

UNDER THE SKIN

A Play Based on a True Story

by

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CAST OF CHARACTERS

Actress 1:	CHARLOTTE BROD ILSE KOHLMANN (BUBE)	66, Israeli holocaust survivor living in Tel Aviv 30, Nazi commander in a women's labor-camp
Actress 2:	KIRSTEN EBERHARDT LOTTE ROSNER	22, Young German journalist 22, Young CHARLOTTE, Prima Ballerina, Prisoner in a labor-camp
Actress 3:	IDA BERMAN DR. SCHMIDT CABARET HOST	22, Prisoner in a labor-camp Nazi Physician in a labor-camp Nazi host of the S.S. officers party

The actresses who plays CHARLOTTE and KIRSTEN in the frame story, are playing ILSE and LOTTE ROSNER during the flashbacks to WWII. The changing of characters should take place in front of the audience.

HISTORICAL BACKGROUND

The play is based on the historical story of the love affair between the lesbian Nazi officer Anneliese Kohlmann and one of her female Jewish prisoners in Neuengamme concentration camp.

The play is based on Kohlmann's Belsen trial protocol, and also on Holocaust survivors' testimonies, including the testimony of Ruth Bondy, a well-known Israeli writer, translator and journalist.



Women guards shortly after their arrest at Bergen Belsen, 02 May 1945. The first three wearing their Nazi uniform while Kohlmann is wearing poorly fitted men uniform because when arrested she was wearing prisoner uniform.

SYNOPSIS

The play takes place both in Tel Aviv during the 1991's Gulf War and in 1944 Nazi Germany. Charlotte Brod is an elderly Holocaust survivor who lives in a her Tel Aviv apartment and is haunted by the ghosts of the past. One evening during the Gulf War, Kirsten Eberhardt, a young German journalist, knocks on her door and questions her about a secret love affair that took place in Neuengamme concentration camp between the Jewish prisoner and her Nazi commander, Ilse Kohlmann (Based on Anneliese Kohlmann).

Towards the end of the war, with the shutting down of the labor-camp and the transfer of the prisoners to Bergen-Belsen, the Nazi officer wore a prisoner uniform, disguised herself as a Jewish woman, and willingly entered Bergen-Belsen in order to share the same faith as her lover. After Bergen Belsen had been liberated by the British Army, the Jewish prisoner turned a cold shoulder towards her Nazi lover, and handed her over to the British soldiers, who sentenced her to death by hanging.

Thus closing the circle in which a Nazi turns into a Jew and the Jew turns into a hangman. The clear distinction between executioner and victim is broken and blurred. The show deals with us, the third generation, both German and Israeli, and blurs the seemingly distinct definitions of good and bad, love and exploit, then and now, Jewish and Nazi.

SCENE BREAKDOWN

Scene 1	CHARLOTTE's apartment, Tel-Aviv.	22 February 1991.
Scene 2	Leather factory, Nuengamme labor-camp.	10 August, 1944.
Scene 3	CHARLOTTE's apartment, Tel-Aviv.	22 February 1991.
Scene 4	Prisoner's block, Nuengamme labor-camp.	12 August, 1944.
Scene 5	DOCTOR SCHMIDT's office, Nuengamme.	Later that day.
Scene 6	BUBE's room, Nuengamme labor-camp.	That night.
Scene 7	Leather factory, Nuengamme labor-camp.	The next morning.
Scene 8	Charlotte's apartment, Tel-Aviv.	22 February 1991.
Scene 9	BUBE's room, Nuengamme labor-camp.	7 October, 1944.
Scene 10	Charlotte's apartment, Tel-Aviv.	22 February 1991.
Scene 11	Nazi officer's club, Nuengamme labor-camp.	3 April, 1945.
Scene 12	Leather factory, Nuengamme labor-camp.	The next morning.
Scene 13	A wooden cattle train car.	The next day.
Scene 14	Charlotte's apartment, Tel-Aviv.	22 February 1991.
Scene 15	Courtyard, Bergen-Belsen.	5 April, 1945.
Scene 16	Courtyard, Bergen-Belsen.	15 April, 1945.
Scene 17	Charlotte's apartment, Tel-Aviv.	22 February 1991.

SETTINGS

CHARLOTTE's living room in Tel Aviv; Leather factory at Nuengamme labor-camp in Hamburg; Prisoner's block at Nuengamme labor-camp; S.S. woman ILSE KOHLMANN's room in Nuengamme labor-camp; The Nazi officer's club in Nuengamme labor-camp; Back room at the Nazi officer's club; A wooden cattle train car used to transport prisoners; A courtyard at Bergen-Belsen concentration camp.

The same scenery and requisites from CHARLOTTE's living room serves also for the scenes from the labor-camp and the concentration camp, as if the Holocaust is still present in CHARLOTTE's house.

TIME

22 February 1991, Thursday evening during the Gulf War.

August 1944 - April 1945 during WWII.

SCENE 1

SETTING: CHARLOTTE's living room in Tel Aviv.
22 February 1991, Thursday evening during the Gulf War.

AT RISE: CHARLOTTE is resting on a chair. IDA, wearing a prisoner's uniform with a yellow badge, is a ghost from the past haunting the house. She is seen only by CHARLOTTE.

IDA

(to the audience)

February, 1991. A Thursday evening during the gulf war. Tel Aviv, Jericho street no. 6, second floor.

(looking at CHARLOTTE)

Here, for the past 43 years, lives Charlotte Rosner, haunted by her ghosts.

(KIRSTEN knocks on the door with a gas mask box hanging from her shoulder. At this point her behavior is a bit pushy and rude. She is wearing an intimidating Nazi-looking leather jacket.)

KIRSTEN

Frau Rosner? Frau Rosner? Frau Charlotte Rosner?

(CHARLOTTE, walking with a cane, slowly makes her way to the door.)

CHARLOTTE

(through the closed door)

Who is it?

KIRSTEN

It's Kirsten Eberhardt, from Berlin. I spoke with you on the phone.

CHARLOTTE

What are you doing here? I told you you've made a mistake. Why did you come all the way here?

KIRSTEN

I came here to cover the war. I thought we could hold the interview we didn't get around to...

CHARLOTTE

Why can't you leave me alone!?

KIRSTEN

Frau Rosner, I have something for you.

CHARLOTTE

I don't want anything from you!

KIRSTEN

But it's something you didn't come to pick up.

CHARLOTTE

I don't need a gas mask. Let the Iraqis fear me!

KIRSTEN

It's your Certificate of Excellence from the National Ballet in Prague.

CHARLOTTE

I told you, you're mistaken me for someone else.

KIRSTEN

Are you Lotte Rosner, born in 1924 in Prague, on Karlova Strasse no. 5? Who on May 1943 was transported to Terezin ghetto? And from there to Auschwitz and a few months later to Nuengamme labor camp?

CHARLOTTE

Read carefully, the door says "Charlotte Brod"!

(Siren. KIRSTEN starts banging hysterically on the door.)

KIRSTEN

Frau Rosner, Frau Rosner!... Mrs. Brod, Mrs. Brod! Please open the door!

(CHARLOTTE opens the door and lets KIRSTEN in.)

CHARLOTTE

Well, come in! But only until the 'all clear' siren rings.

(KIRSTEN storms in, bends down in the corner and puts on her gas mask. CHARLOTTE stands near the door looking at her in scorn.)

KIRSTEN

Is this room sealed against gas?

CHARLOTTE

I can't understand you. Take off that silly thing!

KIRSTEN

I was told to wear a gas mask whenever I hear a siren.

CHARLOTTE

You are all so good at following orders!

KIRSTEN

They say Saddam has nerve gas.

CHARLOTTE

Well, he learned that from the best teachers.

(KIRSTEN takes off her gas mask.)

CHARLOTTE

Now, that's better.

(KIRSTEN hands her the certificate that was hidden in her coat. CHARLOTTE grabs it from her and examines it with astonishment. IDA is examining it too over CHARLOTTE's shoulder.)

CHARLOTTE

Where did you find this old thing?

KIRSTEN

I came across it during a research for an article on the Prima Ballerina Charlotte Rosner.

(KIRSTEN points at the certificate)

5th of May 1942. The eve of the evacuation of the jews to Tarazin Getto. That's why you didn't get the chance to receive it.

CHARLOTTE

And why are you so sure that I am this exceptional dancer? I bet you're too late and that the Lotte Rosner of yours has already turned to smoke.

KIRSTEN

Frau Rosner, I've been looking for you for over a year now. I have located 16 Czech prisoners named Charlotte that were transported on May 1943 to Nuengamme Labor camp. One died at the camp and the other 15 were transported to Bergen-Belsen, out of which only 6 survived. One had moved to America – I've spoken with her, she was born in Nikolsburg, not in Prague. Two others had returned to the Czech Republic – but the age wasn't right. Three more came to Israel – two of them already passed away. I've inquired, they did not study dancing at the academy. Only you were left. So it must be you.

CHARLOTTE

And what is so special about me that you are hunting me down for over a year? Did you come here to finish what you grandparents didn't get around to?

KIRSTEN

What makes you so sure you know what my grandparents did during the war? Maybe they hid Jews in some secret room under the carpet?

CHARLOTTE

I really have no idea what your grandparents are hiding under the carpet...

KIRSTEN

I shouldn't have come here. I'm sorry.

(A missile hits a nearby building.

A transition of characters takes place for the flashback:

The actress who played KIRSTEN takes off her Nazi-looking leather jacket and hands it to the actress who played CHARLOTTE, who will now become BUBE, the Nazi S.S. Woman. Then they both take out a yellow badge and a swastika to complete the transition.)

SCENE 2

SETTING: Nuengamme labor camp. A leather processing factory. 10 August, 1944.

AT RISE: LOTTE and IDA are working, scrubbing large sheets of leather. LOTTE looks ill and exhausted. At the background BUBE is watching over them, or standing with her back towards them. Three nearby explosions are heard.

IDA

It will be the British who'll kill us in the end with all these bombing...

LOTTE

It doesn't matter who it will be anymore...

IDA

Madame De Botton almost killed me once. She caught me eating a piece of chocolate before going on stage. She made me eat only beetroot all month. I got beetroot poisoning. I could have died!

(Freeze. IDA stands up.)

IDA

(to the audience)

Nuengamme, August, 1944. A labor camp for women. A leather processing factory for the Reich. In this factory, for the past year, two prisoners have been working: Prisoner A26634 – Charlotte Rosner – and prisoner A26637 – Ida Berman.

(IDA sits back down. Freeze ends.)

LOTTE

Ida, I can't go on anymore...

IDA

Lotte, you have to be strong! We are here because we are useful to the Reich! The moment we stop being useful, they will send us to the "clinic". And we know what kind of treatment they offer there...

(IDA is secretly giving LOTTE a piece of bread she was saving for herself. LOTTE is shocked by this gesture, but quickly eats the bread.)

IDA

Now, straighten up, breath deep and get back to work!

LOTTE

I swear I will pay you back for it.

(BUBE is stepping towards them. LOTTE and IDA speed up the pace of their work.)

Bube! LOTTE

This is it. We're dead. IDA

Put everything down and stand in line! BUBE

(Freeze. IDA stands up.)

IDA
(To the audience)
Bube. At least, This is how we call her. "Bube" means "boy" in German. They say every now and then she sneaks in a prisoner for a "Rendez-Vous". The next day that prisoner shows up with her dress repaired or with a new flannel shirt, all washed clean. Just thinking about it makes me sick!

(Freeze ends.)

I told you to stand in line! BUBE

(IDA and LOTTE get up and stand in line.)

BUBE
The camp commander needs five volunteers. Those of you who want to feed pigs, step forward.

(BUBE counts, in German, four invisible girls.)

Eins, Twei, Drei, Veir... BUBE

(LOTTE steps forward.)

You? Do you have experience feeding pigs?

LOTTE
Yes. I grew up on a farm. Every morning I used to...

BUBE
You're lying! Jews do not grow pigs!

LOTTE
I swear, it's true!

BUBE

Are you arguing with me? I said no!

(BUBE hits LOTTE with her club.)

BUBE

Fünf – you five come with me. The rest of you get back to work!

(BUBE exits with the invisible girls. IDA and LOTTE go back to work.)

IDA

Didn't I tell you never to volunteer here?

LOTTE

Where there's food for pigs there's food for humans too.

(Five shots are heard from off stage.)

She killed them!

(pause)

Ida, I insisted on walking towards my own death and that monster... she saved my life.

IDA

That was close.

(Another transition of characters – back to the present:
The actress who played BUBE enters and stands by the actress who played LOTTE. The two actresses take off the yellow badge and the swastika. The actress who played BUBE takes off her Nazi leather coat and hands it too the actress who played LOTTE, who will now become KIRSTEN again.)

SCENE 3

SETTING: CHARLOTTE's apartment, Right after SCENE 1.

AT RISE: KIRSTEN looks out of the window trying to locate the missile's hitting target.

KIRSTEN

That was close. Aren't you afraid of staying here by yourself?

CHARLOTTE

Do you want to be my babysitter? I don't pay very well.

KIRSTEN

Tel Aviv is almost empty. Yesterday we could hardly find one person to interview about the war.

CHARLOTTE

This is my home. Where else can I go?
But what are YOU doing here in such a time? Isn't your mother worried about you?

KIRSTEN

We get along better when we're far away.

CHARLOTTE

Is it so boring in Germany that you've come here to take part in other people's wars?
I hope they pay you a risk premium.

KIRSTEN

For the war?

CHARLOTTE

For entering my house.

KIRSTEN

(laughing)

Tamara warned me you don't like visitors.

CHARLOTTE

You've talked to my daughter?!

KIRSTEN

You did not agree to talk to me, but she did.

CHARLOTTE

You had no right!

KIRSTEN

She didn't even know you were a dancer!

CHARLOTTE

This is none of your business!

KIRSTEN

You were the best dancer in the Czech republic! Why did you quit dancing?

CHARLOTTE

It was in another lifetime!

(CHARLOTTE rolls up her sleeve and extend her arm towards KIRSTEN.)

CHARLOTTE

Do you see this?

KIRSTEN

I don't see anything...

CHARLOTTE

Exactly. I took it off. I took off this Nazi souvenir from under my skin!

(CHARLOTTE turns away from KIRSTEN in order to clam herself down. KIRSTEN takes out an old photograph and examines it carefully.)

KIRSTEN

Is this you?

CHARLOTTE

How did you get this?

KIRSTEN

You were very pretty...

CHARLOTTE

Enough prying. Out you go!

KIRSTEN

You said I can stay till the "all clear" siren.

CHARLOTTE

I'm very happy you want to stay with me, but I get along just fine on my own.

KIRSTEN

From what I heard you always mange to get along.

CHARLOTTE

Now, Look here Christina,

KIRSTEN

Kirsten.

CHARLOTTE

Whatever your name is, Tell me the truth – Why did you come here?

KIRSTEN

Does the name “Ilse Kohlmann” ring a bell?

(The characters transition back to the past.)

SCENE 4

SETTING: LOTTE and IDA's block at Nuengamme labor-camp. 12 August, 1944.

AT RISE: LOTTE and IDA stands in attention in front of BUBE.

No food today!
BUBE

(BUBE Exits. IDA tries to cheer LOTTE up as they get ready for their night sleep. LOTTE is taking her shoes off and lies on the sleeping bench.)

IDA
She's almost as though as Madam De Botton!

(IDA and LOTTE both laughing sadly.)

LOTTE
Last night I dreamed that I was just before the premier and Madam De Botton was putting my swollen knees in a bucket of ice water.

(IDA is quoting Madam De Botton while mimicking her accent and LOTTE joins her.)

IDA
"A dancer who wakes up in the morning without feeling pain is a dead dancer!"

LOTTE
How I miss that pain now.
But I'm so weak that if I even try I will just break down and die!

IDA
"There once was beautiful country girl named Giselle. The thing she liked most in the world was to dance. But her mother forbade her to dance because she has a weak heart and the exhaustion could kill her"

How I wanted to steal it away from you, but the damned Nazis did it before me.

(IDA and LOTTE lie down for their night sleep. Suddenly IDA give LOTTE a gift-like package wrapped in a gray piece of cloth.)

LOTTE
What is it, Ida?

(LOTTE opens up the package and finds crudely made leather ballet point shoes.)

IDA

I've been stealing pieces of leather for months. This is my best model so far...

LOTTE

Are you mad?! if Bube had caught you she would have...

IDA

They're not as refined as the ones you had, but -

LOTTE

They are fantastic, Ida! Thank you!

IDA

Do you still remember your role, Giselle?

(LOTTE starts dancing. Music from "Giselle" is heard, at first very quietly and gradually gets louder and louder as LOTTE dance faster and faster. A few moments later BUBE shows up and watches LOTTE dance from afar. LOTTE is still very weak and this dance is beyond her strength.)

her

IDA

Lotte, slow down...

(LOTTE falls down and the music stops.)

BUBE

What is the matter? Are you ill? You must go to the clinic.

LOTTE

No. Not the clinic. Please! I'll get better...

BUBE

To the clinic!

(IDA puts on a white doctor's coat and plays DOCTOR SCHMIDT. She plays him in a grotesque manner, as if it is IDA who is playing him and not the actual actress.)

SCENE 5

SETTING: DR. SCHMIDT's office at Nuengamme labor-camp. A bit Later that day.

AT RISE: DR. SCHMIDT is tying LOTTE's hands to a hook and get himself ready to torture HER for his sadistic pleasure. Just as he is about to hurt LOTTE – BUBE enters.)

Doctor Schmidt!
BUBE

DR. SCHMIDT
(with heavy exaggerated German accent)
Commandant Kohlmann?

BUBE
Doctor Schmidt, I need your help. This prisoner is sick. I need you to take care of her.

DR. SCHMIDT
To take care of her?

BUBE
Take care of her.

DR. SCHMIDT
(laughing)
Take care of her! Oh, Ilse... What is it that you're asking of me!

(DOCTOR SCHMIDT gets back to torture LOTTE.)

BUBE
Doctor Schmidt!

DR. SCHMIDT
Ya?

BUBE
There must be some misunderstanding between us. I need you to save this prisoner. I mean, cure her.

DR. SCHMIDT
What is it that you're saying, Ilse? Do I get a feeling you have a special interest in this filthy Jew? Is she important to you?

BUBE
She is not important to me, she is important to the Reich.

DR. SCHMIDT

We have enough manpower. There is no need to waste good medicine on a Jewish prisoner!

BUBE

Doctor Schmidt, I'm warning you! If this prisoner dies you will have me to answer to! Cure her! Make her well or I'll turn your life into such a hell you'll wish you were born a Jew!

(BUBE exits. DR. SCHMIDT releases LOTTE from the hook.)

SCENE 6

SETTING: BUBE's private room in Nuengamme labor camp.
Later that night.

AT RISE: Throughout the scene BUBE zigzags between softness and toughness. LOTTE is frightened and keeps quite and motionless.

BUBE

You fell down back there.

(BUBE takes out an apple and offers it to LOTTE.)

BUBE

Here, this will make you feel better.

(LOTTE takes the apple but does not eat it.)

BUBE

What is your name?

LOTTE

A26634.

BUBE

Yes... of course. Very well.

(pause)

I'm Ilse. What is your name?

LOTTE

A26... Charlotte. My name is Charlotte.

BUBE

Pleasure, Charlotte!

(LOTTE does not respond.)

BUBE

Wunderbar. You need to toughen up, Charlotte, so you can go on working.

(BUBE opens up her heart.)

BUBE

You know, I've been wanting to talk to you for a long time, but I just didn't know how to...

(BUBE tries to touch LOTTE and when LOTTE shrinks she returns to her commanding voice.)

BUBE

I understand that your friend has made you these shoes at the factory.

LOTTE

Please don't hurt her! She only used leftovers that...

(BUBE softens up again.)

BUBE

Where are you from, Charlotte?

LOTTE

Prague.

BUBE

Prague! I heard it's a beautiful city. Is it as beautiful as you?

(LOTTE takes BUBE's hand and puts it on her breasts.)

LOTTE

Yes. Prague is a beautiful city. Like me.

(During the next monologue BUBE kisses LOTTE, throwing her onto bed and getting on top of her.)

BUBE

You are different from the rest. Your walk is firm and proud. Even in such filthy uniforms and in the stench of the leather factory. You shine like a diamond in the mud. Yesterday when I was watching you dance I feared that one of the commanders would show up and I would have to hit you. But I just couldn't keep my eyes off of you.

LOTTE

Can I have another apple?

BUBE

You need not worry about hunger. I will provide for you. Tonight you can sleep here, in a soft bed with a hot meal. Tomorrow you will go back to your friends.

(BUBE and LOTTE have sex and then fall asleep. Morning comes and LOTTE sneaks out of BUBE's room and goes directly to the factory to join the other prisoners.)

SCENE 7

SETTING: The factory. The next morning.

AT RISE: LOTTE is already at her post because she didn't sleep in her block with the other girls. IDA enters. She is sick and coughing. When IDA sees LOTTE she runs to her and falls into her arms.

IDA

Lotte, I was so afraid. I thought they killed you.

(IDA and LOTTE start working. After a few moments LOTTE secretly give IDA the apple.)

IDA

I can't believe it. Where did you get it?

LOTTE

...I found it!

IDA

Where?

LOTTE

Remember the street with the trees on the way here? This morning while we passed there it just rolled to my feet!

IDA

Oh, this is a holiday!

(IDA makes sure BUBE is not watching, takes a big bite in the apple and hands it over to LOTTE so they can share it.)

LOTTE

I'm... not hungry.

IDA

You're... not hungry?

LOTTE

...No.

IDA

Where did you get this apple, Lotte? Who gave it to you? Was it one of the Polish workers?

LOTTE

No.

Was it the Romanian Capo? IDA

No. LOTTE

Was it one of them!? IDA

(LOTTE looks at the ground.)

Lotte, what did you had to do to get this apple? IDA

She just gave it to me. LOTTE

(IDA gives her back the apple.)

I can't eat this. It is poisoned! IDA

She only helped me to get better. She gave me something to eat and a bed to sleep in. LOTTE

(BUBE enters. IDA make herself as if she was working vigorously. LOTTE is not trying to impress BUBE. BUBE and LOTTE exchange looks, than BUBE is touching her teasingly with her club while passing her by. BUBE exits.)

That monster! Did she make you...? IDA

Nothing happened. She will help us! LOTTE

I don't trust her. She's a snake, and the moment she doesn't like you any more she stab you in the back. IDA

Ida, I know what I'm doing, trust me. She's our only chance to get out of here alive. LOTTE

So the merciful Nazi saves one Jewish prisoner... IDA

Two! LOTTE

IDA

And she kills the rest of us?

LOTTE

You know her beatings are not as bad as those of the others. Ilse is not like them. She's different.

IDA

Ilse?! You call her Ilse?! Like she's a human being like me and you! Ilse!?

(The Characters transition back to the present.)

SCENE 8

SETTING: CHARLOTTE's apartment, Right after SCENE 3.

AT RISE: CHARLOTTE is holding a glass of water.

CHARLOTTE

I don't know any Ilse Kohlmann.

KIRSTEN

Maybe you know her by her nickname. The girls at the camp called her "Bube". Green eyes, straight hair. Not too tall and she had...

CHARLOTTE

I don't know any Ilse Kohlmann.

KIRSTEN

That's very strange, because your name appeared in her trial protocol.

(CHARLOTTE drops the glass. Water splashes everywhere.
reaches for the glass.)

KIRSTEN

KIRSTEN

Here, let me help you.

CHARLOTTE

No need.

KIRSTEN

As long as I'm here, I can at least give you a hand.

(KIRSTEN exits. IDA stands up. CHARLOTTE is hearing IDA's
monologue and feels uncomfortable hearing it)

IDA

(to the audience)

It took us a long time not to be afraid when Bube entered our block at night. She passed us by, and approached the bench where Lotte was lying and sit down with her back towards us. Then we would hear the giggling and quiver. It was like hearing a scratching on glass. Sometimes Lotte would walk out after her in the dark, tip-toeing. I would have rather died.

(IDA sits back down. KIRSTEN enters with a towel.)

KIRSTEN

You are just like Gertrud, you know?

CHARLOTTE

Who's Gertrud?

KIRSTEN

My mother. She also doesn't like to talk much.

CHARLOTTE

One shouldn't talk too much.

KIRSTEN

On every question I asked she replied with silence. She didn't want me to come to Israel. It's too dangerous, she said. But I think it's that war that bothers her more than this one.

(pause)

We lived in West Berlin. One of the lines of the Metro passed through the east side. All the stations on the east side were canceled. The trains passed them by without stopping - They were ghost stations. From the cabin's window I could see the platforms- dark and empty. I asked my mother once - why did they turn off the lights? She did not answer.

CHARLOTTE

I don't travel by trains. My daughter Tamara lives in Haifa. It's just an hour by train, but I just can't.

KIRSTEN

So why don't you move closer to her?

CHARLOTTE

Look at me, do I look like a fun person to be near? I didn't even offer you a drink. Tea?

(The Characters transition back to the past.)

SCENE 9

SETTING: BUBE's room in Nuengamme labor camp.
7 October, 1944. Night time.

AT RISE: LOTTE is dancing on her own.

(BUBE enters with a cup of tea and surprise LOTTE, who stops dancing.)

BUBE

Tea with whiskey! I stole it from the officer's club! A whole box of it arrived. There's a party tomorrow.

LOTTE

Non of them talks to me anymore.

BUBE

They are only jealous.