

# WU?<sup>@</sup>therep

## CABARET

**Book by Joe Masteroff**

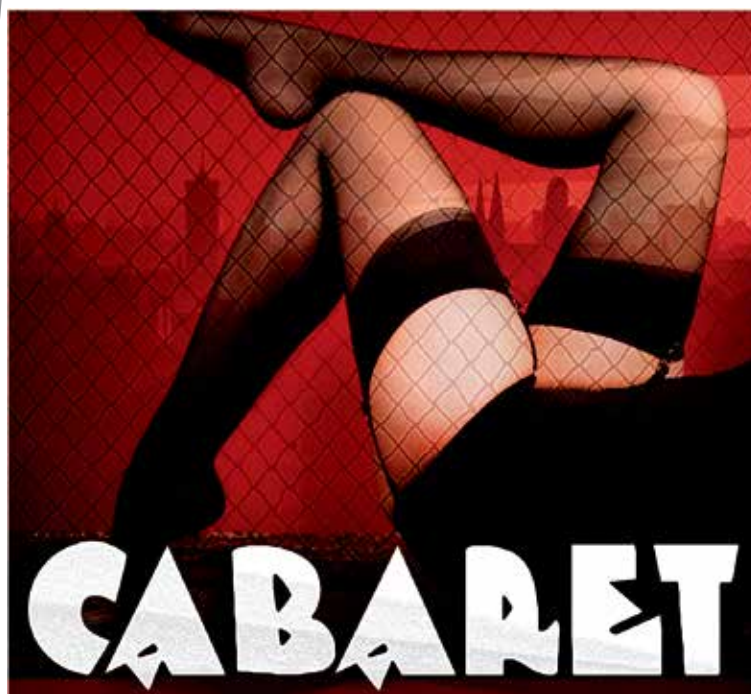
**Music by John Kander**

**Lyrics by Fred Ebb**

**Directed and Choreographed by  
Marcia Milgrom Dodge**

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# the 411

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth slowing down

for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information (**F&F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

## CU@therep!



### The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, [www.repstl.org](http://www.repstl.org), for additional information including activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

**NEATO!**

## WELCOME!

The desire to learn, insatiable when awakened, can sometimes lie dormant until touched by the right teacher or the right experience. We at The Rep are grateful to have the opportunity to play a role supporting you as you awaken the desire for learning in your students.

In *Cabaret*, Sally Bowles finds herself facing the same questions many of your students face at this time of life: Do you stay where you are because, though not perfect, it is safe, or do you risk everything for a new situation that might be better? Because she is comfortable, Sally ignores the signs of change coming in the outside world as well as the impact those changes will have on her. In watching the characters of *Cabaret* make their choices, your students will be able to see effects of changing your world and of staying as you are.

It would be a good idea to take a minute on the bus to give your students these quick theatre etiquette reminders:

- This show has an intermission; there will be time for bathroom breaks before the show and partway through.
- The actors can hear the audience and appreciate the laughter, gasps and quiet attention to action. However, talking, moving around and eating is very distracting to others and can dampen the energy of what is happening on stage.
- Pictures, phone calls and texting are not allowed at any time during the performance.

Live theatre won't allow your students to take a passive role—they must work with us to create the experience which takes the learning deeper. Our unique ability to fuse words and images onstage allows your students to explore new ideas as well as excites their imaginations. We will do our part so your students will be stirred to understandings and self-awareness while delving into new and familiar worlds. You are doing your part by using The Rep to extend your intellectual and aesthetic curriculum. Thank you!

Marsha Coplon  
Director of Education

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# A/S/L

**MASTER OF CEREMONIES (EMCEE):** host at the Kit Kat Klub

**CLIFFORD BRADSHAW:** an American novelist traveling through Europe

**FRÄULEIN SCHNEIDER:** a landlady who rents rooms in her large flat

**HERR SCHULTZ:** one of Frl. Schneider's roomers and the proprietor of a fruit shop

**FRÄULEIN KOST:** another of Frl. Schneider's roomers; she earns a living by entertaining sailors

**SALLY BOWLES:** a talented British cabaret singer at the Kit Kat Klub with whom Cliff becomes enamored

**ERNST LUDWIG:** a friendly and likeable German who befriends Cliff

**MAX:** owner of the Kit Kat Klub and an acquaintance of Sally's

# H

**BAUBLES:** showy toys or trinkets of little value

**FRÄULEIN:** title for unmarried woman; German for "Miss"

**SCHATZL:** sweetheart; darling

**PROPRIETOR:** owner of a business establishment

**INDISCRETION:** an act lacking in good judgment

**HERR:** title for a man; German for "Mr."

**LINDEN:** a tree

**THE RHINE:** a river flowing through Switzerland, Germany and the Netherlands

**HARUM-SCARUM:** reckless or rash

**TACITURN:** inclined to silence; reluctant to speak

**PROSIT:** a word used to toast to good health when drinking

**SPINSTER:** an older woman who has never married

**PALPITATIONS:** abnormal beating of the heart

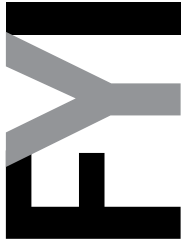
**FLAT:** an apartment

**LODGER:** a person who lives in rented quarters in another's house

**INEBRIATED:** drunk

**COMMUNIST/SOCIALIST/SOCIAL DEMOCRAT:** someone who subscribes to the political belief that ownership of property belongs to the community as a whole or to the state

**SORDID:** lacking morality



## SPOILER ALERT!

**IT'S NIGHTTIME** at the Kit Kat Klub in Berlin, and the Emcee, an eccentric entertainer, invites the audiences to leave their troubles outside because inside the club, life and the girls are beautiful. The Klub girls enter, and they and the staff perform a sensual dance number welcoming everyone. The scene then cuts to a railway car, where Cliff Bradshaw, an American novelist in his late 20s, is sitting alone until another passenger named Ernst Ludwig enters to sit as well. The two make small talk until a customs officer comes in to check their passports and inspect their luggage, except one item that Ernst hides. After the officer leaves, Ernst invites Cliff to the Kit Kat Klub so that they can celebrate the New Year and welcome the 1930s in style. Ernst also recommends a residence where Cliff can room when he's in town.

**CLIFF ARRIVES** at the flat of Fräulein Schneider, a vivacious woman in her 60s. They haggle over the room's price as Cliff is very poor, but finally come to an agreement. As Fr. Schneider shows Cliff around, Fräulein Kost walks in to complain about the lack of hot water. However, when she sees Cliff, she goes from irritated to flirty. When a sailor walks in to see where she went, Fr. Kost bashfully tells Cliff he's her nephew and the two rush out. Then another resident, Herr Schultz, arrives to get Fr. Schneider for their planned New Year's midnight drink. They invite Cliff, but he declines.

**CLIFF INSTEAD GOES** to the Kit Kat Klub where he watches a sensational performance by the magnetic Sally Bowles, a pretty British woman in her early 20s. Sally notices Cliff as she's performing and later on strikes up a conversation with him. Being both English-speakers in Europe, the two form an instant connection. Sally's very interested in

the fact that Cliff is writing a book but not at all interested in revealing anything about herself. Before the Emcee summons her away, she lets Cliff know that later on, they can sneak away to a room above the Klub where she lives.

**THE NEXT DAY** Cliff is giving Ernst an English lesson when Sally enters. She says she needs to stay with Cliff temporarily because she was thrown out of her place by Max, one of the Klub owners with whom she was involved. However, despite her situation, Sally appears perky and resilient. Cliff is reluctant at first because he hardly knows her, but he is incredibly drawn to Sally and lets her stay.

**THE SITUATION** isn't without its glitches. Sally makes a mess of Cliff's room with all her belongings, and he can never get a start on his novel because Sally keeps taking him to parties. However, Cliff develops a deep affection for Sally, and the feeling is mutual. She eventually confesses that she's pregnant, but isn't sure who the father is, Cliff or Max. She wants to have an abortion, but Cliff begs her not to and to consider a life together raising a family. Now with potential fatherly responsibility on the horizon, Cliff accepts Ernst's request to make a "business trip" to Paris where he must pick up a briefcase to bring back even though he knows it likely involves illegal smuggling.

**IN THE MEANTIME**, Fr. Schneider and Fr. Kost argue about all the sailor "visitors." Fr. Schneider is appalled by the scandalous going-ons, but because she can't afford to lose Fr. Kost's rent money she decides to just live with it and stew in silence. One thing keeping her happy is Herr Schultz whom she's been seeing. The two eventually become engaged, and Sally throws them a party in Schultz's fruit shop.



AT THE PARTY Cliff returns with the briefcase and gives it to Ernst who pycas him and assures him it was for a "very good cause." Sally is thrilled, and Cliff is too until Ernst takes off his coat. His swastika armband makes Cliff question the "cause," but Ernst urges him not to discuss politics and rather enjoy the party. However, Ernst himself stops having fun once he hears that Herr Schultz is Jewish. He tells Frl. Schneider who isn't bothered by the fact that her fiancée is Jewish, but she fears the Nazis and wonders what will become of them if Hitler comes to power. Herr Schultz tries to reassure her, but she remains shaken.

LATER ON, Sally informs Cliff that she got her job back at the Klub because patrons complained about her absence. She comforts Cliff that he's bound to find a job soon, though she can't understand why he won't run Ernst's errands anymore since it's easy money. Frl. Schneider then enters to return their engagement present because she has called off her engagement to Herr Schultz.

DECIDING HE'S had enough of Berlin, Cliff informs Sally that he plans to move back to America and take her with him. Sally, however, is afraid to leave everything that's become familiar to her. She secretly has an abortion, freeing Cliff to go back to America without her. At first Cliff is angry when he finds out, but he realizes Sally and he view the world differently and don't want the same things. The two say a sad but heartfelt goodbye.

*Set model by Scenic Designer  
Michael Schweikardt*





THE STORY OF *Cabaret* has had a long literary history with different adaptations. It was originally inspired by *The Berlin Stories*, which contained two novels—*The Last of Mr. Norris* and *Goodbye to Berlin*—written by Christopher Isherwood and published in 1935 and 1938.

BORN IN northern England in 1904, Isherwood had a privileged youth and a good education attending Cambridge University. However, he was asked to leave in 1925 for writing joke answers on his second-year exams. Afterwards, he took part-time jobs, from a secretary to a private tutor, and wrote his first two novels, *All the Conspirators* (1928) and *The Memorial* (1932). He moved to Berlin in 1930, where he taught English and explored his homosexuality as well as communism. He formed friendships with people on whom he based many of the characters in *Cabaret*, including Gerard Hamilton, who inspired Mr. Norris, and Jean Ross, who inspired Sally Bowles.

HE HAD A few encounters with Nazis beginning in 1932, when he began a relationship with the German Heinz Neddermeyer; together they fled the Nazis in 1933. However, Neddermeyer was refused entry to England on his second visit in 1934, and they were eventually separated when Neddermeyer was arrested by the Gestapo in May 1937.

WITH HIS SCHOOL friend W.H. Auden, he wrote three plays: *The Dog Beneath the Skin* (1932), *The Ascent of F6* (1936) and *On the Frontier* (1938), which expressed the psychological and political anxieties of their time. According to his Christopher Isherwood Foundation biography, Isherwood, Auden and their other school friend Edward Upward “formed the early core of the Leftist literary thirties generation in England,” which Upward wrote about in his

first autobiography *Lions and Shadows: An Education in the Twenties* (1938).

DRAWN BY THE professional opportunities and private freedom of the U.S., Isherwood emigrated to Hollywood in 1939 and looked for movie-writing work. While there, he became interested in pacifism, the opposition to war or violence of any kind, and eventually lived in a Hindu monastery as a trainee monk. He never took the vows but remained a Hindu for the rest of his life.

ISHERWOOD MADE good money writing for the studios and enjoyed the social circles of other European émigrés among the Hollywood elite, including Charlie Chaplin and Greta Garbo. He experienced much fame after playwright John van Druten turned *The Berlin Stories* into a critically acclaimed play, *I Am a Camera*, in 1951 introducing the character of Sally Bowles; the play was also adapted into a film of the same name. *The Berlin Stories* and *I Am a Camera* came together in the musical *Cabaret* in 1966 by the songwriting team of John Kander and Fred Ebb. The musical won eight Tony Awards and played to sold-out audiences for three years. Later, the 1972 film made Liza Minnelli a star, winning her the Best Actress Oscar. The film also won seven other Academy Awards.

ISHERWOOD FOUND great personal fulfillment when he fell in love in 1953 with artist Don Bachardy, 30 years his junior. The relationship raised eyebrows at the time, but it was inspiring for other gay men to be open about their long-term relationships. They experienced many ups and downs, which inspired another of Isherwood’s famous works *A Single Man* (1964). Isherwood remained with Bachardy until his death in 1986 at the age of 81.



## INNOCENCE

The Kit Kat Klub is far from what one would describe as “innocent.” Cliff is introduced to a world of oddity and sexual liberation, and appears innocent and naïve by comparison. But isn’t it interesting that Sally—a symbolic representation of the Kit Kat Klub—appears innocent of the world around her? She chooses to remain ignorant to the escalating political tension because she thinks it doesn’t have anything to do with her. Innocence is often automatically associated with sexuality, but what other types of innocence exist, in *Cabaret* and in real life?

## ROMANCE VS. REALISM

It’s interesting that the play paints the Kit Kat Klub as a place of romanticism set against the rest of the world immersed in realism, but the Emcee says at one point: “Life is a cabaret, old chum, only a cabaret, old chum, and I love a cabaret.” There are many definitions for cabaret, but they’re almost all associated with theatrical entertainment. What do you think the Emcee means by this? Are there elements of romanticism and realism almost everywhere? Can you think of a few nonfiction situations where this is the case? With the incredible growth of social media in the past few years, and everyone being so much more aware of what’s going on in others’ lives, are there more theatrics in what we do? We’re more aware of how others perceive us—can you think of some times when your life has been a bit of a “cabaret?”

## MORALITY AND CHANGE

Cliff senses the incredible evil of Hitler’s ideals and vision for Germany, so he feels strongly that Sally should fight it along with him. Sally, however, feels like she has too much to lose, while Cliff always has his home to fall back on. Why do you think she feels this way? The Kit Kat Klub has become her home while Cliff’s been there only a short time. Cliff is very commendable for standing up for what he believes to be right, and it might be easy to peg him as strong and Sally as weak, but haven’t they had remarkably different upbringings and doesn’t Cliff have more of a home to return to? If you were faced with leaving everything that has come to feel familiar, how do you think you would react?



Costume rendering by  
Costume Designer Angela Wendt

# BU

## TIMELINE

1918

The end of World War I in 1918 results in a defeated Germany with a depressed economy and an injured national pride. The newly established government, the Weimar Republic, tries to establish a democratic course, but extreme political parties from both the right and the left struggle violently for control.

1919

The Treaty of Versailles is signed disarming Germany, who is also forced to pay reparations to France and Britain for the huge costs of the war.

Adolf Hitler joins the right-wing German Workers' Party and rises among the ranks due to his captivating speeches, which encourage national pride, militarism, anti-Semitism and a commitment to a racially "pure" Germany. Hitler changes the party's name to the National Socialist German Workers' Party, or the Nazi Party, for short.

1923

Hitler attempts to overthrow local authorities in Munich in the Beer Hall Putsch, which fails miserably and results in Hitler and other leaders being jailed for treason. Using his trial as a propaganda platform, Hitler publicly rants against the Weimar government and ends up gaining sympathy and support for his courage, resulting in a light sentence.

1925

While in prison, Hitler writes and publishes volume one of *Mein Kampf* (My Struggle). The book outlines radical ideas of German nationalism, anti-Semitism and anti-Bolshevism. After Hitler's release, he formally resurrects the Nazi Party.

1929

In Germany, the Nazi Party has grown to 108,000 members from 27,000 in 1925.

# BTW

Although Hitler's rule terrorized minorities, there was a unique presence of African-American culture in Germany during the 1920s thanks to the emerging jazz culture. The book *Germans and African Americans: Two Centuries of Exchange* (2010) edited by Larry A. Greene and Anke Ortlepp, discusses the presence of "Harlemania," a mainstream interest in the African-American culture, which was occurring in New York City at the same time in the form of the Harlem Renaissance.

One of the more famous Harlemania celebrities was the Philadelphia-born Louis W. Douglas, a dancer and choreographer who enjoyed an international 30-year career in show business that included an incredibly successful period in Weimar, Germany, between 1925 and 1931, where he performed in various music venues and three films. Douglas performed and organized revues that included other famous African-American performers such as Josephine Baker, Sam Wooding and Sidney Bechet.



## IF YOU LIKED THIS

*Cabaret* tells the story of charismatic yet flawed characters and an engaging and enigmatic nightclub. If you like that type of tale, check out these other stories with similar themes!

***Moulin Rouge:*** This 2001 film, starring Nicole Kidman and Ewan McGregor, is a love story between Satine, a courtesan and cabaret performer, and Christian, a poor writer. Taking place in the late 19th century at the Moulin Rouge, a Parisian nightclub where Satine works, the movie is a "jukebox musical" using previously released popular songs in its score, including Labelle's "Lady Marmalade," Elton John's "Your Song," Queen's "The Show Must Go On" and Madonna's "Like a Virgin," among others. *Moulin Rouge* was nominated for several Oscars, including Best Picture, and won two for its art direction and costume design.

***Chicago:*** Written by the same team as *Cabaret* (music by John Kander and lyrics by Fred Ebb, who also wrote the book with Bob Fosse), this musical is based on the 1926 play of the same name, written by reporter Maurine Dallas Watkins, which told

the story of two suspected murderesses in Chicago during the Prohibition era.

The musical is a satire on corruption in the criminal justice system and the media's inclination to paint criminals as celebrities. The original 1975 Broadway production was nominated for several Tony Awards, and was made into the 2002 Best Picture film of the same name, starring Renee Zellweger, Catherine Zeta-Jones and Richard Gere.

***Burlesque:*** This 2010 musical film stars Cher as Tess, the part-owner of a burlesque club, and Christina Aguilera as Ali Rose, an aspiring performer who moves to L.A. to pursue her dream and gets a waitressing job at Tess' club before successfully auditioning to be a dancer. The story is about the club's financial troubles, and how Ali Rose's talent and spirit and Tess' know-how save it. Although panned by critics, the movie was nominated as Best Motion Picture—Musical or Comedy at that year's Golden Globes.



## BTW

### *Famous castings*

Being one of the most successful musicals of all time, it's not surprising *Cabaret* has been through several revivals. Although **Liza Minelli** is probably the best-known Sally Bowles, other stars have stepped into the character's shoes, including:

**Judy Dench**

**Natasha Richardson**

**Jennifer Jason Leigh**

**Joely Fisher**

**Gina Gershon**

**Deborah Gibson**

**Teri Hatcher**

**Melina Kanakaredes**

**Jane Leeves**

**Molly Ringwald**

**Brooke Shields**

**Lea Thompson**

**Samantha Barks**

**Joel Grey** won the Tony and Oscar for playing the Emcee on stage and screen, but these other actors have shown they can be the Master of Ceremonies too:

**Michael C. Hall**

**Neil Patrick Harris**

**Alan Cumming**

**John Stamos**

# IRL



## ESCAPISM AND SUBCULTURE

### WHAT IS A SUBCULTURE?

A "subculture" is described in sociology as a group of people who are differentiated from the larger culture where they belong. There are a variety of reasons for why they might be separated as an alternative group, whether it be different social classes or contrasting ideals, but they almost always have a certain allure. "Every subculture carries a set of narratives about itself, some of which are generated internally while others, usually more visible and pervasive, are developed and deployed in and by the society around it," wrote Ken Gelder in his 2007 book *Subcultures: Cultural Histories and Social Practices*.

### THEIR POWERFUL PRESENCE IN FICTION

Many fictional stories discuss subcultures as struggling (i.e. the nerd in high school trying to fit in with popular kids), but the most compelling tales are when the subcultures are empowered and own their minority status by banding together in their isolation.

The story of *Cabaret* takes place during the 1930s in Berlin. Nazis are growing in power and promoting prejudice against a variety of minority groups, including Jews, homosexuals and the disabled, determining them inferior to the Aryan "master" race. However, the Kit Kat Klub provides a sanctuary that celebrates open-minded views on sexuality and self-expression. Decadence and eccentricity rules, and visitors are encouraged to explore themselves by unconventional means whether that be cross-dressing, sexual experimentation or indulging in drugs or alcohol. "Freakishness" has a certain glamour in the Kit Kat Klub.

### PROS AND CONS

There are many seeming benefits and drawbacks to a subculture. Sociologist Richard Hebdige has written that subcultures are sometimes perceived as being overly critical of mainstream societal standards, yet they bring together like-minded individuals who feel they don't fit those standards, allowing them to develop a sense of identity. Outcasts can finally feel a sense of belonging somewhere with those whom mirror their outsider statuses. Subcultures also allow many people to explore and express themselves like never before because individuality is usually highly valued. Many characters who are introduced to a subculture are at first experiencing life in a new exciting way causing a thrilling period of self-discovery. However, it usually means avoiding "the real world" and the rules that still apply. For instance, the Kit Kat Klub subculture claimed Cliff only temporarily because he knew it was more a break than a way of life. However, Sally feels she can't leave because even though it might be a fantasy with a false sense of security, it's all she's known for so long.

### CLASSIFIED

In his book, Gelder identifies six key ways subcultures are usually understood:

1. Through negative relations to work: idle or parasitical
2. Through negative or ambivalent relation to class
3. Through their association with territory: the "hood" or the club
4. Through their movement away from home into non-domestic forms of belonging

\* You'll notice that many subcultures evolve from youth—why do you think that is? Why do young people often form subcultures?

\* What type of subculture is most appealing to you? What is it about the culture that draws you to it? How does it feel relatable to you yet also make you feel out of your comfort zone?

# IRL

5. Through ties to excess and exaggeration (as opposed to restraint and moderation)
6. Through refusing the banalities of ordinary life

Which one of these categories (it could be multiple!) do you think the story of *Cabaret* falls under? Can you think of stories (or even real-life situations) that fall under the other categories?

## TYPES OF SUBCULTURES THROUGHOUT HISTORY

Subcultures don't just belong in stories and fantasies; there are countless subcultures in real-life society and some have gained some serious mainstream fame and popularity over time. Here are some of the more well-known subcultures throughout history.

**Greasers** gained notoriety in the 1950-60s as a subculture that expressed angst and rebellion. Often greasers were identified as youth "hoods," who were easily identifiable by their greased-back hairstyle called a "pompadour" and a wardrobe of white or black T-shirts with the sleeves rolled up, a leather jacket and dark jeans with rolled cuffs. Popular culture depicted the Greaser subculture in such famous films as *Rebel Without a Cause* (1955), starring James Dean as a defiant teenager with a tormented soul, and *The Outsiders* (1983) starring a very young Tom Cruise, Rob Lowe and Patrick Swayze among many other stars in an adaptation of the coming-of-age novel of the same name by S.E. Hinton.

James Dean

**The Beat Generation** was a group of American writers in America post-World War II. They rejected conformity, detested materialism and celebrated experimentation in style, drugs and sexuality. The "Beatniks" are known to many people as the stereotype of men and women in black berets, smoking cigarettes and being overly serious and woeful, but more than anything, the Beat Generation showed a special interest in the human condition, which is explicit in some of the most famous literary works of the time including Allen Ginsberg's *Howl* (1956) and Jack Kerouac's *On the Road* (1957).

**Hippies** are known to be a subculture evolved from the Beat Generation becoming notorious in the next decade of the 1960s. Black unassuming clothing gave way to colorful tie-dye and flowers in long flowing hair. Hippies were more political than the Beat Generation, becoming actively involved in the Civil Rights and anti-war movements. Hippies promoted peace and more open-minded ideas about love and sex helping to usher in America's sexual revolution. They also favored Eastern religions over Western ideas, embracing a more inwardly personal spirituality found in Buddhism and Hinduism.

**Punk** is much like other subcultures in that it had an anti-establishment attitude and valued individual freedom. It was popular in the U.S. in the mid-1970s and 1980s and revolved around punk rock music put out by such bands as The Ramones and The Sex Pistols. The notorious fashions gave off an aggressive stance: facial piercings, mohawks and brightly colored hair, leather clothing with studs and tattoos. The punk subculture was especially prevalent in New York City in the 1970s where, much like the Kit Kat Klub, there was an underground vibe where outsiders could find solace and blow off steam rocking out to fast, hard-edged music, which often reflected their inner anguish.

# SWDNT?

***"I used to love pretending I was someone else; someone quite mysterious and fascinating. Until one day I grew up and realized I was mysterious and fascinating. I'm Sally Bowles."***

- \* It might appear that Sally lives in a fantasy world completely disconnected from reality. It might appear that she's living a dream of being on stage and performing as an artist. What do you think? Do you see Sally as someone with her head in the clouds or someone who has a strong sense of self with admirable confidence? Or perhaps she's a little bit of both? When we're young (or even when we're old), we often dream of "becoming better," whether it's being more sophisticated, interesting, attractive or smarter—isn't there something inspiring about Sally deciding she already is someone she wants to be?

***"They will take nothing away. And Fraulein Schneider, it is not always a good thing to settle for the lowest apple on the tree, the one easiest to reach. Climb up, a little way. It is worth it! Up there the apples are so much more delicious!"***

- \* It is usually true that when you risk big, you win big—but it also means you could lose big. Do you think Herr Schultz is being brave or naïve? It's easy for outsiders to say that Fräulein Schneider and Herr Schultz should just follow their hearts, but Hitler's reign of terror, even though it was just in its beginning stages, was an incredibly frightening and unnerving time. What are some of the worst case scenarios you think Fräulein Schneider is afraid of? What do you think you'd be willing to risk if you were in her place?

***"Isn't it funny it always ends this way? Even when I do finally love someone terribly, for the first time. But it's still not quite enough! I'd spoil it, Cliff. I'd run away with the first exciting thing that came along...or you would."***

- \* What do you think Sally means by it's not "enough"? What else do you think she needs or is looking for? Let's imagine an alternate ending where Sally and Cliff do end up going to back to America and have the baby. Do you think Sally's prediction of one of them running away with the first exciting that comes along would come true? Is she being realistic or do you think she's telling herself this because she's scared, and if so, why do you think she's scared? Cliff doesn't think it will happen because they'd be a family and have the baby to which Sally replies: "Oh Cliff what a terrible burden for an infant, don't you think?" What do you think she means by that? And how does it relate to the theme of innocence mentioned earlier?

***"If it's a joke, it's on me, I guess. Because the words just keep coming out...all by themselves. And I seem to mean it. Maybe more than I've ever meant anything. The truth is, I can't imagine this crummy room without you."***

- \* So many times we perfectly understand our feelings, but can't express them, but many times, like Cliff, we sometimes just say our feelings without even really understanding them first; the words just "keep coming out." Has this ever happened to you? What was it like? Did it turn out to be a healthy expression of honesty or did you end up revealing too much?