

Esmeralda

Archetype/Function: The Exotic Gypsy-Dancer

“Anything you can do, I can do better,
I can do anything better than you!”
-Anything you can do, Annie get your gun.

PERSONAL

Age: 19-21 (she’s not sure)

Occupation: Dancer at The Silhouette

Gender and sexuality:

Cis-woman. She considers herself heterosexual.

Character traits:

Ambitious, Intelligent, Cocksure

Personal dilemma:

Climb socially at any cost / Have true friends

Special function:

Is a member of the social circle “Working at the cabaret”

Can be a member of the Stage Group



RELATIONS

Baltazar/Brishen (Gypsies, Tramps and Thieves) - Brother

Edwina McTaggart (The Starving Friends) - Competitor

Christel Beck (The Opposition) - Friend

Emilia Heine (La Resistance) - Flirt

Background: “Esmeralda the Gypsy-girl” is more than just her on-stage persona; Esmeralda grew up with the nomadic people, dancing the streets of Europe. She and her brother Brishen, or ‘Baltazar’ as he calls himself now, left their family for Berlin when Esmeralda was only a teenager. They found jobs at clubs right away. Esmeralda soon learned the power of archetypes and donned the persona of the sensual and exotic gypsy-dancer. It both gives her greater tips and gives her a good laugh. She knows how little this gaji-fantasy has to do with the real Romani, and enjoys using it to get them to empty their pockets at her feet. Her exotism has so far been an asset, but lately this has changed due to the political climate.

Esmeralda has her goal set; she wants to be a star, rich and independent. Silhouette is a step up on the social ladder and she is intent on climbing higher. She is furious that the Cabaret organizers have hired the English girl Edwina; her act sucks and the spotlight should have been hers! Towards Edwina she puts on her usual flirty, silly-girl act, but secretly she pulls all the strings she’s got to out-manuever the usurper.

As it is now, she is dependent on the money from her brother, and she hates it. Brishen has run a club of his own but it was recently closed, and he has since then been scouting out the Silhouette. Her brother's a disloyal punk who doesn't want people to know that they are siblings. Still, he *is* family and he has always been supportive of her ambitions.

Esmeralda has few friends, but the intellectual Christel Beck, a regular club visitor, is one of them. She seems to see through Esmeraldas flimsy facade, and she talks to her about real things, like politics. Although Esmeralda cannot quite share Christel's political views, she appreciates the way that Christel takes her seriously. Her lowly background and poor education doesn't make her a lesser person to Christel. Flirts can be very rewarding, and Esmeralda has many, recently even with Emilia Heine, a woman! What a joke! But Esmeralda never goes further than kissing and teasing. She's got a lot of self respect, and would rather starve than live off her body like Emilia does.

CORE GROUP: At the Ballet

Everything is beautiful at the ballet, even though the beauty that was Berlin is about to crumble. You all work at The Silhouette keeping the guests entertained and thirsty. You all also have in common that you are the ones in the background, no matter if it's the dressing room or the chorus line. But not everyone can be a star, although that doesn't mean that some should be. And not be...

What you think about your core group members:

Hilda Meckel: You don't get her. How can one be so positive and content with life, especially one with her life. But she touches something inside you and you must admit that you really like her.

Jean Poiret: You once tried to seduce him, mostly to see if you could. And he had the audacity to give you the "I love my wife"-speech! So why does he miss a step every time that soldier Rupert Fried walks through the door?

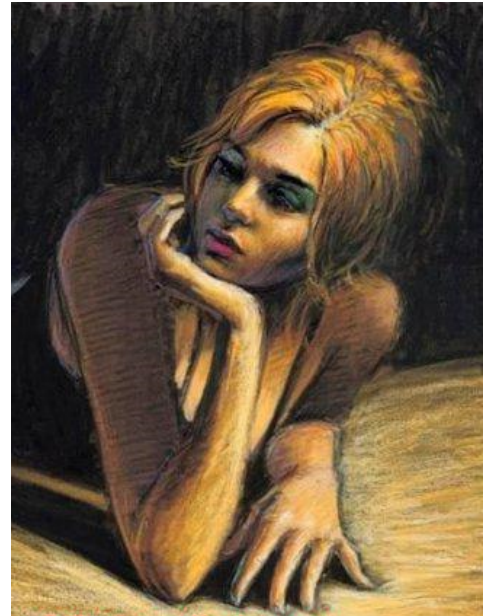
Laurence: As one donning a mask for show you have a sense of connection with him/her. But at the same time the thought of what is lurking behind his mask makes you shudder...

Sara Koch: No friend of yours. Even though she is technically a better dancer than you she totally lacks passion. And dance without passion is like a Bloody Mary without vodka!

Hilda Meckel

Archetype/Function: The Beautician With A Heart of Gold

"But a girl sweet as you has a future,
you have hope as each new day dawns.
Girls like you always get to see Ireland,
give my love to the leprechauns..."
-Ireland, Legally Blonde; the musical



PERSONAL

Age: 26

Occupation: Dresser and Makeup artist at Silhouette

Gender and sexuality: Cis-woman.

She considers herself heterosexual.

Character traits: Kind, Cheerful, Uncomplicated

Personal dilemma: Play house / Play on her own

Special function:

Is a member of the social circle "Working at the cabaret"

RELATIONS

Jürgen Meckel (The Nazi Elite) - Estranged father

Alois Vogel (The Golden Girls/Boys) - The father of her child

La Scala/Gerhard Eichel (The Golden Girls/Boys) - Old friend

Isaak Gottschalk (the Nazi Footmen) - Frequent guest who often visits her backstage

Background: Hilda was born into a very strict family from the south of Germany. Her father was an army officer and treated his household as if it was his troops. It only became worse when he got home after the great war. Rebelling and longing for freedom, Hilda ran away to Berlin. Alois Vogel, a hairdresser, found her searching his dumpsters for food and offered her a job in his hair salon. He also introduced Hilda to the gay life of Berlin and even though she was straight she enjoyed the liberated and cheerful atmosphere. She and Alois spent the evenings partying and enjoying themselves. Even though Alois was clearly gay they even ended up in bed one night. He would jokingly refer to this as the time when he realised women weren't his thing, but it complicated things when Hilda ended up pregnant.

Not wanting to destroy their friendship she didn't tell him about the child, and instead she left Berlin and returned home. Her father almost had a stroke when he saw her growing belly and she thought he would kill her. In the end he disinherited her and said he never wanted to see her again. Luckily her mother managed to stick her some money, and Hilda moved back to Berlin where she found a landlady who was sympathetic to single mothers and loved children.

She found herself a new position, as assistant to the famous drag-performer La Scala. They formed a strong friendship, and Hilda is one of the few persons to know La Scala's true identity. When La Scala started working at Silhouette Hilda followed, which meant meeting Alois again as he was a regular at the club. She has sorted things with him now, although he still doesn't know about his son.

Seeing how things are going in Germany, Hilda has been thinking. If she married Alois he would gain a respectable facade, her son would have his father and she wouldn't be a "fallen woman" anymore. And perhaps, a marriage could soften her father's heart as well? She did enjoy her time with Alois. But then again she does well on her own. Does she really need men to approve of her life?

Hilda enjoys making people feel good about themselves. Nothing brightens up the day like a new look, and she provides both this and a sympathetic shoulder to anyone who needs it. One person who really appreciates this is Isaak Gottschalk, a slightly mysterious young man who has come to often visit her backstage for a chat.

Being an optimist at heart she always finds the silver lining on every cloud. Despite her nocks and turns in life she still thinks she has a heck of a time and enjoys it without going overboard.

CORE GROUP: At the Ballet

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What you think about your core group members:

Esmeralda: Such a passionate woman. Too bad her passion is so hard to satisfy. She will never be happy if she doesn't learn to appreciate what she has, instead of always going for what she wants.

Jean Poirot: It seems more important to Jean to do things the right way then to do what is right. He needs to let down his hair and enjoy life more, and stop putting duty before happiness.

Laurence: He/she can be as much a charmer as a grotesque. And you are pretty sure that he enjoys playing the monster to reflect what he is feeling for himself on the inside. The charmer on the other hand is when he reflects that monster outwards and that is far more frightening...

Sara Koch: That girl has more inside her head then people give her credit for. You do your best to make her the perfect aryan doll for the stage, while encouraging her academic ambitions backstage.

Jean Poiret

Archetype/Function: The Well-Drilled Ballerino

“And you're shining like the brightest star
 A transmission on the midnight radio
 And you're spinning Like a 45” Ballerino
 Dancing to your rock and roll”
-Midnight Radio, Hedwig and the Angry Inch



PERSONAL

Age: 27

Occupation: Dancer at the Silhouette

Gender and sexuality: Cis-man. He considers himself heterosexual, but is confused.

Character traits:

Sensitive, Disciplined, Fearful of conflict

Personal dilemma:

Doing what's right / Doing what's true

Special function:

Is a member of the social circle “Working at the cabaret”

Can be a member of the Stage Group

RELATIONS

Maria Poiret (Money; Old, New and Lost) - Wife

Sara Koch (At The Ballet)- Friend

Rupert Fried (The Party Animals)- One night stand

Isabel de la Coeur (The Golden Girls/Boys) - Friend who you might just have told a bit too much

Background: The son of a famous ballerina, Jean had no choice but to become a dancer. He grew up knowing nothing but the harsh discipline of ballet, and as his skill developed he slowly learned to love the artform. In his mid-twenties he left Paris for an opera house in Berlin. After a premier he was approached by Maria, a girl of a prominent family. The direct, bourgeois girl completely overwhelmed Jean with her attention, and without him knowing quite how, they ended up in bed together. Ever the dutiful gentleman, Jean immediately proposed to her. As newlyweds it became clear to Jean that they had very different outlooks to life, perspectives that never have been completely reconciled. Still, it was a happy and romantic period and Jean developed a great fondness for his beautiful and attentive wife.

But then Jean lost his place at the dance company. Desperate for a job, he ended up at a nightclub, just to pay the rent. He has found a friend in a fellow dancer, Sara, an intelligent girl who is as new to the

nightlife as himself, and in the excellent singer Isabel who, just as himself, is way too good to be stuck at the Cabaret.

The uninhibited lifestyle at the cabaret presents a completely new world to Jean. For the first time in his life he is not under constant supervision, and outside of the strict routines at the opera, Jean feels that his soul is given more space. He is used to always abiding by the wishes of others, but here he grows less shy and submissive and although he often still feels a bit awkward, he finds himself more and more comfortable at the club. He is even becoming a bit annoyed with Maria, who has not adjusted well to the loss of both money and prestige; she's a true bred upper-class girl. She constantly talks about him getting his old job back, and pulls all the strings she's got to that end - and Jean is not so sure he wants that anymore.

After one night of excessive drinking a few weeks back, Jean woke up in the morning next to somebody who was not his wife. Somebody who was not even a woman: Rupert Fried. Shocked and ashamed, Jean fled, and he now tries not to think of it. But the man shows up frequently at Silhouette, and is giving Jean lots of attention. And he is not unattractive... this situation is *extremely* uncomfortable. Things used to be so much easier! One thing is certain, though: Maria must never find out! Thinking about this, he gets increasingly uneasy about the times he's been drinking together with the operetta diva and Silhouette star Isabel - he is not entirely sure what he has told her - or not?

CORE GROUP: At the Ballet

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What you think about your core group members:

Esmeralda: Her fire burns so deep. It sometimes scares you, but mostly it makes you envious. You don't like to think about it, but deep down you know that if you only had that spark, you would have made a solo career on the big stages instead of ending up here, at the Silhouette.

Hilda Meckel: She is a fallen woman and should be treated accordingly. But doing that would be so much easier if she just wasn't so bloody likable!

Laurence: When he/she looks at you and smiles you remember when your father scolded you for starting to cry at a marionette theater. The pale grin of the wooden dolls still haunts you and Laurence makes it all come back. Even worse, you have a feeling that he knows it. And that it only makes his grin even wider...

Sara Koch: You both come from the same background of discipline and the organised ballet. You see her as a sister and as an equal, but most off all as a good friend.

Laurence

Archetype/function: Master of Ceremonies

“No use permitting
some prophet of doom
to wipe every smile away.
Life is a cabaret ol’ Chum
Come to the Cabaret”
-*Cabaret, Cabaret*

PERSONAL

Age: 28

Occupation:

Master of ceremonies at The Silhouette

Gender and sexuality: Intersexual and can be played as trans in either direction. He/she considers him/herself bisexual.

Character traits:

Witty, assertive, selfish

Personal dilemma:

Recreate yourself... again / The show must go on

Special function:

Is a member of the social circle “Working at the cabaret”

Can be a member of the Stage Group



RELATIONS

Edwina McTaggart (The Starving Friends) - You want her...

Marcel Scholz (The Cabaret Organisers) - The owner of Silhouette

Baltazar (Gypsies, tramps and Thieves)- Competition

Markus Köhler (The Opposition) - Lover

Hermann Reubke (The Staff) - Hopeless waiter, but a good-looking attraction

Background: Laurence’s childhood was defined by the war. His family was never well off, and the situation got worse during the war as his father was killed at the west front. His mother carved out a meager living as a seamstress, mending and adapting second-hand clothes. Laurence was fifteen when he found out that she also sold her body; and somehow he spied out some of her contacts. In the late teens, Laurence carved out a career as a “toyboy” for women and men alike. This way, he got into show business: originally with no other intent than to recruit customers, but he turned out to have a real talent for it. Today, the scene is a primary passion. He still entertains a few lovers, more for pleasure than for business, and long-lasting contacts tend to combine the two purposes. His/her relationship to the eternal optimist Markus Köhler is an exception. As a school teacher he has few things to offer in the business

department but the sex is great and he is one of the few people that Laurence actually enjoys to bed. Laurence knows that Markus probably has deeper feelings, than just being a good shag. But Laurence has no intent to play house, that is not how it works for his sort! And Markus is far too good of a human being for someone like Laurence...

Laurence has a lot of influence over Marcel, the club owner, who listens to Laurence when it comes to everything concerning the stage group. He supports Marcel's attempts to make the club more fashionable, even though Laurence thinks that Marcel sometimes is too careful. After all the point of Art is to create a reaction, not to console the audience in their beliefs and views. And employing eye-candy like the incompetent waiter Hermann is useful even if the waitress Isolde still must do most of the job! Laurence is also starting to get really irritated over the lack of consistency in his/her payment. A while back, Marcel withheld all salary for so long that Laurence got evicted and had to move into Markus' apartment for a while. It all got sorted out in the end and he got the money. Laurence hopes the same will be true this time, but again it has been quite a while since the last paycheck.

Laurence recently recruited a young girl, Edwina, as dancer for the Cabaret because he had taken an interest in her that best can be described as predatory. Laurence senses some competition from Baltazar, who used to be a club owner in his own rights and has a strong but less controversial stage personality. Laurence worries that Marcel would prefer a master of ceremonies that would fit the tastes of the new ruling class better.

CORE GROUP: At the Ballet

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What you think about your core group members:

Esmeralda: She is a fraud, but on the other hand aren't we all? Her ability to seduce anyone while at the same time keeping her virtue is strangely compelling. She advertises but doesn't sell and that takes a shrewd, and dangerous, hazzler...

Hilda Meckel: Boooooooring! But she does a good job with both the artist's appearance and with whatever is luring beneath it. And that is also a kind of magic.

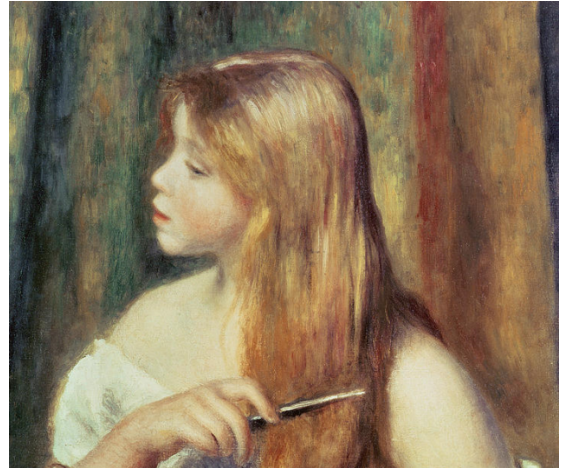
Jean Poirot: He doesn't know it, but that man is desperate. Desperate to get his old life back, desperate to lose the new life he got. Desperate to lose his wife, desperate to lose what Rupert has awoken in him. One almost wants to keep pushing him into more inner conflicts just to see how much thorniness a man can take before breaking apart.

Sara Koch: Such grace, such beauty but her personality is as pale and bland as the dresses Marcel puts her in. But as we all know The Black Swan lurks behind the surface and seeing it emerge would be a sweet sight indeed...

Sara Koch

Archetype/Function: The Blue-Eyed Aryan Ballerina

“Look at me, I'm Sandra Dee
Lousy with virginity
Won't go to bed 'til I'm legally wed
I can't; I'm Sandra Dee”
-Look at Me, I'm Sandra Dee, Grease



PERSONAL

Age: 21

Occupation: Dancer at the Silhouette

Gender and sexuality: Cis-woman.

She considers herself heterosexual.

Character traits:

Innocent, Passionate reader, Bad judge of character

Personal dilemma:

Fulfil others' wants and expectations / Find her own path

Special function:

Is a member of the social circle “Working at the cabaret”

Can be a member of the Stage Group

Sara will have a *manuscript* to show Anastasia (provided by larp staff unless the player wants to make one)

RELATIONS

Walther Stieber (The Nazi Footmen) - Childhood friend

Anastasia Keller (The Culture Workers) - Sara is a great fan of her work

Monika Lindhe (The Culture Workers) - Admirer

Jean Poiret (At the Ballet) - Close friend

Background: Sara comes from a poor and honest family. She was rather uninterested in school and in making friends at school. As she showed some talent, her mother used the family savings to invest in dance classes for Sara. Out of school, she got a low-paying job as a dancer at the Silhouette. She has stayed on mostly because she cannot figure out something else to do. For Sara, working at the cabaret is just a job like any other. She spends most of her free time going through her dance routines, but mostly out of duty and habit then interest. The only thing that has ever managed to spark her interest is the art of fiction. Sara loves books and spends all her meager free time with her nose in books that she buys cheaply from the bins at Frau Sommer's bookstore for used books. Reading of other people's lives gives her the thrill her real life is missing.

Sara admires Anastasia, a frequent guest at the Silhouette who she believes to be an extremely talented author. She wishes her to finish and publish her novel “Heaven and hell in Berlin”, and is sure that it will

be an instant success. Anastasia will often visit her backstage, to read aloud something she has written. This excites Sara enormously; she never feels as alive as when Anastasia reads to her. Anastasia is living proof for Sara that books can be something more than a frivolous ways of spending your time. She would love to study literature, but her family depends on her and she has no means to afford a college education. But one can dream, and read... and perhaps write? A few days ago, Sara actually tried to write something of her own. It is only a short story, similar to stories that Sara has read in women's magazines. Still, she feels she was able to put something of herself in there. She can't wait to show it to Anastasia.

Walther has been a good friend since childhood. They grew up in the same neighbourhood and went to school together. Although she disapproves of his violent lifestyle (he is now in the S.A.), she knows he is also a reader. She patronizes him: she will lend him a book that she thinks is good for him, and then question him about it to make sure he has read it. Lately he has showed up at the club quite often. Sara knows it's because he is working as bodyguard for Herr Büber, the Nazi politician. Sara knows that if his boss heard Walther's rants about Herr Büber's unnatural lifestyle, he wouldn't stay employed for long. So Sara tries to soothe his temper and invite him backstage, where she can both quiz him on his latest assignment and give him a place to vent.

Sara has all traits that the Nazi's admire in a girl. She looks Aryan and comes from a German family, she is healthy and has a well-trained body. This has attracted attention from the film director Frau Lindhe, who insists that Sara would do great in the movie business under the new regime. Sara is flattered but sceptical. After all, Sara's passion lies elsewhere and to be frank she doesn't like the way Frau Lindhe looks at her when she thinks that Sara isn't watching. Her closest friend in the ensemble is Jean Poiret. He is a bit of an intellectual just as her, and she likes the way he dances. But mostly, she appreciates the fact that he never makes passes at her.

CORE GROUP: At the Ballet

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What you think about your core group members:

Esmeralda: She has such passion and drive. If only she could focus on getting the choreography right instead of good.

Hilda Meckel: That woman is strange. You say "Make me a doll" and she will say "yes deary". Then you say "Mr Darcy is such an interesting person" she says "yes deary" with the same warmth and care.

Jean Poiret: It's so refreshing with a man that neither tries to get under your skirts nor tells you how to act or look. Although it makes you a little bit uncertain. How does one interact with one that does neither?

Laurence: He/she is indeed the regent in this festival of fools. Even though your thoughts go to Clopin you wonder if he/she in reality is Quasimodo. Or Claude Frollo...