

**F**lorida  
**S**tudio  
**E**theatre

Richard Hopkins, Artistic Director

**FST FORUMS**



**European  
Cabaret**

Developed by Richard Hopkins, Rebecca Langford & Jim Prosser

# European Cabaret

## Table of Contents

The Creation of FST's European Cabaret.....	2
European Cabaret Movement.....	4
The French Cabarets.....	6
The German Cabarets.....	7
Americanization of the European Cabaret.....	8
European Cabaret Timeline.....	9
Women of the Cabaret.....	11
Selected Composer & Lyricist Bios.....	13
“Degenerate” Music.....	17
Bibliography.....	18

# The Creation of European Cabaret

By Christine Scarfuto

There's something intriguing about European Cabaret—there's a blithe naughtiness and explorative wit that embodies the genre, accompanied by vivacious, unforgettable melodies. Look around the room and you'll notice that the artwork and ambiance of Florida Studio Theatre's Goldstein Cabaret pays homage to the spirit of the great and forgotten cabarets of Europe in the late 19th and early 20th Centuries.

After twelve years, FST's Cabaret is celebrating the true spirit of European Cabaret. Artistic Director Richard Hopkins, head of the show's development team, elaborates on the show's evolution: "We originally came up with the idea for the show when we first started the cabaret 12 years ago. We made lists of possible shows we could develop, and on those lists were cabaret shows from every country in Europe. When revisiting the idea today, we realize that combining those ideas into a European Cabaret would have more diversity, variety, and flavor."

"At the heart of the production are German cabaret songs probably unfamiliar to even the most avid theatre-goers. Many of these songs were written during the Weimar Era and banned by the Nazis. As a result, most of the material was lost or forgotten in spite of its brilliant aesthetic quality and universal message. Only recently have music scholars and experts begun to rediscover the cabaret music and culture of Weimar Germany. "The discovery of the lost material from the twenties and thirties German cabaret, material in the Weimar Era, was the engine that fueled this project," states Hopkins. "It is so quintessentially cabaret in sound and in content. They use only a few instruments densely orchestrated, and the content is slightly naughty, and socially willing to take on the establishment."

The creation process for the show started over the summer with an original pool of about 500 songs. The final list of the top possible songs for the show was over 60, which allowed the team the room to delve through the material and create an emotional journey. The combination of German cabaret songs with classic standards by Edith Piaf, Charles Aznavour, and Jacques Brel was ultimately what worked best. This created a show blending both intriguing unfamiliar work and well-known ballads, with a distinct arc for each of the characters. However, creating a cohesive sound out of

# The Creation of European Cabaret

these stylistically distinct songs was a challenge, and required the careful, creative arrangements of resident composer and pianist Jim Prosser. “Creating a unity of sound between the lost material and the standards was always a challenge I had in the back of my mind,” says Hopkins. “Jim Prosser’s arrangements added that cabaret sound to songs that didn’t have it, and pulled the sound together for a cohesive style.”

Dennis Courtney, the director of European Cabaret, returns to FST after directing a multitude of shows for FST (most recently *The British Invasion* and this past spring’s *All Night Strut*). He has an intimate connection with the material: “What excites me about this is the non-political correctness, exploration, adventure, and light heartedness, all in the midst of a dangerous era. People expressed themselves innocently and positively, without repression, and without the intention of offending or being judgmental.”

In the spirit of the show, Courtney tried to recreate an authentic work environment for his actors. “Good cabaret goes for the moment; you don’t plan the result. Everyone in this country is always just concerned with the result, but in Europe, it’s not like that,” he states. “We want to recapture a mode of working collaboratively, explorative, and uncensored, all in the moment.”

The cast has loved his approach. Courtney describes the cast, consisting of Tara Bruno, Allan Gillespie, Forrest Richards, and Stephen Hope, as four people with a unique identity and an edge that sets them apart. “They are each distinctive. Tara and Alan are new to the cabaret experience, and they’re open to adventure. Stephen and Forrest are the more seasoned sages. They’re poets, and they’ve been through it all.”

Together, they strive to give the audience a completely satisfying theatrical experience. “We want to connect the head to the heart, and affect the spirit and the id. This way, everything is connected, and it’s fully satisfying,” says Courtney. “This is cabaret, theater, and art in its purest form.”

# European Cabaret Movement

*It's practically impossible to think about the European cabaret movement without envisioning a smoky room with a chanteuse in a slinky dress singing a lusty number at a piano. Or, perhaps you immediately think of Bob Fosse's acclaimed film version of Cabaret (or its adaptation for the stage), and its stylized view of cabaret in Berlin in the early thirties. The European cabaret movement was indeed a colorful, outrageous, artistically complex movement in history that began in the late 19th Century and was stifled prematurely by the tragic beginnings of WWII. An excerpt from A History of Cabaret by John Kenrick details the origin and development of the cabaret movement in Europe:*



*Marlene Dietrich.*

The history of cabaret culture began in 1881 with the opening of Le Chat Noir in the Montmartre district of Paris. It was an informal saloon where poets, artists and composers could share ideas and compositions. Performers got to test new material, audiences enjoyed a stimulating evening for the price of a few drinks, and owners could count on a steady flow of regular customers. Le Chat Noir attracted such notables as Guy de Maupassant, Claude Debussy and Erik Satie. Other cabarets soon sprang up all over Paris, and by 1900 similar establishments appeared in several French and German cities. Cabarets brought a new intimacy and informal spirit to public performances. Audiences sat at cozy tables consuming food and drink while performers worked right in their midst.

After World War I, cabarets enjoyed even greater popularity all across Europe, but particularly in

# European Cabaret Movement

*(Continued)*

Germany, where the Weimar government essentially ended all forms of censorship. “The overthrow of the Kaiser, the revolutionary tumult that resulted in the establishment of a Social-Democratic Republic, and the hardships of the inflation period were the troubled waters in which cabaretists could fish with spectacular success. Berlin became a maelstrom, sucking in the energies and talents of the rest of Germany. . . What New York in the 1920s was to jazz and speakeasies, Berlin was to cabaret.”

-Laurence Senelick

Weimar Cabarets were of two types: There were larger halls or theaters where crowds of all ages and classes came together to witness variety shows which consisted of singers, dancers, acrobats, and comedians. Then there were smaller clubs where the audience was largely middle and upper class, younger and middle aged adults, and where the songs were political and social satire. The freer atmosphere of Weimar was demonstrated in these small clubs by intense criticism of government officials and political party leaders and the airing of previously taboo themes of gender conflict, clergy corruption and homosexuality.



Margo Lion

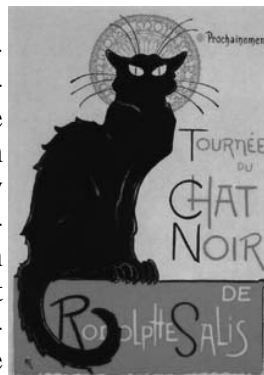
Hitler and the National Socialists were frequent targets of the satire of Cabaret performers, and when the Nazis came to power in 1933, most of the political cabarets were closed and those that remained open were heavily censored.

*FST's production of European Cabaret pays tribute to the music and performers of this era, from the famed chanteuses and their well-known ballads to the lesser known composers and songs lost during the Nazi occupation of Germany.*

# The French Cabarets

## Le Chat Noir: The First Modern Cabaret

Le Chat Noir (French for “The Black Cat”) was the world’s first modern cabaret, and set the tone for the popular French and German cabarets of the 1920s and ‘30s. It was opened on November 18, 1881 in the bohemian Montmartre district of Paris by the artist Rodolphe Salis. In its heyday it was a bustling nightclub — part artist salon, part rowdy music hall, partially due to an illegal piano (it was illegal to have a piano in a bar in Paris during this time). Salis most often performed, with exaggerated, ironic politeness, the role of the master of ceremonies. It was here that the comic monologues got their start. Famous performers at Le Chat Noir included Claude Debussy, Aristide Bruant, Yvette Guilbert, and August Strindberg.



## Au Lapin Agile: Famous Montmartre cabaret in Paris, France.

The artist Andre Gill painted the sign that was to suggest its permanent name. It was a picture of a rabbit jumping out of a saucepan, and residents began calling their neighborhood night-club “Le Lapin à Gill”, “Gill’s rabbit”. Over time the name evolved into “Cabaret Au Lapin Agile”, or, the Nimble Rabbit Cabaret. At the turn of the twentieth century, the Lapin Agile was a favorite spot for struggling artists and writers, including Picasso, Modigliani, Apollinaire, and Utrillo.



**Club Lido:** In 1946 the Clerico brothers took over an establishment which had been all the rage during the Belle Epoque. Its decoration was directly inspired by the great beach of the Lido in Venice. The Clericos completely overhauled the building, making it into a cabaret, which was unique in the world. With the help first of Pierre Louis Guerin, then Rene Fraday and Miss Bluebell, the Lido literally invented the notion of the dinner-show as we have come to know it throughout the world. One show was to replace another, the latest always more spectacular than its predecessor, and each met with triumphant success.



# The German Cabarets



**The Sound and Smoke:** opened January 23, 1901 and was one of the first cabarets ever to appear in Germany. It was founded by Max Reinhardt, an incredibly influential figure in the Weimar cabaret culture. It presented both dramatic work and political satires. When it first opened, performers had to tread carefully because the German police were able to censor inappropriate acts. This decree was lifted at the end of the First World War, allowing the cabaret scene to really blossom as performers could deal with social themes and political developments of the time. Among performers at the Sound and Smoke were the famed Marlene Dietrich, Friedrich Hollander, Bertolt Brecht, Kurt Weill, and Kurt Tucholsky.



**The Kabarett der Komiker**, or Cabaret of the Comedians: Berlin's largest cabaret, founded in 1924 by Kurt Robischek, presented revues satirizing politics and sex, though the verbal wit was always secondary to the music and dancing. During the twenties and thirties, it featured musical revues written by the famed musical team Marcellus Schiffer and Mischa Spoliansky. The majority of the performers and writers who worked at the Kabarett der Komiker followed him to New York when they were forced into exile by the Nazis.



Two other popular Berlin cabarets of the twenties and thirties were the **Katakombe (the Catacombs, 1929)**, and the **Tingel-Tangel Theater (1931)**. The Katakombe's acts took aim at Hitler, specializing in sardonic performances making fun of the Third Reich. The Tingel-Tangel was the home of Frederick Hollander and his witty, satirical revues. In their glory, these cabarets were forums for exploration, creative exchange, and clever but often ambiguous transgression.

# Americanization of the Cabaret

## Cole Porter and Ira Gershwin

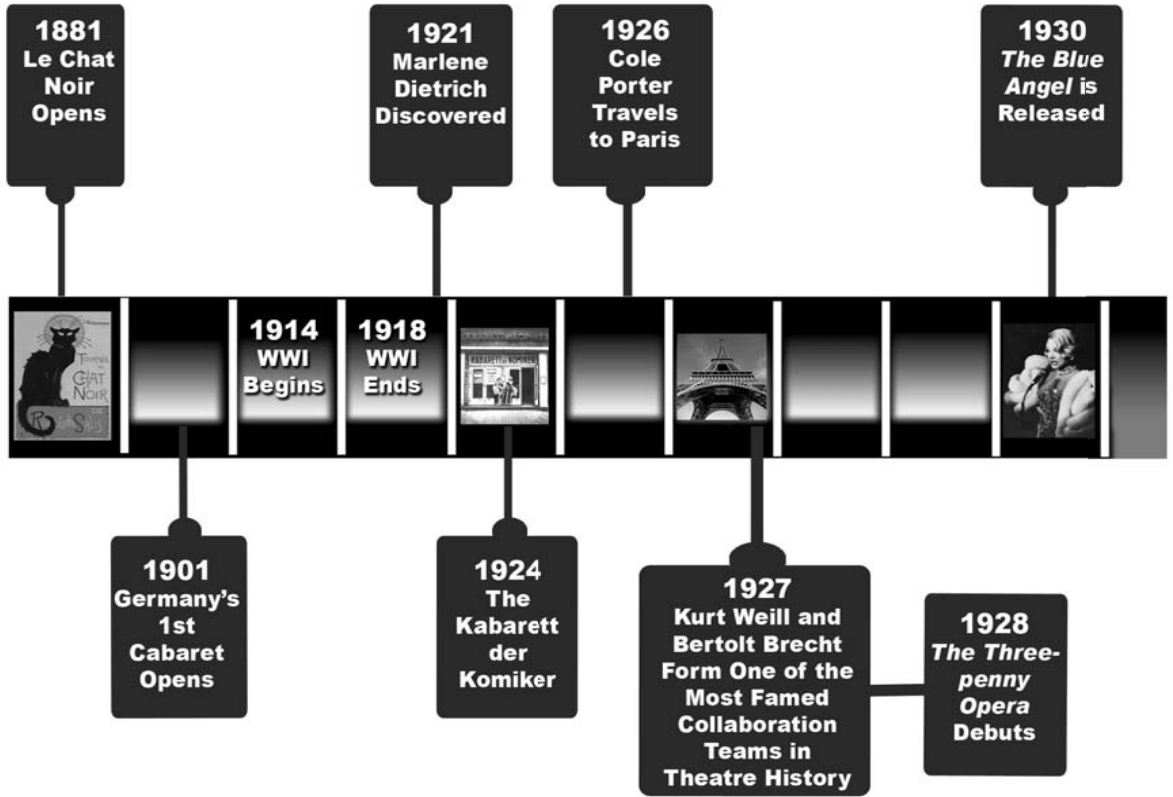
(An excerpt from the *Blesok Review* by Gunter Berghaus)

In the 1920s, Berlin was still very concerned with maintaining its world-city image. Before WWI it could lay claim to this distinction by touting its own qualifications as a capital of modernity, a global leader in industry, commerce, and consumerism. The disasters of the war and the inflation deprived the city of this distinction, and popular entertainment was forced to reformulate its metropolitan image. Weimar era revues demonstrated their cosmopolitan allures not by touting Berlin, but rather by presenting an array of foreign numbers. This accounted for the difference in pre and post-war revues. Revues could no longer turn to Berlin itself for positive thematic images of modernity. They had to look abroad for such icons, and more often than not they turned to the United States. What Berlin claimed to be before the war, New York seemed to be thereafter: a hectic and mighty metropolis, a global center of production, finance, commerce, and consumerism. Thus, the 1920s witnessed an Americanization of popular entertainment in Berlin. While the music of pre-war revues had derived from waltzes and polkas, post war revues were flooded with American music. Even the work of German cabaret composers became increasingly dominated by Jazz rhythms. Mischa Spoliansky's revues in particular had a heavy jazz influence, and he played a lot of music by Ira Gershwin and Cole Porter. Gershwin visited him in Berlin and was enthusiastic about his playing. Porter moved to Paris after WWI, and traveled throughout Europe performing and writing music for most of the 1920s.

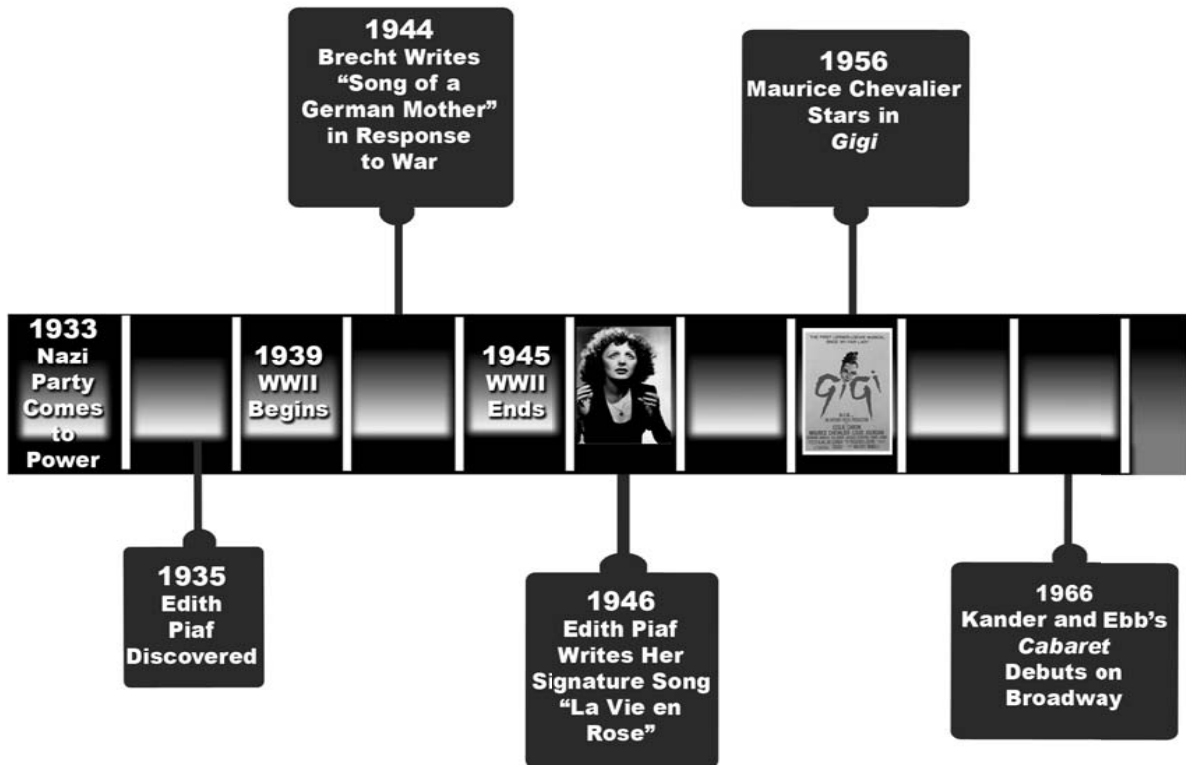


Trude Hesterberg 1927

# European Cabaret Timeline



# European Cabaret Timeline



# The Women of the Cabaret

## **Marlene Dietrich (1901 –1992)**

*(Performer: Boys in the Backroom, In the Ruins of Berlin)*

German-born American actress, singer, and entertainer. She is regarded as being the first German actress to become successful in Hollywood. Throughout her long career, starting as a cabaret singer, chorus girl and film actress in 1920s Berlin, Hollywood movie star in the 1930s, World War II frontline entertainer during the 1940s, and finally as an international stage show performer from the 1950s to the 1970s, Dietrich constantly re-invented herself and eventually became one of the entertainment icons of the 20th century. The American Film Institute ranked Dietrich No. 9 amongst the Greatest Female Stars of All Time.



## **Edith Piaf (1915–1963)**

*(Lyricist & Performer: Cause I Love You, La Vie en Rose. Performer: Mon Dieu, No Regrets)*

France's most beloved singer and national icon. Her singing reflected her tragic life, with her specialty being the poignant ballad performed in a heartbreaking voice. Among her famous songs are "La vie en rose" (1946), "Hymne à l'amour" (1949), "Milord" (1959), "Non, je ne regrette rien" (1960). In 1935, Piaf was discovered in the Pigalle area of Paris by a nightclub owner. Her nightclub gigs led to her first two records produced that same year. She wrote the lyrics of many of her songs and collaborated with composers on the tunes. During this time, she was in great demand and very successful in Paris as France's most popular entertainer. After the war, she became known internationally, touring Europe, the United States, and South America. She appeared on the *Ed Sullivan Show* eight times and at Carnegie Hall twice (1956 and 1957). Her signature song "La vie en rose" was written in 1945 and was voted a Grammy Hall of Fame Award in 1998.



# The Women of the Cabaret

## Lotte Lenya (1898 –1981)

(Performer: *Saga of Jenny, Song of a German Mother*)

Tony Award-winning and Academy Award-nominated singer and actress, born Karoline Wilhelmine Blamauer, in Vienna, Austria. She is best known for her performance as Jenny in Kurt Weill's and Bertolt Brecht's *The Threepenny Opera*, and some other Brecht-Weill plays. Her role as Vivien Leigh's earthy friend Contessa Magda Terribili-Gonzales in the screen version of Tennessee Williams' *The Roman Spring of Mrs. Stone* (1961) brought Lenya an Academy Award nomination as Best Supporting Actress. Her portrayal of the villainous Rosa Klebb in the James Bond movie *From Russia with Love* brought her additional fame. Her name is known by many from a mention in the Louis Armstrong and Bobby Darin versions of the song "Mack the Knife".



## Ute Lemper (1963 - )

(Contemporary Performer: *It's All a Swindle, When the Special Girlfriend, I am a Vamp, A Little Attila, Marie Sanders, The Smart Set, Maskulinum/Femininum, Take it Off Petronella, Oh How we Wish that we Were Kids Again*)

Contemporary German chanteuse and actress. Born in Münster, she graduated from the Dance Academy in Cologne and the Max Reinhardt Seminary Drama School in Vienna. Her diverse credits include musicals, such as her breakthrough role in the original Viennese cast of the *Cats*, the title role in *Peter Pan*, a re-creation of the Marlene Dietrich-created Lola in *The Blue Angel*, the original European Sally Bowles in a Paris production of *Cabaret*, and the original London revival Velma Kelly in *Chicago*. As a solo artist, her extensive discography includes ubiquitously well-reviewed interpretations of Kurt Weill's compositions from the late 1980s, in addition to German cabaret songs. Lemper, a mother of three, resides in Paris and New York City. She performs worldwide, recently even in the war-torn Middle East. She has also authored a book and several journal articles.



# Selected Composer & Lyricist Bios



**Mischa Spoliansky (1898-1985) and Marcellus Schiffer (1892 - 1932)** (*Spoliansky Composer; Schiffer Lyricist: It's All a Swindle, When the Special Girlfriend, I am a Vamp, The Smart Set, Maskulinum/Femininum*)

**Spoliansky** was a world-famous composer born in Bialystok, Russia. His family was forced to flee Russia after the Revolution of 1905, when they immigrated to Germany. The product of a musical family (he was the son of an opera singer), young Mischa was a prodigy, giving his first concert at the age of 10. After studying music, Spoliansky joined the booming theatrical and cabaret life of Weimar Berlin, writing popular musical revues and establishing a reputation as a more up-beat version of Kurt Weill. Among the notable people Spoliansky worked with in Berlin were lyricist Marcellus Schiffer, director Max Reinhardt, and actress/singer Marlene Dietrich. **Schiffer** was famous for his contributions to the Weimar cabaret scene. He was a scriptwriter and lyricist, unlike contemporaries Weill and Brecht, his lyrics addressed societal problems rather than political ones. He was known for parodying the mass media, but was equally adept at savaging the Berlin equivalent of cool, downtown trendsetters. Nazi street violence banished such expression, and he was forced to flee Germany forever.



**Frederich Hollaender (1896- 1976)**

(*Composer/Lyricist: The Kleptomaniac, Boys in the Backroom, Take it off Petronella, Oh How We Wish that We Were Kids Again, In the Ruins of Berlin*)

A German composer and lyricist born in London, son of composer Victor Hollander. Educated at the Berlin Conservatory, by the age of 18 he had become an associate conductor at the Prague Opera House. After studying in Berlin, he composed music for productions by Max Reinhardt and became involved in cabaret and wrote music for the film, *The Blue Angel* (1930). He left Nazi Germany and emigrated to the United States of America where he wrote the music for over a hundred films, including *Destry Rides Again* (1939), *A Foreign Affair* (1948), and *Sabrina* (1954).

Many of his songs were made famous by Marlene Dietrich. He can be seen as the piano accompanist in *A Foreign Affair*. He received four Academy Award nominations for composition. In 1956 he returned to Germany, and died in Munich in 1976.

# Selected Composer & Lyricist Bios



**Kurt Tucholsky (1890 –1935)** (*Lyricist: A Little Attila, Take it Off Petronella*)

A German journalist, satirist and writer, he moved in 1924 to Paris and in 1930 to Sweden. Tucholsky was one of the most important journalists of the Weimar Republic. As a politically engaged journalist he proved himself to be a social critic in the tradition of Heinrich Heine. He was simultaneously a satirist, an author of satirical political revues, a songwriter and a poet. He saw himself as a left-wing democrat and pacifist and warned against anti-democratic tendencies - above all in politics, the military and justice - and the threat of National Socialism.



**Bertolt Brecht (1898 –1956)** (*Lyricist: Marie Sanders, Army Song, Song of a German Mother*)

German poet, playwright, and theatre director. A seminal theatre practitioner of the twentieth century, Brecht's achievement is equally significant in dramaturgy and in theatrical production. From his late twenties Brecht remained a life-long committed Marxist who, in developing the combined theory and practice of his epic theatre, where he explored theater as a forum for political ideas. Among his most famous plays are *The Life of Gallileo*, *Rise and Fall of the City of Mahagonny*, *The Threepenny Opera*, and *Mother Courage and her Children*.



**Kurt Weill (1900 –1950)** (*Composer: Saga of Jenny, Army Song*)

A German, and in his later years German-American, composer active from the 1920s until his death, he was a leading composer for the stage, as well as writing a number of concert works. In Weill's lifetime, his work was most associated with the voice of his wife, Lotte Lenya. She took great care to support Weill's work, and after his death she took it upon herself to increase awareness of his music, forming the Kurt Weill Foundation. His best-known work is *The Threepenny Opera* (1928), a reworking of John Gay's *The Beggar's Opera* written in collaboration with Bertolt Brecht.

# Selected Composers & Lyricist Bios

## **Hanns Eisler (1898 –1962)** (*Composer: Marie Sanders, Song of a German Mother*)

German and Austrian composer born in Liepzig. During WWI he served as a front-line soldier in the Austro-Hungarian army. In 1925, Eisler moved to Berlin—then a hothouse of experimentation in music, theater, film, art and politics. There he became a member of the Communist Party of Germany, and drew close to Bertolt Brecht, whose own turn towards Marxism happened at about the same time. The collaboration between the two artists lasted for the rest of Brecht's life. After 1933, Eisler's music and Brecht's poetry were banned by the Nazi Party. Both artists fled, eventually seeking refuge in the United States. Eisler's promising career in the U.S. was interrupted by the Cold War. He was one of the first artists placed on the Hollywood blacklist by the movie studio bosses and was interrogated by the House Committee on Un-American Activities.



## **Franz Lehar (1870 –1948)** (*Composer: Girls, Girls, Girls*)

Born in Komárno (then in Austria-Hungary, now Slovakia) as the eldest son of a bandmaster in the Austro-Hungarian army, he studied violin and composition at the Prague Conservatory. In 1902 he became conductor at the historic Vienna Theater an der Wien, where his first opera *Wiener Frauen* was performed in November of that year. He is most famous for his operettas - the most successful of which is *The Merry Widow*, but he also wrote sonatas, symphonic poems, marches, and a number of waltzes, some of which were drawn from his famous operettas.

## **Frederick Loewe (1901 - 1988)** (*Composer: Thank Heaven for Little Girls*)

Tony Award-winning Austrian-American composer. Fritz grew up in Berlin and attended a Prussian cadet school from the age of five until he was thirteen. He met Alan J. Lerner in 1942. Their first hit was *Brigadoon* (1947). It was followed in 1951 by the less successful Gold Rush story *Paint Your Wagon*. In 1956 Lerner and Loewe unveiled *My Fair Lady*, which won the Tony Award for Best Musical, and *Camelot*, which was a big Broadway hit. Loewe was inducted into the Songwriters Hall of Fame in 1972.



# Selected Composers & Lyricists Bios



## **Charles Aznavour (1924 -)** (*Lyricist & Performer: She*)

An Armenian-French singer, songwriter and actor. Aznavour was born in Paris, his artistic parents introduced him to the world of theatre at an early age. He began to perform when he was nine and soon took the stage name Aznavour. His big break came when Édith Piaf heard him sing and arranged to take him with her on tour in France and to the United States. He is often described as the “Frank Sinatra of France.” He has written musicals and about a thousand songs, made more than one hundred records, and appeared in sixty movies. In the 1970s Aznavour became a major success in the United Kingdom where his song “She” went to Number One on the charts.



## **Jacques Brel (1929 –1978)** (*Lyricist & Performer: Sons Of*)

A Belgian French-speaking singer-songwriter, Brel achieved minor success in the early 1950s in Belgium singing his own songs. From 1954 Brel pursued an international singing career. He wrote music and sang in the city’s cabarets and music-halls, where on stage he delivered his songs with great energy. By 1956, he was touring Europe and he recorded the song “Quand on n’a que l’amour that brought him his first major recognition. Brel’s romantic lyricism sometimes revealed darkness and bitter irony. He composed and recorded his songs almost exclusively in French, and is widely recognized in French-speaking countries as one of the best French-language composers of all time.



## **Cole Porter (1891 –1964)** (*Composer/Lyricist/Performer: It’s De-Lovely*)

An American composer, his works include the musical comedies *Kiss Me, Kate* (1948), *Fifty Million Frenchmen* and *Anything Goes*, as well as songs like “Night and Day,” “I Get a Kick Out of You,” and “I’ve Got You Under My Skin.” He was noted for his sophisticated lyrics, clever rhymes, and complex forms. He was one of the greatest contributors to the Great American Songbook. He became a charter member of the Lost Generation. Although not from Europe, his songs were popular in both French and German cabarets.

# “Degenerate” Music

*(Excerpted from A Teacher’s Guide to the Holocaust produced by the Florida Center for Instructional Technology at USF)*

After the horrors of World War I, most Europeans expressed their sense of freedom by embracing the roaring twenties. A decadent lifestyle was emerging from the nightlife of jazz clubs and cabarets. Berlin was at the heart of the bold and innovative music trends of the 1920s and 1930s. Musicians experimented with their art by pushing away from accepted musical forms and finding new ones.

While many Europeans were celebrating new-found freedom in the arts, Germany was already beginning to fall under the shadow of the swastika. For almost 100 years, an atmosphere of anti-Semitism had been growing in Europe. Richard Wagner, the well-known composer, had spoken publicly against the Jewish people in his booklet, *Das Judentum in die Musik* (Judaism in Music). The Nazi Party played upon these historic prejudices in their rise to power.

Nineteenth-century psychologists introduced the term degenerate or entartete to describe any deviance or clinical mental illness. Later a broader definition was applied to include scientific literature (medical, biology and anthropology). By 1933 Hitler’s Third Reich referred to the mentally ill, communists, Gypsies, homosexuals and Jews as subspecies of the human race. The words “Jewish,” “Degenerate,” and “Bolshevik” were commonly used to describe any art or music not acceptable to the Third Reich. The Nazi propaganda poster pictured on this page, is a crude exaggeration of the original poster for the opera *Jonny spielt auf*. This grotesque figure became the Nazi symbol for all they considered “degenerate” in the arts. Hitler envisioned the day when German culture would be free of “morbid excrescencies of insane and degenerate men.”

After the race laws of 1933, the Reichsmusikkammer (Reich Music Chamber) required a registry of all German musicians. As a result, hundreds of talented composers had their work deliberately suppressed and careers ended simply because their race or style of music offended the Third Reich.

**Note:** Music producer Michael Haas and contemporary cabaret star Ute Lemper have launched a recovery project of the Entarte Musik, where they are rediscovering the lost music and recording forgotten songs. The first album in this project, “Berlin Cabaret Songs,” was released in 1997. The duo continues to work on future albums featuring music that was banned by the Nazis.

# Bibliography

Jelavich, Peter. *Berlin Cabaret*. Harvard University Press: Massachusetts. 1996

Jelavich, Peter. Berlin Cabaret Notes, *Berlin Cabaret Songs*. (C) 1996 Decca Music Group Limited

<http://www.britannica.com/cabaret>

<http://www.laurahird.com/newreview/berlincabaretsongs.html>

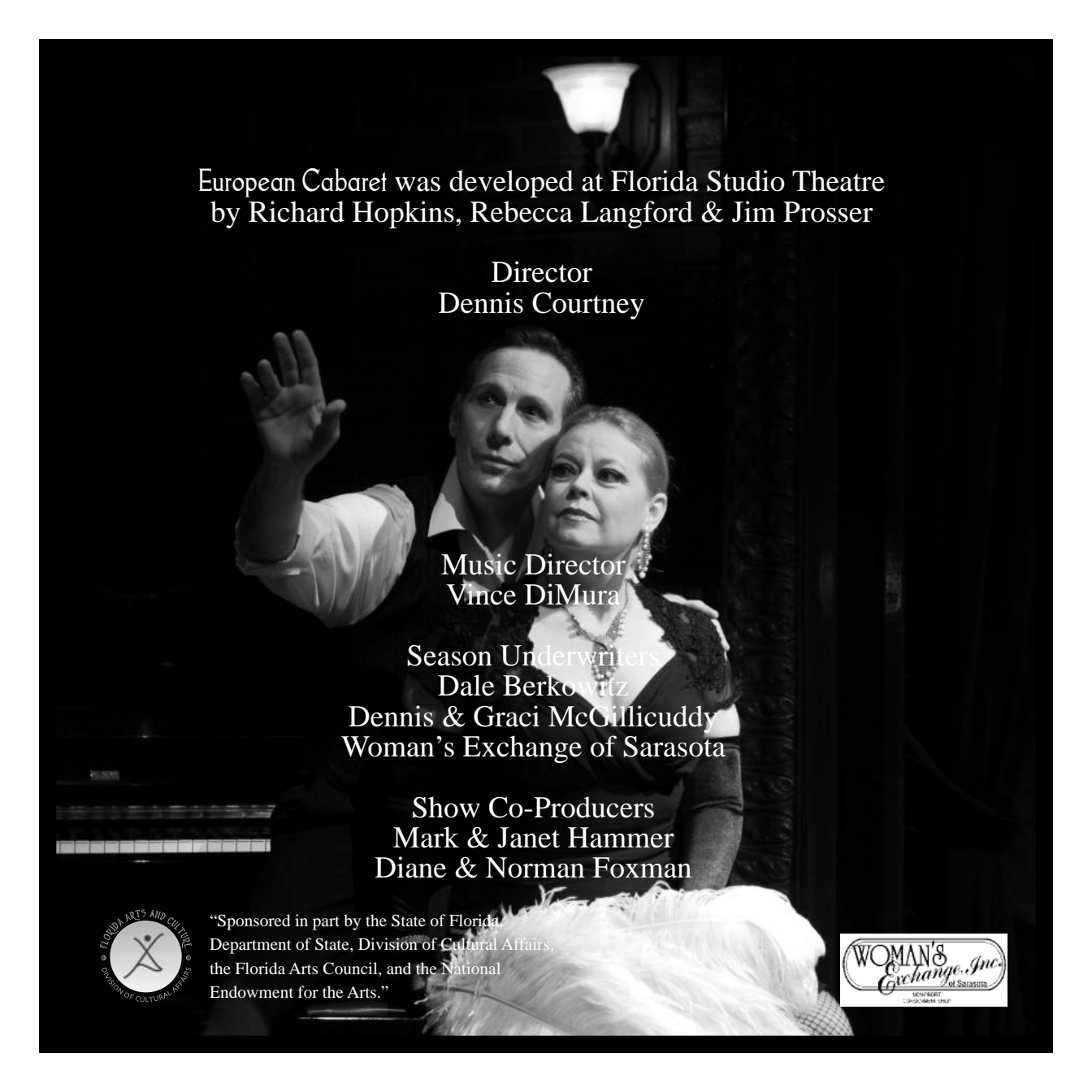
<http://www.wikipedia.org>

Laurence Senelick, *Cabaret Performance, Volume II: Europe 1920-1940* (Baltimore: John Hopkins University Press, 1993), p. 25.

Research Assistance for *European Cabaret* Provided by Christine Scarfuto

**“With the more intimate ambiance and (somewhat) more open-minded audience, cabarets were ideal venues for performers who delivered songs in a direct, in-your-face manner; they delighted in mocking the beliefs, habits, and more of the bourgeois patrons who sat at their tables...Cabaret artists chose to plunge into the present, which they viewed with an attitude that hovered between amused curiosity and detached cynicism.”**

**-Peter Jelavich, from *Berlin Cabaret Songs***



European Cabaret was developed at Florida Studio Theatre  
by Richard Hopkins, Rebecca Langford & Jim Prosser

Director  
Dennis Courtney

Music Director  
Vince DiMura

Season Underwriters  
Dale Berkowitz  
Dennis & Graci McGillicuddy  
Woman's Exchange of Sarasota

Show Co-Producers  
Mark & Janet Hammer  
Diane & Norman Foxman

"Sponsored in part by the State of Florida,  
Department of State, Division of Cultural Affairs,  
the Florida Arts Council, and the National  
Endowment for the Arts."

