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## An Artist, Now: Inspired by and Adapted from The Artificial Silk Girl by Irmgard Keun

Jonja L. Merck  
*Bard College*

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AN ARTIST, NOW

*Inspired by and Adapted from The Artificial Silk Girl by Irmgard Keun*

Senior Project submitted to  
The Division of the Arts  
of Bard College

by  
Jonja Leon Danh Merck

Annandale-on-Hudson, New York

May 2022

*This senior project is dedicated to my family, Ute, Nikolaus, and Lilly.*

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## Introduction

“The thing has to be as spontaneous as possible. It can be silly. It doesn’t matter. But you’re going to get the machinery going. The beginning of something interesting is coming out.”

Maria Irene Fornés (qtd. in Memran 2002)

The first idea to write a musical came to me in my childhood room in Berlin during my semester abroad in September 2020. I was studying contemporary theater, specifically taking *Introduction to Directing* and *Postdramatic and Contemporary Theater in Berlin*. Both courses introduced me to the works of German director René Pollesch and American director Robert Wilson. Regarding Pollesch’s Postdramatic work, I was fascinated by his consequent ignoring of the fourth wall. I was also overwhelmed by the cascades of speech that Pollesch wrote for his actor in a mixture of everyday language as well as rambling philosophical and political discourses. Robert Wilson captivated me with his incredible attention to detail, his meticulous focus on minute eye or finger movements, and his extensive use of music and light which were equally important actors in the performance.<sup>1</sup>

Back at Bard, during the following semester, I took a class on how Berlin in the 1930s, as a multifaceted city was depicted in literature. One of the required readings, *The Artificial Silk Girl* (1932) by Irmgard Keun struck me as incredibly powerful in conveying the harshness and brutality of the metropolis as it developed after World War I until the raising of the Nazis in 1933. The grand history forms the background of Keun's very personal tale of a young woman. *The Artificial Silk Girl* is about Doris, a young woman, who yearns to transcend her petit-bourgeois origins and become a shining light in the big city of Berlin but fails.

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<sup>1</sup> An example for this are his operas *Einstein on the Beach* or *The Threepenny Opera*.



The German author Irmgard Keun was born in 1905 in a bourgeois household in the countryside near Cologne. After school, she worked in the theater only to leave a few years later and start to write “short stories in the late 1920s; she found immediate fame and success as a writer in the early 1930s with her debut novel, *Gilgi, eine von uns* in 1931; with her second novel, *Das Kunstseidene Mädchen (The Artificial Silk Girl)* published in 1932, Keun gained international attention (Hill, “Irmgard Keun”). When the Nazis seized power in 1933, Keun's books were banned. Like the books of authors such as Kurt Tucholsky, Alfred Döblin, and Thomas Mann, her novels were vilified as so-called "asphalt literature". In 1936, Irmgard Keun fled Germany into exile.

Doris, the main character in *The Artificial Silk Girl*, is characterized by a first-person narrative. In the form of diary entries, written between summer 1931 to spring 1932 Doris recounts her impressions and experiences in Berlin in her futile search for glamor. She describes the interiors of various bars and apartments that she visits and offers an insight into the milieu that enters such places at night. The diary entries draw a fragmented reality: the noise and the smell of the city, the traffic, as well as painful and pleasurable encounters with strangers, dashed hopes, loneliness, hunger, and cold. However, Doris’ notes never slip into self-pity and tearfulness but are always pointed, witty, and emphatic. The broad observations and reflections, the ironic comments and interpretations of what she perceives, eventually form an overall picture of the city. This panorama highlights the city’s rising problems such as unemployment, excessive use of alcohol and drugs, rise in criminal activity, prostitution, etc. which were nonetheless the result of the ongoing immigration from the countryside to the metropolis Berlin<sup>2</sup>. Doris describes how lonely it can feel for someone to be in a city of millions “And Berlin is fabulous but it’s not homey because it closes itself off. And that’s also because people here have tremendous

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<sup>2</sup> At that time, Berlin was the third most populated city behind New York and London (Raffener 2018).

problems, and that's why they have little compassion with those who have fewer problems than they - but mine are plenty for me" (Keun 75).

A comparative perspective makes clear that the social changes in Western countries in the 1920s and 1930s are similar to those that are changing our societies today, a hundred years later. Perhaps I was so fascinated by Keun's *The Artificial Silk Girl* because Doris can leap a hundred years without losing her credibility. The story of a young woman who flees poverty and hopelessness in the provinces to realize her dream of becoming glamorous and perishes in the attempt is chillingly timeless.

Doris' tragic diary story became my source material for the musical for various reasons. First, Doris' inner monologue felt like a perfect basis to create monologues for a play. The internal struggles that the character is experiencing could be translated well into a direct address to the audience. Furthermore, as an international student from Berlin, Germany, the literal rendezvous with my hometown was equally alien and familiar. I recognize many of the places Doris describes, such as Ku'damm, Potsdamer Platz, and Friedrichstrasse; as well as the noisy and hectic atmosphere of the big city I grew up in. I found it appealing to take material for my senior project from a familiar environment. This and Doris' dazzling character, her desperate search for glamor (the desire to be seen and noticed in mass society) inspired me to dive deeper into the so-called golden twenties of Berlin. My field research resembled that of an anthropologist; I read Döblin's *Berlin Alexanderplatz* and Christopher Isherwood's *Berlin Stories*, I watched movies, and theater productions<sup>3</sup>, and I studied Siegfried Krakauer and Walter Benjamin; finally, I walked like Franz Hessel's *flaneur* through the streets of my hometown. However, despite this inspiring research, I decided against giving Berlin a major role in my play.

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<sup>3</sup> Among others, I discovered Ruttman's *Symphony of a Big City*, von Sternberg's *Der Blaue Engel* featuring Marlene Dietrich, and the music of Kurt Weill for Brecht's *Threepenny Opera* and the fabulous choir named *Comedian Harmonists*.

Perhaps this was because I did not want to end up with an altered version of *Cabaret*. Instead, I wanted to focus on the character and not commit to a specific time or place.

## Collaboration

In February 2020, Laila Perlman and I collaborated on a production of *The Last Five Years*, with her directing and myself music directing. Having attended *Introduction to Theater Making* that same year, we were very familiar with each other's work ethics and approaches to the material.

After deciding to write this musical based on *The Artificial Silk Girl* for my senior project, I reached out to Perlman to ask about her interest to direct and co-write the musical. We met several times, read the source material (*The Artificial Silk Girl*), and discussed the real-world inspiration of New York City and Berlin - the two cities we grew up in - and how we wanted to incorporate them into our musical. Both cities are labs for the artistic and intellectual avant-garde, and both cities are places of longing for people from all over the world fleeing poverty in their home countries.

Moving forward in the creative process, Perlman and I kept a constant journal of ideas and a working draft of the play in a shared Google document. This helped me especially visualize and track any changes<sup>4</sup> that we made. Additionally, we held weekly meetings to discuss any additions or revisions we had made during the last few days.

## Cast

Initially, Perlman and I were going to hold auditions for *An Artist Now*. However, after speaking to our advisor, Lester, we decided to cast Perlman as Doris. Furthermore, the play

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<sup>4</sup> For example, adding and then subtracting an opening sequence with sounds and visuals from the metropolis, or the compression of the dating scene of the various men Doris meets.

would include three to four additional characters - called the shadow people, as well as the character George<sup>5</sup>. We did not hold official auditions but instead cast other theater majors that we knew had experience in acting. For George, we reached out to our fellow classmate Andrew Roberge who had expressed interest after reading an earlier draft of a scene in one of the senior colloquiums. The shadow people were cast after collaborations in other student-run musicals on campus: Jordan Becknell, Zara Boss, Scotty Hindy, and Elena Stern.

### **Writing Process**

Even though we already had source material to base our story on, it was very difficult to start with a plot that would fit into the 25-minute limit that we were given for the senior project. Throughout the first few weeks of the fall semester, Perlman and I brainstormed in practice rooms twice a week, reciting the original text from the book or playing melodies that came to my head at the time. After we had both written three drafts of the script, going back and forth between adding and subtracting additional roles (such as the mother), we decided that the musical was going to be based on Doris telling her life story directly to the audience. This reflected the journal and monologue tone the original text featured and gave Doris power and control over her life.

The next question we were faced with was what sections of the novel would be included in our adaptation. At first, we were interested in Doris' arrival in the city; what would she notice, and how would she feel in an unknown environment? However, after trying a few drafts of this, we realized it would serve our production better if the audience met Doris immediately after she had arrived in the city, re-telling her first few weeks there. After a couple of weeks of trying to fill the middle section of the show, where she would meet the men at the bar, we were still stuck

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<sup>5</sup> In *The Artificial Silk Girl*, this character's name was Ernst. The name was changed in the workshop process to further distance ourselves from the source material.

on filling the next half of the play. It was a moment just before thanksgiving break, that we realized that we needed to compress the middle section of the narrative, like a time-lapse, to get to our ending of leaving Doris alone on stage.

The first song I composed, *To Be A Star*, was a direct response to her storytelling of her first steps in Berlin and an homage to 1930s music. It was influenced by cabaret music<sup>6</sup> performed in bars in Germany. Regarding the songs' orchestrations, I wanted to replicate a jazz cabaret sound, with instruments such as Trumpet, Drum Set, and Bass, as well as an acoustic piano. *To Be A Star*, for example, was written with a light mood in mind, scoring an atmosphere in which Doris just discovered the great city of Berlin, with its busy street life<sup>7</sup>. The second song, *Montage Song*, was written with a vamp<sup>8</sup>, in the beginning, a repetitive piano motive that represented the equally monotone life she is living; waking up in the morning, eating breakfast, going for groceries, cooking, cleaning, waiting for George to return from work. Finally, the last song, *I'm Still Here*, was composed as a ballad, with lots of space for Doris to express her last wish of remaining in the spotlight and being the center of the audience's attention. And therefore, I decided to write this piece exclusively for the piano.

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<sup>6</sup> Songs such as *The Ballad of Mack the Knife* from Kurt Weill's *The Threepenny Opera* or Marlene Dietrich's *Ich bin die fesche Lola*.

<sup>7</sup> This is mirrored in the descending bass notes in the left hand of the piano and the bass guitar.

<sup>8</sup> In musical theater, this describes a musical motive that repeats itself during dialogue or movement on stage.

## Rehearsal Process

During the first rehearsals, Perlman and I worked together in developing the script in a practice room. Since the show featured Doris as the only character, whose world is depicted on stage, the majority of the rehearsals were attended by Perlman and me. In these rehearsals, we read parts of the original novel out loud. Additionally, we continued to edit the script, cutting scenes, and moving around parts. By the end of the fall semester, we had written half of the show to be presented at the midways performance. This version of the show featured the first introduction, *To Be A Star*, and a section of the second song, *Montage Song*.

The midway showing was the first time our script, which mostly lived in our heads and the studio, would be presented in front of an audience. This was a valuable experience for us as we were able to find out if the story worked and the relationship between Doris, her shadow people, and the audience would emerge. After receiving feedback from the faculty to dive deeper into the dark sides and destruction of Doris' illusion, we went back into the script editing process. It was also the first time the full cast of shadow people were in the rehearsal room. Over the winter break, it proved to be very difficult to continue working on the show. I felt myself procrastinating many days of the vacation in Berlin, with sporadic zoom calls with Perlman to discuss the process of our play. At this point, the musical still featured more characters and dialogue between Doris and the ensemble members and felt less like a musical told from her perspective. After the break, we returned to Bard to rehearse with the full cast, this time focusing on re-choreographing the first song and revising the dialogue in the speed dating scene. During these rehearsals, the show became more locked in. At the beginning of February, we were still only two-thirds into the show.

The ending of the show was one of the hardest parts as we were confronted with two options: leave the ending open as if the show were to continue past the 25-minute limit or contain the show within the time limit. Additionally, it was exciting to see how working with the ensemble changed the way the show developed and how, ultimately, we decided to cut the ending of the show to reveal Doris alone, literally out of the spotlight. The last line would be identical to the first one, “There you are! Thank you so much for joining me this evening. My name is Ingrid and I’m going to tell you a story.” In the role of Doris, another actress now enters the stage, she wears Doris' dress, and the play begins again. Doris has become Ingrid; their stories are identical. In choosing this ending, we wanted to emphasize that outside the theater, countless young women dream of becoming glamorous. In contrast to the novel’s structure, our ending manages to open the story not only to multiple characters who all experience the same loss and tragedy. But also point to its timeless character. The dream of a great career, of social advancement, of becoming rich and famous and glamorous is as common today as it was a hundred years ago.

During the last few weeks of rehearsals, we focused heavily on rehearsing the show’s moving parts, when the ensemble would move props and scenic elements on stage and when the music would underscore the text. Most notably, the script changed daily; we added and moved around the text. As George’s character developed, we decided that he would take control of the stage elements and kick the band off the stage with the other ensemble members at the end of the show. This was to emphasize Doris’ loss of control in the situation; the band, as part of her fabricated world, is removed. In return, the last song would be played with solo piano accompaniment. Within the first two weeks of the spring semester, I met with the band members<sup>9</sup> to rehearse the music in the studio before going into the tech week of rehearsals with the full cast.

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<sup>9</sup> Vigilance Brandon on Trumpet, Aidan Samp on Drum Set, and Perrine Cummings on Bass Guitar.

## Show Time

It was Thursday one week before the scheduled performance date. At this point, we focused on the final version of the script, the music was completed and rehearsed, and all that was left was the tech rehearsals in the Luma theater. During these last few days of rehearsals, the show did not change very much; a few lines were edited for smoother transitions. The final rehearsals were dedicated to lighting programming and getting the show into a routine. Stacey Boggs, the lighting designer transformed the space into a dream-like atmosphere. With the band only being available for some of the last rehearsals in Luma due to class conflicts, it was difficult to soundcheck the show. Perlman was the only amplified sound on stage, the band was exclusively acoustic. While I was able to hear the dialogue through the monitors, the band would drown out a lot of the vocals during the songs. This was fixed by adding more volume to the monitors and adding a live image of the stage on a video monitor on the piano for me to follow Perlman's movements more clearly.

Presenting our collaborative senior project in front of a large audience was very exciting. Having only worked on this show for many months, including revisions and many versions of the material, made the opening night even more important. This was the first time our work had been presented in front of an audience that was unaware of the planning and writing process. For them, the show was unknown, new, and extremely raw in its original form. Without any prior knowledge, the audience was judging the work. While we had some seats in the audience filled with other classmates during the final rehearsals in Luma, opening night was a moment of letting go of the material and leaving it in the hands of the audience. During the last moments before we were called to places, I thought of all the people that were directly an inspiration to me, including Perlman, my collaborative partner. This was a moment of reflection and of centering my



expectations, knowing that whatever the audience would think of the work, I had put a lot of work into this show. Sitting at the piano and counting off the first measures of the first song was a huge relief. It was a moment in which I felt free and safe. All my nerves were gone, and I was left alone feeling excited to share what we had created within the walls of the rehearsal rooms. Having worked endlessly towards this moment, it was very moving to see people enjoying Perlman's acting, the great cast in the strict choreography, and the band's smiling faces.

### **Reflection**

In reflecting on the entire process, I am confident that we have created a bold and powerful show. We learned a lot from the process of writing, rehearsing, and performing an original piece. A particular challenge was to edit this hundred-year-old failed attempt at climbing the social ladder that it would move a contemporary, young audience. I acknowledge that this is only a first version of a bigger piece that can be adapted, extended, and refined in the future.

More concretely, I would like to focus on the important elements of Doris and George's relationship. Within this, I would like to extend the length of the piece and see what happens to the narrator after she gets kicked out of the apartment. Does she, similarly to the original text, end up in prostitution and homeless at the Berlin train station? What about George's character? Does he reappear in real life, instead of being in her head? What is real, what is fake in her world? How does the audience relate to this juxtaposition of real vs fake? Additionally, I am interested in re-introducing characters from the original novel, such as the blind man or Tilli (Doris' best friend) and seeing where the relationship between her and these characters takes the piece in new directions.

I would also like to further explore the musical aspects of the show, perhaps including a choir that, like in Greek tragedies, would comment on the character's actions, or give George a song as well.

At this point, in the creation of further versions of our musical, I am faced with a question that I have yet to find an answer to: Should the world around Doris, specifically Berlin in the 1930s, continue to play an important role or perhaps be abandoned altogether? In our version of the musical, we deliberately chose to leave Doris' world as ambiguous as possible. This meant leaving the time the play is set vague with only a few references to the historical events Doris is confronted within the original text. In our show, Doris refuses to deal with the troubling world around her. In future versions of this show, a possibility would be to increase her disconnection with the outside world and emphasize that the ensemble is in fact aware of the misery as well as the terrifying political development in society. Accompanying this, it would be interesting to situate the story in 21st century New York. Finally, since both Perlman and I were active participants in the production as cast members and musicians, for any future productions, it would be interesting to include a director or dramaturg that can watch rehearsals and shows to give constructive criticism and feedback to us. This would also allow us two writers to dive deeper into our respective characters on stage and make edits that we would not be able to accomplish without the third pair of eyes from the audience's perspective.

In terms of musical development, whole-tone scales, atonal music, or everyday sounds could be incorporated into the scores of new works. For example, in Döblin's *Berlin Alexanderplatz*, he uses everyday phonetic sounds, such as "Wum Wum", or "Ding Dong" to shape the aural picture of the city in his literature. These same sounds could be featured in new compositions, in both the text and the instruments. The literature designs images through speech

and sounds as well as the music does. Finally, it is worth noting that the blind man, if I were to include him in the next version, experiences the city only by its sounds and smells. An exciting challenge would be to transform the blind man's imaginations of the world into music.

## **Conclusion**

The tragic story of Doris is a highly political material as it features current discourses such as gender inequality or classism. I would appreciate seeing more musicals that engage with current political and social issues. More precisely, I believe the discussion of themes such as climate change, gender diversity, racism, or constellations of families (with questions regarding how humans will live together in the future) would serve to create new musical theater works. Additionally, themes of economic inequality, and the jeopardy of democracy with politicians such as Donald Trump or Ted Cruz are interesting points of departure in crafting new works. All these qualities were included in our senior project in some capacity. We were able to create meaningful material that has both the potential to be expanded and is its own show, filled with conflict and emotions.



**Appendix A: *AN ARTIST, NOW* Script**

***AN ARTIST, NOW***

- A Musical by Jonja Merck and Laila Perlman -

**CHARACTERS**

**DORIS**

**GEORGE**

**SHADOW PEOPLE\***

\*Three actors embody these characters, playing multiple roles and people such as patrons at the bar or flaneurs in the city.

**PLACE**

Downtown Berlin

**TIME**

Late Summer 1933

**MUSICAL NUMBERS**

1. To Be A Star
2. Montage Song
3. I'm Still Here

Inspired by *The Artificial Silk Girl* (1933) by Irmgard Keun.

Conceived for The Fisher Center at Bard as part of the *Senior Project Festival* 2022 in the Theatre & Performance Department at Bard College, NY in February 2022.

**Scene 1: Introduction**

*An empty stage. DORIS enters. She is surprised, yet happy to see the audience.*

**DORIS**

There you are! Thank you so much for joining me this evening. My name is Doris and I'm going to tell you a story. I think you'll like it. It's about my life here in Berlin, and trust me, it's quite interesting. I've even organized some music for you. How lucky you are! How lucky we all are to be here in Berlin. I do love this city. It's like Easter and Christmas combined. Ever since I got here it's been nothing but excitement. I've met some fascinating people and you'll get to meet some of them too. And I've done some fascinating things and I will tell you all about them and I promise I will be honest with you about it all. For example, the last time I did a show I locked a girl in the bathroom and they didn't find her for three hours.

Haven't you heard? I'm an artist now. This is what being an artist is. The director was about to pick one of the ensemble girls to get a line and I heard he was going to pick her because she is dreadfully annoying and won't leave him alone. Well, I didn't come here to stand in the back. If you want to be successful, you have to be willing to do anything. That includes leaving home in the middle of the night with a stolen fur. That includes getting on the train to Berlin with no place to stay and no money. And that includes locking this girl in the bathroom so I get a moment center stage.

I would really do anything to be a star. And I would do anything I've already done a thousand times over. Sometimes I spend all night wandering the streets, dreaming of that one line I got for myself by going above and beyond all the other girls, how one day that one line will turn into one hundred lines. I love it here. If you want to be an artist you must be here. It is an incredible city filled with incredible people, including me. But there is one thing..

Scene 2

#01 To Be A Star

DORIS

I'M HERE IN TOWN, BEEN HERE A WHILE  
TO BE A STAR, CAN'T HELP BUT SMILE  
I HAVE JUST ABOUT EVERYTHING I NEED  
STILL MISSING ONE THING

I'VE GOT MEN AND SHOES ON MY FEET  
I'VE GOT STREET LIGHTS AND CITY HEAT  
I'VE GOT THE BAR AND ITS CHARMING AIR  
BUT WHEN THE CITY SLEEPS, I'M THE ONLY ONE THERE

CAUSE THE CITY HAS GIVEN ME EVERYTHING, EVERYTHING EXCEPT FOR A  
BED

WHEN I GOT HERE I THOUGHT IT'D BE PLAIN  
BIG SUCCESS AND I'D SING SOME REFRAIN  
BUT I SAW MY FUTURE WHEN I GOT TO THE STATION  
CAN'T BE A STAR WHEN THERE'S NO FOOD IN THE NATION

CAUSE THE CITY HAS GIVEN ME LOTS TO SAY  
I STAY WITH THE MEN WHO CHASE ME ALL-DAY  
BUT WHEN THE MORNING COMES AND I'VE HAD NO REST  
THERE'S ONE THING I THINK WHEN HE HANDS ME MY DRESS

NO BED, NO PLACE TO CALL MINE  
NO DISHES, NO SHEETS, NO BOTTLES OF WINE  
BUT I KNOW ONE DAY WHEN I STEP OUT OF THE LIGHT  
I'LL HAVE A HOME, ONE PLACE TO SPEND EACH NIGHT

I'VE GOT MEN AND SHOES ON MY FEET  
I'VE GOT STREET LIGHTS AND CITY HEAT  
I'VE GOT THE BAR AND ITS CHARMING AIR  
BUT WHEN THE CITY SLEEPS, I'M THE ONLY ONE THERE.

*The shadow people stand around DORIS for a split second, then  
realize that they are in the wrong place, rushing off stage.*

*DORIS turns back towards the audience.*



**DORIS**

That's not to say I don't have somewhere to stay. As you'll see, where I live now could be considered a home. But I'm getting ahead of myself. What I want is a permanent life in Berlin, and being successful will allow me to sleep each night in my own bed, with my own silk sheets. And I'll be an excellent host. I'll invite you all over and we will enjoy ourselves almost as much as we are right now. And then you'll leave, I'll sleep, and we'll do it all again tomorrow.

**#01A To Be A Star - Reprise****DORIS**

CAUSE THE CITY HAS GIVEN ME A NEW START  
 THE CITY HAS PROMISED ME FAME AND ART  
 BUT EVEN IF I SPEND EACH NIGHT ALONE  
 AT LEAST I'LL HAVE A BED OF MY OWN

**Scene 3: The Bar****DORIS**

Now when I'm not in rehearsal or spending time with all of you, I come here to this bar.

*Shadow people enter with bar stools and assemble the bar.*

**#01B Bar Underscore****DORIS**

It is really one of my favorite places. It just feels alive in here. Like if you sit here for long enough every single person in Berlin will pass through and I want to know all of them. I really do meet the most fascinating characters. Everyone there loves me because if you buy me a drink I will say and do the most interesting things. And there are all sorts of men who want to spend time with me. If they're lucky, I'll let them. Let me introduce you to a few of the types.

For example, here is the older national.

He thinks poverty is the fault of the poor. He hates young people, and won't shut up about how we're the ones causing problems in this country. Unbelievable. But he also likes to drink. And his wife has no idea. So he'll sit across from me for a while and go on and on, and every so often I'll be a little mean to him. Which never works because he thinks I'm just being flirtatious. I promise I'm not. Everything he says is just so distasteful.

**DATE 1**

Call me traditional but I just can't stand it!

**DORIS**

Thanks for that.

*DATE 1 rotates around.*

Then there's the horse guy.

*DATE 2 rotates around.*

I've met him a few times and he tells me the same story every time I do. He wanted to buy a horse and his old girl wouldn't let him. She said it was a waste of money, he said it was a stellar investment. So he didn't buy the horse and she left. And now he comes in here every so often and tries to find someone to sell the horse to because it turns out it is completely dysfunctional and not at all what he was promised.

**DATE 2**

You want it? I promise you won't regret it.

**DORIS**

I let him pitch me the horse every time because I think it's funny. And every time he tries the horse has gained some new magical power. At first, the horse was clumsy, now he can practically hold a conversation or something. And when he reveals this incredible fact about the horse I act like this is the most spectacular thing I've ever heard. Sometimes I consider these dates to be a kind of acting exercise. But who needs a horse these days anyway?

If it isn't electric, I don't want it.

*DATE 3 rotates around, pushes DATE 2 away.*

**DATE 3**

Did someone say electric?

**DORIS**

Oh yes. How could I forget? This man is in lamp manufacturing.

**DATE 3**

I'm in lamps.

**DORIS**

Right. He's always trying to get me back to his apartment to see his lamps. He says the light in this bar is much too dim to see a pretty face like mine. And I'll admit, I have gone to see the lamps a few times. They are quite nice.

*DATE 3 rotates around.*

#### **Scene 4: George Introduction**

**DORIS**

But the man you really have to meet is George.

*DATES 1, 2, and 3 pick up their stools and leave, GEORGE and DORIS are left.*

Out of all the ones I've met he is the only one that is truly spectacular. He is smart and interesting and we have this intense and complicated relationship. I met him here one night, and now we're practically inseparable. And I hated him at first, I really did. He treated me differently from the other men. He was kind for the sake of kindness and that made me horribly uncomfortable. And while most men would tell me every detail about themselves, George has remained mysterious. I still can't figure him out.

When I introduce him, he's going to say something like "Doris I need you, what would I do without you? You've changed my life for the better and I'll never let you go." It's *that* kind of relationship. He is also very supportive of my life as an artist. He thinks I really have potential. Ready to meet him? Here he is.

*He doesn't respond.*

Here's George!

*Nothing.*

George?

**GEORGE**

Do you want to be an artist? Ok, so what are you doing? What is your art, Doris? Do you want to be an artist or do you want to be famous? What makes Doris different from all the other girls that come here to be famous?

**DORIS**

Can we try that again, please?

*George gets up.*

**GEORGE**

And what if it doesn't work out? Who are you then? And since it hasn't worked out yet, who are you now?

**DORIS**

I'm sorry. I don't know why he would say something like that in front of you. He's not usually like this. Let me show you.

For me, it was a moment of weakness. I was in need of some money and decided to let someone talk to me and whatever else and just take the money. Just this one time. So we're talking and eventually, he says:

**GEORGE**

Do you want to come with me?

**DORIS**

And I said yes. He tells me how lonely he is, but aren't they all? He invites me back to his apartment but he makes us take the bus. Not even a taxi. He holds my hands to help them get warm. I can tell he feels bad for me, which turns me off. I want to kick him in the shin, for being so good to me when he barely knows me at all. When we arrive he says:

**GEORGE**

I'm very glad you're here. I mean, I'm glad anyone is here. Would you like to stay awhile?

**DORIS**

I say let's go to bed and he points me towards the bathroom. When I come out, he's made a bed for me on the couch (pause) and leaves me there. In the morning there's coffee and he tells me I can stay here while he goes to work.

**GEORGE**

You can keep sleeping if you want. Maybe tomorrow you can wake up in time for us to have breakfast together.

**DORIS**

Breakfast? So I ask him how he knows I won't trash the place while he's out. Or steal something and run. And he says, first of all, he wouldn't care.

**GEORGE**

And secondly, I know you wouldn't do that. Please stay. I'm afraid to come home and have nobody who breathes here. This apartment is too big and lonely and sad... I'll see you tonight, ok?

*Music starts to vamp.*

**DORIS**

How could I say no? From then on we've had breakfast together every morning. And I really did hate him at first, for this kindness. Now I need it and him. But I assure you, it's purely platonic. Isn't it nice to be taken care of for a while?

**#02 Montage Song****Scene 5**

*The shadow people start to transform the stage into GEORGE's apartment. GEORGE sits at the end of a long dinner table. He is smoking a cigarette, and reading the morning newspaper. DORIS enters the living room. DORIS starts to set the table, grabbing plates, orange juice, coffee, bread rolls, fruit, etc. She starts to sing.*

**DORIS**

ISN'T IT GREAT  
ISN'T IT WONDERFUL  
ISN'T IT NICE  
TO HAVE NOTHING TO DO

WE HAVE BREAKFAST  
GEORGE IS THERE, I'M HERE  
HE READS THE PAPER  
AND EVERYTHING IS CLEAR

THEN HE'LL GO TO WORK  
HE ALWAYS ASKS FOR ME TO STAY  
I DON'T HAVE OTHER PLANS  
I'LL PROBABLY JUST REST TODAY

FOR MONTHS I RAN AROUND BERLIN  
TRYING TO NOT TO QUIT  
BUT HERE IN HIGH SOCIETY  
I JUST GET TO SIT

ISN'T IT GLAMOROUS  
ALL THIS LUXURY  
ISN'T IT GRAND  
THAT THIS IS WHERE I AM

SURROUNDED BY THE FINEST THINGS  
THAT I HAVE EVER SEEN  
THE LAMPS, THE CHAIRS, THE TABLES

AND EVERYTHING IS CLEAN

OF COURSE I STILL HAVE A PLAN  
WHAT'S MEANT FOR ME WILL BE MINE  
I'LL DO ALL THAT I CAN  
FOR EVERYTHING TO FALL IN LINE  
BUT ISN'T IT NICE TO BE STILL FOR ONCE  
AND ISN'T IT NICE NOT TO WORRY  
ABOUT AUDITIONS OR FOOD OR HORRIBLE MEN

ISN'T HE FINE  
ISN'T HE GENEROUS  
ISN'T IT STRANGE  
THIS LIFE WE'VE COME TO SHARE

HE COMES HOME FROM WORK  
WE'LL TALK ABOUT OUR DAYS  
I DON'T UNDERSTAND HIS JOB  
HE TRIES TO UNDERSTAND MY PLAYS

AND YET HE'S STILL SUPPORTIVE  
GEORGE KNOWS THAT I'LL GO FAR  
HE SAYS WHEN THE PART IS PERFECT  
THEN YOU'LL BE A STAR

WE SPEND EVENINGS TOGETHER  
WHEN HE HAS THE CHANCE  
BUT TONIGHT SOMETHING'S DIFFERENT

**GEORGE** (spoken)

Do you want to dance?

**DORIS**

WASN'T IT STRANGE  
THE WAY HE HELD ME  
THE WAY HIS EYES MET MINE  
THAT WAS NEW

OF COURSE I CARE ABOUT HIM  
AND ALL HE'S DONE FOR ME  
AND MAYBE I COULD LOVE HIM

BUT MAYBE I SHOULD LET THIS BE

ISN'T IT GREAT?

ISN'T IT WONDERFUL?

ISN'T IT NICE?

**Scene 6: Leaving his apartment**

**DORIS**

Now you're caught up! I didn't think it would end up quite this way. But for now, I'm satisfied. I'm working on building a life, just like I said I would. And I have George. Don't look at me like that. How could I not care for him, after all, he's done to support me? And his eyes get softer when he looks at me. You saw us together, didn't it look real?

**GEORGE**

Doris?

**DORIS**

Yes?

**GEORGE**

You have to go.

**DORIS**

Go? Go where?

**GEORGE**

Anywhere else. I can't have you here anymore. Can you please just go?

**DORIS**

I don't understand. What are you doing?

*He holds out a letter. She takes it and reads. He can't look at her.*

**DORIS**

This is from your wife.



**GEORGE**

I didn't know how to tell you. I thought when she left she wasn't coming back. I was starting to accept she was gone and then there you were. And I thought maybe I could...I don't know.

**DORIS**

You should've told me. Instead, you let me...

**GEORGE**

Let you what?

**DORIS**

I really care about you.

**GEORGE**

I know. But what's the root of that? It's loneliness, Doris. I was lonely too and that's why this arrangement worked.

**DORIS**

George, stop. They're still watching us.

**GEORGE**

Don't look at them. Look at me. I think it's time for you to go anyway. Think about what is starting to happen out there. Do you really think becoming an artist makes any sense right now? Maybe you should go home.

**DORIS**

No. You don't understand. I just need a little bit more time.

**GEORGE**

Fine. If you won't go, I'll go. Can I get some help out here?

*The shadow people enter and start removing the items on stage.  
One takes the letter away from Doris.*

**DORIS**

What are you doing? They were mine. Why are they listening to you? Everyone stop. I said STOP.

**GEORGE**

*He turns to the band.*

You too. Let's go.

*The band starts to pack up. The shadow people finish and exit.*

**GEORGE**

I'm sorry.

*He exits.*

*Only the pianist and DORIS are left. As the pianist begins to go, DORIS goes to him.*

**DORIS**

Don't go, please. Just one more?

### **Scene 7: Doris Outside**

*DORIS is now thrown out of the apartment. Templates as rain.*

### **#03 You're Still Here**

**DORIS**

WHAT AM I STILL DOING HERE?

IS IT TIME TO LEAVE?

THIS CITY'S MADE IT PRETTY CLEAR

WHAT'S LEFT FOR ME TO ACHIEVE?

IT'S NOT THAT I'VE RUN OUT OF TIME

THE DIRECTORS MISUNDERSTOOD ME

THE OTHER GIRLS, THEY DIDN'T SHINE

THE MEN WERE ALL UNWORTHY

GEORGE AGREED THAT I'M DIVINE

BUT THEN HE TOOK IT AWAY

GEORGE SAID I HAD NO MORE TIME

AND YET I'M HERE TO STAY

BUT MAYBE IT'S TRUE  
WHEN HE SAID I SHOULD RETURN  
TO THE OLD, SAD, LIFE I ONCE KNEW

I WROTE THE SCRIPT, I SET THE STAGE  
I FOCUSED EVERY LIGHT  
I BOOKED THE BAND, I CAST THE ROLES  
AND INVITED YOU HERE TONIGHT

HE TORE IT APART  
BUT I AM NOT ALONE  
YOU'VE ONLY JUST SEEN THE START

THERE'S STILL NO BED THERE'S STILL NO SHEETS  
NO DISHES, NO BOTTLES OF WINE  
NOW I'M BACK ON CITY STREETS  
BUT LOOK AT ME I'M FINE

EVEN AFTER ALL I'VE LOST  
I STILL HAVE YOUR ATTENTION  
GIVE ME JUST A BIT MORE TIME  
THERE'S STILL SO MUCH TO MENTION

HERE'S WHAT I KNOW  
WHILE YOU'RE STILL WATCHING ME  
THAT MEANS I'M THE STAR OF THIS SHOW

**DORIS**

I don't want to sing anymore!!!

The pianist continues to play while DORIS has lost it at this point. On the floor, she is going insane, kicking and screaming. Perhaps even rolling around.

**DORIS**

Stop playing! I said stop.

The pianist does not listen and continues to play. DORIS runs over to the piano and slams her hands on the lid of the piano.

**Scene 8: Final Monologue**

*A spotlight turns on at the opposite side of the stage. She walks into it, still 'trying desperately to remain in the literal spotlight'. However, as soon as she reaches it, the spotlight fades away. She quickly reaches the new spotlight at the opposite end of the stage. Now, back in the dimmed spotlight, she says to the audience...*

**DORIS**

Back home my mother worked in a coat room at the theater. I practically grew up there. That theater was where I learned what I wanted and what I would have to do to make it happen. The day before I got on the train to Berlin I went into the coat room one last time. I looked for the nicest fur on the rack and I took it. I promised myself I wouldn't go back there until I could buy myself something to make this one look like rags. You understand, don't you? I needed something glamorous on the outside to reflect who I am on the inside. I already know I'm a star, even if not everyone can see it yet.

Even the way that everything has gone I still have it, and no one can take it from me. George could break my heart as many times as he wants and it wouldn't matter. I can get thrown out by hundreds of horrible men and I'd still have this. As long as I have a reminder of who I am and who I will be, everything will be okay. See? You all came here to see me, and you're still watching. You can't leave because I'm not done yet. I won't let the story be done yet.

Look at me. Aren't I incredible? Who wouldn't love me? I am still a star. I still got it in me!

*Lights begin to fade on DORIS. She panics, and continues to talk:*

**DORIS**

Hello? I am still here!

*A long pause. Too long maybe.*

*Lights begin to fade up on "DORIS 2 (Ingrid)." She is in a similar dress, walks the same way as DORIS, and begins to say the lines from the opening monologue.*

**DORIS 2 (INGRID)**

There you are! Thank you so much for joining me this evening. My name is Ingrid and I'm going to tell you a story.

Beat.

**Blackout**

**END OF SHOW**

**Appendix B: Piano/Vocal Score**

# PIANO-VOCAL SCORE

## *AN ARTIST, NOW*

Inspired by *The Artificial Silk Girl* (1933) by Irmgard Keun.

Music by  
**Jonja Merck**

Lyrics by  
**Laila Perlman**

Orchestrations by  
**Wyland Stephenson**

Additional Orchestrations by  
**Jonja Merck**

Transcriptions by  
**Furkan Barut, Brandon Jackson, and Jonja Merck**

rev. 2/25/22 10:42 am

Conceived for The Fisher Center at Bard as part of the *Senior Project Festival 2022* in the Theatre & Performance Department at Bard College, NY in February 2022.

# PIANO-VOCAL SCORE

## **Scene 1**

*Introduction*

## **Scene 2**

*01 To Be A Star*

*01A To Be A Star Reprise*

## **Scene 3**

*01B Bar Underscore*

*Dating Montage*

## **Scene 4**

*George Introduction*

## **Scene 5**

*02 Montage Song*

## **Scene 6**

*Leaving His Apartment*

## **Scene 7**

*Doris Outside*

*03 I'm Still Here*

## **Scene 8**

*Doris Outside*



Piano/Vocal

DORIS

01

# To Be A Star

AN ARTIST, NOW

[rev. 2/20/22]

added vox, added mA-D and m49-63 (Dance Break), delete m61-64,  
added cue lines, changed layout (2 bars per system), new q-line,  
added click at dance break

Music by Jonja Merck  
Lyrics by Laila Perlman

Arr: Furkan Barut and Luke Molloy  
Orch: Wyland Stephenson

WARN:

"Sometimes I spend all night  
wandering[...]"

CUE:

"But there is one thing..."

Freely (♩ = c. 88)

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The piano part is in 3/4 time and includes chords Am7, Dm, and Am7. The vocal line has the lyrics "I'M".

Musical score for the second system, starting with a "1 rubato" marking. It features a vocal line with the lyrics "HERE IN TOWN, BEEN HERE A WHILE TO BE A STAR, CAN'T HELP BUT SMILE" and piano accompaniment with chords Am7, Dm, Am7, Dm, and Db7.

I HAVE JUST A - BOUT EVE - RY - THING I NEED STILL MIS - SING ONE THING

C maj<sup>7</sup> /B C<sup>7</sup>/B<sup>b</sup> F m/A<sup>b</sup> A m D m E<sup>7</sup>

5 6 7 8

Detailed description: This block contains the first system of music for 'To Be A Star', measures 5 through 8. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line includes two triplet markings over the words 'ABOUT' and 'SING'. The piano accompaniment includes chord symbols: C maj<sup>7</sup> /B, C<sup>7</sup>/B<sup>b</sup>, F m/A<sup>b</sup>, A m, D m, and E<sup>7</sup>. Measure numbers 5, 6, 7, and 8 are indicated at the bottom of the piano staff.

9 Swing! ♩ = 105

I'VE GOT MEN AND I'VE GOT SHOES ON MY FEET

A m<sup>7</sup> D m C B dim B<sup>b</sup>

9 10

Detailed description: This block contains the second system of music, measures 9 and 10. The tempo is marked 'Swing!' and the time signature is 4/4. The vocal line has a treble clef and includes a triplet marking over the word 'AND'. The piano accompaniment has a grand staff and includes chord symbols: A m<sup>7</sup>, D m, C, B dim, and B<sup>b</sup>. Measure numbers 9 and 10 are indicated at the bottom of the piano staff.

I'VE GOT STREET LIGHTS AND CITY HEAT

A m<sup>7</sup> D m

11 12

Detailed description: This block contains the third system of music, measures 11 and 12. The vocal line has a treble clef and includes a triplet marking over the words 'STREET LIGHTS'. The piano accompaniment has a grand staff and includes chord symbols: A m<sup>7</sup> and D m. Measure numbers 11 and 12 are indicated at the bottom of the piano staff.

Musical score for measures 13-14. The vocal line (treble clef) has a 7/8 time signature. The lyrics are: I'VE GOT THE BAR AND ITS CHAR - MING AIR BUT WHEN THE. The piano accompaniment (grand staff) includes chords: Am, C/G, D 7/F#, and F 6. Measure numbers 13 and 14 are indicated at the bottom.

Musical score for measures 15-16. The vocal line (treble clef) has a 7/8 time signature. The lyrics are: CI - TY SLEEPS, I'M THE ON - LY ONE THERE CAUSE THE. The piano accompaniment (grand staff) includes chords: C, Dm 7, D#m, C/E, and E 7. Measure numbers 15 and 16 are indicated at the bottom.

Musical score for measures 17-18. The vocal line (treble clef) has a 7/8 time signature. The lyrics are: CI - TY HAS GI - VEN ME E - VE - RY - THING, with a triplet over the last three notes. The piano accompaniment (grand staff) includes chords: Am, /G, F#m 7(b5), and F maj 7. The dynamic marking *mf* is present. Measure numbers 17 and 18 are indicated at the bottom.

19  
EVE - RY - THING EX - CEPT FOR A BED  
A m/E  
A m  
20

21  
WHEN I GOT HERE I THOUGHT IT'D BE PLAIN  
*mp* A m F<sup>9</sup> Dm7(9,11) E<sup>7</sup>  
22

23  
BIG SUC - CESS AND I'D SING SOME RE - FRAIN BUT I  
A m<sup>7</sup> F maj<sup>7</sup> F maj<sup>7</sup>/E E<sup>7</sup>  
24

Musical score for measures 25-26. The vocal line (treble clef) contains the lyrics: "SAW MY FUTURE WHEN I GOT TO THE STATION CAN'T". The piano accompaniment (grand staff) includes chords: Am<sup>7</sup>, Am<sup>7</sup>/G, F maj<sup>7</sup>, and F#7(b<sup>5</sup>)/E. Measure numbers 25 and 26 are indicated at the bottom.

Musical score for measures 27-28. The vocal line (treble clef) contains the lyrics: "BE A STAR WHEN THERE'S NO FOOD IN THE NATION CAUSE THE". The piano accompaniment (grand staff) includes chords: Am, /B, /C, /D, Am/E, and E<sup>7</sup>. A dynamic marking of *f* is present. Measure numbers 27 and 28 are indicated at the bottom.

29

Musical score for measures 29-30. The vocal line (treble clef) contains the lyrics: "CITY HAS GIVEN ME LOTS TO SAY I". A triplet of eighth notes is marked above the vocal line. The piano accompaniment (grand staff) includes chords: Am, Am/E, and E<sup>7</sup>. A dynamic marking of *mf* is present. Measure numbers 29 and 30 are indicated at the bottom.

Musical score for measures 31-32. The vocal line (treble clef) has lyrics: "STAY WITH THE MEN WHO CHASE ME ALL - DAY BUT WHEN THE". A triplet of eighth notes is marked above the vocal line in measure 32. The piano accompaniment (grand staff) includes chords: Am<sup>7</sup>, Am(maj7), C/G, and D<sup>7</sup>/F#. Measure numbers 31 and 32 are indicated at the bottom.

Musical score for measures 33-34. The vocal line (treble clef) has lyrics: "MOR - NING COMES AND I'VE HAD NO REST THERE'S ON - LY". The piano accompaniment (grand staff) includes chords: Am, C/G, F, and E<sup>7</sup>. Measure numbers 33 and 34 are indicated at the bottom.

Musical score for measures 35-36. The vocal line (treble clef) has lyrics: "ONE THING I THINK WHEN HE HANDS ME MY DRESS \_". The piano accompaniment (grand staff) includes chords: Am, /G, F, E<sup>7</sup>, and Am<sup>7</sup>. Measure numbers 35 and 36 are indicated at the bottom.

37

NO BED, NO PLACE TO CALL MINE NO

*p*  
D m<sup>7</sup> G9

37 38

Detailed description: This block contains the first two measures of the piece. Measure 37 features a vocal line with a quarter rest followed by a quarter note, and a piano accompaniment of eighth notes. Measure 38 continues the vocal line with a quarter note and a half note, while the piano accompaniment consists of eighth notes. The piano part includes a dynamic marking of *p* and chord symbols D m<sup>7</sup> and G9.

DI - SHES, NO SHEETS, NO BOT - TLES OF WINE BUT I

C B<sup>7</sup> E<sup>b</sup>/B<sup>b</sup> A<sup>7</sup>

39 40

Detailed description: This block contains measures 39 and 40. Measure 39 has a vocal line with a quarter note and a half note, and a piano accompaniment of eighth notes. Measure 40 continues the vocal line with a quarter note and a half note, and the piano accompaniment includes a chord change. The piano part includes chord symbols C, B<sup>7</sup>, E<sup>b</sup>/B<sup>b</sup>, and A<sup>7</sup>.

PREPARE CLICK

KNOW ONE DAY WHEN I STEP OUT OF THE LIGHT

A D m E m<sup>7</sup> G m<sup>7</sup>

41 42

Detailed description: This block contains measures 41 and 42. Measure 41 has a vocal line with a quarter note and a half note, and a piano accompaniment of eighth notes. Measure 42 continues the vocal line with a quarter note and a half note, and the piano accompaniment includes a chord change. The piano part includes chord symbols A m<sup>7</sup>, D m, E m<sup>7</sup>, and G m<sup>7</sup>.

The image shows a musical score for the song "To Be A Star". It consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef and includes the lyrics: "I'LL HAVE A HOME, ONE PLACE TO SPEND EACH \_\_\_". The piano accompaniment is written in grand staff (treble and bass clefs) and includes a "[CLICK IN]" instruction. The piano part features chords labeled C<sup>9</sup>, B, and E<sup>7</sup>. Measure numbers 43 and 44 are indicated at the bottom of the piano part.

VS!



Piano/Vocal

45 Dance Break

— NIGHT

45 46 47 48

49 50 51 52

VS!

53 [CLICK OUT, AUTO]

Musical score for measures 53-54. The vocal line (treble clef) has a 7/8 time signature. The lyrics are: I'VE GOT MEN AND I'VE GOT SHOES ON MY FEET. A triplet of eighth notes is marked over the words 'SHOES ON MY'. The piano accompaniment (grand staff) starts with a forte dynamic (f) and an Am7 chord. Measure 53 ends with a double bar line. Measure 54 begins with a new piano accompaniment.

Musical score for measures 55-56. The vocal line (treble clef) has a 7/8 time signature. The lyrics are: I'VE GOT STREET LIGHTS AND CI - TY HEAT. The piano accompaniment (grand staff) continues from the previous system. Measure 55 ends with a double bar line. Measure 56 begins with a new piano accompaniment.

Musical score for measures 57-58. The vocal line (treble clef) has a 7/8 time signature. The lyrics are: I'VE GOT THE BAR AND ITS CHAR - MING AIR BUT WHEN THE. The piano accompaniment (grand staff) continues from the previous system. Measure 57 ends with a double bar line. Measure 58 begins with a new piano accompaniment.

The image displays a musical score for the song "To Be A Star". It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The vocal line begins at measure 59 with the lyrics "CI - TY SLEEPS, I'M THE ON - LY ONE THERE." and ends at measure 60. The piano accompaniment starts at measure 59 and continues through measure 60. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line features a melodic line with a slur over the first four notes and a fermata over the last note. The piano accompaniment features a steady bass line in the left hand and a more complex harmonic structure in the right hand, including chords and a melodic line that mirrors the vocal melody.

SHORT DIALOGUE, THEN 1A

# To Be A Star - Reprise

AN ARTIST, NOW

[rev. 2/6/22]

added vox, aded cue lines

Music by Jonja Merck  
Lyrics by Laila Perlman

Arr: Furkan Barut and Luke Molloy

Orch: Wyland Stephenson

## Almost Segue from #1

Swing! ♩ = 105

CAUSE THE CI - TY HAS GI - VEN ME A NEW START THE

*ff* *mf* Am Am/E E 7

4 1 2

CI - TY HAS PRO - MISED ME FAME AND ART BUT

Am<sup>7</sup> Am(maj<sup>7</sup>) C/G D 7/F#

3 4

5

E - VEN IF I SPEND EACH NIGHT A - LONE AT

Am<sup>9</sup> Am/G D 7(#<sup>9</sup>)/F# F maj<sup>7</sup>

**Long Ass Button!**

LEAST I'LL HAVE A BED OF MY OWN

Dm D# E E<sup>7</sup> Am *f*

*Fill on AmM7*

**Almost segue!**



# Bar Underscore

AN ARTIST, NOW: A Senior Project Musical  
[rev. 2/16/22]

## ALMOST SEGUE

CUE: I come here to this bar.

Music by Jonja Merck  
Lyrics by Laila Perlman  
Orch: Jonja Merck

1 **Swing 8ths**  
F#

pp

B F#

C# B F# C#

**Fade on cue**

CUE OUT:  
"Let me introduce you to a few of the types. "

# Montage Song

WARN:

"Breakfast? So I ask him [...]"

AN ARTIST NOW: A Senior Project Musical

[rev. 2/16/22 9:46 am]

CUE:

"I'll see you **tonight**, ok?"

*added cue, added vox, fix m3+33, deleted m74+75,  
new ending, add click, add m83, repeat m70+71*

*Music by Jonja Merck  
Lyrics by Laila Perlman*

*Arr. Furkan Barut  
Orch. Jonja Merck*

CLICK START (2 measures)

♩ = 108  
VAMP

Vocal last X  
cue: Isn't it nice to be taken care of for a while?

IS-N'T IT

3

GREAT IS-N'T IT WON - DER - FUL \_\_\_ IS-N'T IT

NICE TO HAVE NOTH - ING \_\_\_\_\_ TO DO \_\_\_\_\_

5 6

Detailed description: This system contains measures 5 and 6. The vocal line starts with a whole note 'NICE', followed by a quarter note 'TO', a quarter note 'HAVE', a quarter note 'NOTH', a quarter note 'ING', a whole note rest, a quarter note 'TO', and a quarter note 'DO'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

WE HAVE BREAK-FAST GEORGE IS THERE, I'M HERE

7 8

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note 'WE', a quarter note 'HAVE', a quarter note 'BREAK-FAST', a quarter note 'GEORGE', a quarter note 'IS', a quarter note 'THERE,', a quarter note 'I'M', and a quarter note 'HERE'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

HE READS THE PA - PER AND EVE - RY - THING IS CLEAR

9 10

Detailed description: This system contains measures 9 and 10. The vocal line has a quarter note 'HE', a quarter note 'READS', a quarter note 'THE', a quarter note 'PA -', a quarter note 'PER', a quarter note 'AND', a quarter note 'EVE -', a quarter note 'RY -', a quarter note 'THING', a quarter note 'IS', and a quarter note 'CLEAR'. The piano accompaniment continues with the same rhythmic pattern.



11  
12

THEN HE'LL GO TO WORK HE AL - WAYS ASKS FOR ME TO STAY

13  
14

I DON'T HAVE O-THER PLANS I'LL PRO-BA - BLY JUST REST TO - DAY FOR

15  
16

MONTHS I RAN A - ROUND BER - LIN — TRYING TO NOT TO QUIT BUT

Musical score for measures 17-18. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: HERE IN HIGH SO - CI - E - TY I JUST GET TO SIT IS - N'T IT

**19**

Musical score for measures 19-20. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats. The lyrics are: GLA - MO - ROUS ALL THIS LUX - U - RY IS - N'T IT

Musical score for measures 21-22. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats. The lyrics are: GRAND THAT THIS IS WHERE I AM SUR -

ROUN - DED BY\_\_\_ THE FIN - EST THINGS THAT I HAVE E - VER SEEN\_\_\_ THE

23 24

Detailed description: This block contains the first system of music, spanning measures 23 and 24. It features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal melody consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

LAMPS, THE CHAIRS, THE TA - BLES AND EVE - RY - THING IS CLEAN OF

25 26

Detailed description: This block contains the second system of music, spanning measures 25 and 26. It continues the vocal and piano parts from the previous system. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

**27**

COURSE I\_\_\_ STILL\_\_\_ HAVE A PLAN WHAT'S

27 28

Detailed description: This block contains the third system of music, spanning measures 27 and 28. It begins with a measure rest for the vocal line. The piano accompaniment continues with the established harmonic and rhythmic patterns.

MEANT FOR ME \_\_\_\_\_ WILL BE MINE I'LL

29 30

This system contains measures 29 and 30. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: MEANT FOR ME \_\_\_\_\_ WILL BE MINE I'LL. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

DO \_\_\_\_\_ ALL \_\_\_\_\_ THAT I CAN FOR

31 32

This system contains measures 31 and 32. The vocal line continues with the lyrics: DO \_\_\_\_\_ ALL \_\_\_\_\_ THAT I CAN FOR. The piano accompaniment continues with the same bass line and right-hand accompaniment.

EVE - RY - THING \_\_\_\_\_ TO FALL IN LINE \_\_\_\_\_ BUT

33 34 3

This system contains measures 33 and 34. The vocal line continues with the lyrics: EVE - RY - THING \_\_\_\_\_ TO FALL IN LINE \_\_\_\_\_ BUT. The piano accompaniment continues with the same bass line and right-hand accompaniment. A fermata is placed over the final note of the vocal line in measure 34.

IS - N'T IT NICE TO BE STILL FOR ONCE AND IS - N'T IT NICE TO NOT TO WOR - RY

35 36

Detailed description: This block contains the musical notation for measures 35 and 36. It features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a piano accompaniment in a grand staff (treble and bass clefs). The lyrics are: "IS - N'T IT NICE TO BE STILL FOR ONCE AND IS - N'T IT NICE TO NOT TO WOR - RY". Measure 35 ends with a double bar line, and measure 36 begins with a new musical phrase.

A - BOUT AU - DI - TIONS OR FOOD OR HOR - RI - BLE MEN \_\_\_\_

37 38

Detailed description: This block contains the musical notation for measures 37 and 38. It features a vocal line in a treble clef with a key signature of three flats and a piano accompaniment in a grand staff. The lyrics are: "A - BOUT AU - DI - TIONS OR FOOD OR HOR - RI - BLE MEN \_\_\_\_". Measure 37 ends with a double bar line, and measure 38 begins with a new musical phrase. The piano part in measure 38 has a fermata over the final chord.

**39**

**A tempo**

IS - N'T HE

39 40

Detailed description: This block contains the musical notation for measures 39 and 40. It features a vocal line in a treble clef with a key signature of three flats and a piano accompaniment in a grand staff. The lyrics are: "IS - N'T HE". Measure 39 ends with a double bar line, and measure 40 begins with a new musical phrase. The piano part in measure 40 has a fermata over the final chord.

Musical score for measures 41-42. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: FINE IS - N'T HE GE - NE - ROUS IS - N'T IT. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Measure numbers 41 and 42 are indicated at the bottom of the piano part.

Musical score for measures 43-44. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: STRANGE THIS LIFE WE'VE COME TO SHARE. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Measure numbers 43 and 44 are indicated at the bottom of the piano part.

Musical score for measures 45-46. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: HE COMES HOME FROM WORK WE'LL TALK A - BOUT OUR DAYS I. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Measure numbers 45 and 46 are indicated at the bottom of the piano part.

Musical score for measures 47-48. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. The piano accompaniment is in grand staff. Measure 47 contains the lyrics "DON'T UN-DER-STAND HIS JOB" and measure 48 contains "HE TRIES TO UNDER-STAND MY PLAYS AND".

47 DON'T UN-DER-STAND HIS JOB HE TRIES TO UNDER-STAND MY PLAYS AND 48

Musical score for measures 49-50. The vocal line continues in treble clef. Measure 49 contains the lyrics "YET HE'S STILL SUPPOR - TIVE" and measure 50 contains "GEORGE KNOWS THAT I'LL \_ GO FAR HE SAYS".

49 YET HE'S STILL SUPPOR - TIVE GEORGE KNOWS THAT I'LL \_ GO FAR HE SAYS 50

Musical score for measures 51-52. The vocal line continues in treble clef. Measure 51 contains the lyrics "WHEN THE PART IS PER - FECT \_" and measure 52 contains "THEN YOU'LL BE \_ A STAR".

51 WHEN THE PART IS PER - FECT \_ THEN YOU'LL BE \_ A STAR 52

53

53 54

WE SPEND EVE - NINGS TO -

55 56

GE - THER WHEN HE HAS THE CHANCE

57 58



Musical score for measures 59-60. The vocal line (treble clef) begins with a whole rest in measure 59, followed by the lyrics "BUT TO - NIGHT EV - RY - THING'S DIF - FRENT," in measure 60. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 61-63. The vocal line (treble clef) has the lyrics "HE ASKS ME TO DANCE." in measure 61, followed by two measures of whole rests in measures 62 and 63. The piano accompaniment (grand staff) continues with the eighth-note bass line and chords.

V.S.

**64** DANCE SEQUENCE

Musical score for measures 64-66. The score is in 3/4 time and B-flat major. It features a vocal line with rests and a piano accompaniment. The piano part starts with a forte (*f*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line has a melodic line with slurs and accents.

Musical score for measures 67-69. The score continues from the previous system. It features a vocal line with rests and a piano accompaniment. The piano part continues with the same accompaniment. The treble line has a melodic line with slurs and accents. The score ends with a **V.S.** (Vocal Solo) instruction.

70

vocal last X

Musical score for measures 70-71. The vocal line (treble clef) has a whole rest in measure 70 and a half note G4 in measure 71. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes and chords. The dynamic marking *mf* is present in measure 70. The lyrics "WAS-N'T IT" are written below the vocal line in measure 71.

Musical score for measures 72-73. The vocal line (treble clef) has a whole note G4 in measure 72 and a half note G4 in measure 73. The piano accompaniment (grand staff) continues with the same rhythmic pattern. The lyrics "STRANGE THE WAY HE HELD ME THE WAY HIS" are written below the vocal line across measures 72 and 73.

Musical score for measures 74-75. The vocal line (treble clef) has a half note G4 in measure 74 and a half note G4 in measure 75. The piano accompaniment (grand staff) continues with the same rhythmic pattern. The lyrics "EYES MET MINE. THAT WAS NEW. OF" are written below the vocal line across measures 74 and 75.

Musical score for measures 76-77. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: COURSE I CARE A-BOUT HIM AND ALL HE'S DONE FOR ME. AND. The piano accompaniment consists of block chords in the right hand and a bass line in the left hand. Measure 76 starts with a piano dynamic marking.

Musical score for measures 78-79. The vocal line continues with the lyrics: MAY - BE I COULD LOVE HIM, BUT MAY - BE I \_\_\_\_\_ SHOULD LET THIS. The piano accompaniment continues with block chords and a bass line. Measure 78 starts with a piano dynamic marking.

Musical score for measures 80-81. Measure 80 is a whole rest for the vocal line, with the lyric "BE." below it. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, starting with a mezzo-piano (*mp*) dynamic marking. Measure 81 continues the piano accompaniment.

Musical score for Montage Song, measures 82-84. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The top staff is a vocal line with three whole rests. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a bass line with eighth notes and quarter notes. Measure 82 starts with a piano dynamic marking. Measure 83 continues the piano accompaniment. Measure 84 concludes the piano accompaniment with a final chord.

**#03 *You're Still Here***

**DORIS**

**F**

WHAT AM I STILL DOING HERE?

**Am**

IS IT TIME TO LEAVE?

**Dm**

THIS CITY'S MADE IT PRETTY CLEAR

**Bb**

WHAT'S LEFT FOR ME TO ACHIEVE?

**F**

IT'S NOT THAT I'VE RUN OUT OF TIME

**Am**

THE DIRECTORS MISUNDERSTOOD ME

**Dm**

THE OTHER GIRLS, THEY DIDN'T SHINE

**Bb**

THE MEN WERE ALL UNWORTHY

**F**

GEORGE AGREED THAT I'M DIVINE

**Am**

BUT THEN HE TOOK IT AWAY

**Dm**

GEORGE SAID I HAD NO MORE TIME

**Bb**

BUT YET I'M HERE TO STAY

**Gm**

BUT MAYBE IT'S TRUE

**Gm/C**

WHEN HE SAID I SHOULD RETURN

**Em7 (b5)**

TO THE OLD, SAD, LIFE I ONCE KNEW

**A7**

**F**

I WROTE THE SCRIPT, I SET THE STAGE

**Am**

I FOCUSED EVERY LIGHT

**Dm**

I BOOKED THE BAND, I CAST THE ROLES

**Bb**

AND INVITED YOU HERE TONIGHT

**Gm**

HE TORE IT ALL APART

**GM/C**

BUT I AM NOT ALONE

**Em7 (b5)**

I'VE ONLY JUST SEEN THE START

**A7****F**

THERE'S STILL NO BED THERE'S STILL NO SHEETS

**Am**

NO DISHES, NO BOTTLES OF WINE

**Dm**

NOW I'M BACK ON CITY STREETS

**Bb**

BUT LOOK AT ME I'M FINE

**F**

EVEN AFTER ALL I'VE LOST

**Am**

I STILL HAVE YOUR ATTENTION

**Dm**

GIVE ME JUST A BIT MORE TIME

**Bb**

THERE'S STILL SO MUCH TO MENTION

**Gm**

HERE'S WHAT I KNOW

**Gm/C**

WHILE YOU'RE STILL WATCHING ME

**Em7 (b5)**

AT LEAST I'M THE STAR OF THIS SHOW

**Appendix C: Production Photos by Chris Kayden**







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