. What you call the Metro. Ja? In ten minutes, you are anywhere in Berlin!

CLIFF

Subway ...

FRAULEIN SCHNEIDER

Such a desirable window for a novelist!

CLIFF

I can still only afford fifty marks.

FRAULEIN SCHNEIDER

This room is worth one hundred. More than one hundred. (A pause) Fifty? (HE nods) .... Sit! You say fifty marks. I say one hundred marks, a ---

(Spoken)
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?

(Spoken)
WHEN YOU'RE AS OLD AS I --
IS ANYONE AS OLD AS I?
WHAT DIFF'RENCE DOES IT MAKE?
AN OFFER COMES, YOU TAKE.

(Sings)
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 WE'RE HERE OR NOT,
SO WHO CARES? SO WHAT?
SO WHO CARES? SO WHAT?

WHEN I WAS A GIRL, MY SUMMERS WERE SPENT BY THE SEA.
SO WHAT?
AND I HAD A MAID DOING ALL OF THE HOUSE-WORK, NOT ME.
SO WHAT?
NOW I SCRUB UP THE FLOORS
AND I WASH DOWN THE WALLS
AND I EMPTY THE CHAMBER POT.
IF IT ENDED THAT WAY, THEN IT ENDED THAT WAY,
AND I SHRUG AND I SAY:  
SO WHAT?  
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 WE'RE HERE OR NOT,  
SO WHO CARES?  
SO WHAT?  
SO WHO CARES?  
SO WHAT?

WHEN I HAD A MAN,  
MY FIGURE WAS DUMPHY 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?

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 WE'RE HERE OR NOT,  
SO WHO CARES?  
SO WHAT?  
SO WHO CARES?  
SO WHAT?

SO ONCE I WAS RICH  
AND NOW ALL MY FORTUNE IS GONE,  
SO WHAT?  
AND LOVE DISAPPEARED  
AND ONLY THE MEMORY LIVES ON,  
SO WHAT?

IF I'VE LIVED THROUGH ALL THAT  
(AND I'VE LIVED THROUGH ALL THAT)  
FIFTY MARKS DOESN'T MEAN A LOT.  
IF I LIKE THAT YOU'RE HERE  
(AND I LIKE THAT YOU'RE HERE)  
HAPPY NEW YEAR, MY DEAR,  
SO WHAT?
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 WE'RE HERE OR NOT,
SO WHO CARES?
SO WHAT?
SO WHO CARES?
SO WHAT?

IT ALL GOES ON.
SO WHO CARES?
WHO CARES?
WHO CARES?
SO WHAT?!

FRAULEIN SCHNEIDER
The telephone is in the hall. I will fetch towels ...
(Knock on door)
(FRAULEIN KOST enters)

FRAULEIN KOST
Fraulein Schneider. There is no hot water in the bathroom! The second
time this week!

FRAULEIN SCHNEIDER
If you will excuse me, Herr Bradshaw.

FRAULEIN KOST
(seeing CLIFF)
Oh ... you have finally rented this room.

FRAULEIN SCHNEIDER
This is Herr Clifford Bradshaw -- the world-famous American novelist.

How do you do?

CLIFF

FRAULEIN KOST
Fraulein Kost. Across the hall ... Please feel free -- at any time ...
(A SAILOR runs in)

SAILOR

Fritzie -- where are you?
FRAULEIN KOST
My nephew. He is visiting me. From Hamburg.

FRAULEIN SCHNEIDER
Come! We talk outside. We are disturbing Herr Bradshaw. And take your nephew with you -- from Hamburg!
(FRAULEIN KOST and the SAILOR exit)
Please accept my apologies, Herr Bradshaw. In future I will keep her away.

CLIFF
Please don't.

FRAULEIN SCHNEIDER
But are novelists interested in such persons?

CLIFF
Oh, yes.
(Knock at door)

FRAULEIN SCHNEIDER
What is it now?
(SCHULTZ enters. He is carrying a bottle of schnapps)

SCHULTZ
Fraulein Schneider -- it is eleven o'clock.

FRAULEIN SCHNEIDER
Ah, Herr Schultz! Eleven o'clock already? I have been showing Herr Bradshaw his room. Herr Bradshaw -- Herr Schultz, who also lives here.

CLIFF
Pleased to meet you.

SCHULTZ
You are an American? I have a cousin in Buffalo. Felix Tannenbaum. It is possible you know him?

CLIFF
I hardly ever get to Buffalo.

FRAULEIN SCHNEIDER
Herr Schultz is proprietor of the finest fruit-market on the Nollendorfplatz.

SCHULTZ
Italian oranges. Delicious.
FRAULEIN SCHNEIDER
I will dress now. Herr Schultz has been kind enough to invite me to join him
in a glass of schnapps for the New Year.

SCHULTZ

And a little fruit.

FRAULEIN SCHNEIDER
And -- after all -- why not? Otherwise I am in bed with a hot-water bottle.

SCHULTZ

Perhaps Herr Bradshaw ...

CLIFF

No. Thank you.

SCHULTZ

Another time! I want to wish you much mazel in the New Year.

CLIFF

Mazel?

SCHULTZ

Yiddish. It means "luck!"

CLIFF

Thanks. The same to you.

SCHULTZ

I come to you, Fraulein, in ten minutes -- with the schnapps!

FRAULEIN SCHNEIDER

And the fruit!

(SCHULTZ exits)

And now -- please -- anything you require -- knock on my door. Anytime.
Day or night. Also -- welcome to Berlin!

(She exits)

KIT KAT KLUB

(Whispered)

Welcome to Berlin!

CLIFF

Welcome to Berlin -- famous novelist. Open the Remington.

(CLIFF opens typewriter, TEXAS approaches him.)
Hello.

That's what you came here for ...

Standing all alone like that you have happened to catch my eye.
(LULU and VICTOR appear)
Would you like to buy a girl a drink?

Would you like to buy a boy a drink?

Welcome to Berlin -- famous novelist ...

Ja? You would? Come on over!

(CLIFF slams the typewriter shut and exits into ....)
ACT ONE

Scene Four

The Kit Kat Klub

EMCEE

Meine Damen and Herren -- Mesdames et Messieurs -- Ladies and Gentlemen -- and now the Kit Kat Klub is proud to present a most talented young lady from England. Yes -- England! She is so talented, so charming, so woo-who-who. Only yesterday I said to her, "I want you for my wife." And she said, "Your wife? What would she want with me?"

(A few members of the audience laugh)

Thank you! I give you, and don’t forget to bring her back when you are finished with her, the toast of Mayfair -- Fraulein Sally Bowles!!

(SALLY enters)

SALLY

(Sings)
MAMA THINKS I'M LIVING IN A CONVENT,
A SECLUDED LITTLE CONVENT
IN THE SOUTHERN PART OF FRANCE.

MAMA DOESN'T EVEN HAVE AN INKLING
THAT I'M WORKING IN A NIGHTCLUB
IN A PAIR OF LACY PANTS.

SO PLEASE, SIR,
IF YOU RUN INTO MY MAMA,
DON'T REVEAL MY INDISCRETION,
give a working girl a chance.

(4 - 4's) (GIRLS ENTER)

HUSH UP, DON'T TELL MAMA,
SHUSH UP, DON'T TELL MAMA,
DON'T TELL MAMA, WHATEVER YOU DO.

IF YOU HAD A SECRET,
YOU BET I WOULD KEEP IT.
I WOULD NEVER TELL ON YOU.
I'M BREAKING EVERY PROMISE THAT I GAVE HER,
SO WON'T YOU KINDLY DO A GIRL A GREAT BIG FAVOR?
AND PLEASE, MY SWEET PATATER,
KEEP THIS FROM THE MATER,
THOUGH MY DANCE IS NOT AGAINST THE LAW.

YOU CAN TELL MY PAPA, THAT'S ALL RIGHT,
CAUSE HE COMES IN HERE EVERY NIGHT,
BUT DON'T TELL MAMA WHAT YOU SAW!

ALL

MAMA THINKS I'M ON A TOUR OF EUROPE,
WITH A COUPLE OF MY SCHOOL CHUMS
AND A LADY CHAPERONE.
MAMA DOESN'T EVEN HAVE AN INKLING
THAT I LEFT THEM ALL IN ANTWERP
AND I'M TOURING ON MY OWN.

SO PLEASE, SIR,
IF YOU RUN INTO MY MAMA,
DON'T REVEAL MY indiscretion.

SALLY

JUST LEAVE WELL ENOUGH ALONE.

HUSH UP,

ALL

DON'T TELL MAMA.

SALLY

SHUSH UP,

ALL

DON'T TELL MAMA,

DON'T TELL MAMA
WHATEVER YOU DO.

SALLY

IF YOU HAD A SECRET
YOU BET I COULD KEEP IT.
I WOULD NEVER TELL ON YOU.
YOU WOULDN'T WANT TO GET ME IN A PICKLE,

SALLY
AND HAVE HER GO AND CUT ME OFF WITHOUT A NICKEL.

ALL
SO LET'S TRUST ONE ANOTHER,
KEEP THIS FROM MY MOTHER,
THOUGH I'M STILL AS PURE AS MOUNTAIN SNOW.

SALLY
YOU CAN TELL MY UNCLE
HERE AND NOW
CAUSE HE'S MY AGENT ANYHOW,

ALL
BUT DON'T TELL MAMA WHAT YOU KNOW.

SALLY
YOU CAN TELL MY GRANDMA,
SUITS ME FINE;
JUST YESTERDAY SHE JOINED THE LINE,

ALL
BUT DON'T TELL MAMA WHAT YOU KNOW.

YOU CAN TELL MY BROTHER, THAT AIN'T GRIM
CAUSE IF HE SQUEALS ON ME
I'LL SQUEAL ON HIM, BUT DON'T TELL MAMA, BITTE
DON'T TELL MAMA, PLEASE, SIR.
DON'T TELL MAMA WHAT YOU KNOW.

GIRLS
SSSH!
SSSH!

SALLY
IF YOU SEE MY MUMMY, MUM'S THE WORD!

EMCEE
Fraulein Sally Bowles! Thank you Sally! (Ad lib). Rosie, LuLu, Frenchie, Texas, Fritzie, Helga! They're so hot! Only half an hour 'til New Year's..... anything can happen......
ACT ONE

Scene Five

(On the phone)

SALLY

Table number Three.

CLIFF

(On the phone)

Hello.

SALLY

You're English!

CLIFF

Absolutely.

SALLY

Oh, you're American. But you speak English beautifully, darling. I'm up here.

CLIFF

Oh, hello.

SALLY

Hello. Will you just keep talking, please? You can't imagine how starved I've been ...

CLIFF

Okay. Let's see: "Somewhere in this favored land the sun is shining bright. A band is playing somewhere and somewhere hearts are light. And somewhere men are laughing and somewhere children shout. But there is no joy in Mudville, mighty Casey has struck out!"

SALLY

Oh, yes -- don't stop, please.

CLIFF

I'm afraid that's all I know. My name is Cliff Bradshaw.

SALLY

Where are you from?

CLIFF

Harrisburg, Pennsylvania. You never heard of it.
Did you like my number?

SALLY

You bet!

CLIFF

Are you alone?

SALLY

Yes.

CLIFF

Then let me buy you a drink. But not -- right -- at this moment.

(SALLY exits. BOBBY, a waiter, calls CLIFF on the phone)

Hello.

CLIFF

Is that Cliff Bradshaw?

BOBBY

Who's this?

CLIFF

Bobby. We met in London. At the Nightingale Bar.

BOBBY

Bobby. Oh, hello.

CLIFF

Hello. Listen -- it's crazy tonight. But maybe you can come backstage. It's just through there.

BOBBY

Now?

CLIFF

Later -- fifteen minutes. Alright?

BOBBY

Alright.

(CLIFF nods. BOBBY exits)
EMCEE
Meine Dammen and Herren, Mesdames et Monsieurs, Ladies and Gentlemen: It is almost midnight! Husbands -- you have only ten seconds in which to lose your wives! Ten -- nine -- eight -- seven -- six -- five -- four -- three -- two -- one -- Happy New Year!

(To: The Dressing Room)

MAX
I can do anything I please. I own this Club.

SALLY
Part-owner!

MAX
And we all agree: It's a new year. Time for a new face.

SALLY
A new tart, you mean.

MAX
Is that so shocking, Fraulein Bowles?

SALLY
The only shocking thing is that nobody can see that I've been trying -- against all odds -- to give this seedy little dive a little ... allure.

MAX
Allure? Our customers hate "allure". Everytime we even mop the floor, they complain.

SALLY
But, darling, lots of people come here because of me.

MAX
No one will even notice you've gone!
(HE starts to exit)

SALLY
Max -- I don't know about the laws here -- but I'm sure it can't be legal to just ... I mean -- don't you have to give a girl a two-week notice? -- Or at least a week...?

MAX
Why don't you organize a union? Go join all those Communists marching in the street!
(HE starts to exit)
But Max! Max! Bastard!  
(But HE is gone)  
(SALLY snorts some coke)  
(KNOCK at the door)  
Come in!  
(CLIFF enters)

I'm not sure I'm in the right place ....

(SALLY pulling herself together)

Oh, Chris!

Uh, Cliff.

Ah, Cliff. Did you come for your drink?

Sorry?

I promised to buy you a drink -- and here you are! Is gin all right?  
Of course it is. It's all I've got.

Gin? I guess so. Why not?

Will you pour?  
(SHE continues to work on her make-up)  
I only have a few minutes ...  
(CLIFF pours out two drinks)  
Why did you say you were English?

I don't know, a whim. You ever had a whim?

Constantly! I used to love pretending I was someone else -- someone quite mysterious and fascinating. Until one day I grew up -- and realized I was mysterious and fascinating. I'm Sally Bowles.
(Toasting)
Happy New Year, darling!
(She kisses him - he kisses her back)
Are you new in Berlin?

CLIFF
I've only been here three hours.

SALLY
Three hours! Welcome! How long are staying?

CLIFF
I'm working on a novel. I'll stay till it's finished.

SALLY
Oh, you're a novelist. How marvelous! You can write about what swine people are and have a huge success and make pots of money.

CLIFF

SALLY
Oh, Cliff -- you mustn't ever ask me questions. If I want to tell you anything, I will. Why did you come to Berlin to do your novel?

CLIFF
I'd already tried London and Paris.

SALLY
Just looking for a place to write?

CLIFF
Something to write about.

SALLY
Where are you staying?

CLIFF
The Nollendorfplatz.

SALLY
The Nollendorfplatz! I'd love to live in the Nollendorfplatz! It's so -- racy! I just live upstairs here. It would be too divine to invite you up but Max is most terribly jealous ...
Max? Your husband?

SALLY

Oh, no! He's just the man I'm sleeping with. This week. I say -- am I shocking you, talking this way?

CLIFF

I say -- are you trying to shock me?

SALLY

You're quite right, you know.
(SALLY's cue light flashes)
Ooh, there's my cue. Is there really a place called Mudville?

CLIFF

Absolutely. It's in New Jersey.

SALLY

Don't forget to leave your number -- Toodle-pip!
(She exits quickly. CLIFF looks around)
(He goes to the dressing-table and looks in the mirror)
(BOBBY enters with VICTOR)

BOBBY

(To CLIFF)
That was never a good color for you. Cliff, this is Victor, he is sharing my apartment.

Victor

Hello.

(To VICTOR)
CLIFF

How do you do?

BOBBY

He's heard all about you.

VICTOR

All about you.

BOBBY

I can't stay. But will you ring me?
Of course.

CLIFF

You better had!

BOBBY

(At the door--urgently)
Bobby--come!

VICTOR

(VICTOR exits)

BOBBY

(To CLIFF)
Ja! Happy New Year!

(He goes to kiss him. CLIFF backs away)

Come on Cliff, this is Berlin. Relax. Loosen up. Be yourself.

(CLIFF and BOBBY have a real kiss)

(Cymbal crash. Lights snap up on SALLY)

SALLY

YOU HAVE TO UNDERSTAND THE WAY I AM, MEIN HERR.
A TIGER IS A TIGER NOT A LAMB, MEIN HERR.
YOU'LL NEVER TURN THE VINEGAR TO JAM, MEIN HERR.
SO I DO - - - WHAT I DO, - - -
WHEN I'M THROUGH - - - THEN I'M THROUGH - - - AND I'M THROUGH - - -
TOODLE-OO!

BYE-BYE MEIN LIEBER HERR,
FAREWELL MEIN LIEBER HERR.
IT WAS A FINE AFFAIR, BUT NOW IT'S OVER.
AND THOUGH I USED TO CARE,
I NEED THE OPEN AIR.
YOU'RE BETTER OFF WITHOUT ME,
MEIN HERR.

DON'T DAB YOUR EYE, MEIN HERR,
OR WONDER WHY, MEIN HERR.
I'VE ALWAYS SAID THAT I WAS A ROVER.
YOU MUSTN'T KNIT YOUR BROW,
YOU SHOULD HAVE KNOWN BY NOW
YOU'D EVERY CAUSE TO DOUBT ME, MEIN HERR.
THE CONTINENT OF EUROPE IS SO WIDE, MEIN HERR,
NOT ONLY UP AND DOWN, BUT SIDE TO SIDE, MEIN HERR.
I COULDN'T EVER CROSS IT IF I TRIED, MEIN HERR.
BUT I DO - - - WHAT I CAN - - - INCH BY INCH - - - STEP BY STEP - - -
MILE BY MILE - - - MAN BY MAN.

BYE-BYE MEIN LIEBER HERR,
FAREWELL MEIN LIEBER HERR.
IT WAS A FINE AFFAIR,
BUT NOW IT'S OVER.
AND THOUGH I USED TO CARE,
I NEED THE OPEN AIR,
YOU'RE BETTER OFF WITHOUT ME, MEIN HERR.

SALLY AND THE GIRLS

DON'T DAB YOUR EYE, MEIN HERR,
OR WONDER WHY, MEIN HERR.
I'VE ALWAYS SAID THAT I WAS A ROVER.
YOU MUSTN'T KNIT YOUR BROW
YOU SHOULD HAVE KNOWN BY NOW
YOU'D EVERY CAUSE TO DOUBT ME, MEIN HERR.

BYE-BYE MEIN LIEBER HERR,
AUF WIEDERSEHEN, MEIN HERR.
IS WAR SEHR GUT, MEIN HERR UND VORBEI.
DU KENNST MICH WOHL, MEIN HERR,
ACH, LEBE WOHL, MEIN HERR.
DU SOLLST MICH NIC MEHR SEHEN MEIN HERR.

SALLY
BYE-BYE MEIN LIEBER HERR....... ...........................................
.................................................................
.................................................................UND VORBEI.
DU KENNST MICH WOHL, MEIN HERR
.................................................................
.................................................................
.................................................................AND BYE-BYE.

GIRLS
BYE-BYE MEIN LIEBER HERR,
AUF WIEDERSEHEN, MEIN HERR.
IS WAR SEHR GUT, MEIN HERR
..............................UND VORBEI.
DU KENNST MICH WOHL, MEIN HERR
ACH, LEBE WOHL, MEIN HERR
DU SOLLST MICH NIC MEHR SEHEN

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SALLY AND THE GIRLS

BYE-BYE MEIN LIEBER HERR,
FAREWELL MEIN LIEBER HERR.
IT WAS A FINE AFFAIR,
BUT NOW IT'S OVER.
AND THOUGH I - USED TO CARE,
I NEED THE - OPEN AIR.

SALLY

YOU'RE BETTER OFF WITHOUT ME,
YOU'LL GET ON WITHOUT ME...

GIRLS

AUF WEIDER SEHN
ES WAR SEHR GUT
DU KENNST NICH WOHL
ACH, LEBE WOHL!

..........MEIN HERR

BYE BYE MEIN HERR,
AUF WIEDERSEHEN,
BYE BYE MEIN HERR!

EMCEE

The final performance of Sally Bowles!! (ad lib)
ACT ONE

Scene Six

CLIFF's room

ERNST
You know what is the trouble with English? It is not an exact language.
Either one must memorize fifty thousand words either one cannot speak it correctly.

CLIFF
Either one must memorize -- or one cannot speak ...

ERNST
Aha! Either -- or.
(ERNST makes a notation in his notebook --
then closes it and looks at his watch)
The time is now finished.

CLIFF
I'm in no hurry.

ERNST
But the lesson is one hour. No? Another pupil is waiting.

CLIFF
What other pupil?

ERNST
No other pupil?
(CLIFF shakes his head)
Then I make a suggestion: I have many friends. Most anxious for improving
thier English. I put them on to you. But for tonight, I will telephone a lady friend.
She will bring a friend for you. Elsa. She is very loving of Americans --
Gary Cooper in particular.

CLIFF
Not tonight, Ernst.

ERNST
But you have not seen this Elsa! Hot stuff -- believe me! In one minute,
I guarantee you are making a pass after her.
A pass at her.

Aha!! A pass at her!

I've got a date tonight.

A typewriter? But what can one do with a typewriter?

Not very much lately.

Then come! Perhaps you and I only! We make a large whoopee!

(shakes his head)
I've got a budget, Ernst -- and it only allows for a very small whoopee -- unfortunately.

Then you will be my guest! I show you the real Berlin.

It's very tempting ...

(moving close)
We will acquaint with one another.

As soon as I can afford it ...

It is difficult, you know -- adjusting to the idea of a poor American. But I tell you a secret. There is no need for this poverty. Ja! If you are willing -- I show you a most excellent way to supplement your income ...

Doing what?
ERNST
Oh -- by taking very brief trips -- to Paris. A few days each time. Nothing more.
But it will pay you well -- extremely well.
(Knock)

CLIFF
Come in.

FRAULEIN SCHNEIDER
Herr Bradshaw -- there is a young lady to see you! A young lady in a fur coat!

CLIFF
A young lady?

FRAULEIN SCHNEIDER
Fraulein Bowles ...

CLIFF
Bowles?! Ask her to come in.
(FRAULEIN SCHNEIDER exits)

ERNST
You are old friends ... you and Fraulein Bowles? From London, perhaps ....

CLIFF
From the Kit Kat Klub. Last night.

ERNST
Last night! You are some snappy operator!
(SALLY enters -- wearing a fur coat -- smoking a cigarette)

SALLY
Cliff, darling!
(She hands him her suitcase)
Ernst, dearest heart! Where were you last night?

ERNST
Ah -- I have such a regret. But I have already explained to Herr Bradshaw --
I was delayed on business. But I promise I will come to the Klub -- very soon.

SALLY
Don’t you dare! I don’t want anyone going near that bloody Klub ever again!
(To CLIFF, still holding her suitcase)
Just put it anywhere. I’ll unpack later.
FRAULEIN SCHNEIDER
Unpack? -- But Herr Bradshaw did not mention ...

SALLY

Oh, I'll just be here temporarily.

FRAULEIN SCHNEIDER
I am sorry, but this is not possible.

SALLY
(to CLIFF -- sotto voce)
How much are you paying?

CLIFF
Fifty marks.

SALLY
(to FRAULEIN SCHNEIDER)
Sixty marks.

FRAULEIN SCHNEIDER
(shaking her head)
It is not the money ....

SALLY
Seventy?

FRAULEIN SCHNEIDER
I cannot permit ...

SALLY
Eighty --?

FRAULEIN SCHNEIDER
Eighty-five.

SALLY
(instantly shaking hands)
Done!

FRAULEIN SCHNEIDER
And now -- please make yourself cosy, Frau Bradshaw.
(She exits)
(to CLIFF)
Such a to-do! I will see you Friday for the next lesson. But I am telling you something: I think I am taking from you the wrong kind of lessons!
(ERNST exits)

CLIFF
Sally -- what the hell do you think you're doing?

SALLY
Would you guess I was terrified?

CLIFF
Are you?

SALLY
(nods)
What if you'd thrown me out? Can you imagine how that would feel -- being thrown out twice in one day?

CLIFF
You mean --- Max?

SALLY
Dear Max. And you know whose fault it was, don't you? If you hadn't come to the Kit Kat Klub -- and been so dreadfully attractive -- and recited poetry -- and forced your way into my dressing-room ...

CLIFF
Sally -- about your staying here ....

SALLY
You know what I'd love, darling? A spot of gin.

CLIFF
Gin?

SALLY
You've got some? I mean -- I think one must.

CLIFF
No, I don't have any gin.

SALLY
Oh, well -- Prairie Oysters, then.
Prairie Oysters?

SALLY
I practically live on them. It's just raw egg whooshed around in some Worcestershire Sauce. It's heaven for a hangover.

CLIFF
I haven't got a hangover.
(SALLY takes a container of eggs out of her large bag)
You carry eggs around with you?

SALLY
Of course! One never knows when one will have a desperate craving for an omelette -- does one? Actually -- I salvaged these from my previous digs.
(She takes a bottle of Worcestershire out of her coat pocket)

CLIFF
That's quite a coat.

SALLY
It should be. It cost me all I had. Little did I realize how soon I'd be unemployed.

CLIFF
I gather -- your friend Max runs the Kit Kat Klub ...?

SALLY
Oh, you're divinely intuitive! I do hope I'm not going to fall madly in love with you. Are you in the movie business in any way?
(CLIFF shakes his head)
Then you're safe -- more or less. Though I do believe a woman can't be a truly great actress till she's had several passionate affairs -- and had her heart broken.
(She breaks the egg for the Prairie Oyster)
Damn. I should have let Ernst pay my cab fare. He's got all that money from Paris.

From Paris?

SALLY
He smuggles it in for some political party.

Ernst is in politics?
SALLY
Oh, it's all so terribly tedious. Hals and beinbruch! It means neck and leg break. It's supposed to stop it happening. Though I doubt it does.
(She drinks)
Mmmmmm... It tastes like peppermint.

CLIFF
That's because it's my toothbrush mug.

SALLY
Well, it makes me feel terribly sensual.

CLIFF
Sally, you've got to understand...
(She picks up a book)

SALLY
Oh! This is your novel!
(squinting at it)
It's in German? "Mein Kampf"?

CLIFF
It's not my novel. I thought I should know something about German politics.

SALLY
Why? You're an American.
(She spots his typewriter)
Oh, a typewriter! How creative! You could be the next Dostoevski. Will you allow me to watch you work? Gunther never would.

CLIFF
Who?

SALLY
Gunther Werner, he does films. And guess who's going to be in his next one -- "The Woman in Room 16"?

CLIFF
Are you The Woman?

SALLY
No, unfortunately. I play Penny, an English girl. It's a very good part... Gunther wrote it specially for me.
CLIFF

What's it about?

SALLY

I haven't the foggiest. It's in German! Listen:
   (Reading with great bravura)
   "Guten tag. Ich kaiser Penny und ich bien Englanderen"

CLIFF

Nobody's ever translated it for you?

SALLY
   (shakes her head)
Oh, but it's so much more fun not knowing. Oh, will you allow me to watch while you
write? I promise to be incredibly quiet.

CLIFF

Look, I don't think I can work with someone else -- on the premises.

SALLY

Then I'll go out -- take long, invigorating walks ....

CLIFF

In the middle of the night? And there's another thing: I'm not a prude. At least ...

SALLY

Are you homosexual in any way? Bobby says you are.

Bobby?

SALLY

One of the boys at the Klub. He says he met you in London --
at the Nightingale Bar ....

CLIFF

The Nightingale Bar?

SALLY

Is it possible?

CLIFF

I guess -- anything's possible. I've been to lots of bars ....
SALLY
And did you and Bobby have an affair?

CLIFF
Did he say that?

SALLY
He implied it.

CLIFF
(carefully)
I see ....

SALLY
Cliff - if you don’t mind -- I’d should like to withdraw the question. Because -- really -- it’s none of my business.

(Music begins)
I think people are people, I really do, Cliff. Don’t you? I don’t think they should have to explain anything. For example, if I paint my fingernails green and it happens I do paint them green, well, if someone should ask me why, I say: “I think it’s pretty, (“I think it’s pretty,” I reply.) So, if anyone should ask about you and me one day, you have two alternatives: you can either say, “Oh, yes, it’s true. We’re living in delicious sin.” Or you can simply tell the truth and say:

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

BEFORE I KNEW IT SHE CALLED ON THE PHONE.
INVITING.
NEXT MOMENT I WAS NO LONGER ALONE,
BUT SAT RECITING
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 THIS PERFECTLY BEAUTIFUL ROOM
AND WE’RE LIVING TOGETHER
AND HAVING A MARVELOUS TIME.
CLIFF
(Spoken)
Sally, I'm afraid it wouldn't work. You're much too distracting.

SALLY
Distracting? No, inspiring!

(Sings)
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.

CLIFF
Sally -- I just can't afford ... Do you have any money?

SALLY
A few marks ... six.
(Triumphanty)

CLIFF
(very low)
Oh, God!

SALLY
Please, Cliff -- just for a day or two? Please!
CLIFF
(Sings)
I MET THIS TRULY REMARKABLE GIRL
IN THIS REALLY INCREDIBLE TOWN,
AND SHE SKILLFULLY MANAGED
TO TALK HER WAY INTO MY ROOM.

SALLY
(Spoken)
Oh, Cliff!

CLIFF
(Sings)
I HAVE A TERRIBLE FEELING I’VE SAID A DUMB THING.
BESIDES, I’VE ONLY GOT ONE NARROW BED.

SALLY
(sexily)
WE’LL THINK OF SOMETHING.

Scene Seven

EMCEE
So you see, everybody in Berlin has a perfectly marvelous roommate.
Some people have two people.

GIRL 1
(Sings)
BEEDLE DEE, DEEDLE DEE, DEE!

GIRL 2
BEEDLE DEE, DEEDLE DEE, DEE!

EMCEE
BEEDLE DEE, DEEDLE DEE, BEEDLE DEE, DEEDLE DEE, DEE!

GIRLS
BEEDLE DEE, DEE DEE DEE,

TWO LADIES.

EMCEE

GIRLS
BEEDLE DEE, DEE DEE DEE,
TWO LADIES.

BEEDLE DEE, DEE DEE DEE,

AND I'M THE ONLY MAN.
JA!

BEEDLE DEE, DEE DEE DEE ....

I LIKE IT.

BEEDLE DEE, DEE DEE DEE ....

THEY LIKE IT.

BEEDLE DEE, DEE DEE DEE ....

THIS TWO FOR ONE.
BEEDLE DEE, DEE DEE DEE ....

TWO LADIES.

BEEDLE DEE, DEE DEE DEE ....

TWO LADIES.

BEEDLE DEE, DEE DEE DEE,

AND HE'S THE ONLY MAN.
JA!

BEEDLE DEE, DEE DEE DEE ....

HE LIKES IT.

BEEDLE DEE, DEE DEE DEE ....

WE LIKE IT.

BEEDLE DEE, DEE DEE DEE ....

THIS TWO FOR ONE:

I DO THE COOKING ...

AND I MAKE THE BED.

I GO OUT DAILY TO EARN OUR DAILY BREAD. BUT WE'VE ONE THING IN COMMON,

HE ....

SHE ...

AND ME,

THE KEY,

BEEDLE DEE, DEE,
THE KEY,  
GIRL 2

BEEDLE DEE, DEE, THE KEY.  
EMCEE

BEEDLE DEE, DEEDLE DEE, DEEDLE DEE, DEE!

(Dance 10 - 4's)

OOH! AHH!  
GIRLS
OOH! AHH!

WE SWITCH PARTNERS DAILY  
EMCEE
TO PLAY AS WE PLEASE.

TWOSIE BEATS ONESIE,  
GIRLS
BUT NOTHING BEATS THREES.

I SLEEP IN THE MIDDLE,  
EMCEE

I'M LEFT,  
GIRL 1

UND I'M RIGHT,  
GIRL 2

BUT THERE'S ROOM ON THE BOTTOM  
EMCEE
IF YOU DROP IN SOME NIGHT.

BEEDLE DEE, DEE DEE DEE ...  
GIRLS

TWO LADIES.  
EMCEE
BEEDLE DEE, DEE DEE DEE ...
TWO LADIES.
BEEDLE DEE, DEE DEE DEE,
AND HE'S THE ONLY MAN.

JA!
BEEDLE DEE, DEE DEE DEE ...

I LIKE IT,

BEEDLE DEE, DEE DEE DEE ...

THEY LIKE IT!

BEEDLE DEE, DEE DEE DEE ...

THIS TWO FOR ONE.
BEEDLE DEE, DEEDLE DEE, DEEDLE DEE, DEEDLE DEE, DEE!

Thank you! Bobby, LuLu and Me!! (ad lib)
ACT ONE

Scene Eight

The Living Room of FRAULEIN SCHNEIDER's Apartment

(FRAULEIN KOST is entering with a SAILOR. Suddenly FRAULEIN SCHNEIDER enters from her room)

FRAULEIN SCHNEIDER

That sailor! Out of my house!

FRAULEIN KOST

This sailor -- dear lady -- is my brother!

FRAULEIN SCHNEIDER

Out! Out!! Out!!!

(SAILOR exits)

FRAULEIN KOST

Wait! Wait! How dare you! You think it is easy -- finding a sailor? This was only my second one since New Year's. And what is it now? April!

Your second?

FRAULEIN KOST

Ja.

Your second?

FRAULEIN KOST

Ja.

FRAULEIN SCHNEIDER

You think I do not know what goes on here? Sailors -- all the time: in -- out -- in -- out! God only knows what the neighbors think I am running here -- a battleship? Fraulein Kost, I give you fair warning! One sailor more -- I call the police!

And if I cannot pay the rent?

FRAULEIN KOST

The rent is due each Friday -- as always.
No sailors. No rent. I move.

Move?

Move!!

And what am I supposed to do with your room? Out of the blue -- she tells me "I move!" Is that gratitude for you? Only last week I gave you another new mattress!

All right! All right!! So I will leave the end of the week -- since you insist.

I insist? You insist!

So what about the sailors?

The sailors? Fraulein Kost -- if you wish to continue living here, you must not let me catch you bringing in any more sailors! You understand?

Very good. So it is the same as always.

(She goes into her room and closes the door.)

No, it is not the same as always!

(She knocks on FRAULEIN KOST's door)
Fraulein Kost. Do you hear me? I have put my foot down.

(She knocks again)
Fraulein Kost! Fraulein Kost!!

(SCHULTZ enters from his room carrying a paper bag)

Fraulein Schneider! Good evening!

Oh, Herr Schultz! Such a surprise!
SCHULTZ
You are occupied?

FRAULEIN SCHNEIDER
No. No. Free as a bird. Please forgive my appearance.

SCHULTZ
But it is most becoming.

FRAULEIN SCHNEIDER
Thank you.

SCHULTZ
I have brought you a little something from the shop.

FRAULEIN SCHNEIDER
Another little something?
(SCHULTZ hands her the bag)

SCHULTZ
With my compliments.

FRAULEIN SCHNEIDER
So heavy! But what can it be? Pears? Last Wednesday you brought me pears. And such pears! Apples, possibly? Friday was apples.

SCHULTZ
Ja, Ja. Friday was apples.

FRAULEIN SCHNEIDER
So I cannot guess ...

SCHULTZ
Then open!

FRAULEIN SCHNEIDER
Herr Schultz. Can I believe what I see? But this is -- too much to accept. So rare -- so costly -- so luxurious ...
(Sings)
IF YOU BROUGHT ME DIAMONDS
IF YOU BROUGHT ME PEARLS
IF YOU BROUGHT ME ROSES
LIKE SOME OTHER GENTS MIGHT BRING TO OTHER GIRLS,
IT COULDN'T PLEASE ME MORE
THAN THE GIFT I SEE:
A PINEAPPLE FOR ME.

SCHULTZ

IF IN YOUR EMOTION
YOU BEGAN TO SWAY
WENT TO GET SOME AIR
OR GRABBED A CHAIR
TO KEEP FROM FAINTING DEAD AWAY,
IT COULDN'T PLEASE ME MORE
THAN TO SEE YOU CLING
TO THE PINEAPPLE
I BRING.

BOTH

AH ....

FRAULEIN SCHNEIDER
I CAN HEAR HAWAIIAN BREEZES BLOW.

BOTH

AH ....

SCHULTZ

IT'S FROM CALIFORNIA.

FRAULEIN SCHNEIDER
EVEN SO.
HOW AM I TO THANK YOU?

SCHULTZ

KINDLY LET IT PASS,

FRAULEIN SCHNEIDER
WOULD YOU LIKE A SLICE?
THAT MIGHT BE NICE,
BUT FRANKLY,
IT WOULD GIVE ME GAS.

FRAULEIN SCHNEIDER
THEN WE SHALL LEAVE IT HERE
NOT TO EAT,
BUT SEE;

A PINEAPPLE ...

FRAULEIN SCHNEIDER
FOR ME.

FROM ME.

SCHULTZ
AH ....

(They dance) (7 - 4’s)

FRAULEIN SCHNEIDER
But you must not bring me any more pineapples. Do you hear? It is not proper.
It is a gift a young man would present to his lady-love. It makes me blush.

SCHULTZ
But there is no-one -- no-one in all of Berlin who is more deserving. If I could,
I would fill your entire room with pineapples!

(Sing)
A PINEAPPLE ...

SCHULTZ
FOR YOU,

FROM YOU.

FRAULEIN SCHNEIDER
ALL

AH ....
AH ....

(The music continues)

FRAULEIN SCHNEIDER

(Spoken)
I think I will lie down for a few minutes. My head is spinning!

SCHULTZ

Fraulein Schneider, Good evening.

FRAULEIN SCHNEIDER

Good evening, Herr Schultz.
(FRAULEIN SCHNEIDER opens her bedroom door -- then turns to SCHULTZ)

I am -- overwhelmed!
(She goes in and closes the door. The music ends.
SCHULTZ is all a-tingle. He makes a decision. He is about to knock on FRAULEIN SCHNEIDER's door when suddenly FRAULEIN KOST opens her door and comes out -- obviously on her way out to find some business. She wonders why SCHULTZ is so far from his own door. But her natural flirtatious instincts take over.)

FRAULEIN KOST

Good evening, Herr Schultz.

SCHULTZ

Good evening, Fraulein Kost. I am looking for -- I think I dropped -- a small coin -- a groschen ... it rolled this way.

FRAULEIN KOST

You're looking for a groschen?
(Meaningfully)
I'm looking for two marks.
(SCHULTZ gets her meaning. He shakes his head negatively. FRAULEIN KOST exits. SCHULTZ goes again to FRAULEIN SCHNEIDER's door. He knocks. Immediately the door swings open. He swiftly enters. The door closes.)
ACT ONE

Scene Nine

(The EMCEE enters with a small wind-up gramaphone.
It is a boy's voice, singing beautifully ... )

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
   (The EMCEE takes off the needle)
   EMCEE

... TO ME

   (Cymbal crash)
ACT ONE

Scene Ten

(It is rather dark in CLIFF's room, SALLY is sitting alone -- drinking. A bottle of gin is nearby. CLIFF enters, opening a letter)

CLIFF

I got the letter....all seven pages. Are you alright?.......Sally?

SALLY

(nods)
I'm just not speaking today.

CLIFF

(Affably)
Okay.

(Looking at the letter)
My mother says: "Tell Sally to lay off the gin."

SALLY

She does not!

CLIFF

And here's the check!!

(He pulls out a check)

SALLY

Hurray!!! Fifty dollars? How much is that in real money?

CLIFF

More than enough to pay the rent ...

SALLY

(hopefully)
And dinner at the Adlon? With a bottle of champagne? Oh, Cliff!

(He looks at her as if she's off her rocker)
A glass of champagne?

CLIFF

Alright.

(SALLY kisses him)
Why so gloomy?
SALLY
(evading the question)
Because we never have dinner at the Adlon any more.

CLIFF
We never did.
(Reading the letter)
"I'm so excited you've finished your novel, Clifford darling." What a liar I am.

SALLY
Poor Cliff. It's my fault -- If I weren't always dragging you off to party after party ... 

CLIFF
But I love those parties. I like this whole town. It's so tawdry and terrible and everyone's having such a great time. Like a bunch of kids playing in their room -- getting wilder and wilder -- and knowing any minute their parents are going to come home.

SALLY
Maybe you should write about your childhood.

CLIFF
That was my first novel.

SALLY
There must be something else to write about...
(SALLY beams a smile)

Sally Bowles?

SALLY
Of course! I told you I'd inspire you. "Les amores du Sally." But make me ravishing and sublimely seductive -- so no man can resist me. Not even a rather strange, handsome young American, who allows me to share his room -- and his bed -- and falls desperately in love with me ...
(He turns his head away from her)
Don't worry! It's only fiction!

CLIFF
(nods)
Now all I've got to do is write it.

SALLY
I wish I were less distracting.

50
CLIFF
It's true. Nobody could work with you around. Not Hemingway -- not Tolstoy --
not even Proust ...
(She starts packing her suitcase)
Oh, no -- Sally -- I didn't mean ...

SALLY
But it's time, Cliff. I've never stayed with anyone so long. One must
keep mobile, musn't one?

CLIFF
What's the matter? Got a better offer?

SALLY
Dozens. I've never stayed so long with anyone. I'm sure you've offers, too.

CLIFF
Oh, dozens
(A game)
A couple
(SALLY gives him a look)
Not one.

SALLY
Not even Bobby? He phoned today, by the way.
(She picks up her suitcase and starts to exit)

(Suddenly)

CLIFF
Don't go.

SALLY
What?

CLIFF
Please, don't go.

SALLY
Are you serious?
CLIFF
The hell with Bobby. Maybe -- I like you here. I need you. I need --
... The truth is, Sally -- when you're out all night -- I can't sleep.
Our little bed suddenly seems so empty. I've never felt this way before
about -- anyone -- anyone at all.

You truly mean this?

SALLY

CLIFF
More than I've ever meant anything.

SALLY

CLIFF
Oh, darling.....

SALLY

CLIFF
You want to tell me what's wrong?

SALLY

CLIFF
Nothing. Not a thing.
(She sits)
I'm pregnant.

CLIFF
Are you sure?
(SALLY nods)
Well -- what are we going to do?

SALLY

CLIFF
What am I going to do? The usual thing, I suppose.

SALLY

CLIFF
You've done it before?

SALLY

CLIFF
Thousands of times.

CLIFF
Don't you think you ought to check with the father?

SALLY

CLIFF
Why?

SALLY

CLIFF
Well -- to help pay for the doctor -- for one thing.
SALLY
I do so hate it, Cliff. That awful doctor.

CLIFF
Then maybe ...

SALLY
And -- anyway -- who is the father? (laughing) Could be anyone!

(dawning realization)
Could be me. Sally, it could be me.

SALLY
(considering it a possibility for an instant)
True.

And Sally -- if it's mine ...

SALLY
We'll never know -- will we?

CLIFF
We could.

SALLY
Oh, yes! Nine months of being sick every morning. And then -- the happy day!
And whom does it resemble? Max! A horrid little German infant -- with a
moustache -- ordering us about.

CLIFF
I'm willing to take that chance.

SALLY
Or -- perhaps -- an Oriental. I seem to recall a rather taciturn Malaysian ...

CLIFF
Sally -- will you do me a favor and shut up! Can we just be serious for a minute?

SALLY
(surpressing hysteria)
I doubt it, Cliff.
CLIFF
This could be the best thing that ever happened to us ....

SALLY
I doubt it, Cliff.

CLIFF
We're drifting -- We have no focus to our lives. A baby would make all the difference. I know it would to me. I'd get a job. I'd have to. I'd stay home nights: write the novel -- wash the diapers -- the whole bit! Listen, Sally -- will you do one thing for me -- please? At least -- think about it -- before you see the doctor ...?

SALLY

MAYBE THIS TIME, I'LL BE LUCKY
MAYBE THIS TIME, HE'LL STAY
MAYBE THIS TIME
FOR THE FIRST TIME
LOVE WON'T HURRY AWAY

HE WILL HOLD ME FAST
I'LL BE HOME AT LAST
NOT A LOSER ANYMORE
LIKE THE LAST TIME
AND THE TIME BEFORE

EVERYBODY LOVES A WINNER
SO NOBODY LOVED ME:
'LADY PEACFUL,' 'LADY HAPPY,'
THAT'S WHAT I LONG TO BE
ALL THE ODDS ARE IN MY FAVOR
SOMETHING'S BOUND TO BEGIN
IT'S GOT TO HAPPEN, HAPPEN SOMETIME
MAYBE THIS TIME I'LL WIN

EVERYBODY LOVES A WINNER
SO NOBODY LOVED ME:
'LADY PEACFUL,' 'LADY HAPPY,'
THAT'S WHAT I LONG TO BE
ALL THE ODDS ARE IN MY FAVOR
SOMETHING'S BOUND TO BEGIN
IT'S GOT TO HAPPEN, HAPPEN SOMETIME
MAYBE THIS TIME..............
MAYBE THIS TIME I'LL WIN
(ERNST knocks and enters)

Clifford -- Sally --

ERNST

Ernst.

SALLY

I do not wish to intrude.

ERNST

Would you like a drink, darling?

SALLY

Only if you’ll join me.

ERNST

(making a bee-line for the bottle)

Well, just this once.

SALLY

(to ERNST)

What’s on your mind, Ernst?

CLIFF

You remember -- I mentioned the possibility of an occasional business trip to Paris. If you are interested, I think in the next few days. Thank you. And I promise you are giving help to a very good cause.

ERNST

Well, whatever it is, don’t tell me. I don’t want to know.

CLIFF

As you wish.

ERNST

How about going tomorrow?

CLIFF

Tomorrow? But, we are all going to the party....

ERNST

I think I’ll skip it.
But why, Clifford?

Let's just say: I'm turning over a new leaf.

Turning over a new tree.

And you, Sally...? You are turning over as well?

Who knows? I mean--Cliff and I may just turn out to be the two most utterly boring people you ever met!

So, what would I have to do?

It is so very simple: You go to an address I will give you -- you pick up a small briefcase -- you bring it back to Berlin. And I pay you seventy-five marks!

Seventy-five marks!

Yes, and that is only the beginning.

(to CLIFF)

So, you will go to Paris?

Absolutely. Anything for a buck. Prosit!

(toasting)

Prosit!

Prosit!
EMCEE

So, you see? There's more than one way to make money.....

MONEY MAKES THE WORLD GO AROUND
THE WORLD GO AROUND
THE WORLD GO AROUND
MONEY MAKES THE WORLD GO AROUND
IT MAKES THE WORLD GO 'ROUND

A MARK, A YEN, A BUCK, OR A POUND
A BUCK OR A POUND
A BUCK OR A POUND
IS ALL THAT MAKES THE WORLD GO AROUND,
THAT CLINKING CLANKING SOUND
CAN MAKE THE WORLD GO ROUND.

GIRLS
MONEY MONEY MONEY MONEY MONEY MONEY
MONEY MONEY MONEY MONEY MONEY MONEY MONEY
MONEY MONEY MONEY MONEY MONEY MONEY
MONEY MONEY

EMCEE

IF YOU HAPPEN TO BE RICH,
AND YOU FEEL LIKE A NIGHT'S ENTERTAINMENT,
YOU CAN PAY FOR A GAY ESCAPADE.

GIRLS
...............OOOOh
...............MONEY
MONEY MONEY MONEY MONEY
MONEY MONEY MONEY MONEY
...............OOOOh
...............MONEY

EMCEE

IF YOU HAPPEN TO BE RICH,
AND ALONE, AND YOU NEED A COMPANION
YOU CAN RING TING-A-LING FOR THE MAID.

GIRLS
...............OOOOh
...............MONEY
MONEY MONEY MONEY MONEY
MONEY MONEY MONEY MONEY
...............OOOOh
...............MONEY

EMCEE

IF YOU HAPPEN TO BE RICH
AND YOU FIND YOU ARE LEFT BY YOUR LOVER,
THOUGH YOU MOAN AND YOU GROAN QUITE A LOT/MONEY MONEY MONEY MONEY
YOU CAN TAKE IT ON THE CHIN,
CALL A CAB, AND BEGIN
TO RECOVER,
ON YOUR FOURTEEN CARAT YACHT.

EMCEE

MONEY MAKES THE WORLD GO AROUND,
THE WORLD GO AROUND,
THE WORLD GO AROUND,
MONEY MAKES THE WORLD GO AROUND,
OF THAT WE CAN BE SURE.
(- - - -) ON BEING POOR.
ALL
MONEY MONEY MONEY - MONEY MONEY MONEY
MONEY MONEY MONEY - MONEY MONEY MONEY
MONEY MONEY MONEY
MONEY MONEY MONEY
MONEY MONEY MONEY
MONEY MONEY MONEY
MONEY MONEY MONEY
(Dance - 6-8's)

ALL
MONEY MONEY MONEY - MONEY MONEY MONEY
MONEY MONEY MONEY - MONEY MONEY MONEY
MONEY MONEY MONEY
MONEY MONEY MONEY
MONEY MONEY MONEY
MONEY MONEY MONEY
MONEY MONEY MONEY

EMCEE AND GIRLS (IN CANON)
IF YOU HAVEN'T ANY COAL IN THE STOVE
AND YOU FREEZE IN THE WINTER
AND YOU CURSE TO THE WIND AT YOUR FATE
WHEN YOU HAVEN'T ANY SHOES ON YOUR FEET
AND YOUR COAT'S THIN AS PAPER
AND YOU LOOK THIRTY POUNDS UNDERWEIGHT.
WHEN YOU GO TO GET A WORD OF ADVICE
FROM THE FAT LITTLE PASTOR
HE WILL TELL YOU TO LOVE EVERMORE.
BUT WHEN HUNGER COMES A RAP,
RAT-A-TAT, RAT-A-TAT AT THE WINDOW

GIRLS
AT THE WINDOW ...
EMCEE
WHO'S THERE?
GIRLS
HUNGER!
EMCEE
OOH HUNGER!
SEE HOW LOVE FLIES OUT THE DOOR...FOR
EMCEE
MONEY MAKES THE WORLD................
THE WORLD................
The WORLD................
MONEY MAKES THE - - - - GO AROUND
THAT CLINKING CLANKING SOUND OF

MONEY MONEY MONEY MONEY
MONEY MONEY MONEY MONEY

EMCEE
GET A LITTLE, GET A LITTLE,
MONEY MONEY MONEY MONEY
MARK, A YEN, A BUCK OR A POUND
THAT CLINKING CLANKING CLUNKING SOUND
IS ALL THAT MAKES THE WORLD GO ROUND

GIRLS
...............GO AROUND
...............GO AROUND
...............GO AROUND
...............GO AROUND

GIRLS
MONEY MONEY MONEY MONEY...
MONEY MONEY MONEY MONEY...
GET A LITTLE GET A LITTLE
GET A LITTLE GET A LITTLE
MONEY MONEY MONEY MONEY...
MONEY MONEY MONEY MONEY...
MONEY MONEY MONEY MONEY...
MONEY MONEY MONEY MONEY...

IT MAKES THE WORLD GO ROUND!
Yes, we marry in three weeks.

**Schultz**

Marriage?

(Really amazed)

**Fraulein Kost**

give me her hand in marriage.

This fine lady is not your sister. This fine lady has just honored me by consenting to

**Schultz**

Yes?

**Fraulein Kost**

Bring your friends. Go home.

(Looking at Fraulein Schneider)

Goodnight, Rudy. You must be sure to come back again soon. At any time.

**Fraulein Kost**

Kost hugs and kisses the third sailor at great length.

(Schultz comes out of Fraulein Schneider's room and takes in the scene. It is clear he has been inside with Fraulein Schneider. The atmosphere crackles. Now, glowing in the

-- about sailors. They are just lonesome. Pathetic German boys. I have a duty.

All night. There is no need to say it. I know it by heart already. So -- no lectures, please.

**Fraulein Kost**

(Schultz goes across the floor with one of them when

(Fraulein Kost is smilingly saluting out of her room.

Scene Eleven

Act One
Three weeks!

SCHULTZ
So a little respect for the future Frau Schultz -- if you please!

FRAULEIN KOST
Ja! Ja! Frau Schultz?
(FRAULEIN KOST -- chastened -- exits into her room)

FRAULEIN SCHNEIDER
Thank you -- Herr Schultz. You were -- supreme.

SCHULTZ
But what else could I do?

FRAULEIN SCHNEIDER
Such a magnificent lie to preserve my reputation.

SCHULTZ
But why did I say three weeks? Why not three months? Three years? This way she will find out the truth so quickly........Unless.........

Unless?

SCHULTZ
Unless what?

FRAULEIN SCHNEIDER
You said: “unless.”

SCHULTZ
But it is foolish! I mean -- after all -- who would have me? An elderly widower -- balding -- with heartburn -- and a little fruit ...

FRAULEIN SCHNEIDER
Am I such a bargain then? An unbeautiful spinster with some rooms to let -- poorly furnished.

SCHULTZ
I work fourteen hours a day.

FRAULEIN SCHNEIDER
I do my own scrubbing.
SCHULTZ

My right leg bothers me.

FRAULEIN SCHNEIDER

I have such palpitations.

SCHULTZ

I'm not a well man.

FRAULEIN SCHNEIDER

Am I a well woman?

SCHULTZ

What are we talking about? We're alive! And what good is it -- alone?
So if you would even consider -- marriage ....?
(A long pause)

FRAULEIN SCHNEIDER

I will consider it.

SCHULTZ

But take your time, by all means. No hurry.

FRAULEIN SCHNEIDER

We should discuss it. We must not marry merely to humiliate Fraulein Kost.

SCHULTZ

I assure you, Fraulein Schneider. This is not the case.

FRAULEIN SCHNEIDER

But let us be honest. Had she not seen us -- you would not have proposed today.

Then tomorrow.

SCHULTZ

You mean this?

FRAULEIN SCHNEIDER

(nods)

I had it in my mind.

SCHULTZ

It is all so impulsive.

FRAULEIN SCHNEIDER
SCHULTZ

(shakes his head)
You hesitate because you have never been married. It frightens you.
But believe me, it can work wonders ...

(Sings)
HOW THE WORLD CAN CHANGE,
IT CAN CHANGE LIKE THAT --
DUE TO ONE LITTLE WORD:
"MARRIED".

SEE A PALACE RISE
FROM A TWO ROOM FLAT
DUE TO ONE LITTLE WORD:
"MARRIED".

AND THE OLD DESPAIR
THAT WAS OFTEN THERE
SUDDENLY CEASES TO BE
FOR YOU WAKE ONE DAY,
LOOK AROUND AND SAY:
SOMEBODY WONDERFUL
MARRIED ME.

CHANTEUSE

O WIE WUNDERBAR,
NICHTS IST SO WIE-ES-WAR,
DURCH EIN WIENSIG-ES WORT:
"HEIRAT"

AUF DEM ERD-GE-SCHOST
DURCH EIN MARCHEN SCHLOSS
MIT EIN WIENSIG-ES-WORT:
"HEIRAT"

UND DAS GRAU IN GRAU
WIRD AUF EIN MAL BLAU,
WIE NOCH KEIN BLAU JEMALS WAR.
UND DANN STEHT MAN DA
SAGT BESEELIGT 'JA'
HEUT WIRD MEIN TRAUM NICHT SO GRAU IN GRAU
(Spoken)
O WIE WUNDERBAR,
NICHTS IST SO WIE-ES-WAR,
DURCH EIN WIENSIG-ES WORT:
“HEIRAT”

AUF DEM ERD-GE-SCHOST
DURCH EIN MARCHEN SCHLOSS
MIT EIN WIENSIG-ES-WORT:
“HEIRAT”

SCHULTZ
AND THE OLD DESPAIR
THAT WAS OFTEN THERE
SUDDENLY CEASES TO BE

CHANTEUSE
UND DAS GRAU IN GRAU
WIRD AUF EIN MAL BLAU
HEUT NACHT MEIN TRAUM JEMALS WAR

SCHULTZ AND SCHNEIDER
FOR YOU WAKE ONE DAY,
LOOK AROUND AND SAY:

“SOMEBODY WONDERFUL
SOMEBODY WONDERFUL
MARRIED ME”

SCHULTZ
FRAULEIN SCHNEIDER

BOTH
ACT ONE

Scene Twelve

The Fruit Shop

(SALLY is carrying a large gift-wrapped package. CLIFF enters, carrying a briefcase.)

SALLY
Darling, at last -- you're here -- just in time!
(They kiss)
Was Paris divine?

I don't know. I didn't see much of it.

CLIFF

SALLY
Why.......Was there any trouble?

CLIFF
(the briefcase)
No. But I'll be glad to get rid of this.

SALLY
It's so good to see you.
(CLIFF goes to her)

CLIFF

SALLY
Spare the child!

CLIFF

SALLY
Oh, my God! I always forget ...

(dramatically)
Well -- of course you do! You're not mortally ill every morning.

CLIFF

SALLY
Neither are you.

CLIFF

SALLY
Well -- there's still time --- Come! I can't wait to give them their present!
Herr Clifford -- you are back!

Herr Schultz.

Fraulein Schneider, Herr Schultz, this is for you -- but be careful!

Ah -- Herr Schultz -- look! Crystal!

Cut-crystal. It's for fruit.

Beautiful.

I promise to keep it filled. As long as we live, this bowl will not be empty.

(FRAULEIN KOST enters with a SAILOR)

Fraulein Schneider -- I am welcome?

Fraulein Kost -- forgive me. It is my fault -- I did not invite you. But only because I know you work in the evening.

Tonight I am free.

I should live so long.

Rudy. Come! It's Fraulein Schneider's party. Why don't you dance with her?
SAILOR
(to FRAULEIN SCHNEIDER)
Oh, It will be my pleasure, Fraulein.

FRAULEIN SCHNEIDER
But I cannot ... and you are so young ... It is out of the question ... unthinkable ...
Absolutely unthinkable ... Absolutely.
(During this, the SAILOR dances with FRAULEIN SCHNEIDER)

(ERNST enters. He comes up to CLIFF and SALLY)

CLIFF
Baubles from Paris -- Perfume -- Silk stockings ... ?
(He hands CLIFF the envelope, SALLY grabs it)

SALLY
Seventy-five marks! It's a gift from heaven!

ERNST
And now -- I must find Fraulein Schneider. If you will excuse me ... ?

SALLY
(to CLIFF)
Dance with me.

CLIFF
Do I have to?

SALLY
Yes!
(They join the dancers onstage, FRAULEIN SCHNEIDER approaches ERNST)

ERNST
Ah, Fraulein Schneider. I wish you much happiness.
FRAULEIN SCHNEIDER

Thank you, Herr Ludwig.

ERNST

I am sorry to be late, but there was a meeting. An important meeting.

FRAULEIN SCHNEIDER

One does what one must.

ERNST

And now -- I should like to meet the groom-to-be.

FRAULEIN SCHNEIDER

Herr Schultz. But where can he be? He's been having a glass of schnapps with everybody. But you will forgive if he is a little -- "who-who" -- you understand?

(SCHULTZ comes up)

SCHULTZ

(to ERNST)

Good evening. Good evening. You will have a drink with me?

(to FRAULEIN SCHNEIDER -- whispering)

Who is this?

FRAULEIN SCHNEIDER

Herr Ludwig. An old friend.

(to ERNST)

Herr Ludwig -- Herr Schultz.

SCHULTZ

And you are most welcome, Herr Ludwig. You will join me in a schnapps. Then you must eat -- there is so much food. And so many pretty girls. I will introduce you to them -- except I do not know their names, so you will introduce yourself? -- you will dance -- Would you like another schnapps?

(ERNST is laughing and enjoying SCHULTZ's happiness)

FRAULEIN SCHNEIDER

You did not give him the first one yet.

SCHULTZ

No?

FRAULEIN SCHNEIDER

Here, let me do it.

(FRAULEIN SCHNEIDER takes the bottle and pours a drink for ERNST)
Thank you.

SCHULTZ

Nothing for me?

FRAULEIN SCHNEIDER

You have had enough.

SCHULTZ

You hear? You hear? Not even married yet -- and already she is in charge. And it is -- pleasant. At last, someone who cares if I am foolish.

ERNST

Many, many happy years to an outstanding couple.

SCHULTZ

Beautiful dancing!

(FRAULEIN KOST approaches ERMNST)

FRAULEIN KOST

Herr Ludwig -- remember me? Fraulein Kost? You must dance with me! Come!

ERNST

A pleasure, Fraulein.

(To CLIFF)

CLIFF

Clifford, bitte -- will you watch the briefcase? And my coat?

(He takes off his coat, revealing a Nazi armband. CLIFF grabs him and stares)

I am sorry, since you did not wish to know my politics.

CLIFF

Is this the good cause?

ERNST

Our party will be the builders of the new Germany.

CLIFF

Yes. I've been reading your leader's book ....

ERNST

But enough politics. What does it matter? We are friends -- close friends. Buddies!

(ERNST returns to dance with FRAULEIN KOST)

With your permission? .....A delightful party. Herr Schultz is a most generous host. Ja?
FRAULEIN KOST
He should be. He could afford ten times as much. They have all the money -- the Jews. (ST)

ERNST
Herr Schultz?
(FRAULEIN KOST nods)
I think -- I have changed my mind. If you will excuse me, Fraulein ... (ERNST goes to FRAULEIN SCHNEIDER)
Fraulein Schneider -- I must speak to you. (ST) You and I are old acquaintances. I have sent you many new lodgers. So let me urge you -- think what you are doing. (ST) This marriage is not advisable. I cannot put it too strongly. For your own welfare... ....(ST)

FRAULEIN SCHNEIDER
What about Herr Schultz's welfare?

ERNST
He is not a German.

FRAULEIN SCHNEIDER
He was born here.

ERNST
He is not a German. Good night. (ST) (He goes to CLIFF for his briefcase and coat)

Sorry, Clifford. Good night. (FRAULEIN KOST sees them)

FRAULEIN KOST
Herr Ludwig -- wait! You are not leaving so early?

ERNST
I do not find this party amusing.

FRAULEIN KOST
Oh -- but it is just beginning. Come, we will make it amusing -- you and I -- ja? Ladies and gentlemen -- Wait -- ! Herr Ludwig -- this is for you:

(Sings)
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.

(Spoken)
Herr Ludwig! Sing with me!

BOTH

THE BABE IN HIS CRADLE IS CLOSING HIS EYES.
THE BLOSSOM EMBRACES THE BEE.
BUT SOON, SAYS A WHISPER:
"ARISE, ARISE,
TOMORROW BELONGS TO ME"

FRAULEIN KOST

(Spoken)
Everyone!

(All begin to sing except FRAULEIN SCHNEIDER, SCHULTZ, CLIFF and SALLY, who stand watching)

ALL

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!

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!

INTERMISSION
ACT TWO

Scene One

Entr’Acte:

Willkommen

(Drum Break)

Two Ladies

Money

I Don’t Care Much

 Married

(Drum Break)

Cabaret

(Sax Solos)

(Drum Break)

(The EMCEE, now dressed as a girl, and the Women’s Ensemble assemble on stage for a kick line.)

Kick Line

(The kick line progresses and builds. The EMCEE reveals himself. Then suddenly, at a given point, it becomes a row of goose-stepping, “Heil Hitlers.”)

(The line marches off stage, leaving the EMCEE to introduce the next scene ....)
ACT TWO

Scene One

Entr'Acte:

Willkommen

(Drum Break)

Two Ladies

Money

I Don't Care Much

Married

(Drum Break)

Cabaret

(Sax Solos)

(Drum Break)

(The EMCEE, now dressed as a girl, and the Women's Ensemble assemble on stage for a kick line.)

Kick Line

(The kick line progresses and builds. The EMCEE reveals himself. Then suddenly, at a given point, it becomes a row of goose-stepping, "Heil Hitlers.")

(The line marches off stage, leaving the EMCEE to introduce the next scene....)
ACT TWO

Scene Two

The Fruit Shop

SCHULTZ

Fraulein Schneider -- good morning.

FRAULEIN SCHNEIDER

Good morning, Herr Schultz.

SCHULTZ

New apples. Fresh off the tree. Delicious -- Please ....

Perhaps later.

SCHULTZ

About the party last evening ... I do not remember it too well. Was I that inebriated? Can you ever forgive me?

FRAULEIN SCHNEIDER

For what? A few glasses of schnapps?

SCHULTZ

I promise you -- no more drinking. On our wedding day, you will be proud of me.

FRAULEIN SCHNEIDER

I am already proud of you. But -- as far as the wedding is concerned ...

Yes?

SCHULTZ

FRAULEIN SCHNEIDER

There is a problem. A new problem.

A new problem?

SCHULTZ

FRAULEIN SCHNEIDER

New to me -- because I had not thought about it. But at the party last night my eyes were opened.
SCHULTZ

And ... ?

FRAULEIN SCHNEIDER

I saw that one can no longer dismiss the Nazis. They are my friends and neighbors. And how many others are there?

SCHULTZ

(impatiently)

Of course -- many. And many are Communists -- and Socialists -- and Social Democrats. So what is it? You wish to wait till the next election -- and then decide?

FRAULEIN SCHNEIDER

But if the Nazis come to power ...

SCHULTZ

You will be married to a Jew. But also a German. A German as much as anyone.

FRAULEIN SCHNEIDER

I need a license to rent my rooms. If they take it away ....

SCHULTZ

They will take nothing away. And Fraulein Schneider -- it is not always a good thing to settle for the lowest apple on the tree -- the one easiest to reach. Climb up -- a little way. It is worth it! Up there the apples are so much more delicious!

But if I fall ... ?

FRAULEIN SCHNEIDER

I will catch you, I promise. I feel such tenderness for you. It is difficult to express. Are we too old for words like love?

FRAULEIN SCHNEIDER

Far too old. I am no Juliet. You are no Romeo. We must be sensible.

SCHULTZ

And live alone? How many meals have you eaten alone? A thousand? Five thousand?

FRAULEIN SCHNEIDER

Twenty thousand.
SCHULTZ
Then be sensible. Governments come -- governments go. How much longer
can we wait?
   (FRAULEIN SCHNEIDER says nothing)
Let me peel you an orange ...
   (SCHULTZ starts peeling an orange - rather clumsily)

FRAULEIN SCHNEIDER
I will do it.
   (Underscoring from “MARRIED” begins)

(Sings)
   AND THE OLD DESPAIR THAT WAS OFTEN THERE
   SUDDENLY CEASES TO BE.
   FOR YOU WAKE ONE DAY,
   LOOK AROUND AND SAY:
   “SOMEBODY WONDERFUL MARRIED --

   (EMCEE drops a brick between them)

(Spoken)
It is nothing! Children on their way to school. Mischievous children! Nothing more!
I assure you! School children. Young -- full of mischief. You understand?

FRAULEIN SCHNEIDER
I understand.
ACT TWO

Scene Three

(The Emcee and a Gorilla enter)

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 LIKE 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 (LIKE I DID)
WHEN WE'RE IN PUBLIC TOGETHER
I HEAR SOCIETY MOAN.
BUT IF THEY COULD SEE HER THROUGH MY EYES
MAYBE THEY'D LEAVE US ALONE

HOW CAN I SPEAK OF HER VIRTUES?
I DON'T KNOW WHERE TO BEGIN
SHE'S CLEVER, SHE'S SMART, SHE READS MUSIC
SHE DOESN'T SMOKE OR DRINK GIN (LIKE I DO)
YET, WHEN WE'RE WALKING TOGETHER
THEY SNEER IF I'M HOLDING HER HAND,
BUT IF THEY COULD SEE HER THROUGH MY EYES
MAYBE THEY'D ALL UNDERSTAND.

(Dance Break)

EMCEE

WHY DON'T THEY LEAVE US ALONE?
(Spoken)
Meine Damen und Herren, Mesdames et Messieurs, Ladies and Gentlemen -- Is it a crime to fall in love? Can we ever tell where the heart truly leads us? All we are asking is ein bisschen verstandnis -- A little understanding -- Why can't the world "Leben and Leben lassen" -- "Live and Let live?"

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

Scene Four

CLIFF's room

(SALLY is dressed to go out as CLIFF enters from the street.)

SALLY

Cliff -- did you get a job?

CLIFF

I'll try again tomorrow.

SALLY

But there's no need! I've got the most marvelous news! Guess who was summoned to the Kit Kat Klub today?!

(She bows)

Ta da! It turns out they want me back -- desperately!

CLIFF

(darkly)

Why?

SALLY

Why? Because they've finally realized how valuable I am! Bobby and Victor tell me it's been deadly since I left. So -- I start tonight! Isn't that heaven!

CLIFF

Heaven.

SALLY

Think of the money, Cliff. We need it so badly.

CLIFF

Not that badly.

SALLY

I don't understand you. Really I don't. First you tell me you're not going to Paris for Ernst any more -- even though it does seem the very easiest way in the world to make money ...
CLIFF
Or the hardest. You know, Sally, someday I've got to sit you down and read you a newspaper. You'll be amazed at what's going on.

SALLY
You mean -- politics? But what has that to do with us?

CLIFF
You're right. Nothing has anything to do with us. Sally -- don't you understand -- if you're not against all this -- you're for it. Or you might as well be.
(Knock at the door)

SALLY
Come in.
(FRAULEIN SCHNEIDER enters. She carries the box containing the fruit bowl)
Fraulein Schneider......

FRAULEIN SCHNEIDER
I intrude?

SALLY
No. No. Come in.
(She notices the package)
Is that the fruit bowl? Is something wrong with it?

FRAULEIN SCHNEIDER
(shaking her head)
I cannot keep it.

SALLY
But why?

FRAULEIN SCHNEIDER
An engagement present. But there is no engagement.

SALLY
What do you mean?

FRAULEIN SCHNEIDER
We have -- reconsidered -- Herr Schultz and I.

CLIFF
Fraulein Schneider, you can't give up that way!
FRAULEIN SCHNEIDER
Oh, yes I can! That is easy to say! Easy for you. Fight!
(Music starts)
And if you do not like Paris -- where? It is easy for you. But if you were me ...

(Sings)
WITH TIME RUSHING BY,
WHAT WOULD YOU DO?
WITH THE CLOCK RUNNING DOWN,
WHAT WOULD YOU DO?
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,
who hurries for bed when day is done.
Grown wise like me,
who isn't at war with anyone,
not anyone!
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?

(IOC)

Fraulein Schneider ... If you marry Herr Schultz -- whatever problems come up -- you'll still have each other.

FRAULEIN SCHNEIDER
All my life I have managed for myself -- and it is too old a habit to change. I have battled alone, and I have survived. There was a war -- and I survived. There was a revolution -- and I survived. There was an inflation -- billions of marks for one loaf of bread -- but I survived! And if the Nazis come -- I will survive. And if the Communists come -- I will still be here -- renting these rooms! For, in the end, what other choice have I? This -- is my world!
(Softly)
I regret very much returning the fruit bowl. It is truly magnificent. I regret -- everything.
(FRAULEIN SCHNEIDER exits)

Oh, Cliff - should I speak to her?

SALLY

What would you say?

CLIFF

Oh -- that it will all work itself out. Remember how she was about my staying here?
(imitating FRAULEIN SCHNEIDER)
“It is not possible! And I cannot consider ...”

CLIFF

Shut up, Sally.

SALLY

What?

CLIFF

It's not funny.
SALLY
Well, it seems nothing amuses you anymore. It was such fun today with Bobby and Victor. They laugh at everything. Especially the thought of you and me in a cottage at the end of a lane. They found that hysterical.
(She gets her coat)
They're waiting for me this very minute -- to rehearse my numbers. So I really must go.
(CLIFF dusts off his typewriter)

CLIFF
The fact is -- you're going a lot further than the Klub.

I am?

SALLY
We're going home. My home.
(SALLY looks at him blankly)
Pennsylvania.

You're joking!

SALLY
(CLIFF indicating the typewriter)
I'm going to sell this. The money should get us as far as Paris. And I'll cable home for steamship fare.

What are you talking about?

SALLY
We've got to leave Berlin -- as soon as possible. Tomorrow!

But we love it here!

SALLY
CLIFF
Sally, wake up! The party's over! It was lots of fun -- but now it's over. So how could we live here? How could we raise a family?

But is America the answer? Running away to America?

CLIFF
We're not running away. We're going home.
SALLY
Oh, certainly -- that's fine for you. But what about me? My career?

You've got a new career.

CLIFF

(Goes to CLIFF)
But I can work at the Klub for several months at least. And then -- in November --
Oh, Cliff, I want the world for our baby -- all the most elegant, expensive things ...

SALLY
We'll talk about it tomorrow -- on the train.
(CLIFF closes the typewriter and goes to get his coat)

SALLY
Cliff -- wait! We can't just -- uproot our lives -- that quickly!

CLIFF
Oh, no? You give me one hour! Sit down!!
(He pushes down)
And don't move! Or, better yet -- start packing! There's plenty to do.
(He goes towards the door, carrying his typewriter)
Call the Klub. Tell them goodbye.
(He exits. SALLY sits alone. She thinks.)
(The EMCEE appears and sings)

EMCEE
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.

ACT TWO

Scene Five

The Kit Kat Klub

("I Don't Care Much" continues through the early part of the scene.
SALLY and MAX are kissing. CLIFF enters and goes to them.)

(Pulling SALLY away)
What the hell are you doing here?

I beg your pardon?

Get your things. I'm taking you home.

Pennsylvania, you mean? To live on your mummie's charity?

I'll get a job.

The Stock Market.

I'll find something.
Maybe. But this is sure.

CLIFF
This? What the hell is this? You keep talking about this as if it really existed. When are you going to admit, Sally -- the only way you got this job -- any job -- is by fucking someone!

SALLY
Will you shut up, Cliff?

CLIFF
All this talk about your "career". My god -- for once in your life -- face the truth about yourself!!

SALLY
(Shouting back)
Maybe I will. But now don't you think it's your turn??!
(She runs off)

CLIFF
(Starts to follow her. Calls)
Sally ...
(He is stopped by MAX, trembling with anger)

ERNST
Clifford -- will you join me for a drink?

CLIFF
Not now, Ernst.

ERNST
I have been trying to reach you at Fraulein Schneider's. I have another urgent errand for you.

CLIFF
Sorry.

ERNST
This time I pay -- one hundred-fifty marks.

CLIFF
The answer is no.
ERNST
But what is wrong, Clifford? You are angry with me?

CLIFF
I am?

ERNST
It is because of politics? If you were a German -- you would understand these things.

CLIFF
Goodbye, Ernst.
(ERNST goes towards CLIFF)

ERNST
Wait! It is very important -- this errand! I pay two hundred marks.

CLIFF
Go to hell.

ERNST
But this is most upsetting. I am your close friend, Clifford. So fond of you.
I have sent you many new students.

CLIFF
Oh, sure. Your Nazi friends, to polish up their english! What an idiot I've been!

ERNST
I know you need the money. So there must be something else....It is because of that
Jew at the party.

(CLIFF hits ERNST. As he does this, MAX and BODYGUARDS come
to ERNST's help. ERNST leaves them to finish CLIFF off. A drum break
accompanies this. The EMCEE appears as lights dim)

EMCEE
Thank you. And now Meine Dammen und Herren -- Mesdames and Messieurs --
Ladies and Gentlemen -- once again the Kit Kat Klub is so happy to welcome back --
an old friend. I give you, the toast of Mayfair -- Fraulein Sally Bowles.
(SALLY appears. Something is not right)
(Sings)
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,
YOUR TABLE’S WAITING.

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:

“WHAT GOOD IS SITTING ALONE IN YOUR ROOM?
COME HERE 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.
AND AS FOR ME, AS FOR ME,
I MADE MY MIND UP, BACK IN CHELSEA,
WHEN I GO I'M GOING LIKE ELSIE.
(SALLY begins to break down)

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.

ACT TWO

Scene Six

CLIFF's room

(It is late morning. CLIFF is busily packing.
His face is bruised. A knock at the door)

(Opens door)
Herr Schultz!

(SCHULTZ enters. He has a suitcase in one hand and
a paper bag in the other)

SCHULTZ
Excuse me -- but I have come to say goodbye.
(He sees CLIFF's face)
Your face -- ?

CLIFF
It's nothing. A little accident. Where are you going?

SCHULTZ
I've taken a room on the other side of the Nollendorfplatz. I think it will
be easier for her.
(He notes all the packing)
You are leaving also? You and Fraulein Bowles?

CLIFF
We are going home. To America.
SCHULTZ
America! I have sometimes thought of going there --

CLIFF
Why don't you? The way things look here --

SCHULTZ
But it will pass -- I promise you!

CLIFF
I hope you're right.

SCHULTZ
I know I am right! Because I understand the Germans ... After all -- what am I? A German.
(The door opens and SALLY enters. She looks ill and exhausted. She wears a rather thin dress and is carrying her bag.)
Ah -- Fraulein Sally! I have come to say goodbye ... all good fortune.

SALLY
Herr Schultz.

SCHULTZ
And I have brought a little farewell gift. (He gives SALLY the paper bag)
Italian oranges. Delicious. (SALLY hugs him)

CLIFF
Goodbye, Herr Schultz. I wish you mazel.

SCHULTZ
Mazel. That is what we all need. (SCHULTZ exits, closing door behind him)

CLIFF
I've been packing for you. You won't be able to find a thing. We go today to Paris, remember?

SALLY
With that face?
CLIFF
I was in a little fight last night. Didn't you hear about it? You should see the other three guys. Not a mark on them. It's about time to leave for the station.

SALLY
The thing is, Cliff ...  

CLIFF
Don't say it. Whatever it is. Let's just forget the last twelve hours. Forget what I said at the Klub. Forget you've gotten even with me staying out all night.

(He takes her hand)
You're so cold.

SALLY
You know what I'd love? A spot of gin.

CLIFF
First thing in the morning? How about a Prairie Oyster?

No Gin!

(She pours herself a drink)

CLIFF
That can't be good for expectant mothers. Where's your coat? Your fur coat? Did you leave it at the Klub?

SALLY
I left it at the doctor's office.

CLIFF
Were you sick last night? Is that why you didn't come home?

(Slapping)
Oh, darling -- you're such an innocent. Really! My one regret is I honestly believe you'd have been a wonderful father. And, I think someday, perhaps you will be. Oh yes, and I've another regret: That greedy doctor! I'm going to miss my fur coat.

(CLIFF slaps her)
Isn't it funny -- it always ends this way? Even when I do finally love someone quite terribly -- for the first time. But it's still not -- quite -- enough. I'd spoil it, Cliff. I'd run away with the first exciting thing that came along ... or you would.
CLIFF
But that's not true. I'd never have run away from you -- for any reason -- not if there was a baby ...

SALLY
To hold us together, you mean? Oh, Cliff -- what a terrible burden for an infant -- don't you think?
( CLIFF starts getting his things together -- preparing to leave)

CLIFF
It's time for the train. Sally -- I could go tomorrow -- the next day --
This is your ticket to Paris.
(With deep feeling)
-- if for any reason -- you decide to use it ... You can reach me at the American Express Office. I'll be there till Friday ....

SALLY
But -- the truth is, Cliff: I've always rather hated Paris.

Oh, Sally.
(He starts to exit)

CLIFF

SALLY
Oh, Cliff!
(CLIFF turns in the doorway)
Dedicate your book to me.
(CLIFF exits. The lights fade)
ACT TWO

Scene Seven

(Before the lights come up - we hear - )

LOUDSPEAKER VOICE
Lezte ansage! Berlin-Paris Express abfahrt vier uhr bahnsteig siebzehn. All
einsteigen, bitte! Letzte ansage!
(Lights up on a railroad compartment. CLIFF and a
CUSTOMS OFFICER are discovered in it.)

EMCEE/OFFICIAL
Deutsche grenzkontrolle. Ihren pass bitte.
(CLIFF hands it to him, he hands it back to CLIFF)
I hope you have enjoyed your stay in Germany, Mr Bradshaw. And you will
return again soon.

CLIFF
It's not very likely.

OFFICIAL
You did not find our country beautiful?

(CLIFF makes a few notes in his notebook. Then reads.)

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 ... 
(We begin to hear the music of "WILLKOMMEN")

(Sings)
WILLKOMMEN, BIENVENUE, WELCOME.

(The EMCEE appears)
FREMDE, ETRANGER, STRANGER.
BOTH
GLUCKLICH ZU SEHEN, JE SUIS ENCHANTE. HAPPY TO SEE YOU.
BLEIBE, RESTE, STAY.........

(They look up to see SCHNEIDER, SCHULTZ, KOST, ERNST and SALLY)

EMCEE

(Spoken)
Meine Damen und Herren - Mesdames et Messieurs - 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 bandstand is now empty as the music continues)

(SCHNEIDER, SCHULTZ, KOST, and ERNST come down the stairs
and form a line US and slowly move DS.)

(As they turn and walk US, the door wall, and brick wall behind
the band, fly out to reveal the COMPANY.)

(The set disappears. We are in a white space)

EMCEE

AUF WIEDER SEHN!
A BEINTOT.

(The EMCEE slowly takes off his coat. He is wearing the clothes
of a concentration camp prisoner.)

(Drum roll. Cymbal crash. Blackout)

END