Winter 2-24-1995

Here Comes Grosz

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The Cellar At The Top of the waterman building presents

**HOPPLA!**

**HERE COMES GROSZ...**

An incredible burlesque in six scenes with a prologue and epilogue

8th annual risd cabaret
February 24-26, 1995

The performance is dedicated to the late
Toni Eichenberg
who encouraged us to investigate the legacy of
this great German artist
Hoppla! Here Comes Grosz...

Hoppla! Hoppla!, here comes the eighth annual RISD Cabaret. It has become a tradition for me to write some explanatory notes, but I think it is better to recount past successes and congratulate this and future experiments. The cabaret idea springs from a 1987 proposal by James O. Barnhill and Szymon Bojko to establish "an experimental art history and performance course which would directly involve students and immerse them in the art and culture of a particular time and place". Since then we have benefitted each year from this fertile idea, and the hard work of our students and colleagues.

The chronicle of past cabarets is rich: "From St. Petersburg to Krushchev's Boot" (1987), "The Golden Age of Cabaret" (1988), "The Ox on the Roof" (1988), "The Unknown and Awakening Europe" (1991), "Tabou" (1992), "The Big Yes and the Little No" (1993), "The Life and Times of Joseph Beuys" (1994). Each cabaret course brought new talents and individuals to focus on a particular point of view, place, time, or individual artist important to the development of our culture. All of them sharpened our awareness and our students' understanding of the relationship of art to social commentary. Each year the performance has demonstrated the depth of commitment and the wealth of inventiveness and knowledge that make RISD students so rewarding to work with. Each year also, the intensity and necessarily extraordinary level of involvement has caused the director, the choreographer, the sponsoring faculty, the students, individually or in concert to say "NEVER AGAIN!" but each year they come back. Or they let one year pass and then they are back. Over the past few years, Szymon and Agnieszka Taborska have directed in alternate years while James' presence is always felt. Starting in 1991 Bill Newkirk and Foundation became more involved by giving us a home on the third floor of the Waterman building and backing the studio portion of the course. This year Bill is also serving as producer, Szymon is guiding the research and scripting, while we have a guest director from Brown's theater arts department Mark Cohen and a new choreographer, Nola Rocco. It is a continuing adventure.

The educational goals of the Cabaret are not unique, but somehow the experience is. This is not a normal RISC course, certainly not a normal Liberal Arts course. Each year about thirty students participate in the study and recreation of a moment in history, and by performing original text, translated versions, or hypothetical scenes they become a part of the historic milieu. The Russian, German, Austrian, French and Italian avant-garde of the early decades of this century have all come alive at RISC in a way that could not happen passively in the classroom. It is the direct involvement of students, either as actors, designers, or audience, that gives life and meaning to the cabaret material as is selected, edited and performed. If it goes well, we are all swept into another place or time as participant observers, enriched and open to the culture of the day or the folly of the moment.

This year's cabaret is about a true age of folly, that insane Dada time and space in Berlin between the two World Wars, that is explored through the x-ray and x-rated eyes and art of George Grosz. Here we see the artist as social critic in a society heading toward disaster. The clear vision and prescience, satire and the biting wit displayed in his cartoons of the German bourgeoisie, the growing bureaucracy and increasing militarism were found so offensive that he was tried for blasphemy, obscenity and insulting the German military. How current and relevant this Grosz Hoppla seems to be - his political difficulties clearly anticipating the situation of contemporary social activist artists in our own country, the debate about the NEA, and the Establishment's fear of the telling image. It is a lesson for all of us.

But success and depth of the cabaret learning experience is not just demonstrated by the intensity and content of the material and the performance. It depends as well on the research, rehearsal, and development of an esprit de corps as the public presentation progresses. By this point the texts and staging, the music and acting, choreography and content, have been edited and fought over, justified and criticized with an intensity far beyond that expected in most Liberal Arts classes. Still, it is precisely because of the public nature of the performance, the replacement of the lecture hall by the music hall and the desire to successfully communicate to a larger audience, that the performers, researchers, and technicians can reach this special level of commitment. In this way, and with thanks to them, we can all share in the best and most personal manner Liberal Arts at RISD.

Edward Dwyer
Dean of Liberal Arts

Imagine a street - the street that runs like a leitmotif through the work of George Grosz (and across our stage), connecting the lives of a whole society. Along it move the citizens and denizens, the villains and victims, of Grosz's world. On this public thoroughfare, each private existence finds itself subject to public scrutiny, and individuals are apt to reveal themselves in surprising and frequently quite graphic ways to the gaze of even the most casual observer. It is a locale marked out for human transactions of the tenderest as well as the most bitter sort; often it is a site of violent conflict and armed confrontation. In all of its moods, though, Grosz's street is a site where people manage, however briefly, grotesquely, oppressively or fragmentedly, to connect.

The collaborative connection that we have established in order to create this year's cabaret marks the eighth coming-together of RISD students with faculty from RISD and Brown. As it has been traditionally, our intention toward you, the audience, is to educate as we entertain. Our pedagogic intent, however, is to offer a compelling experience of the collaborative process. It is an experience which we believe to be invaluable in the education of young artists and crucial to an understanding of the utility of the arts in American culture.

The combined efforts of students from diverse artistic disciplines, working with faculty from sister institutions of higher education toward a common goal constitutes a paradigm of artistic cooperation which amplifies a very particular and most important message for the community at large and the young artist in particular. As the playwright David Mamet has written in his book Writing in Restaurants, "... we can help to change the habit of coercive and frightened action and substitute for it the habit of trust, self-reliance and cooperation... by showing how it works. In action."

We are living through a period of cultural upheaval, and the arts are being submitted to governmental interrogation as they had been in Grosz's pre-Nazi Germany. Only the mobilization of the best that our combined artistic communities has to offer to the education of our students, to the work we undertake, and to each other is sufficient if we, as artists, are truly to maintain into the future our right to consideration as important contributors to the culture of our society.

Mark S. Cohen
Guest Director, Brown University

PART ONE

Prologue:
Berlin the Angry City
A Line at a Bakery - Winter 1918
"The Dry Bread Song"
MUSIC: Hans Eisler; LYRICS: Walter Mehring
TRANSLATED AND ADAPTED BY Loren C. Mitchell
SUNG: Tri Alex Hart
The melody of Brecht's "Legend of the Dead Soldier" is included in the arrangement of "The Dry Bread Song"
"For Seven Days and Nights I Haven't Eaten"
A POEM BY Carl Zuckmayer, 1917
READ BY Antanas Varnings

Scene one:
George Grosz in his Studio
Berlin, Nassausische Straße 4
Afterwards, at the nightclub
"Nanna's Song"
MUSIC: Kurt Weill; LYRICS: Bertold Brecht
TRANSLATED BY Kurt H. Kowalske
ADAPTED BY Steven L. Jobe
SUNG BY Maki Koto
Music selections:
"Give a Little Whistle"
Quickstep.
MUSIC: Harline and Washington
PERFORMED BY Evan Eppolito
2. Jersey Satanovski
Music for JanuszWisniewski's play "The Street of Crocodiles"
PERFORMED By Denise Emerson, Laleh Khorrarnian, Heidi Sawyer and Sue Yoo
"One, Two..."
Tango. SOURCE: Berlin Radio of the 20's
PERFORMED BY Alex Hart and Laleh Khorrarnian
4. Bramin
Gnaawa Drums.
PERFORMED BY Laleh Khorrarnian, Heidi Sawyer and Sue Yoo

Scene two:
A Street in Berlin
Grosz Looks at the Germans
- "I Have Murdered Dear Auntie Alice"
MUSIC AND LYRICS: Frank Wedekind
ADAPTED BY Richard Lloyd and Steven L. Jobe
SUNG BY Richard Lloyd
"I am up to my neck in visions"
from Grosz's letter to Otto Schmalhausen, June 1
PERFORMED BY Josh Wood

Scene three:
Berlin Winter 1918/19
The Days of the November Revolution
The "Spartacists" and the "Free Corps"
The Funeral Procession
- "Der Revoluzzer"
MUSIC AND LYRICS: Erich Muehsam, 1917
ADAPTED BY Steven L. Jobe
SUNG BY Richard Lloyd
- The Melody of "The Emperor Hymn"
BY F. J. Haydn
SUNG BY THE ENSEMBLE
- "The Red Melody"
MUSIC: Friedrich Hollaender, LYRICS: Kurt Tucholsky.
TRANSLATED by Harold L. Poor
ADAPTED BY Steven L. Jobe
SUNG BY Sarah Kreiger and the Ensemble
- "Casino Song of the Free Corps"
A SONG WRITTEN BY Walter Mehring
READ BY Antanas Varnings
- "No pardon given"
A Historical testimonial
READ BY Josh Wood
- "A Melody Sprang Up"
A POEM WRITTEN BY Fritz Ruck
READ By Polly Spener
PART ONE

Prologue:
Berlin the Angry City
A Line at a Bakery - Winter 1918

- "The Dry Bread Song"
  MUSIC: Hans Eisler
  LYRICS: Walter Mehring
  TRANSLATED AND ADAPTED BY Loren C. Mitchell
  SUNG by Alex Hart

- "Nanna's Song"
  MUSIC: Kurt Weil
  LYRICS: Bertolt Brecht
  TRANSLATED BY Kurt H. Kowalke
  ADAPTED BY Steven L. Jobe
  SUNG by Maki Koto

Music selections:
1. "Give a Little Whistle"
   QUICKSTEP
   MUSIC: Harline and Washington
   PERFORMED BY Ensemble

Scene one:
George Grosz in his Studio
Berlin, Nassauische Strasse 4
Afterwards, at the nightclub

- "One, Two, ...
  TANGO
  SOURCE: Berlin Radio of the 20's
  PERFORMED BY Alex Hart and Laleh Khorrarnian

- "Ilse"
  MUSIC AND LYRICS: Frank Wedekind
  ADAPTED BY Richard Lloyd and Steven L. Jobe
  SUNG by Richard Lloyd

Scene two:
A Street in Berlin
Grosz Looks at the Germans

- "I Have murdered Dear Auntie Alice"
  MUSIC AND LYRICS: Frank Wedekind
  ADAPTED BY Richard Lloyd and Steven L. Jobe
  SUNG by Richard Lloyd

- "I am up to my neck in visions"
  FROM Grosz's letter to Otto Schmalhausen, June 1917
  READ by Josh Wood

Scene three:
Berlin, Winter 1918/19
The Days of the November Revolution
The "Spartacists" and the "Free Corps"

The Funeral Procession

- "Der Revoluzzer"
  MUSIC AND LYRICS: Erich Muehsam, 1917
  ADAPTED BY Steven L. Jobe

- "The Melody of "The Emperor Hymn"
  by F. J. Haydn
  SUNG BY THE ENSEMBLE

- "The Red Melody"
  MUSIC: Friedrich Hollaender
  LYRICS: Kurt Tucholsky
  TRANSLATED BY Harold L. Poor
  ADAPTED BY Steven L. Jobe
  SUNG BY Sarah Kreiger and the Ensemble

- "Casino Song of the Free Corps"
  A SONG WRITTEN BY Walter Mehring
  READ BY Antanas Vainius

- "No pardon given"
  A HISTORICAL TESTIMONIAL
  READ BY Josh Wood

- "A Melody Sprang Up"
  A POEM WRITTEN BY Fritz Rück
  READ BY Polly Spenner

PART TWO

Scene four:
Germany, Germany
The Ruling Class

- Fanfare, procesional from a waltz whose composer is unknown, taped from a Berlin Radio station in the 20's
- Polka based on the previous waltz
- "The Playful Son"
  A traditional Bavarian polka
  PERFORMED BY Maki Koto, Luciana Mallozzi, Michael McKenna and Sue Yoo

Scene five:
Grosz in Court
The Enemy of the State

- "The Two..."
  MUSIC: John Jobe
  PhiLARmOnIC HArmony

Scene six:
Sodom and Gomorrah
Berlin, You Are Dancing with Death

- "Petronella"
  MUSIC: Friedrich Hollaender
  LYRICS: Kurt Tucholsky
  TRANSLATED BY Pilar Newton
  SUNG BY Alex Hart

Epilogue:
The advent of Nazism
From the "Golden" Twenties to Something Else

- "The Swastiker's Song"
  A SONG WRITTEN BY Walter Mehring
  READ BY Antanas Vainius and Josh Wood

- Theme from L"ohengrin
  by Richard Wagner

- "Horst Wessel Lied"
  The anthem of the Nazi party

- Refrain of "Nanna's Song"
  REPRiSE

Acknowledgements

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We express our gratitude for the support of Professor Edward Dwyer and the Division of Liberal Arts.

Don't miss "The Hotel Baltimore"
performed by RISD students
February 23, 24, 25, and 26 at 8 pm at the Auditorium
HOPPLA!

HERE COMES GROSZ...

**Director**
Mark S. Cohen

**Concept**
Szymon Bojko

**Scenario**
Szymon Bojko and Mark S. Cohen
with the assistance of Nola Rocco

**Choreography**
Nola Rocco

**Musical Transcriptions and Arrangements**
Steven L. Jobe
Loren C. Mitchel

**Producer**
Bill Newkirk

**Production Stage Manager**
Doug Kim

**Translations**
Dorothy Pieniadz
Ludwig Rogozinski
Marilyn Rueschemeyer
Elias Schwartz
Achim Wieland

**Orchestra**
Steven L. Jobe – Musical Direction, guitar, bassoon
Rob Bethel – cello
Laura Gulley – violin
Jerry Heroux – trumpet, French horn
Adam Hurst – cello
Clara Lieu – oboe
Loren C. Mitchel – keyboard
Jasmine Winkler – bassoon

**The Ensemble**
Marc Cannon
Denise Emerson
Aurora Gist-Yochum
Alex Hart
Arthur Jones
Laleh Khorrman
Scott King
Maki Koto
Sarah Kreiger
Richard Lloyd
Luciana Mallozzi
Michael McKenna
Pilar Newton
Heidi Sawyer
Jasmine Winkler
Sue Yoo

and James Bewley as George Grosz

**Puppets**
Aurora Gist-Yochum
Heather Henson
Maki Koto (coordinator)
Luciana Mallozzi
David Medina
Sue Yoo

**Mannequins**
Heather Henson
Doug Kim
Maki Koto (coordinator)
Tara Markus
Hugh Walton
Jasmine Winkler

**Costumes**
Michelle Courtois
Maya Hartmann
Laleh Khorrman
Tara Markus
Pilar Newton
Polly Spenner
Jasmine Winkler (coordinator)
Maryanne Wong

**Props and Scenery**
James Bewley
Josh Breslin
Denise Emerson
Alex Hart
Michael McKenna (coordinator)
Polly Spenner
Heidi Sawyer
Hugh Walton
Maryanne Wong

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Yoon Cho
Yu-Kyung Chung
Arthur Jones
Scott King
Richard Lloyd
Polly Spenner

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Josh Breslin
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Alex Hart (coordinator)
Adam Hurst
Doug Kim
Pilar Newton

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