



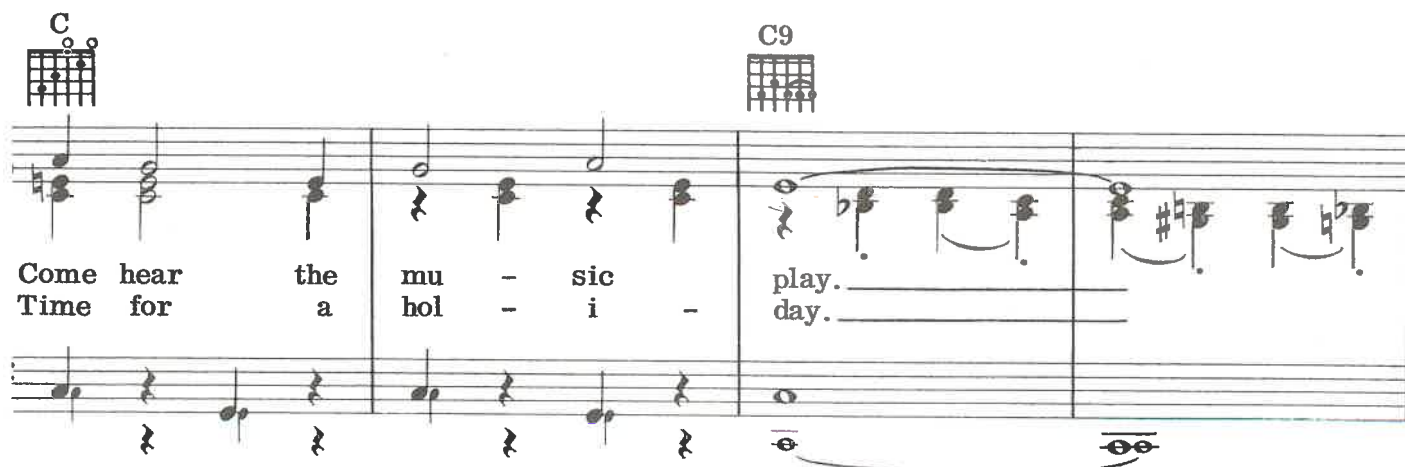
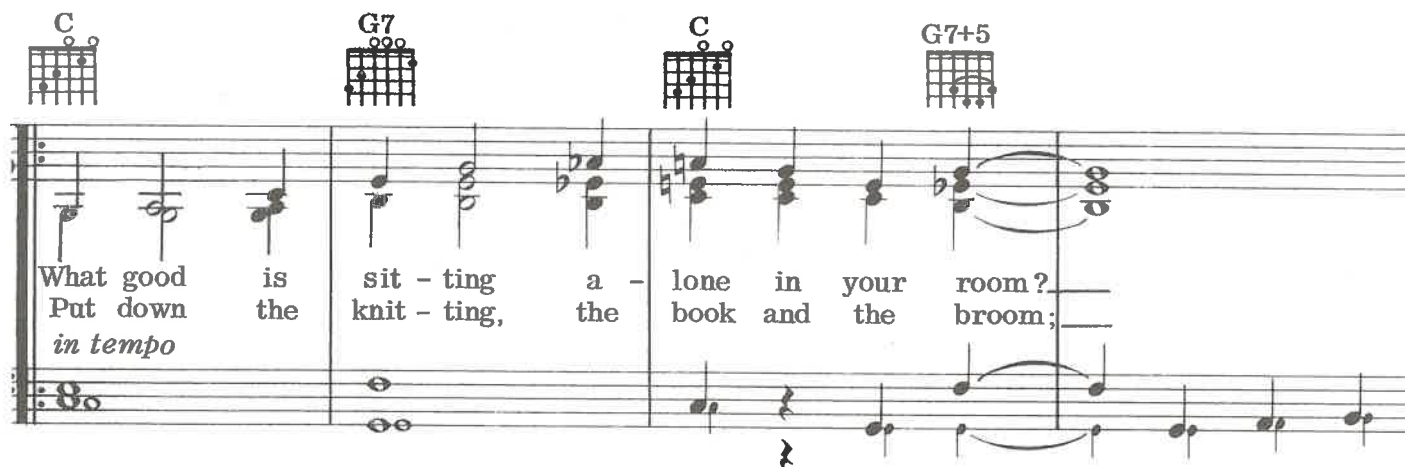
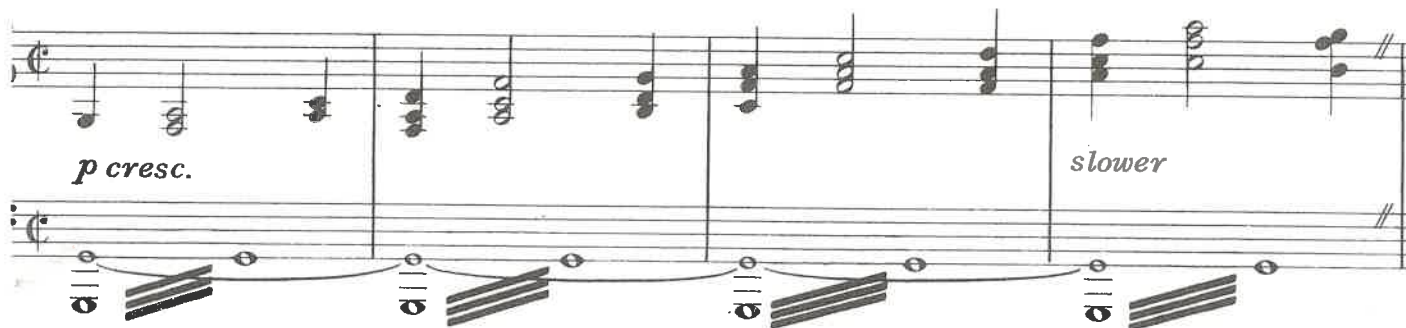
Cabaret, one of the hits of the 1966 Broadway season, is a searing portrait of the decadence in Germany that led to the rise of Hitler—not the usual subject for a musical. But the focal point of the story was a sleazy Berlin cabaret, so the musical format was really appropriate. The show was based rather loosely on John Van Druten's play I Am a Camera, which was taken from Christopher Isherwood's Berlin Stories. Ironically, "Cabaret," the most successful song in the show, has been a popular favorite ever since the musical opened, but it gives a totally false impression when it is removed from the context of the show. It has been accepted as a happy, good-time song, played by Dixieland bands and roared out in sing-along sessions. Superficially, it was that kind of song in the show—but it was as hollow and false as everything else in the cabaret. Many who saw Cabaret were so carried away by the high spirits of the title song that they missed the point of its performance and the horror underlying the story.

Cabaret

from Cabaret

Words by Fred Ebb Music by John Kander

Brightly



F F#dim G6 A7 Dm7

Life is a cab - a - ret, old chum; Come to the

G7 G7+5 1. C Dm7 Bb7-5 G7 2. C N.C.

cab - a - ret. ret. Come taste the

Fm7 N.C. C N.C.

wine; Come hear the band; Come blow the

Am Am+7 Am7 D7 G7 N.C. *Slow down* C

horn; start cel - e - brat - ing, Right this way, your ta - ble's wait - ing. No use per -

G7 C G7+5 C

mit - ting some proph - et of doom To wipe ev - 'ry smile a -

Gm7 C7 F F#dim G6 A7

way. Life is a cab - a - ret, old chum,

F F#dim G6 A7

On - ly a cab - a - ret, old chum; So,

Dm7 Dm7/G bass C

come to the cab - a - ret. *ff*

27

8va