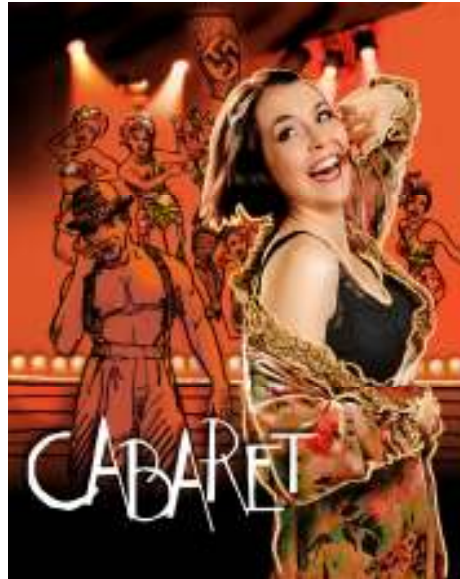


trinity repertory company

PRESENTS



Book by Joe Masteroff, Music by John Kander, Lyrics by Fred Ebb

Directed by Curt Columbus

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THEATER AUDIENCE ETIQUETTE AND DISCUSSION

PLEASE READ CAREFULLY AND GO OVER WITH YOUR CLASSES BEFORE THE SHOW

TEACHERS:

Speaking to your students about theater etiquette is **ESSENTIAL**. Students should be aware this is a **LIVE** performance and that they should not talk during the show. If you do nothing else to prepare your students to see the play, please take some time to talk to them about theater etiquette in an effort to help the students better appreciate their experience. It will enhance their enjoyment of the show and allow other audience members to enjoy the experience. The questions below can help guide the discussions. Thank you for your help and enjoy the show.

ETIQUETTE:

- What is the role of the audience in a live performance? How does it differ from attending a movie? Why can't you chew gum or eat at a live theater performance? Why can't you talk? What can happen in live theater that cannot happen in cinema?
- Reiterate that students may not chew gum, eat, or talk during the performance. Please make sure all cell phones and pagers are turned off. Recording devices and cameras are strictly prohibited. If there is a disturbance, the parties involved will be asked to leave and the class will not be invited back to the theater. Students will not be able to leave the theater during intermission unless accompanied by an adult.

DISCUSSION QUESTIONS BEFORE SEEING THE SHOW AT TRINITY REP:

- What are the differences between live theater and cinema? (Two dimensional vs. three dimensional; larger than life on the screen vs. life-size; recorded vs. live, etc.) Discuss the nature of film as mass-produced, versus the one-time only nature of live performances. Talk about original art works versus posters. Which do they feel is more valuable? Why?
- When you get into the theater, look around. What do you see? What do you notice about the space? Is it different from what you imagined? How would students direct a play in this kind of theater?
- Actors in a live performance are very attuned to the audience and are interested in the students' reactions to the play. Ask the students to write letters to the actors about the characters they played and to ask questions of the actors. Also, they can write reviews of the performance to share with the cast and crew. Send these letters to: Trinity Repertory Company, c/o Education, 201 Washington St., Providence, RI 02903 or email to: education@trinityrep.com.

USING THIS STUDY GUIDE IN YOUR CLASSROOM

A Letter from Education Director Tyler Dobrowsky

Welcome to Trinity Rep and the 43rd season of Project Discovery! The Education Staff at Trinity had a lot of fun preparing this study guide, and hope that the activities included will help you incorporate the play into your academic study. It is also structured to help you to introduce performance into your classroom through a process developed in partnership with the Brown University Arts and Literacy Project, and with teachers from area high schools.

Further, the New England Common Assessment Program has developed GSE's (Grade Span Expectations) in content, knowledge and skills that will be used to assess all students. It should be argued that Trinity Rep's Project Discovery student matinees help students in the following GSE areas:

WRITING

- **W-2:** Writing in Response to Literary Text (showing understanding of ideas in a text). A "text" covers not only books and plays, but film and other kinds of media.
- **W-3:** Making Analytical judgments about text (How good was it? What stuck out?)
- **W-4:** Creating a Storyline
- **W-5:** Applying Narrative Strategies (How did they tell the story?)
- **W-14:** Reflective Essay

ORAL COMMUNICATION

- **OC-1:** Interactive Listening (How well students listen; how much information they pick up hearing something once – asking a student to write a comprehensive account of a play certainly works)
- **OC-2:** Making Presentations (Each senior in Rhode Island will be asked to put on a senior exhibition, capstone project or portfolio that includes a public demonstration on a particular subject. Learning about public performance is an obvious tie-in).

READING

- **R-4:** Initial Understanding of Literary Texts (Where is the climax in a story? How would you set this play in contemporary society?)
- **R-5:** Analysis and Interpretation of Literary Text/Citing Evidence

We hope that this guide will be a useful classroom tool for you and your students. We are extremely interested in your feedback about the plays and study guides, as well as any ideas that you may have that can help us to better serve the teachers and students who come to Trinity. Feel free to call us anytime at (401) 521-1100, ext. 230, or e-mail us at education@trinityrep.com. For further information on upcoming productions and other educational programs please visit our website at www.trinityrep.com.

UNIT ONE: The Genesis of *Cabaret*

There have been many incarnations of the story of *Cabaret*; it is a much told and adapted story. Christopher Isherwood's *Berlin Stories* was first adapted into a play by John Van Druten, called *I Am a Camera*, in 1951. In 1966, Kander and Ebb developed the music for *Cabaret*, with the book written by Joe Masteroff. The musical was originally directed by Hal Prince who, having recently worked with the Berliner Ensemble, had a significant impact on the look and aesthetic of the musical.

In 1972, Bob Fosse directed the movie version of *Cabaret* which included significant changes to the original musical, including additional musical numbers and changes to the plot (most especially Cliff's homosexuality, which is kept much more ambiguous in the 1966 musical version). When *Cabaret* was revived on Broadway in 1987, it took on some of the movie's changes, and when Sam Mendes revived it on Broadway again in 1998, his version was even more similar to the film. Trinity's production stays true to the 1966 original version.

Who's Who: The *Cabaret* Dream Team

Christopher Isherwood, Author of *The Berlin Stories*



Christopher William Bradshaw Isherwood, was born in Cheshire, England, in 1906. As the son of an army officer, he spent his childhood traveling with his father's regiment. He enrolled at St. Edmund's preparatory school in 1914, where he befriended W. H. Auden, a famous poet. After Isherwood's father died in the First World War, he and his mother moved to London. After studying at Cambridge University, he left without a degree and studied medicine for a time before traveling to Berlin, Germany.

As a gay man, Isherwood found acceptance and excitement in the sexual freedom and general decadence of Berlin. He taught English, just like the character of Clifford Bradshaw in *Cabaret*, and remained there for roughly four years. In that time he met many people who later appear as characters in his novels, which include *Mr. Norris Changes Trains* and *Goodbye to Berlin*, where we see *Cabaret*'s Sally Bowles for the first time.

In his novel *Goodbye to Berlin*, a young American, not much different than Isherwood himself, experiences the carefree individualism that blinds the Germans from the perilous onset of the Nazi regime.

"I am a camera with its shutter open, quite passive, recording, not thinking."
- *Goodbye to Berlin*, Christopher Isherwood

Christopher Isherwood left Germany in 1933 to return to England when the Nazi party came into power. He later settled in California, where, in 1946, he became a U.S. citizen and remained until his death in 1986.

John Van Druten – Playwright, *I Am a Camera*

John Van Druten was born in London in 1901, but eventually moved to the U.S. and became a citizen in 1944. His notable plays include *I Remember Mama* (1944), *Bell, Book, and Candle* (1950), and *I Am a Camera* (1951), which was made into a movie in 1955.

Joe Masteroff – Writer of Book for *Cabaret*

Born in Philadelphia, Joe Masteroff graduated from Temple University in 1940, and then went on to serve in the Second World War in the United States Air Force. Later, he studied at the American Theatre Wing for two years.

His first play to debut on Broadway was *The Warm Peninsula*, but he later gained renown for writing the book to the musical, *She Loves Me*. The piece was nominated for two Tony awards in 1964, Best Author and Best Musical. *She Loves Me* was produced by Harold Prince, who went on to produce and direct *Cabaret*, for which Masteroff also wrote the book.

John Kander and Fred Ebb – Composer and Lyricist of *Cabaret*

Composer John Kander was born in Missouri in 1927. He began his career as a pianist for *The Amazing Adele*, during its pre-Broadway run. Later, he produced dance arrangements for the musicals *Irma la Douce* and *Gypsy*. His Broadway debut occurred in 1962, where he composed for the musical *A Family Affair*. It was there that he met the lyricist Fred Ebb, a New York native who until then had written only for nightclubs. They hit it off and began writing music together.



Cabaret was Kander and Ebb's first major success and ultimately ran for 1,600 performances at the Broadhurst Theatre in New York City. That season they won the Tony Awards for Composer and Lyricist, respectively. Kander and Ebb also wrote the musicals/scores of *Chicago* (1975), *Woman of the Year* (1985), and *Kiss of a Spider Woman* (1993), among others.

In addition, they wrote for renowned singers Barbara Streisand, Joel Grey, Frank Sinatra, Chita Rivera, and more. They are most known for the title song for the 1977 film musical *New York, New York*, which eventually became the unofficial anthem of the city.

Kander and Ebb were honored in December 1998 with a Lifetime Achievement Award by the 21st Kennedy Center Honors. While John Kander is still alive today, Fred Ebb passed away in September of 2004 from a heart attack.

Bob Fosse – Director, Choreographer of the *Cabaret* Film

A Chicago native, Bob Fosse grew up in a performing family, touring in his own dance show at age 13. He often danced in cabaret-style clubs, where he was exposed to the type of performance that would influence his work later on.

Nearing the end of the Second World War, Fosse went to Broadway, where he starred in *Hey Mister* in 1947 and met his wife, Gwen Verdon. They worked together on the musical *Sweet Charity*, and worked together numerous times on various musicals, including *Redhead* and *New Girl in Town*.

Fosse's famous style of choreography involved small isolations and very specific movements. He stressed tiny little gestures, like the shrug of a shoulder, or the raising of an eyebrow. His choreography was often considered rather risqué for the period, and small trademarks included a cigarette, top hat, or net stockings. He became famous for directing and choreographing musicals such as *Cabaret*, *Chicago*, and *Damn Yankees*. In 1987, Fosse died at age sixty, just before the opening of a run of *Sweet Charity*. His choreography is still seen today, both on screen and on stage.

TIMELINE – Important Events in the History of *Cabaret*

1920 – Adolf Hitler helps to organize and form the Nazi party in Germany

1923 – Germany accepts the blame for the first world war by signing the Treaty of Versailles

1925 – Adolf Hitler publishes *Mein Kampf*

1929 – Wall Street collapses, Great Depression begins, eliminating American loans to Germany and crippling the German economy

1930 – Christopher Isherwood comes to Germany, where he teaches English near the Nollendorfplatz area of Berlin

– Nazis win a majority in German Parliament on September 14th

1933 – FDR is inaugurated as president on March 4th, begins to institute plans for a “New Deal”

– Adolf Hitler is elected Chancellor of Germany

– First concentration camp opens outside Berlin

– Christopher Isherwood leaves Germany

1934 – Adolf Hitler becomes Führer of Germany

1939 – Nazis invade Poland

– Christopher Isherwood's novel *Goodbye to Berlin* is published



1940 – Germany, Italy, and Japan unite as the Axis powers

1941 – Japanese bomb Pearl Harbor December 7th
– United States and Great Britain declare war on Japan December 8th

1942 – Japanese-Americans are sent to relocation centers
– First all-American air attack in Europe
– Mass-murder of Jews by gassing begins in Auschwitz, a concentration camp
– Allies enter Italy and force the evacuation of the German forces



1944 – D-Day landings in Normandy, France
– Liberation of Paris

1945 – President Roosevelt dies; Truman becomes President
– Adolf Hitler commits suicide
– Unconditional surrender of all German forces
– First atomic bombs land in Japan; Japan surrenders
– Nuremburg trials begin in November
– Occupation and division of Germany

1947 – Marshall Plan announced – to help rebuild economy in West Germany

1948 – Soviets begin a blockade on all transportation and goods traveling through Berlin
– Allies respond with Berlin Airlift to get supplies to Western Germany

1949 – Blockade is lifted in Berlin

1951 – John Van Druten's play *I Am a Camera* debuts at the Empire Theatre in New York City

1957 – Soviet Union launches Sputnik I, the world's first artificial satellite

1961 – The Berlin Wall is erected by the Soviets to prevent refugees crossing over to Western Germany

1964 – Escalation of American troops in Vietnam
– Anti-War movement begins with protests on the University of California - Berkley campus

1966 – *Cabaret* opens at the Broadhurst Theatre in New York City on November 20th

1967 – *Cabaret* wins the Tony Awards for: Best Musical, Best Actor - Supporting or Featured in a Musical (Joel Grey), Best Actress - Supporting or Featured in a Musical (Peg Murray), Choreographer (Ron Field), Composer and Lyricist (Kander and Ebb), Costume Designer (Patricia Zipprodt), Director (Harold Prince), Scenic Designer (Boris Aronson)

1972 – *Cabaret*, the film directed by Bob Fosse, is released, starring Liza Minnelli and Joel Grey

1973 – Fosse’s film receives 8 Oscars, notably Best Supporting Actor, Best Lead Actress, and Best Director

1987 – Hal Prince directs the revival of *Cabaret* at the Imperial Theatre in New York, including many changes made to the script for the movie version

LIFE IS A CABARET: The History and the Evolution of the German *Kabaret*



Theater in 20th century Germany saw culture, alcohol, and politics fused together to form the art form known as “kabaret.” Originally introduced to Germany by the French, the cabaret was part musical revue, part vaudeville and part political satire, and usually featured a series of skits involving dance, music, and scantily clad performers and political commentary – it was rather like a fusion of a rock concert, a strip club and *Saturday Night Live*.

The cabaret evolved and changed in accordance with Germany’s turbulent history during the 1920’s, 30’s and 40’s – suppressed and heavily censored at times, while open, liberal and flourishing at others. Three major shifts came during the First World War, the Weimar Republic, and Nazi Germany.

Cabaret during the First World War: The cabaret was not successful during this time. Germany was an isolated nation and the cabaret was too young to have developed fully. During the first few weeks of the war, German cabarets were closed all over the country, in part because there was furious debate over the place of such entertainment during wartime. Under Kaiser Wilhelm II, who ruled until the end of the war, any open cabaret was subject to political influence, censorship.

Cabaret during the Weimar Republic: After military fighting had come to a close and the democratic republic had been formed, the cabaret came into its own. Because the new government was much more liberal, censorship lessened and the cabarets enjoyed more artistic freedom, and were allowed to discuss politics and sex without fear of government intervention or retribution. Conflicting political views at the time made for great inspiration in the cabarets. The performances revolved around issues at the time, such as the still prominent anti-democratic forces or satiric interpretations of political figures. Cabarets thrived during this time

because they provided amusement during a perilous time for the country as well as a forum for examining and criticizing their state.

Cabaret during Nazi Germany: Many of the people involved in the cabarets were Jewish or extremely liberal, the exact targets of the Nazi Party. Many of these people fled Germany right after the party takeover in 1933. Those in the cabaret who remained were forced to do apolitical performances, and then, after a time, to do only what was called “positive cabaret.” These meant performances could only praise Nazi actions, or criticize their enemies. Trinity Rep’s production of *Cabaret* shows this by having the emcee dragged away at the end of the production, only to be replaced by the most beautiful blond boy in the Klub. In 1937, all forms of political expression were banned from the stage. Combine this with the removal of all men from civilian life, and the war had effectively ruined the cabaret.

Cabaret Today: While the cabaret was suppressed in Nazi Germany, it prospered in the U.S., mainly in the form of speakeasies during Prohibition. In the 40’s and 50’s, cabarets were the showcases for new talent, among them Mabel Mercer, Billie Holliday, Eartha Kitt and Carol Burnett. In Greenwich Village, even comedians like Woody Allen or Joan Rivers began their careers in cabarets. Today, the top uptown cabarets will book only large acts, and the more intimate downtown cabarets have closed. They are no longer the sources of new talent in the entertainment industry, but some lesser-known plays like *Nunsense* have begun there.

GERMANY AND THE RISE OF HITLER AND THE NAZI PARTY

After four years of war, Germany lost the First World War. As part of the Treaty of Versailles, Germany was required to take full blame for the war itself as well as make huge reparations for the damage incurred during this time. The new Weimar Republic was a victim of debt, hyperinflation, and violent political turmoil. Germany had gone from one of the most prosperous nations in the world to one of the least.

In 1929, when the stock market in the United States crashed and The Great Depression began, Germany, already vulnerable to economic decline, lost all loans it had borrowed from America due to the financial crisis. The political parties in Germany could not agree on a solution to their growing debt, and disunity prevailed. The German people searched for some kind of hope, for some kind of solution.

Adolf Hitler was ready with one. Hitler, along with the quickly growing Nazi Party, had already tried to illegally overthrow the German democracy in The Beer



Poster from the Reichstag election. Reads “The people rise! They vote List 9”

Hall Putsch of 1923, and failed. But with the populace desperate for a change in policy, the Nazis took power by appealing to the people and earning their trust.

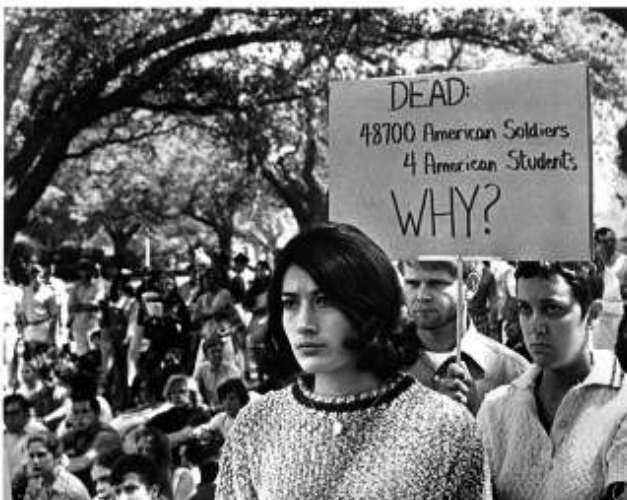
Hitler campaigned vehemently for the Nazis to win a majority in the 1930 Reichstag election. He promised work, expansion of the Army, affluence, social harmony, and a reinstatement of the former German glory. He appealed to everything the German people wanted so desperately, and in no small part due to his inspiring orations, the Nazi Party gained 107 seats in Parliament on September 14, 1930 -- a new and impressive majority.

Adolf Hitler had been displaying his Anti-Semitism to the Nazi Party early on. But when the Great Depression hit, the need for a scapegoat provided the perfect platform to continue propagating his beliefs. He blamed the Jews, as well as homosexuals and gypsies, for all of Germany's problems: losing the war, the Treaty of Versailles and even Germany's economic troubles. Not long after the Nazi Party came into power, the Germans began to see the yellow Star of David or the word "Juden" displayed on Jewish shops, to denote and segregate the race.

The musical *Cabaret* takes place in 1930, when the Nazi party began to amass power. We see the Kit Kat Klub and its members slowly being integrated by the Nazi politics, as the Jewish Herr Schulz's fruit shop is vandalized and the Nazis attack Cliff. Even the emcee of the Klub is affected, being taken away by Nazis at the end of the show. *Cabaret* gives a glimpse of what is only the beginning of their long, horrific reign.

CONNECTIONS: Why now, why here?

Broadway, 1966: *Cabaret* may take place in 1930, but its message and themes were pertinent when the musical debuted in 1966. Much like Berlin the 1930's, the political and social climate of the United States was in a critical state, filled with hedonism, conflict and divisiveness.



In the 1960's, two major political movements created turmoil within the US: the Vietnam War and the Civil Rights movement. Both of these movements caused riots, protests and political unrest. The Vietnam War, which started as a small conflict in the late 1950's, quickly turned into a broad, large-scale war in the 1960's. The use of the draft – where young men were drafted into the service – caused enormous problems for people in the country who were unsure why the US was fighting the war in the first place.

The Civil Rights movement, while most certainly progressive and inspirational, had its share of detractors who were vehemently opposed to desegregation in all forms. Race riots broke

out across the country, especially in urban areas where African-Americans were mired in poverty, and black leaders such as Malcolm X and Martin Luther King, Jr. were assassinated.

In 1964, debate over the Civil Rights Bill proposed an amendment to outlaw discrimination based on gender in addition to race. Two years later a group of women founded the National Organization for Women (NOW), aimed at beginning the full participation of women in mainstream society. Women were speaking out and taking significant measures to improve their place in their world.

Closely related to the Women's Movement was what is usually referred to as the "Sexual Revolution" of the 1960's. New discoveries like the Kinsey Report and the Masters and Johnson studies had brought the taboo of sex and sexuality out into the public eye. People began to explore their sexuality in an uninhibited and shameless way. Poets like Jack Kerouac, William S. Burroughs, and Allen Ginsberg, along with many rock-and-roll artists used their work to embrace this new attitude and spread the idea that sex was a natural and beautiful act. Groups like the Sexual Freedom League emerged. The idea of "Free Love" became quite popular, a term which meant you could love anyone, anytime, anywhere, and without shame or embarrassment. (It should be pointed out that was after the advent of the birth control pill, and before the spread of AIDS).

With all of the radical ideas and political statements being made during this time, it could be said that America was ready for a musical with a political statement. *Cabaret* focuses on the reactions of the German people to injustice, making it hard to turn away from the injustices Americans felt were being committed each day. In true Brechtian style, *Cabaret* made people reflect on their own society and draw startling connections between themselves and the citizens of Pre-Nazi Germany.

Trinity Repertory Company, 2009: Just as Germany in 1930 was in deep distress, the U.S. is currently going through similar hard times. The economic crisis is leaving millions without jobs, the wars in Iraq and Afghanistan is causing considerable unrest among the American population, and the "swine flu" pandemic is a cause for mounting anxiety. Further, debates over major issues such as climate control, immigration and healthcare are increasingly heated, as the recent health-care town hall meetings suggest.

Aside from economic and political unrest, there are some key modern issues that link up with *Cabaret*. Rhode Island is known for being one of the most gay-friendly states, having elected David Cicilline, the first openly gay mayor of a state capitol. Pridefest and gay-rights parades occur every year in the streets of Providence, and travel magazines consider Providence one of the most underrated gay vacation spots. Yet with all of this, and despite protests and numerous appeals, Rhode Island has no legislation granting gay marriage rights. Neighboring Massachusetts and Connecticut have legalized gay marriage, and even New Hampshire, Vermont, and Maine have marriage equality bills.

We are at an important crossroads, where decisions must be made in order to improve the lifestyle of the American people. *Cabaret* depicts a time in Berlin where great joy is possible, but it turns sour. Liberation, sexual and otherwise, is stifled by the events that unfold, as people turn a blind eye to the growing threats around them – "fiddling while Rome burns," to borrow a phrase.

The song *Tomorrow Belongs to Me* is a turning point in the play, where everything begins to spiral downward and out of control. We, too, are in the position where our society could take a

downward spiral, or it could rise up against the adversity it faces. At a critical time in U.S. history, *Cabaret* reminds us not to sit back and let things happen, but to take an active role in what happens next.

A Message of Hate Rebutted

Saturday, May 30, 2009

By Alisha A. Pina

Journal Staff Writer, *Providence Journal*



a spirited counter-protest when the group from Kansas stages its demonstration there. *The Providence Journal* / Glenn Osmundson

Hundreds of Rhode Islanders turned out on street corners Friday in opposition to the anti-gay, anti-Jewish message of a tiny group of demonstrators from Kansas.

More than 300 students from East Providence High School crammed one corner of the city's busiest intersection, at Taunton and Pawtucket avenues, as school let out. Some gripped neon-color signs supporting homosexuals. During the school day, students also wore yarmulkes to

support their Jewish classmates.

At another corner, an estimated 100 people, including high school alumni, gathered, holding signs such as "Teach Love, Not Hate" and "Our Giant Signs are Better than Yours." One even had a pink bunny suit on with "I Love Boys" written on his belly.

On a third corner, five members of the Westboro Baptist Church of Topeka, Kan., carried epithet-laden picket signs, denouncing homosexuality and declaring, "America is doomed" for tolerating gays and Jews. Various counter-protesters chanted — "Go Home" or "Gay is the Way" — and for a short time the shouts unified in obscenities.

"I know a lot of gay people in my family," freshman Jayden DeCosta said. "It's anybody's right to do what they want."

A heavy police presence kept the groups on their respective corners. No incidents were reported and the Kansas group left 40 minutes after it arrived. School Supt. Mario Cirillo said he was proud of his students' "peaceful and responsible response" although he and other school officials had asked the nearly 2,000 students to walk by the protesters silently. "This is what I spent 42 years in the military to protect — their right and the kids' right to demonstrate," said Lonnie Barham, a retired Army colonel and the school district's chief operating officer. "I'm very proud of our students."

The Kansas church first got national attention in October 1998 for protesting at the funeral of Matthew Shepard, a gay man from Wyoming who was beaten to death. They have claimed that American servicemen and servicewomen have died because the nation is doomed.

Shortly after their appearance in East Providence, they were met by a couple of dozen counter-protesters at the commercial center by Brown University's campus, at Thayer and Waterman streets in Providence. There were also 14 city police officers on hand.

"I disagree with their movement, and don't think it's appropriate," said Sampson Hampton, 17, of Pawtucket. He carried a sign quoting the Bible and said, "They are using the Bible to fight us, so we're using the Bible back."

And at the Jewish Community Center, at the corner of Elmgrove Avenue and Sessions Street in Providence, another two dozen people were on hand.

"I came to see what bigoted people look like," said Ken Schneider, a member of Temple Emanu-El in Providence and an organizer of the East Providence Coalition. "I thought I would invite them to my house for Shabbat dinner."

Andrea Katzman, who grew up in Kansas and moved to Rhode Island 10 years ago, said it wasn't the first time she had encountered the group. She said its founder, Fred Phelps, came to her community on occasion to spread his message. "It's so sad," she said. "They are broken souls."

Helen Kagan, who visited Berlin a year ago, said, "They are saying terrible things about many people. They are just agitators and Nazis."

Several Rhode Island organizations responded to the picketing plans of the Westboro group by holding an Internet fundraiser for the Gay Straight Alliances at local high schools and colleges. Youth Pride Inc. executive director James Robinson said www.Phelps-a-thon.com "demonstrates that the forces of hatred can be denied and converted to good."

Multiple clergy also criticized the group, stating that the Kansas church's beliefs were not representative of the churches in Rhode Island.

"Their depraved message is one, that God hates everyone, except them of course," said Pastor Ernie Robillard, of First Baptist Church in East Providence, in a statement. "It is a travesty that they distort biblical teachings in such a manner as they seek to offend the Jewish, Christian and military communities. Clearly their dogma runs contrary to the Christian faith ..."

After leaving the Jewish Community Center, the Westboro group stopped at the State House and two synagogues on the city's East Side. At each venue, they were again met with counter-protests.

"Where in the Bible does it say that you could come to Providence and hate on us," one young man yelled at them near Temple Emanu-El. "We love you, though."

At Temple Beth El, the Kansas group was met with signs declaring love, peace, and "Honk 4 Equality." Police Chief Dean Esserman was at the temple and said no incidents had been reported to his officers.

Questions for Your Students:

How do you respond to troubles or problems in your own life (For example, In your family, your classroom, your community)? Do you ignore them, try to do something about them, etc?

What are some issues that you think should be talked about or problems that need to be solved?

Background Information on *Cabaret*

CABARET: Characters

The Emcee – the host of the Kit Kat Klub, and a symbol for sexual freedom. He (or she) represents the decadence of Berlin during this time in Germany. He portrays sexuality as entertaining, fun and unrestricted.

Sally Bowles – singer at the Kit Kat Klub. She is a young English girl looking for the next place to party and wants to become an actress. She represents the young and oblivious irresponsible young adult, completely unaware of the political turmoil permeating the country.

Clifford Bradshaw – an American novelist who has come to Berlin looking for “something to write about.” Cliff symbolizes morality and a social conscience. He falls in love with Sally and tries to earn money to be a good father to their unborn child.

Ernst Ludwig – a friendly, streetwise German smuggler who is also a Nazi party official. He helps Cliff by paying him for English lessons.

Fraulein Schneider – an older, weary and practical woman who owns the boarding house Cliff stays in. She represents people in pre-Nazi Germany who see what is happening, but feel powerless to stop it.

Herr Schultz – a kind, Jewish fruit shop owner who lives in Fraulein Schneider’s boarding house. He is an optimist and believes in the genuine goodness of humanity.

Fraulein Kost – a woman with questionable morals living in Fraulein Schneider’s boarding house. Many male sailors, whom she claims are “family members” visit her often.



CABARET: Summary

It is New Year's Eve 1929, at the Kit Kat Klub, a bizarre and lavish music hall. The Emcee welcomes the audience to the theatre, encouraging them to "leave [their] troubles behind!" Clifford Bradshaw, a young American and aspiring novelist, has come to Berlin to write his next novel. He has been traveling around Europe, unable to find something worth writing about. On the train, he meets Ernst Ludwig, a friendly German who recommends Fraulein Schneider's boarding house, assuring Cliff that it will meet his needs. Fraulein Schneider is happy to have Cliff (after some haggling). Fraulein Schneider's boarding house also houses the seductive and sneaky Fraulein Kost, who has sailors constantly visiting her apartment, to the older woman's dismay. The last tenant is Herr Schultz, a Jewish fruit shop owner with an affection for Fraulein Schneider.

Cliff meets Sally Bowles at the Kit Kat Klub, where she sings. He is immediately attracted to her carefree and mysterious personality, and they kiss at the end of the night. Much to Cliff's surprise, Sally shows up at his room the next day, pleading with him to let her stay, as she has been kicked out and fired by the Kit Kat Klub owner, Max. Sally and Cliff live together and fall in love. Meanwhile, the romance between Fraulein Schneider and Herr Schultz blossoms.

Sally and Cliff live decadently, going to parties and staying out all night (leaving no time for Cliff to work on his novel). Sally reveals that she is pregnant, and although they consider "taking care of it," Cliff decides that he will seek employment so that they can keep the baby and provide for it. Ernst offers a way to make money: bring a briefcase from Paris to Berlin. Cliff agrees, but requests that Ernst leaves him ignorant of the politics and of the contents of the suitcase. Fraulein Kost is caught with another sailor, but in the process, accidentally catches Herr Schultz coming from Fraulein Schneider's room. Herr Schultz quickly covers up, saying they are to be married in three weeks. Cliff returns from Paris to the engagement party, and gives his briefcase to Ernst, who is wearing a Swastika. The party is festive and joyous until Ernst leaves abruptly, advising Fraulein Schneider to reconsider marrying a Jewish man.

The next day, Fraulein Schneider reluctantly tells Herr Schultz that she cannot marry him; she must keep her reputation to keep the rooms open, so she can make a living. Even though he tries to persuade her that everything will be okay, she refuses, and as if to prove her point, a brick is thrown through the fruit shop window. Cliff cannot get a job, and refuses to work for Ernst, now knowing his politics are with the Nazis. However, Sally has been offered her spot back at the Kit Kat Klub, but Cliff does not want her to work while pregnant. He is worried about the Nazis taking over Berlin, and decides they will move back to America immediately. Sally rebels and goes back to the Klub. She stays out all night to get an abortion so she can stay in Berlin and continue her life there. Herr Schulz moves out to make it easier for Fraulein Schneider, and Cliff reluctantly leaves Sally for America. As he leaves a disintegrating Berlin, he begins to write his novel.

CABARET: Major Themes

Sleepwalking Through Life

The theme of “sleeping through life” is seen most especially in the characters of Sally and Cliff. Throughout the play, there is the repeated idea of “being asleep,” and the desire to “wake up.” The characters in *Cabaret*, similar to the German people in 1930, have to make a choice. They can continue to sleep and dream, and be unaware of the perils facing the country, or they can wake up and take action.

Sally Bowles remains asleep through the entire play. She wanders through the world, eyes closed to the horror around her in favor of the exciting, scandalous life of Berlin. She is naïve, oblivious, and ignorant to what is happening. When Fraulein Schneider must reconsider her marriage to Herr Schultz, Sally idealistically thinks of going after her, to tell her “that it will all work itself out.” She doesn’t see the seriousness of the situation.

Cliff does, although he joins Sally for a time, “sleepwalking” through the reverie of their life (perhaps best crystallized in the song “*Why Should I Wake Up?*”) But at the end of Act I, Cliff is forced to wake up when he realizes that the Nazis are a real, imminent threat. He yells at Sally, “Wake up! The party in Berlin is over!” but his attempts are fruitless. Cliff may eventually wake up, but Sally never does.

The Pineapple – A Sign of Welcome and Hospitality

During the song “*It Couldn’t Please Me More*,” Herr Schultz surprises Fraulein Schneider with the most extravagant of gifts – a pineapple. Fraulein Schneider is overwhelmed by his generosity, since this fruit is extremely hard to come by, not being grown in Germany. But the pineapple is also a symbol of hospitality and friendship, something that the couple shares intimately. This symbolism dates back to the 1400s, when Christopher Columbus first encountered the fruit on a voyage to the Carib Islands, where the local people placed a pineapple at the entrance of a village to welcome visitors. Because it was so rare for so long, it was a great honor in Europe if one attended a gathering where the host had managed to procure a whole, fresh, pineapple. For Herr Schultz to bestow this gift upon her is a true testament to his affections, and of their desire to let one another into their lonely lives.

The Corruption and Decadence in Berlin

In 1930, Berlin was the epitome of debauchery and self-indulgence. The city was rife with sexual freedom and glamour which the Nazis would eventually exploit for being immoral and un-German. Political satire was permitted in public forums like the cabarets, something that would also change with the rise of the Nazi regime. For example, in the Kit Kat Klub we see political satire of the Nazi ideals in songs like “*If You Could See Her*” and “*The Money Song*,” Alcohol, drugs, and a general party atmosphere were the staples of the cabaret. Throughout the play, we see the Kit Kat Klub as a wild and exciting place where anything goes, but this changes at the end of the play once the Nazis become a permanent presence.

Gender-Bending and Sexual Freedom

The Emcee is the archetype of unrestrained sexual experimentation and freedom in Berlin. Appearing simultaneously as both male and female, this character is intentionally portrayed as sexually ambiguous. In Trinity’s production, for example, the emcee appears in a different type of

drag for every number. Cross-dressing and gender-bending are just a few of the examples of the joy and freedom of the period, juxtaposed with the imminent restrictions and censorship of the Nazis. The emcee is sexually explicit and sometimes a little unsettling.

It Could Happen Here

One of the play's main ideas is that the people of Germany were just like us – the German people, as a whole, weren't evil monsters, but rather were just ordinary people who would rather turn a blind eye to the growing Nazi presence than fight. The Germans knew that their country was failing, and wanted to fix it, just as we would. And we too may have supported someone, anyone, who could promise that it all would end.

In the original production of *Cabaret* there was a large mirror hanging, facing the audience as they entered the theatre. It reflects this main idea, it holds us accountable. The mirror reminds us that we, the people, are just as much to blame as our leaders. In Act II, Cliff says, "If you're not against all this, you're for it – or you might as well be." This holds true for us today, as well. If we do not stand up against injustice, who will stop it from happening?

Trinity's production ends with a lit cannon facing the audience. The drum roll begins, the flame ends, blackout. What happens next? Since we know what happens in the years following 1930, this directorial choice serves as a message to the audience: what is next for us, today? Will we take action and stop chaos from happening, or will it all explode in our faces, like a cannon? The cannon is a symbol, asking the audience these questions. Going along with this season's theme of "second chances," the ending of *Cabaret* provides us with our second chance. A chance to make things right.

Brechtian/Epic Theatre

Bertolt Brecht, a German playwright and theatrical reformer, developed his theories of theatre in the 1920's and 30s', the time period when *Cabaret* takes place. His theory and technique are referred to as Epic Theatre, which strove to comment on the political, economic, and social elements of our time. *Cabaret* does just that, by using some of the elements of Brecht's theories, such as the alienation technique and didacticism.

The alienation technique is meant to isolate the audience from the sentiment of the play, to make them question the social dilemmas the play presents (meaning, instead of getting caught up in the play's story, the audience is constantly reminded they are watching a play). In *Cabaret*, the audience is constantly reminded by the Emcee that they are watching a play. They are outsiders, watching the events unfold. The play breaks conventions in a number of ways, including the lack of a continuous plotline. Instead, the audience is presented with short scenes interrupted by commentary by the Emcee and the Kit Kat Klub members.

Cabaret also uses didacticism by showing us the different ways characters react to the Nazi regime. Fraulein Schneider sits back and accepts it; Sally is completely oblivious to it; Herr Schultz believes everything will be okay, and Cliff rejects it. The conflicting viewpoints make us question our own reactions and we find ourselves wondering whose view we would take. And, then, once that has been established, we must debate within ourselves, which character is right, if any?

CABARET: Thoughts from the director, Curt Columbus

These notes were taken from a meeting with director, Curt Columbus, shortly before the opening of *Cabaret*.

THE PLAY (and its source materials)

- This is a much told/much adapted story that we're drawn to over and over. The story originated as Christopher Isherwood's *Berlin Stories* and was first adapted for the stage as *I Am a Camera* by John Van Druten.
- In 1966, Kander (composer) and Ebb (lyricist) adapted *I Am a Camera* into the musical *Cabaret*, book by Joe Masteroff and directed originally by Hal Prince (who was very influential in shaping the play, having just worked with the Berliner Ensemble). Fosse made a film based on the 1966 musical but made significant changes to the plot and some musical numbers
- The 1987 revival included some of the movie's changes, and Sam Mendes' 1999 version took even more from the film.
- **Our production primarily returns to the 1966 version.**
- The play opens on New Year's Eve, 1929 in Berlin, which we now know is the brink of WWII and catastrophe (and coming out of economic crisis brought on by WWI), but at the moment of the play itself the characters forget all the unpleasantness. **It is a world in which everything and anything seems possible.**

THEMES

- The Cabaret! On an immediate level, the production will feel spectacular, replete with splashy late 1920's Berlin cabaret decadence. The play is a vaudevillian show and Cliff and Sally et al are characters within this show, but *tonight* something goes awry—during the number “Tomorrow Belongs to Me”
- Economic crisis: **Economic tumult leaves society open to change. Curt sees this play as fundamentally examining the choices we make when this opening occurs.**
- Intolerance: Ironically, it is in this atmosphere of infinite possibility that intolerance emerges. This is obviously dealt with in terms of anti-Semitism, but this is especially relevant to Rhode Island because of the governor's commitment to prevent gay marriage legislation from ever coming to pass.
- Sexuality: This production plays with gender-bending sexuality, especially through the role of the Emcee, who appears in a different type of drag for every number. We tend to think that we invented sexuality in the 20th century, but sexuality has always been connected to commerce through all of human history

CHARACTERS

- Sally is iconically American — her response to political unrest is “Fun!” even as Cliff tries to wake her up. Sally Bowles is an avatar for us/America personified (even through she's British). Her final sentiment, “Life is a cabaret” is very Beckettian. Her choices are complicated and morally ambiguous, but she is a survivor, she moves on

- The Emcee is not an omniscient puppet master, but s/he is being acted upon by the play itself. There is something Cassandra-like in that he can see what is going to happen but he can't stop it

PRODUCTION ELEMENTS

- Set Design: The set is a deconstructed theatre. Onstage and backstage explode—boundaries become less defined. The orchestra pit is visible (this is unusual for Trinity). The whole theatre should feel like a vaudeville music hall. This is where cabarets actually took place in 1920s Berlin. Luckily, Trinity Repertory used to be Emery's Majestic, a vaudevillian theatre.
- Choreography: Choreographer Sharon Jenkins is returning to period appropriate choreography such as the Lindy and Charleston. Inspired by Fred Astaire and Gene Kelly, the focus is on energy and movement. **We're consciously moving away from Fosse style that is often associated with *Cabaret*, which people might ask about.**
- Staging: There is a constant juxtaposition of revelry/spectacle and disturbing oppression. For example:
 - "Tomorrow Belongs to Me" is not a German or Nazi anthem—it was composed for the play. It is a beautiful song that can also be chilling.
 - Cannon: First time it comes out at end of opening number and shoots confetti, second time it comes out at end of play and the fuse is lit, then...blackout.
- The Actors' Exploration: The actors explored several questions and discussed current events during rehearsals. One of the questions the company explored throughout the process was, "What is it in human nature that makes us fundamentally intolerant?" Also, during rehearsals for the show, the news was full of stories about the town hall healthcare meetings getting increasingly out of hand (i.e. a picture of Obama in a Nazi uniform). Rachael Warren brought in a book called *Voluptuous Panic* about sexuality in Berlin in the 30's and 40's.

POSSIBLE DISCUSSION QUESTIONS

- What about this production resonates in the current political climate?
- How do these characters react to change?
- How is this show different from what most people imagine a musical to be?
- Possible closing question: What will you still be thinking afterwards? Tomorrow? Next week? Think of a specific character, moment, lyric, or line.

UNIT TWO: COMPREHENDING THE TEXT

101 WAYS TO READ A MONOLOGUE – An Activity

A monologue, or soliloquy is a long speech made by one person. Sometimes it can be a challenge for a young actor to take on a piece of text and perform it on his or her own, so this activity is a way to get your students to forget their inhibitions and have fun with it.

1. Pick one or more of the monologues below, and hand them out to your students. You can assign or let them choose which monologue they want to do, and give them a few minutes to read it over a few times and familiarize themselves with it.
2. In partners, let them read it out loud to one another a few times in whichever way they want to.
3. Pick a few brave souls to come up and read/perform their own interpretation of the monologue for the rest of the group.
4. After this, using your own suggestions and those of your students, throw out different ways to read the monologue. Feel free to be as wacky as you want -- this is supposed to be fun. You can filter the suggestions, and pick one that you think would work and let them do it that way. Let each volunteer perform the monologue, or part of the monologue, three different ways before moving on. Some examples of different ways to read it include (but are *definitely* not limited to): an aerobics instructor, a drunk, someone who desperately has to go to the bathroom, a big fat Persian cat, singing it, whispering it, telling it like it's a scary story, like an opera singer, like they are in a musical, like a *Star Wars* character...you can even use celebrity names and have them imitate them using the monologue.
5. After every willing student has performed, take some time to talk about what they got from it. Did it help them understand the monologue better? If so, how? Did they find that any of the interpretations, as silly as they may have been, actually worked and made some sense? Which ones, and why? How does this help them as actors?

FEMALE MONOLOGUES

FRAULEIN SCHNEIDER: You say fifty marks, I say one hundred marks. A difference of fifty marks – why should that stand in our way? As long as the room's to let, the fifty that I will get is fifty more than I had yesterday, ya? When you're as old as I – is anyone as old as I? What difference does it make? An offer comes, you take. For the sun will rise and the moon will set, and you learn how to settle for what you get. It'll all go on if we're here or not, so who cares? So what? When I was a girl my summers were spent by the sea, so what? And I had a maid doing all of the housework, 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?

SALLY: I think people are people. I really do, Cliff, don't you? I don't think they should be made to apologize for anything they do. For example, if I paint my fingernails green – And it happens I do paint them green – well, if someone should ask me why I think it's pretty. I think it's pretty, *that's* what I reply. So, if anyone should ask about you and me one day, you have two alternatives: You can either say: "Yes, it's true we're living in delicious sin," or you can simply tell them the truth, and say... "I met this perfectly marvelous girl in this perfectly marvelous place as I lifted a glass to the start of a marvelous year...Now I've this perfectly marvelous girl in my perfectly beautiful room, and we're living together and having a marvelous time."

SALLY: (*She picks up the letter and looks at the envelope*) It's from Sybil! She's just a mad girl I used to go to school with! We were utterly wild – smoking cigarettes and not wearing bloomers! Our parents predicted we'd both come to a bad end – and the truth is – *she* did. She met this

absolutely dreary boy and fell hopelessly in love with him and married him and now they have two children. (*She indicates the letter*) Probably another one on the way. (*Pause*) It looks as if everybody's got one on the way.

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!

MALE MONOLOGUES

EMCEE: I know my little cousin Eric has his creditors hysterical, and also Cousin Herman had to pawn his mother's ermine, and my sister and my brother took to hocking one another, too. But I've got some talents which build up my balance, so even my bankers agreed that me, I'm sitting pretty – I've got all the money I need.

CLIFF: (*Cliff is at the writing desk, typing*) It's not the novel. It's a letter to my mother – thanking her for the check. Everyone at home's very thrilled the novel's going so well. Any day now they're expecting to see it in the bookstores. I may not be a good novelist, but I'm a very good liar. And I write a hell of a letter...The truth is, I like this whole city. It's so tacky and terrible – and everyone's having such a great time. If this were a movie, you know what would happen? A volcano would erupt – or there'd be a tidal wave...

ERNST: Fraulein Schneider – Clifford – I wish to say good evening. I find that I do not belong here. I cannot stay. Fraulein – you and I are old acquaintances. I have sent you many new lodgers...So let me urge you – think what you are doing. This marriage is not advisable. I cannot put it too strongly. For your own welfare. He is not a German.

ERNST: You have the briefcase? (*Cliff points to Ernst's swastika armband*) OH – I come direct from the meeting. I am sorry, Clifford, since you did not wish to know my politics. However – the briefcase, please...Our party will be the builders of the new Germany. And you are helping! So – for you – (*He extends an envelope to Cliff, who does not take it*) Something is wrong?

Selected Scenes from *Cabaret*:

The following scenes are excerpted from *Cabaret*. Each scene represents a development in the plot or characterization. It is the actor's task to carefully read the text and look for clues about the characters and their actions.

Try just reading the lines before the students rehearse the scene. Make sure students are able to identify who they are, where the scene is taking place, what they are doing, and why they are doing it. Have them experiment, for example, putting the scene in a different setting, with a different feeling or emotion, etc.

ACT I SCENE 4: ONE MALE, ONE FEMALE:

SALLY: I'm Sally Bowles. Are you new in Berlin?

CLIFF: Yes, I've only been here three hours.

SALLY: Three hours! And how long are you planning to stay?

CLIFF: (*Shrugs his shoulders*) I'm working on a novel. I'll stay till it's finished.

SALLY: (*Impressed*) You're a writer! Would I know your books?

CLIFF: It's highly unlikely. Anyway, it's *book* – singular.

SALLY: Was it a huge success?

CLIFF: They said it showed promise.

SALLY: Promise?

CLIFF: (*He puts his arm around her*) Let's talk about Sally Bowles. What part of England are you from? (*No answer*) London? (*No answer*) Stratford-on-Avon? (*No answer*) Stonehenge?

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 your novel?

CLIFF: I'd already tried London, Rome, Venice...

SALLY: Just looking for a place to write?

CLIFF: Something to write about.

SALLY: Where are you staying? (*Cliff shows her the card with the hotel information on it*)

CLIFF: And you, where do *you* live? A hotel?

SALLY: No. Not really. It's more of a flat – actually.

CLIFF: You live alone? (*Sally shakes her head*) You think your roommate would mind if I came up for just a few minutes?

SALLY: I'm afraid so. You see, Max is most terribly jealous.

CLIFF: Max? (*Sally nods again*) Your husband?

SALLY: Oh, no! He's just the man I'm living with (*Cliff looks a little surprised*) – this week. (*She studies his face*) I say – am I shocking you – talking like this?

CLIFF: (*Mocking*) I say, are you trying to shock me?

SALLY: Trying to...? (*But she likes him for having seen through her*) You're quite right, you know. (*She kisses him; the Emcee appears and signals to her. She rises*) Good luck with your writing! (*And she is gone.*)

ACT I SCENE 9: TWO MALES, ONE FEMALE

(*Sally has just hinted to Cliff that she is pregnant*)

CLIFF: What? Are you sure? (*Sally nods*) How long have you known?

SALLY: Oh – a day or two.

CLIFF: Good God! How do you feel about it?

SALLY: I don't know, Cliff. I was going to ask how *you* feel.

CLIFF: Terrible! How else could I feel? I haven't got a dime! I haven't got – anything!

SALLY: It does seem – a bad idea. Good heavens, if you find *me* distracting – can you imagine a
baby!

CLIFF: It's just not the time.

SALLY: I think you're perfectly right. So what shall we do? (*Pause*) The usual thing? (*No answer*)
Cliff...?

CLIFF: It's not the first time – is it?

SALLY: Oh, Cliff – remember – you mustn't ever ask me questions! The truth is, I should never have
told you about the baby. But I thought if *you* didn't mind – perhaps *I* wouldn't mind. It
might even have been rather – nice. But now we know where we stand. The subject is
closed.

CLIFF: Will I ever be able to figure you out?

SALLY: After all, it's as much my fault as yours.

CLIFF: You are the world's craziest girl. It's no easy matter, you know, being in love with the world's craziest girl. *(They kiss)*. Who says I'd be a terrible father?

SALLY: But is it the time?

CLIFF: Yes! It's time. Time I got a job.

SALLY: What about your novel?

CLIFF: If I'm going to be a writer, I'll be a writer – in the evening, in the morning, in the bathtub.
This might be the best thing that ever happened to me.

SALLY: And I'll go back to the Kit Kat Klub!

CLIFF: Oh, no! *(There is a knock at the door)* Come in! *(The door opens and Ernst Ludwig is there)*

ERNST: Clifford – Sally – *(They shake hands)* I do not wish to intrude, but I have urgent business.

SALLY: Would you like something? A drink?

ERNST: Only if you will join me. *(Cliff nods. Sally starts pouring three glasses of whisky)*

CLIFF: *(to Ernst)* What's on your mind?

ERNST: You remember – I mentioned the possibility of an occasional business trip to Paris...*(Cliff nods)* If you are interested – I think – in the next few days...

CLIFF: What do I have to do?

ERNST: 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 then I pay you seventy-five marks!

SALLY: Seventy-five marks! Cliff – it's a gift from heaven!

ERNST: And I promise you are giving help to a very good cause.

CLIFF: Well, whatever it is, please don't tell me. I don't want to know.

ERNST: As you wish. But will you go?

SALLY: Of course he will!

ERNST: Clifford?

CLIFF: You see how it is? And we're not even married yet.

ERNST: Married! But such a surprise! My congratulations! Sally, congratulations. And when is the wedding to be? *(Cliff shrugs his shoulders)*

CLIFF: We haven't decided yet. This all just happened *today*.

ERNST: Today?

SALLY: Of course. We only *found out* today. *(Ernst looks at Sally very quizzically. Cliff quickly raises his glass of whisky)*

CLIFF: That we are going to be rich! Here – drink up! I mean, Prost! *(Sally and Ernst raise their glasses)*

SALLY, ERNST, AND CLIFF: Prost! *(They drink)*

ACT II SCENE 2: ONE MALE, ONE FEMALE

Inside Herr Schultz's shop. Fraulein Schneider enters. She is obviously troubled.

SCHULTZ: Fraulein Schneider – good morning!

FRAULEIN SCHNEIDER: Good morning, Herr Schultz.

SCHULTZ: New apples. Fresh off the tree. Perfection! *(He wipes one off and hands it to her)*

Please...

FRAULEIN SCHNEIDER: *(Refusing it)* Perhaps later.

SCHULTZ: Such a party last evening! I have never been to a finer party! Such food! Such music!

(Suddenly very contrite) Can you ever forgive me?

FRAULEIN SCHNEIDER: For what? A few glasses of schnapps?

SCHULTZ: I promise you – on our wedding day – no drinking – you will be proud of me.

FRAULEIN SCHNEIDER: I am already proud of you. But – as concerns the wedding...

SCHULTZ: Yes?

FRAULEIN SCHNEIDER: There are problems. New problems.

SCHULTZ: If it is my drunkenness – I swear to you, Fraulein: I am not an alcoholic.

FRAULEIN SCHNEIDER: there is a thing – far more serious.

SCHULTZ: A *new* problem...?

FRAULEIN SCHNEIDER: New to *me* – because I have not thought about it. But at the party my eyes were opened.

SCHULTZ: And?

FRAULEIN SCHNEIDER: I saw that one can no longer dismiss the Nazis. Because suddenly they are my friends and neighbors. And how many others? And – if so – is it possible they will come to power?

SCHULTZ: And you will be married to a Jew.

FRAULEIN SCHNEIDER: (*Frightened*) I need my license to rent my rooms! If they take it away...

SCHULTZ: They will take nothing away. I promise you. (*Softly*) 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? Ten thousand?

FRAULEIN SCHNEIDER: Fifty thousand.

SCHULTZ: Then *be* sensible. Governments come. Governments go. How much longer can we wait? (*she says nothing*) Let me peel you an orange... (*he takes a knife and starts peeling an orange rather clumsily. Fraulein Schneider reaches for the orange*)

FRAULEIN SCHNEIDER: I will do it.

ACT II SCENE 4: ONE MALE, ONE FEMALE

SALLY: It seems *nobody* believes me today. It's quite obvious *you* don't – about Max. If he wants me back at the Klub, it's not for the reason you think. Did it ever occur to you I just might be

a tremendous asset to that Klub? The fact is, they're waiting there this very minute – to rehearse *my* numbers. So I really must go.

CLIFF: (*at the typewriter, opening it, and dusting it off with a handkerchief*) The fact is, you're going a lot farther than the Kit Kat Klub.

SALLY: I *am*?

CLIFF: Home. (*Sally looks at him blankly*) America, since you won't go to England.

SALLY: You're joking!

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.

SALLY: What are you talking about?

CLIFF: Leaving Berlin – as soon as possible. Tomorrow!

SALLY: But we love it here!

CLIFF: Sally – wake up! The party in Berlin is *over!* It was lots of fun, but it's over. And what is Berlin doing *now?* Vomiting in the street.

SALLY: How ugly, Cliff!

CLIFF: You're damn right it's ugly! And it's going to get a lot worse. So how could we live here? How could we raise a family?

SALLY: But is America the answer? Running away to America?

CLIFF: We're *not* running away. There's no place to run to. We are going home.

SALLY: Oh, certainly – that's fine for *you*. But what about *me?* My career?

CLIFF: You're got a new career.

SALLY: 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.

CLIFF: We'll talk about it tomorrow – on the train.

SALLY: Cliff – wait! We can’t just – uproot our lives – that quickly!

CLIFF: Oh, no? You give me one hour! And don’t move! (*He pushes her into a chair*) Sit down! Or – better yet – start packing! (*He puts a suitcase on the bed*) There’s plenty to do! (*Cliff goes toward the door. Then he reaches into a pocket, takes out a coin and gives it to Sally in a gesture of reconciliation*) Here. Call the Klub. Tell them goodbye. (*He exits*)

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