



CABARET

Nicole Henderson

This project modernises the original Cabaret musical, which focuses on two couples who meet during the twilight of the Jazz Age in the Kit Kat Klub. The club is used as a distraction from the Nazis rise to power.

Set in the diverse streets of Glasgow, this musical follows the lives of four young adults navigating the complexities of religion, football, and identity.

As they grow up in a city steeped in generational animosity, they handle sectarianism, sexuality, and emotional turmoil. The clash between Celtic and Rangers, Glasgow's iconic football clubs, serves as a powerful catalyst for their intertwined destinies.

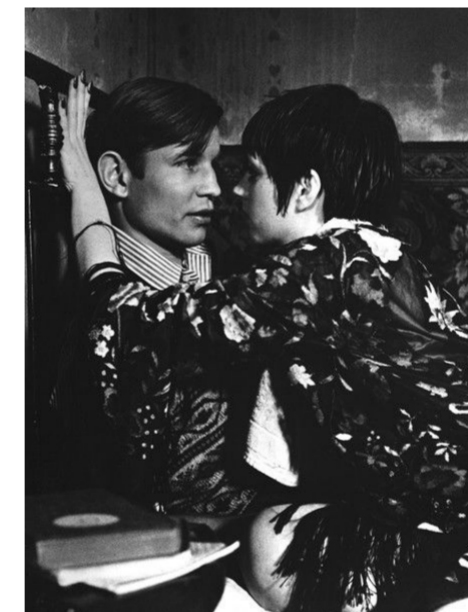
Scan the QR code to watch the story unfold:

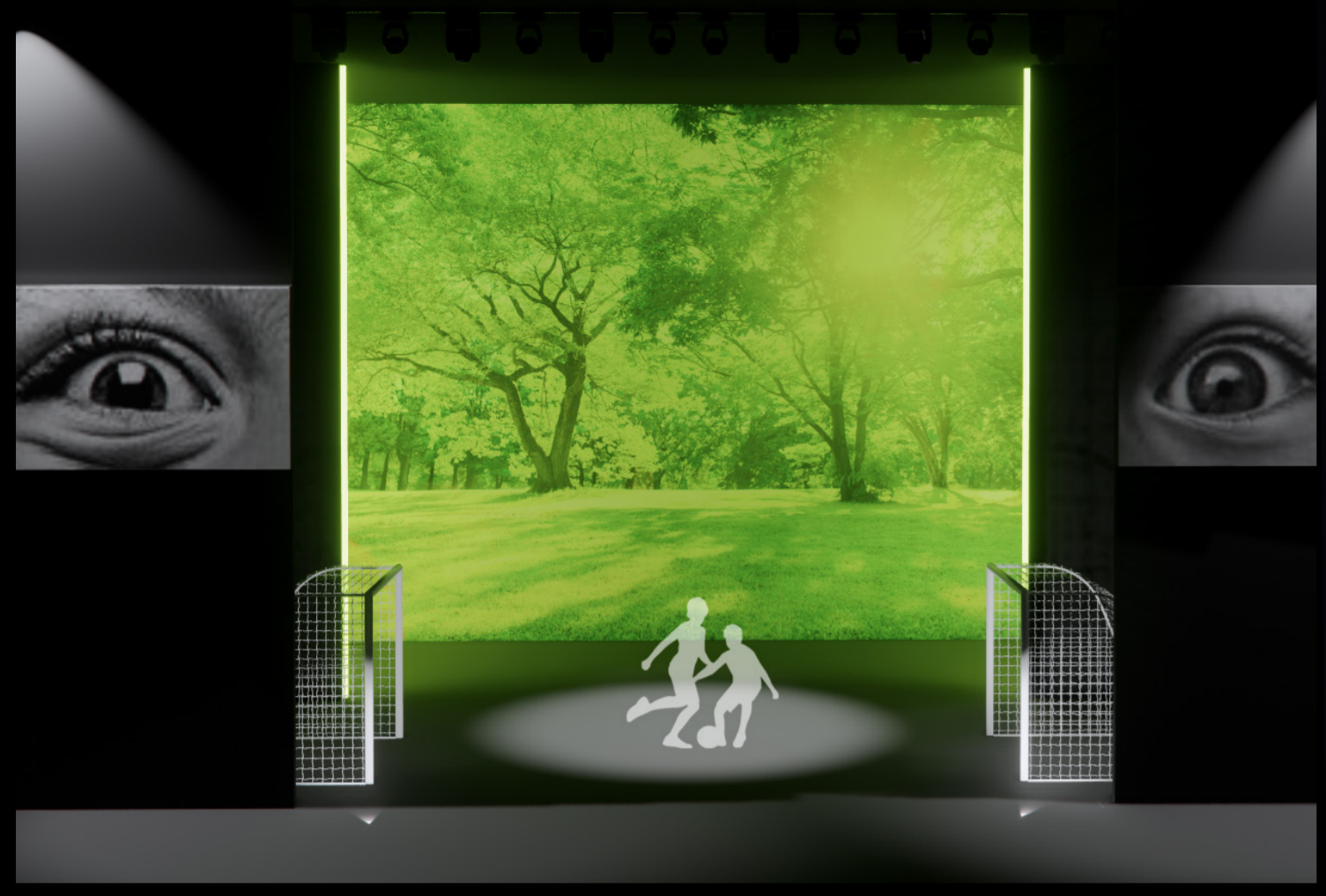


SITE- Festival theatre, 13-29 Nicolson St, Edinburgh EH8 9FT

CONCEPT

This musical adapts the original plot of Cabaret, substituting the influence of the Nazis with the rivalry between Glasgow's two leading football teams, Celtic and Rangers. Affiliation with a particular team dictates how individuals perceive and interact with each other, mirroring the dynamics between the Nazi swastika armband and the Jewish star of David.





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OPENING

This opening scene introduces two boys, Schneider and Herr, happily playing football in the park. This represents the purity of the sport.

The set is blackout with a main focus on the bright peaceful backdrop. This scene is then abruptly interrupted with the rough reality literally falling down around the boys as the scene draws to an end.

The new back drop divides the space into two half's. Displaying contrasting graffiti and rude terminology used by the two teams. This silently reveals the rivalry that this musical will be based around and sets the scene for a touching conversation from the boys. After this, Each boy walks off in the opposite direction, highlighting to the audience that the two are born to be rivals but are really friends.

BACK DROP DESIGNS



THE "BLINDFOLD"

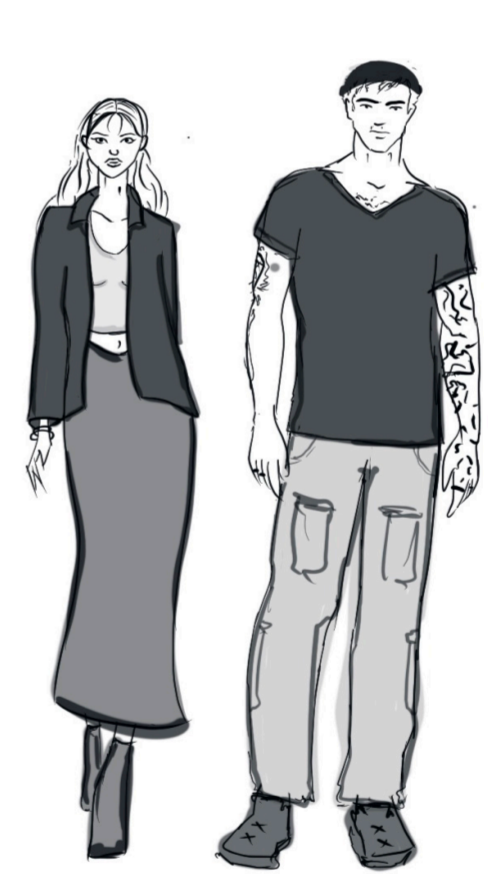
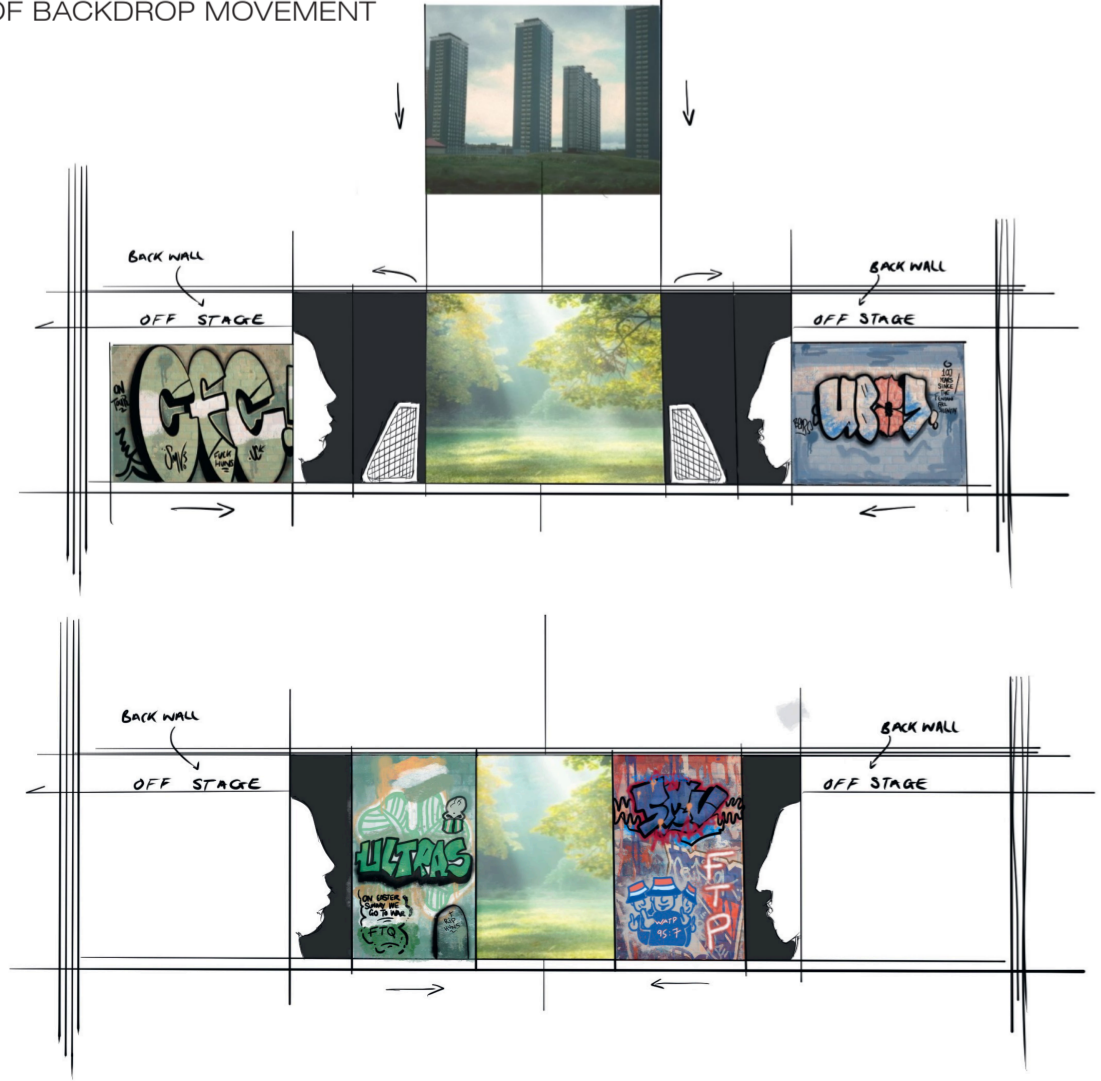
The notorious Glasgow's blue and green teams are noticeable from a mile away due to their bright colours. These colours when worn in everyday life represent who the person supports and their religion.

Everything in this musical will be in black and white apart from the lighting and shop signs. This is an intentional "blindfold" over the audience, so that no one side can be identified. This disables the audience's ability to discriminate or favouritise any characters based on teams/religion.

This allows anyone watching to be open minded and understanding of all sides.



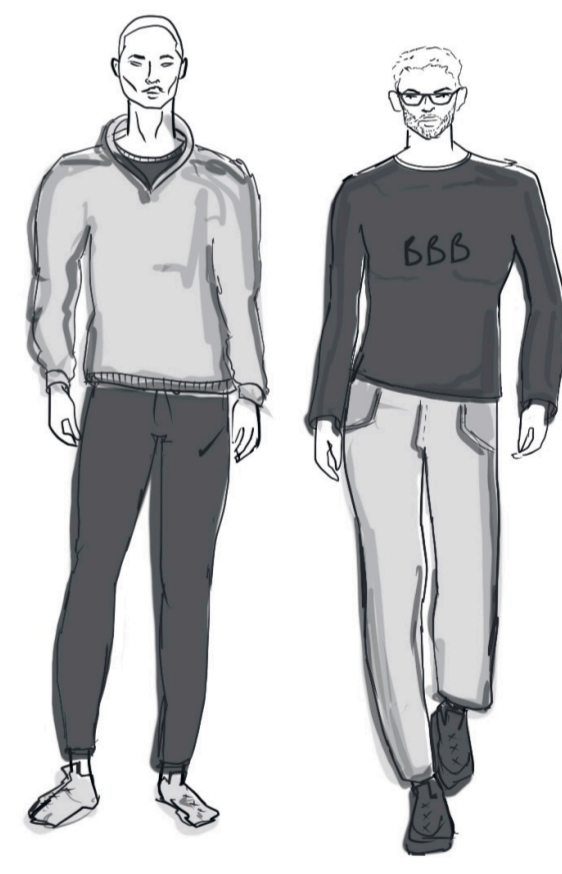
SKETCHES OF BACKDROP MOVEMENT



CLIFFE SULLY

LOVE STORY ONE

The couple meet at the girl's workplace with the man becoming the woman of her regulars and soon enough they hit it off. A short, intense love affair of two people from different backgrounds. In the end the boy's hatred for Catholics/Celtic is too embedded within him, he cannot see past different beliefs. This relationship is complex, filled with violence, love, anger, hate, pity. (Represents Cliff and Sally)



SCHNEIDER HERR

LOVE STORY TWO

A pure love between two boys of the opposite teams and religion. Who are both raised in a strict religious family (no gays) and die hard football supporters. They grow up seeing each other from afar at games, the butchers, the park. In the end love wins over football and religion the boys declare their love for one another to their family and friends after a violent Old Firm attack. (Represents Herr Schultz and Schneider's)

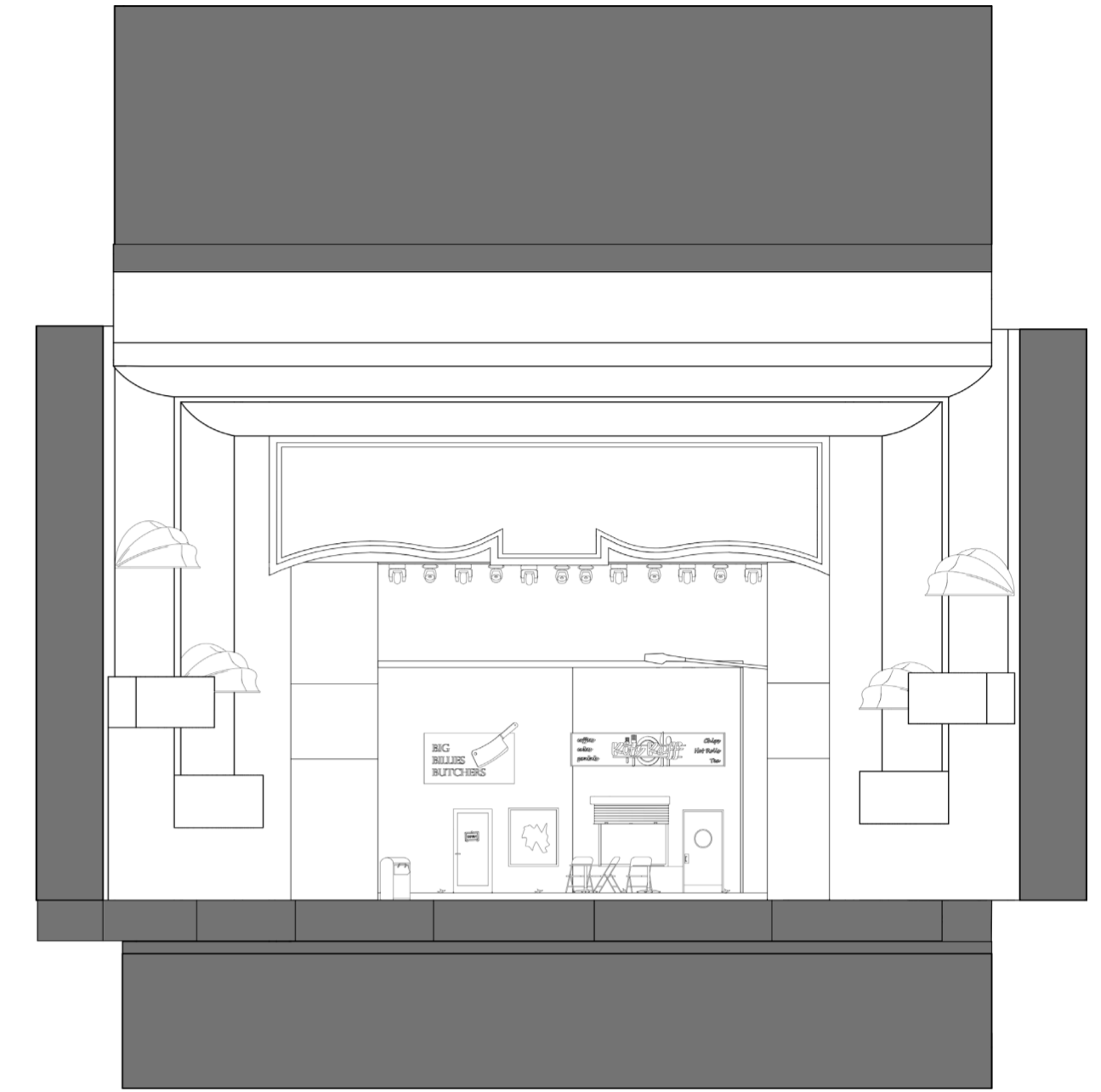
THE HISTORY OF THE HATE



The name "Old Firm" carries historical significance in Scotland. Seemingly it originated from a satirical cartoon published in 'The Scottish Referee' sports newspaper before the 1904 Scottish Cup Final. The cartoon depicted an elderly man wearing a sandwich board that read, "Patronize The Old Firm: Rangers, Celtic Ltd." This tongue-in-cheek nod acknowledged the commercialisation of their high-profile clashes, drawing massive crowds and fervent support.



The animosity between the fans is unparalleled. Rooted in politics, religion, and sectarianism, this rivalry extends far beyond the football pitch. Traditionally, Rangers supporters identify as native Scots or Ulster Scots, aligning themselves with Protestant and Loyalist sentiments. In stark contrast, Celtic fans tend to be Irish-Scots, Catholic, and Republican. Rangers fans also tend to identify more as pro-British in complete contrast to their Old Firm rivals.



SECTION BB 1:100

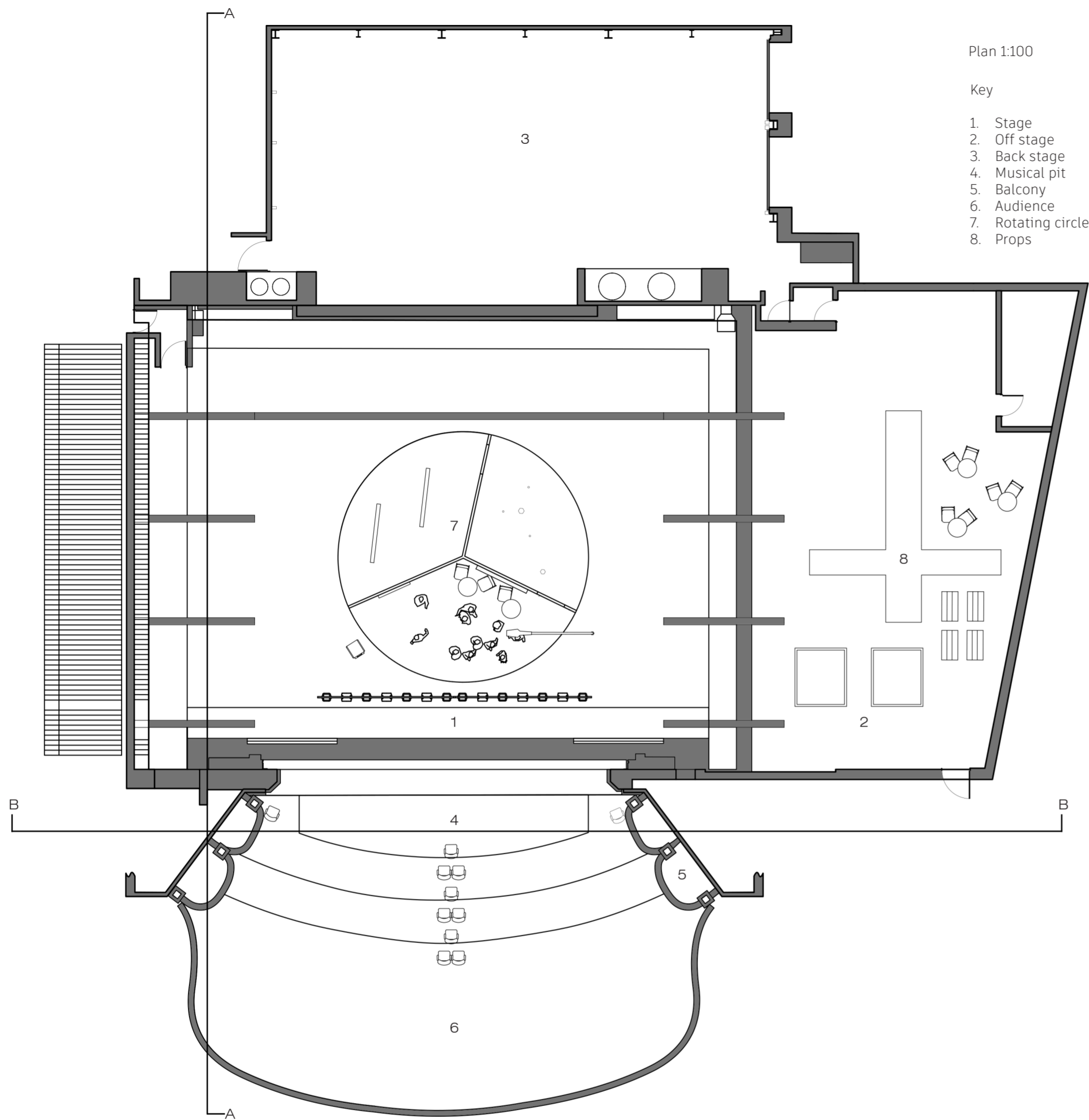


3 HOME

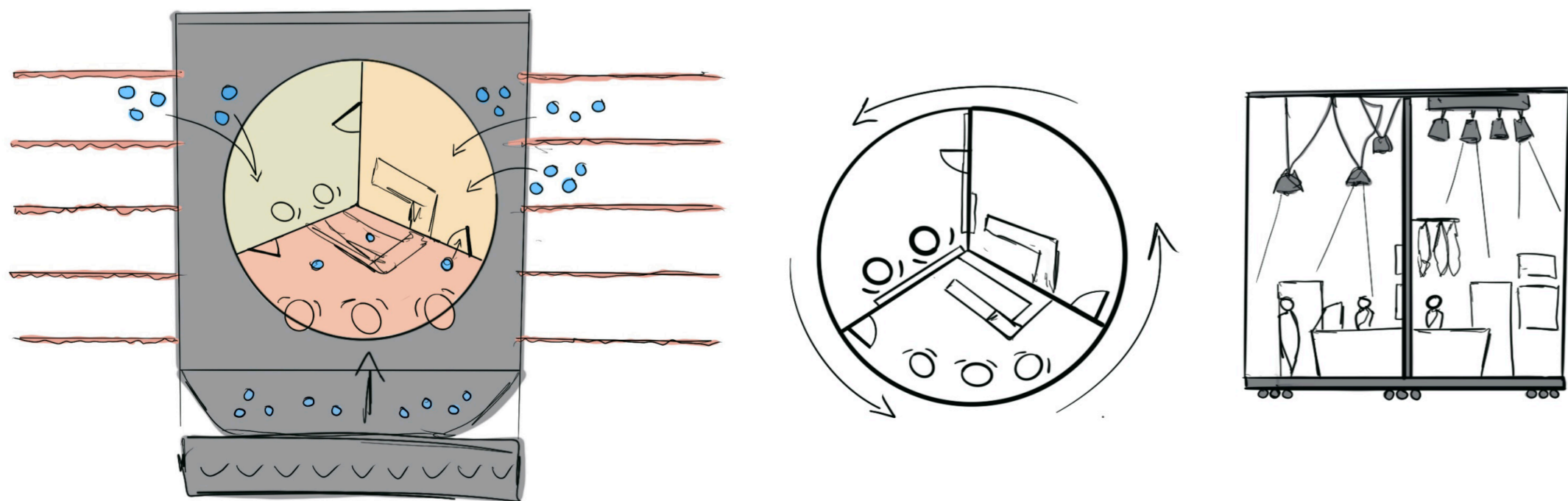
This is a sombre scene. It shows the two boys returning home from playing at the park and asking their fathers the big question. "What's wrong with the other team?"

The side panels displaying the eyes of the children start to fill up with tears that then turn to blood. This displays the raw emotions of anger and sadness from both the father and child. These emotions are the pillars as to what football matches are built on, the pure passion for the game and the love of a team.

The stage lighting changes throughout, starting with a subtle red and deepening as the act develops. This introduces the bitter hatred that the teams have for each other.



CIRCLE ROTATION AND TECHNICAL



'DOON THE STREET'



4

The first and connecting piece of the circle. A street that connects the two shops together. Representing the close spaces that protestants and Catholics share. This is intentional to convey the point that both sides can live and work together when football is not included. This is an adaptation of Jews and Nazis.

This street will change through the musical, hosting a back drop to casual life and contrasting old firm days. This shows the extremes of the Old Firm days and how they change the city through colour, musical, violence and people.

'BIG BILLIE BUTCHERS'



5

This set mimics the fruit shop in the original Cabert musical. A place where the two boys continue to see each other, secretly. As closeted gays this is a safe space, however, the shop itself mimics the brutality of the overall story. Surrounded by dead animals and blood this foreshadows the attack that will take place on their "safe space"

The eyes that can be seen across the screen displays the look of love and lust that the boys discretely give one another.

'KITS KAFF'



6

A spin off of Caberts original "Kit Kat Club" this cafe will host flirting, fights and drama as the musical plays out.

Just as the Kit Kat club was used as a meeting space in the original musical, so is the cafe. The boys are regulars who come in here most days. Here is where one romance blossoms.

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THE END

This dramatic final scene displays how each relationship ends. The differences in faith and teams is too much for Sully and Cliffe, the two part ways, exiting the door at their end. In contrast Herr and Schneider stay together, embracing each other and existing together through the one door.

This mimics the original where Sally and Cliffe part ways as they want different things and how Schneider and Herr stay together as their love is stronger than the Nazi hate.

This scene is performed on a cross with Jesus and Mary watching over all. This reinforces the power that religion/teams has on relationships.

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THE INCIDENT

This visual shows a fight breaking out between Sully and Schneider, after the shop window is broken by Sully. Smit decides that enough is enough and chooses to confess his love for Herr, leaving behind his religion, friends and team to be his true self.

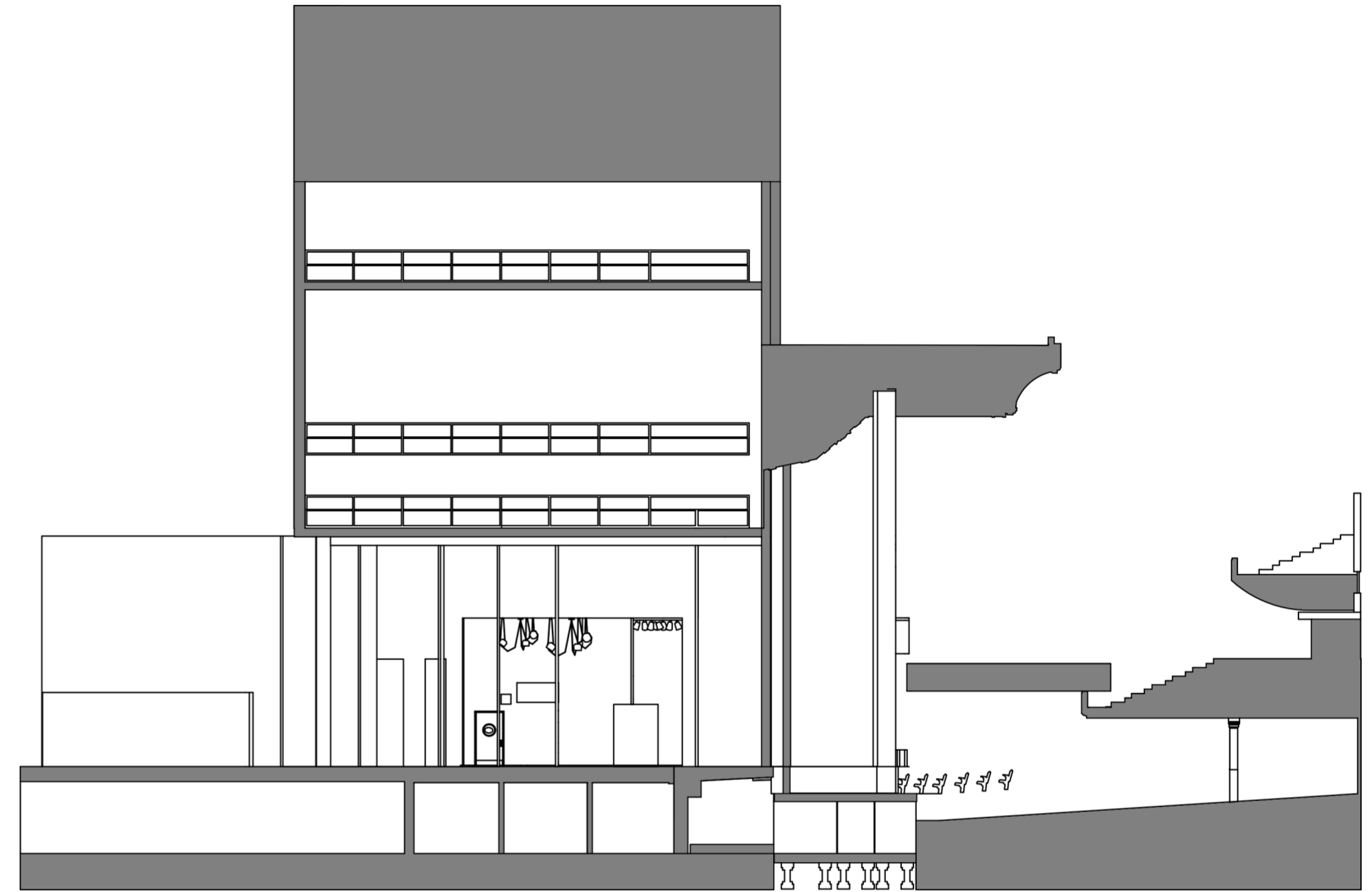
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THE BUTCHERS ATTACK

The attack happens on Old Firm Day as the two rivals play in Glasgow. Rangers win and this is when butcher shop window gets smashed and Herr is injured. This depicts the extreme incidents that happen in Glasgow on old firm days.

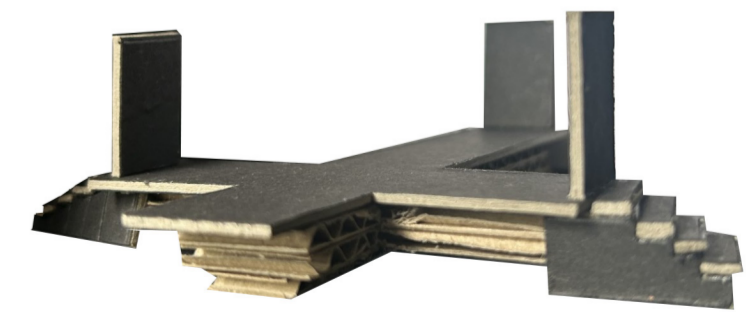
This scene is split between two. Shows Herr bleeding out after being hit by a brick, the stage then revolves to show a fight on the street...



SECTION AA 1:100



1:50 MODEL OF STAGE



DETAIL CLOSE UP