

THE FUGITIVE GAME

A woman in a historical setting, possibly a brothel or a private chamber. She is wearing a light-colored, long-sleeved dress and red stockings with a gold chain around her upper thigh. She is looking down and slightly to the right. In the background, a man in a dark coat and cap is visible, looking towards the woman. The room has heavy, patterned curtains and a bed with a red blanket.

**SEX AND DRUGS
AND THE FIRST EVER
PROTEST ART
MOVEMENT**

SYNOPSIS

The Fugitive Game chronicles the tumultuous rollercoaster ride of Emmy Hennings as she finds fame and fortune, loses it all, and then hustles her way back into the spotlight— reinventing herself in the process and spurring the creation of the most influential art movement of the century.

Emmy Hennings is the woman whose transgressive and extreme search for freedom through art, music, sex, drugs, politics and activism sparked the DADA movement during the height of WWI. Overlooked by history until now, this show tells the story of how she created **THE CABARET VOLTAIRE** and sparked the first protest art movement. DADA burns the eternal flame for all radical, punk, provocative spirits ever since.

Emmy is our hero, but a deep ensemble of real artists, writers, performers, poets, anarchists and revolutionaries populate this world with her.

This is not a show about the past, but how the past lives in the present.



THE WORLD



Emmy and her lover, Hugo, escape Germany in 1915. Their refugee status in Switzerland makes it hard to find work. They start a cabaret in Zurich - the Cabaret Voltaire. Emmy is the star, and Hugo backs her up on piano.

This small, smoky performance space operates as an open-mic night, open to anyone to perform or bring art to show. Emmy and Hugo form a group of artists to collaborate, developing performances so radical that they decide to have a name:

DADA

The Fugitive Game will blend drama and humor to tell the story of the origins of the DADA movement. Featuring an anachronistic score of 70s punk rock, we will tie together elements of DADA past and present as well as open the door to include modern musicians and performance artists to supplement the main characters of the Cabaret Voltaire.





THE PLAYERS

EMMY HENNINGS

“I live for the possible.”

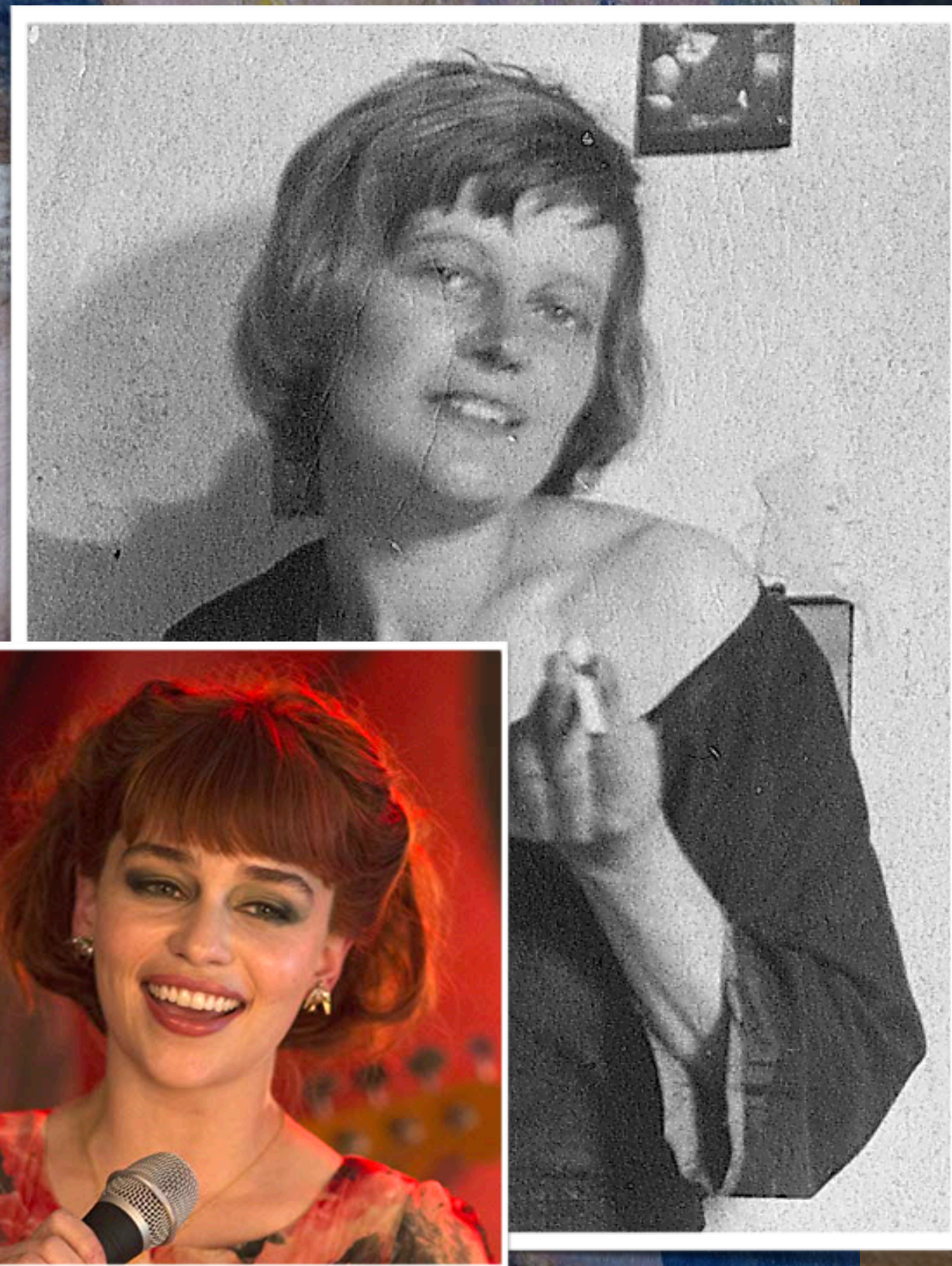
Charming, streetwise, chameleon. Self-educated and invented, determined to live freely and openly.

Sex worker, activist. Poet, singer and actress.

She is driven to find her voice and speak her truth.

A hip cabaret star in Germany, her background includes stints in the circus and the chorus line. She will lie and steal, but for survival - or so she tells herself.

She calls her life “The Fugitive Game”. She has been imprisoned multiple times, most recently for anti-war activities in Germany and this is why she and Hugo escaped to neutral Switzerland.

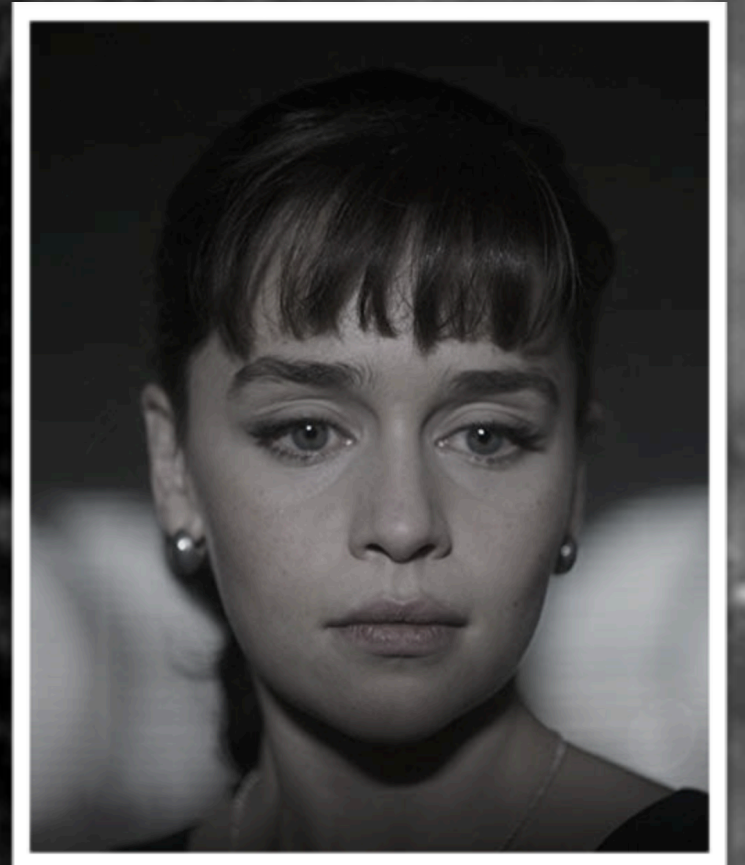


Her openness to the world sometimes gets her into trouble.

She lies so readily she can delude herself into dangerous choices.

She is bi-sexual, an "erotic genius", a published poet and mother of a daughter she has hidden with her mother in Germany. Much of her money goes to Annemarie's support, until her mother's death throws everything into play.

She prostitutes, thinking she has control of her body; she does drugs, thinking she can beat addiction.

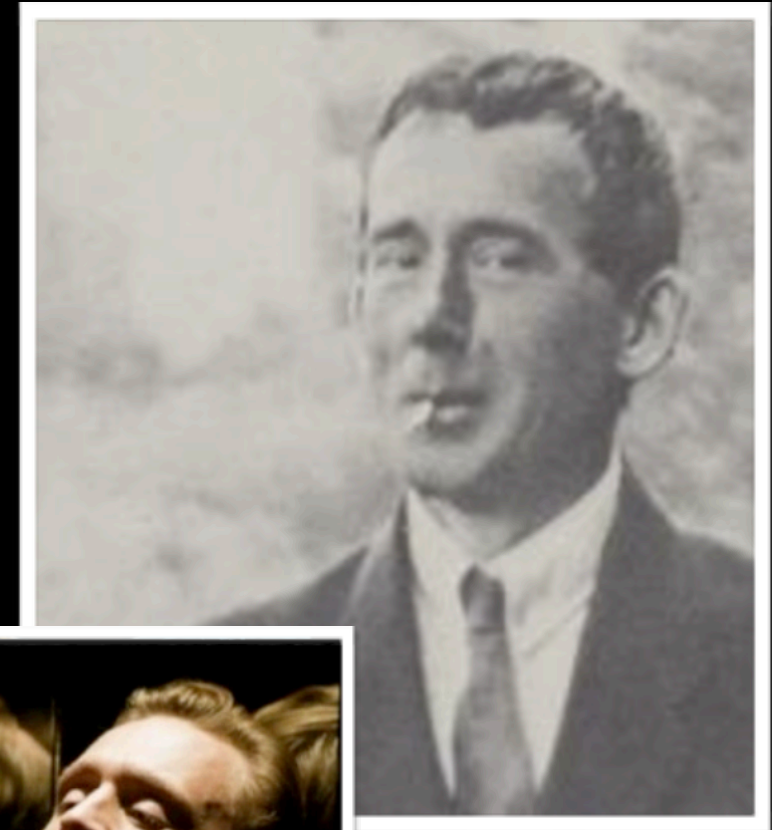


HUGO BALL

Introverted, intelligent. Because of his poor and strictly Catholic background, he's ashamed of his body and confused about his sexuality. Though he can seem stand-offish, he is warm, drily humorous and loyal to his friends.

He is depressed– haunted by survivor's guilt from the deaths of friends in the war that he walked away from by turning pacifist and leaving Germany. He is especially haunted by the loss of a young man, Hans Leybold, with whom he had an unresolved passionate relationship. But he is also devoted to Emmy, though conflicted about physical intimacy.

He is desperate to create meaning in his life and the world at large. He worships reason, but the intensity of the Cabaret Voltaire takes him right to the edge. And he creates his most memorable work.



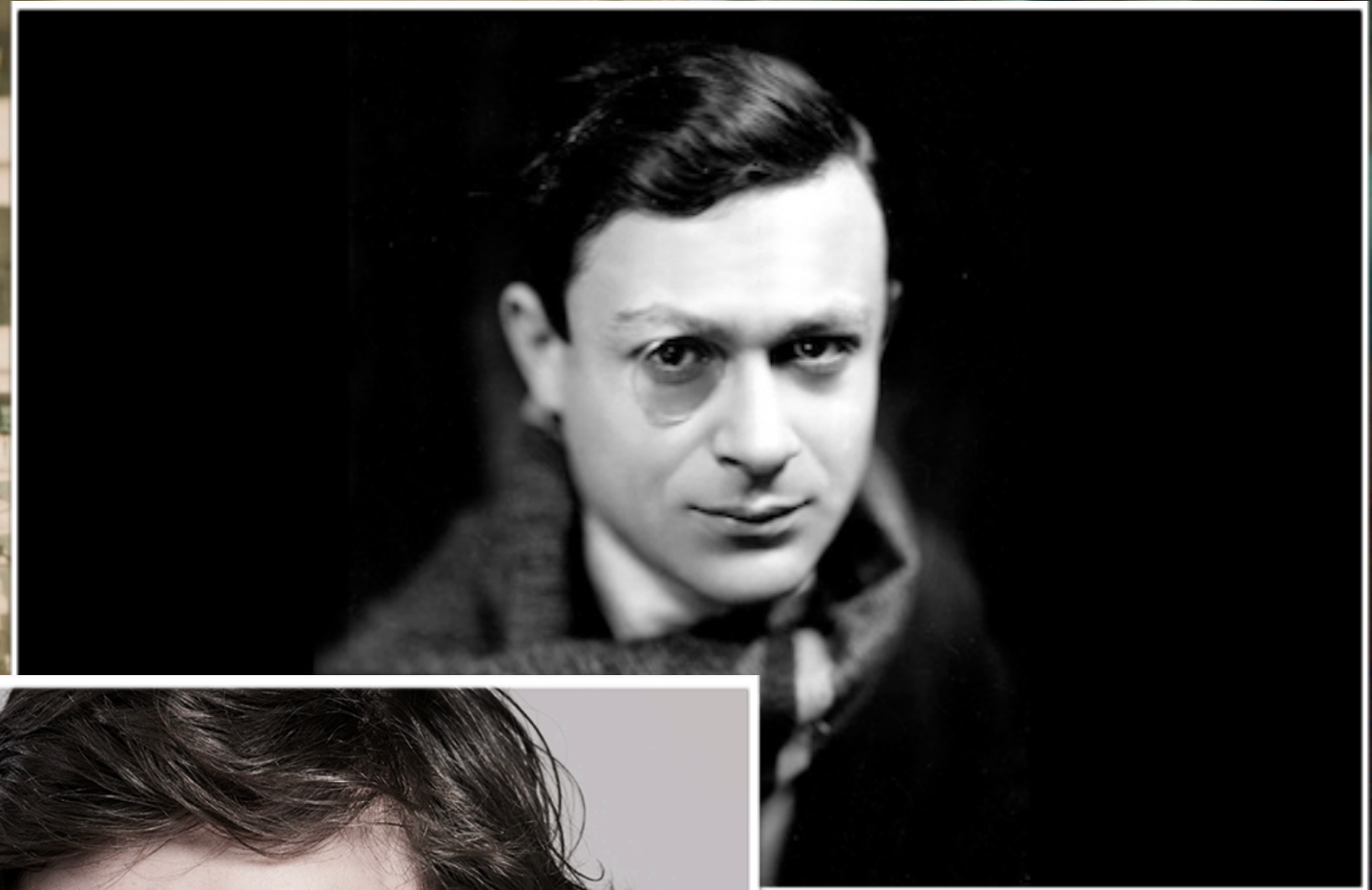
TRISTAN TZARA

Born Samuel Rosenstock in Romania, Tzara was coddled and praised as a prodigy, a poet on the rise.

In Zurich for University, Tzara is precocious, spoiled and brilliant; he can also be sly, manipulative and truly annoying.

He and Emmy clash immediately when she offers advice which in fact turns him from a raggedly stage presence to a theatrical performer, effectively making him the man we know in photographs - a young man in old man drag.

He is the best and worst collaborator who will grab credit for DADA and write Emmy out of history.



SOPHIE TAEUBER

Serious, professional, hiding an enormous appetite for life.

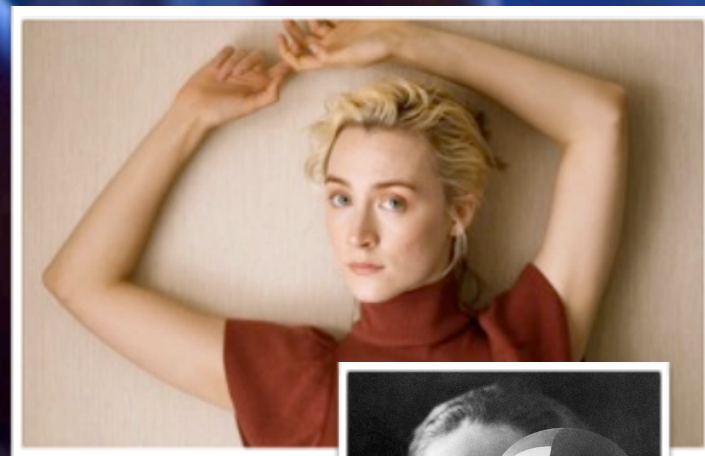
Trained as an industrial designer, she is the only one in the Cabaret Voltaire to have a real job.

In performances at the Cabaret, she must hide behind masks to protect her position as professor at the prestigious Design School.

She further pushes boundaries in her studies of modern dance.

Her eye for color and skill with costumes, her quiet wit, and her joy in dance draw Emmy close to her.

All the while, Sophie is embarking on the love affair of her life, with Hans Arp.



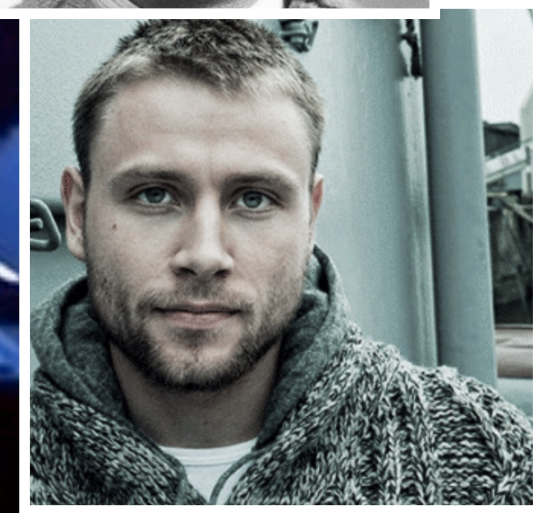
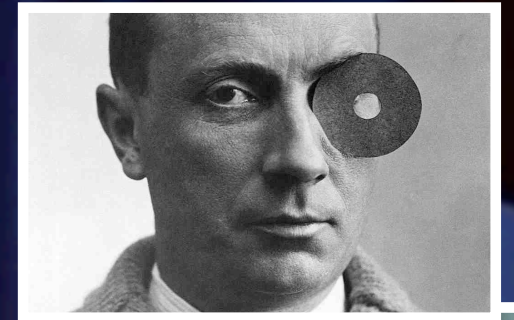
HANS ARP

Born in the area fought over by the French and Germans, Arp switches seamlessly from each language and calls himself simply, "Arp".

He, too, was a prodigy and seen as a rising star in the visual arts, but is also known as a poet. His mischievous and playful nature is contrasted by his dapper look. He can look a little devilish but is a kind, earnest soul.

DADA sets him free from what otherwise is a concentrated search for pure forms in his art.

His hands are in constant motion - Sophie teaches him needlepoint in the Cabaret Voltaire to help him stay centered during the often wild collaborative meetings.



RAINER FORST



50'S, lean, hard boiled.

Rainer Forst is a German counter-intelligence agent, a spy hunter, sent to Zurich to "root the mice out of the cellar."

He is cunning and sadistic, opting to employ brutal measures, even when they are unnecessary or risky.

He has high ideals and low morals, convinced that The Fatherland is destined to dominate Europe, if not the rest of the world, and will be among the first to join the Nazi party when it is created in 1920.

VLADIMIR LENIN

A short, compact man who moves with intense, forceful energy, Lenin is a fiery and joyless force of nature.

His bald domed head, frowning eyebrows and goatee give him an unnerving Machiavellian appearance, accentuated by his tendency to glare at everyone as if they are on trial. He waits impatiently in Zurich for his long-awaited chance to return to Russia and start a revolution.

Lenin lived on the same block as the Cabaret Voltaire and frequently complained about the noise.





PILOT



The hustle is real for street-wise Emmy Hennings. Sex-work, petty theft, loads of charm all make up what she calls “*The Fugitive Game*”– and her acting chops sell even her most outrageous inventions.

She has three dependents;

Her brilliant but depressed partner, Hugo Ball.

Her illegitimate daughter, hidden with her mother back in her German home town.

And her brainchild, the Cabaret Voltaire.

For that she needs money, performers and an audience. She needs to get Hugo to get his head out of writing political screeds that he can't sell and in the game at the Cabaret Voltaire.

What she doesn't need is her past coming back to haunt her.

A German shadow agent has arrived in Zurich and she's on his list as a political subversive with an arrest record.

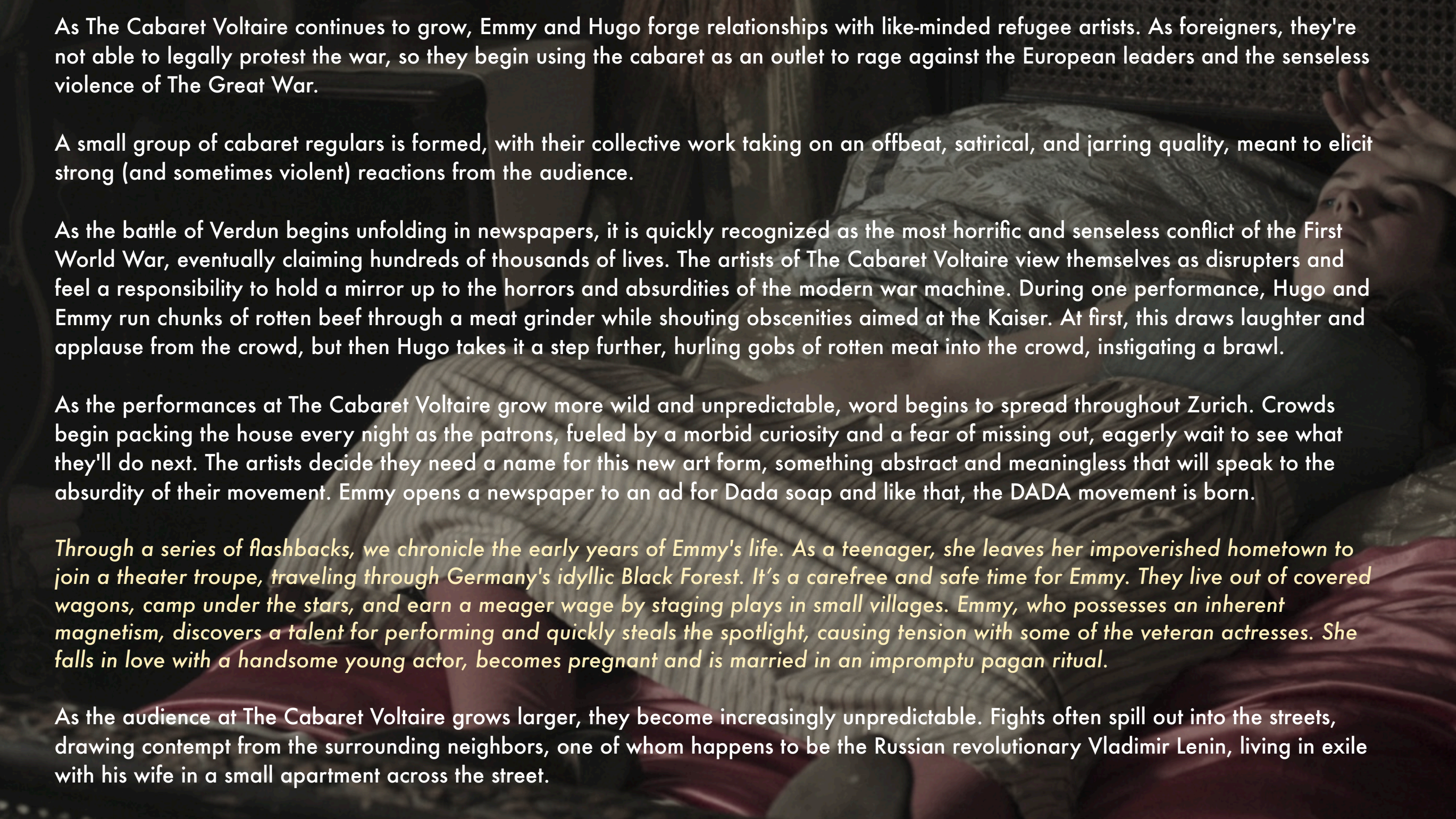
And he has time, watching and waiting for her to reveal herself. To make one mistake so he can drag her back to Germany.

But the show must go on.

PILOT SCRIPT AVAILABLE ON REQUEST



SEASON

A woman with dark hair is lying on a bed, covered by a patterned blanket. She is wearing a red dress and has her hands raised near her face. The background is dark and out of focus.

As The Cabaret Voltaire continues to grow, Emmy and Hugo forge relationships with like-minded refugee artists. As foreigners, they're not able to legally protest the war, so they begin using the cabaret as an outlet to rage against the European leaders and the senseless violence of The Great War.

A small group of cabaret regulars is formed, with their collective work taking on an offbeat, satirical, and jarring quality, meant to elicit strong (and sometimes violent) reactions from the audience.

As the battle of Verdun begins unfolding in newspapers, it is quickly recognized as the most horrific and senseless conflict of the First World War, eventually claiming hundreds of thousands of lives. The artists of The Cabaret Voltaire view themselves as disrupters and feel a responsibility to hold a mirror up to the horrors and absurdities of the modern war machine. During one performance, Hugo and Emmy run chunks of rotten beef through a meat grinder while shouting obscenities aimed at the Kaiser. At first, this draws laughter and applause from the crowd, but then Hugo takes it a step further, hurling gobs of rotten meat into the crowd, instigating a brawl.

As the performances at The Cabaret Voltaire grow more wild and unpredictable, word begins to spread throughout Zurich. Crowds begin packing the house every night as the patrons, fueled by a morbid curiosity and a fear of missing out, eagerly wait to see what they'll do next. The artists decide they need a name for this new art form, something abstract and meaningless that will speak to the absurdity of their movement. Emmy opens a newspaper to an ad for Dada soap and like that, the DADA movement is born.

Through a series of flashbacks, we chronicle the early years of Emmy's life. As a teenager, she leaves her impoverished hometown to join a theater troupe, traveling through Germany's idyllic Black Forest. It's a carefree and safe time for Emmy. They live out of covered wagons, camp under the stars, and earn a meager wage by staging plays in small villages. Emmy, who possesses an inherent magnetism, discovers a talent for performing and quickly steals the spotlight, causing tension with some of the veteran actresses. She falls in love with a handsome young actor, becomes pregnant and is married in an impromptu pagan ritual.

As the audience at The Cabaret Voltaire grows larger, they become increasingly unpredictable. Fights often spill out into the streets, drawing contempt from the surrounding neighbors, one of whom happens to be the Russian revolutionary Vladimir Lenin, living in exile with his wife in a small apartment across the street.

Lenin, not known to be a fan of the arts, bluntly dismisses Emmy and the DADAists as symptomatic of a decaying society. Emmy calls Lenin a humorless tyrant. In turn, Lenin accuses Emmy of being a self-centered bourgeois nuisance. Their mutual disdain rapidly devolves into a torrid love affair.

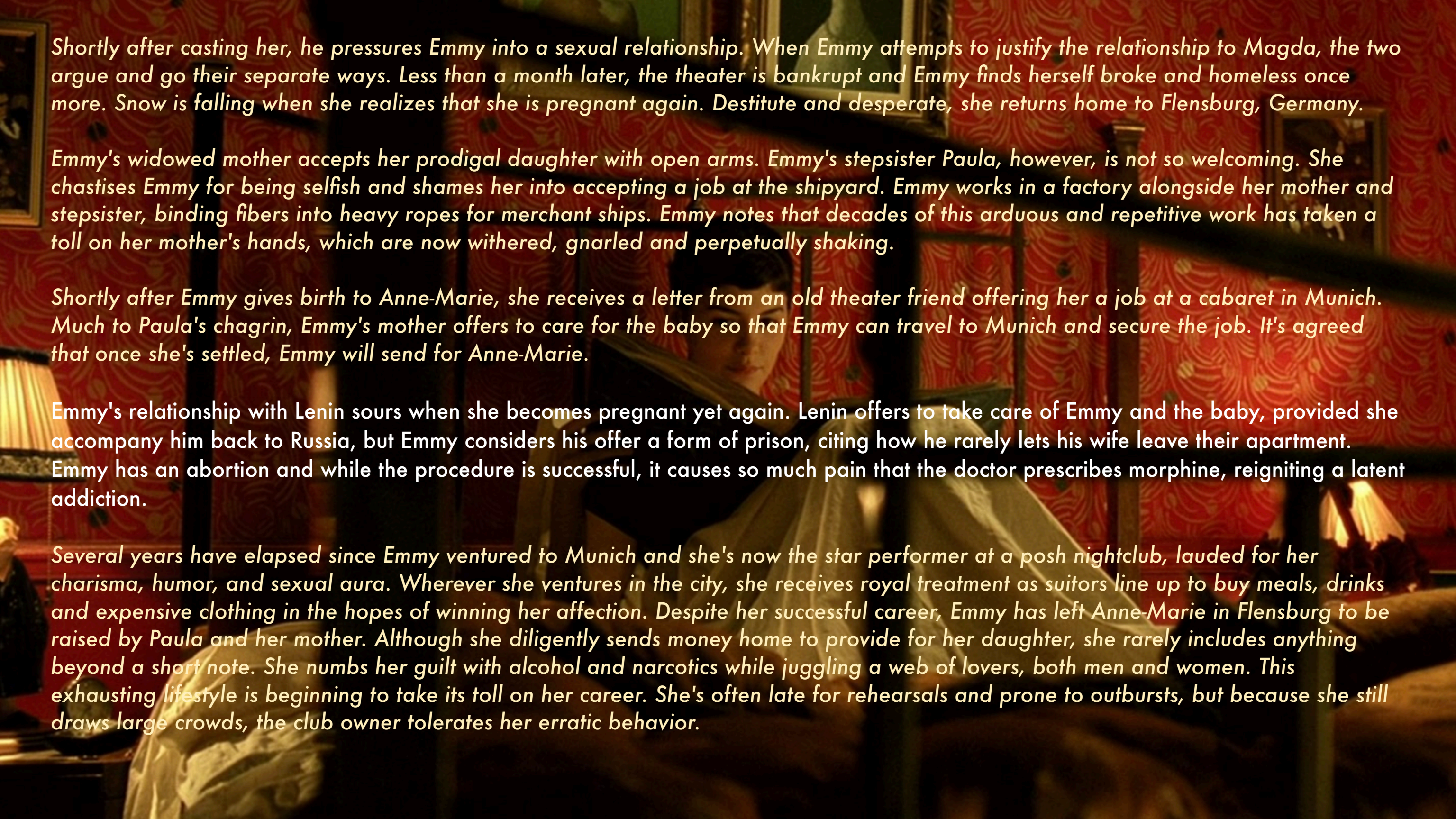
At only eighteen, Emmy expects to live happily ever after, but instead her fairytale begins to unravel. Her pregnancy causes her to be replaced as the star actress, her husband turns out to be a cheater and abuser, and an illness leads to a stillborn son. Devastated and seeking a fresh start, Emmy abandons both her husband and the theater troupe and seeks her fortune in the city of Hanover.

Through her relationship with Lenin, Emmy learns to be honest with herself. Lenin sees through her cultivated fantasies and pushes her to embrace her traumatic life experiences, referring to pain as “the kindling which fuels the inferno of change.” At first reluctant, Emmy finds herself divulging aspects of her life that she's never before shared with anyone, including Hugo.

Hugo, initially an admirer of Lenin's leftist politics, grows leery after reading one of his articles calling for the murder of Russia's ruling class. He reminds Emmy that similar violent rhetoric drove them out of Germany, but Emmy dismisses Hugo's concerns as petty jealousy. She defends Lenin, claiming that his writings aren't meant to be taken literally.

In a dramatic and desperate bid to rescue Emmy's soul, Hugo gets drunk, steals a pistol, and stalks the streets of Zurich hunting for Lenin. Unable to find him, Hugo connects with fellow DADAists Sophie Taeuber and Hans Arp, who welcome him to stay at their shared art studio. Hugo marvels at their collective calm and focus, noting how prolific and innovative they are as artists. Inspired, Hugo tosses the pistol into the river and vows to funnel his complex emotions into *The Cabaret Voltaire*.

Life in the city of Hanover proves unforgiving. Emmy, having quickly burned through her money, is begging for food when she befriends Magda, a young street urchin. Magda teaches Emmy the artistry of picking pockets. In turn, Emmy uses her performance skills to engage large crowds on upscale street corners which Magda can work over. After witnessing one of her performances, a handsome director invites Emmy to join his theater.

A woman with dark hair, wearing a dark, possibly black, dress, is seated in a room. The room has red wallpaper with a repeating circular pattern. She is looking down and to her right with a somber expression. The lighting is warm and somewhat dim, creating a dramatic atmosphere. There are some framed pictures or posters on the wall behind her.

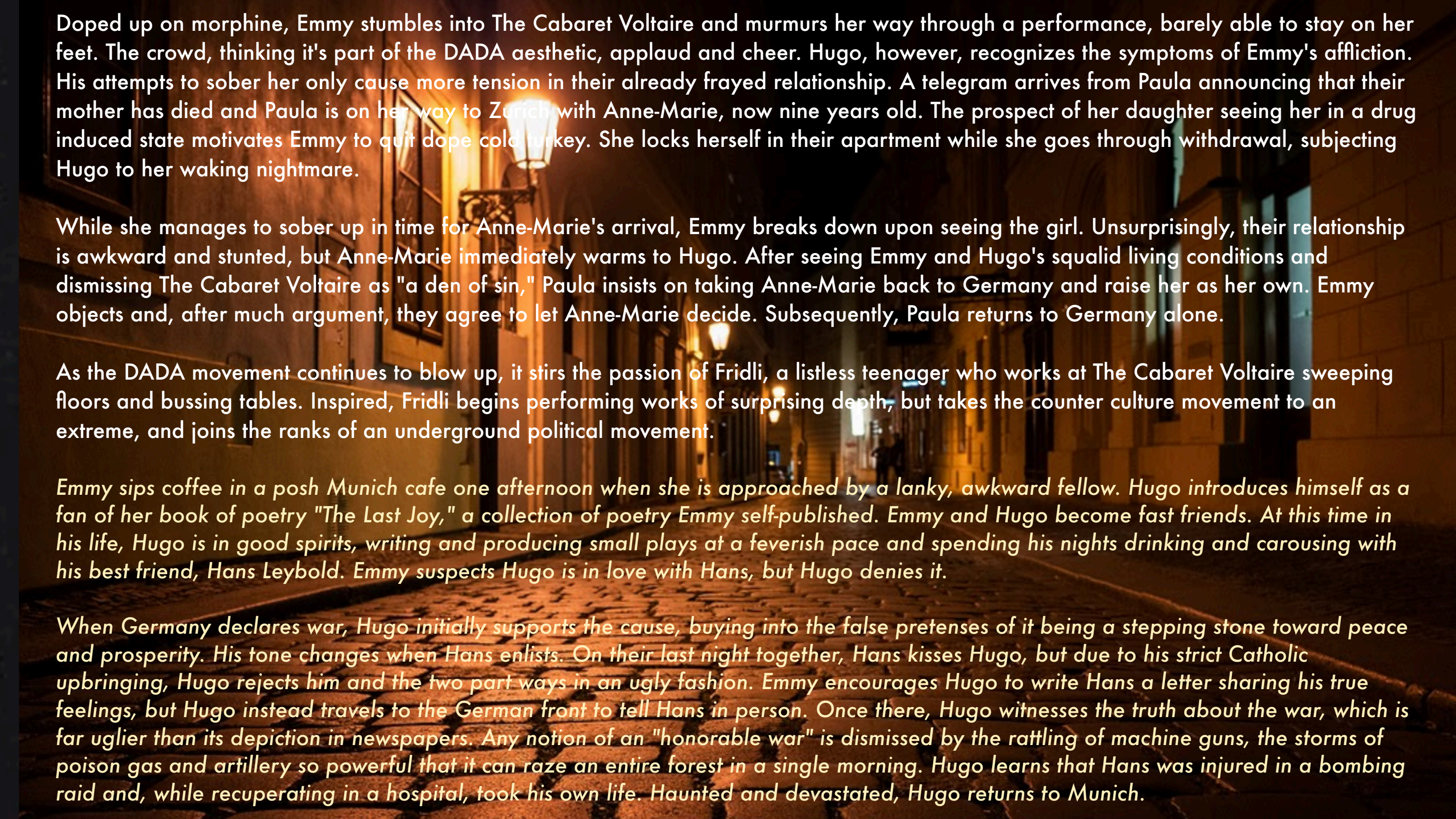
Shortly after casting her, he pressures Emmy into a sexual relationship. When Emmy attempts to justify the relationship to Magda, the two argue and go their separate ways. Less than a month later, the theater is bankrupt and Emmy finds herself broke and homeless once more. Snow is falling when she realizes that she is pregnant again. Destitute and desperate, she returns home to Flensburg, Germany.

Emmy's widowed mother accepts her prodigal daughter with open arms. Emmy's stepsister Paula, however, is not so welcoming. She chastises Emmy for being selfish and shames her into accepting a job at the shipyard. Emmy works in a factory alongside her mother and stepsister, binding fibers into heavy ropes for merchant ships. Emmy notes that decades of this arduous and repetitive work has taken a toll on her mother's hands, which are now withered, gnarled and perpetually shaking.

Shortly after Emmy gives birth to Anne-Marie, she receives a letter from an old theater friend offering her a job at a cabaret in Munich. Much to Paula's chagrin, Emmy's mother offers to care for the baby so that Emmy can travel to Munich and secure the job. It's agreed that once she's settled, Emmy will send for Anne-Marie.

Emmy's relationship with Lenin sours when she becomes pregnant yet again. Lenin offers to take care of Emmy and the baby, provided she accompany him back to Russia, but Emmy considers his offer a form of prison, citing how he rarely lets his wife leave their apartment. Emmy has an abortion and while the procedure is successful, it causes so much pain that the doctor prescribes morphine, reigniting a latent addiction.

Several years have elapsed since Emmy ventured to Munich and she's now the star performer at a posh nightclub, lauded for her charisma, humor, and sexual aura. Wherever she ventures in the city, she receives royal treatment as suitors line up to buy meals, drinks and expensive clothing in the hopes of winning her affection. Despite her successful career, Emmy has left Anne-Marie in Flensburg to be raised by Paula and her mother. Although she diligently sends money home to provide for her daughter, she rarely includes anything beyond a short note. She numbs her guilt with alcohol and narcotics while juggling a web of lovers, both men and women. This exhausting lifestyle is beginning to take its toll on her career. She's often late for rehearsals and prone to outbursts, but because she still draws large crowds, the club owner tolerates her erratic behavior.



Doped up on morphine, Emmy stumbles into The Cabaret Voltaire and murmurs her way through a performance, barely able to stay on her feet. The crowd, thinking it's part of the DADA aesthetic, applaud and cheer. Hugo, however, recognizes the symptoms of Emmy's affliction. His attempts to sober her only cause more tension in their already frayed relationship. A telegram arrives from Paula announcing that their mother has died and Paula is on her way to Zurich with Anne-Marie, now nine years old. The prospect of her daughter seeing her in a drug induced state motivates Emmy to quit dope cold turkey. She locks herself in their apartment while she goes through withdrawal, subjecting Hugo to her waking nightmare.

While she manages to sober up in time for Anne-Marie's arrival, Emmy breaks down upon seeing the girl. Unsurprisingly, their relationship is awkward and stunted, but Anne-Marie immediately warms to Hugo. After seeing Emmy and Hugo's squalid living conditions and dismissing The Cabaret Voltaire as "a den of sin," Paula insists on taking Anne-Marie back to Germany and raise her as her own. Emmy objects and, after much argument, they agree to let Anne-Marie decide. Subsequently, Paula returns to Germany alone.

As the DADA movement continues to blow up, it stirs the passion of Fridli, a listless teenager who works at The Cabaret Voltaire sweeping floors and bussing tables. Inspired, Fridli begins performing works of surprising depth, but takes the counter culture movement to an extreme, and joins the ranks of an underground political movement.

Emmy sips coffee in a posh Munich cafe one afternoon when she is approached by a lanky, awkward fellow. Hugo introduces himself as a fan of her book of poetry "The Last Joy," a collection of poetry Emmy self-published. Emmy and Hugo become fast friends. At this time in his life, Hugo is in good spirits, writing and producing small plays at a feverish pace and spending his nights drinking and carousing with his best friend, Hans Leybold. Emmy suspects Hugo is in love with Hans, but Hugo denies it.

When Germany declares war, Hugo initially supports the cause, buying into the false pretenses of it being a stepping stone toward peace and prosperity. His tone changes when Hans enlists. On their last night together, Hans kisses Hugo, but due to his strict Catholic upbringing, Hugo rejects him and the two part ways in an ugly fashion. Emmy encourages Hugo to write Hans a letter sharing his true feelings, but Hugo instead travels to the German front to tell Hans in person. Once there, Hugo witnesses the truth about the war, which is far uglier than its depiction in newspapers. Any notion of an "honorable war" is dismissed by the rattling of machine guns, the storms of poison gas and artillery so powerful that it can raze an entire forest in a single morning. Hugo learns that Hans was injured in a bombing raid and, while recuperating in a hospital, took his own life. Haunted and devastated, Hugo returns to Munich.

An assassination plot aimed at the German Military Attache stationed in Zurich fails, but an investigation by Rainer Forst, a ruthless spy hunter, leads to The Cabaret Voltaire and, eventually, Fridli. He is arrested, tortured and murdered. Rainer begins surveilling The Cabaret Voltaire, already infamous for disturbing the peace with its raucous performances.

In Munich, Emmy is humiliated when Lotte, her lover and best friend, leaves her to marry a wealthy banker. Dejected, Emmy spirals into a morphine bender resulting in her being fired from her posh nightclub gig. In order to support her habit, Emmy begins forging prescriptions. Her talent for counterfeiting draws the attention of a woman seeking help to get her husband out of military service. Although suspicious, Emmy is desperate for cash and agrees to forge medical documents. It turns out to be a set up and Emmy is arrested. In jail, she suffers severe drug withdrawals, including hallucinations of her own death. When the jails begin swelling with political prisoners, it's decided that there's not enough room for a strung out cabaret floozy, and Emmy is released.

With nowhere else to turn, Emmy heads to Hugo's apartment, where she finds him at his desk, writing. After Hugo excuses himself, Emmy discovers that Hugo has been penning a lengthy suicide manifesto. She finds Hugo in his tub, having cut his wrists. She intervenes, saving his life. As he recovers, Emmy tells confesses that she is terrified of being alone and that their fates are now forever intertwined; if he insists on killing himself, he'll have to take her with him. She forges passports using the aliases John and Edwina Hoxter. Together, she and Hugo flee Germany's increasingly violent political climate and head to Zurich seeking a fresh start.

Pressure mounts from city officials and The Cabaret Voltaire is forced to close its doors for good. While this sparks some public outcry, newspapers quickly move on. Owing to the popularity of their cabaret, a book publisher approaches Hugo, asking if he has any ideas that may work as novels. Emmy jumps in, saying that she and Hugo both have several novels in various stages of development and negotiates a tidy book advance.

Following the demise of The Cabaret Voltaire, Tristan Tzara urges many of the DADAists to compile a selection of their works for publication in a magazine. Unsurprisingly, he omits Emmy's contributions. Instead of kicking up a fuss, Emmy and Hugo question whether the radical nature of their protest art managed to have the desired effect. The Battle of Verdun shows no signs of winding down, and now there are rumors from Russia that Lenin has returned and is preparing a bloody uprising. With this in mind, Emmy and Hugo consider DADA a passing fancy, a failed idea inextricably linked to a specific time and place and whose audiences only seemed interested in bawdy spectacle. Instead of pursuing the DADA movement further, Emmy and Hugo board a train with Anne-Marie and head into the countryside, hoping to focus on their writing and to live a quiet life as a family..

MARTHA SWETZOFF CREATOR

Martha Swetzoff is a filmmaker, punk guitarist, media designer, and educator. Her independent films include the award-winning *THEME: MURDER*, a feature documentary about the unsolved murder of her father, distributed by New Day, and experimental shorts that incorporate her music and sound design and have shown internationally. New music and re-release of her all-girl punk band, *BOUND & GAGGED*, is in production. She was nominated for a Lortel award as projection designer for the original production of *THE LARAMIE PROJECT*, one of several theater projects. She has developed media editing software, shot and directed music videos, and been the creative director for the *LAUNCH* interactive magazine and a Yoko Ono on-line conceptual art piece. She graduated from Harvard and the MIT Media Lab, and taught at Harvard, UCLA and RISD. Martha's using her extensive knowledge of this story to further develop it into a novel.

She knows that if you are alive, you are a Dadaist.

CHRISTIAN BAKER CREATOR

Christian Baker is an LA based writer/producer with a penchant for historical drama.

His commercial and documentary work has appeared on HBO, The Food Network, The NFL Network and Fox Sports. Recently, he wrote two seasons of the hit Netflix series *ROMAN EMPIRE*. In 2013, he wrote and directed the short western *THE WELL*, which was nominated for best short at the Austin Film Festival and later premiered on PBS. His first feature screenplay, *THE UNFOUND*, is presently being adapted into a graphic novel. Christian graduated from SUNY Purchase where he studied film production and theory.

OLIVIA WINGATE EXECUTIVE PRODUCER

Olivia Wingate grew up in London but has been based in New York on-and-off for over 2 decades, first moving to New York to obtain her MBA from NYU. She has developed and produced numerous TV shows, most notably MARON (IFC) which ran for four seasons, and the critically acclaimed BOBCAT GOLDTHWAIT'S MISFITS & MONSTERS (Tru TV). Comedy Specials that she has produced include RAGNOROK: John Hodgman (Netflix), WHY SH#T SO CRAZY - Reggie Watts (Comedy Central), THINKYPAIN - Marc Maron (Netflix), WYATT CENAC: BROOKLYN (Netflix) and JOE MANDE'S AWARD-WINNING STANDUP SPECIAL (Netflix). Most recently, Olivia produced the independent documentary feature IT STARTED AS A JOKE which premiered at SXSW 2019 and will be available on Comedy Central summer 2020.

In June 2018 Wingate launched MO STUDIOS, developing cutting edge film and TV projects via incubation and creative strategies, all aimed towards a global audience. MO prioritizes female/diverse/queer creatives where possible, and projects that blend drama and comedy in all genre.

RYAN CUNNINGHAM EXECUTIVE PRODUCER

Ryan Elizabeth Cunningham is a director and Emmy and Peabody award-winning producer. Select TV producer credits include BROAD CITY and INSIDE AMY SCHUMER (Comedy Central), SEARCH PARTY and THE LAST O.G. (TBS); LOUIE (FX); STRANGERS (Facebook); JON GLASER LOVES GEAR (truTV); HORACE AND PETE (Hulu); THE ELECTRIC COMPANY (PBS), as well as several prominent stand-up specials for Netflix and HBO, including Executive Producing AMY SCHUMER GROWING for Netflix. Film producing credits include Rachel Israel's feature KEEP THE CHANGE, starring the first leading cast of actors on the autism spectrum and winner of Best Narrative Feature at Tribeca Film Festival 2017; BECKS, winner of the LA Film Festival 2017; and the ill-fated I LOVE YOU, DADDY, directed by Louis C.K., which premiered at the Toronto Film Festival. Ryan recently launched the development company Running Woman and represented the TV projects THE FUGITIVE GAME (2018) and TRANSMANIA (2019) in the IFP Project Forum. She's EP/Director on the upcoming docuseries EXPECTING AMY (HBO Max) and standup special ILANA GLAZER: THE PLANET IS BURNING (Amazon). She has also co-owned the NYC-based post house Running Man for the last decade. Ryan is a graduate of Rhode Island School of Design and on the President's Alumni Advisory Council and co-chair of the RISD Fund. She lives in Brooklyn and has a 8-year-old daughter on the autism spectrum who builds site-specific art installations in various places around their apartment.



Nehmen Sie
DADA ernst,
es lohnt sich.

DANK



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