

Rosa Valetti (1878 - 1937) was the most striking and most impressive female figure of the cabaret during the twenties—perhaps during the entire history of cabaret. She was the director of the Rocket (Die Rakete) and the Proscenium (Die Rampe), the founder of Stuff and Nonsense (Larifari), a performer in Sound and Smoke (Schall und Rauch) and the Cabaret of the Comedians (Kabarett der Komiker), as well as the initiator of the Cabaret Megalomania (Cabaret Größenwahn), which was rooted in the leftist spirit of the times and the Berlin underworld. Both on stage and behind the scenes, the multi-faceted actress and expressive cabaret performer fought for a new political cabaret with a literary character. “Ugly as the night and bursting with a brilliant personality” (as Trude Hesterberg wrote), she made an impression in the premiere of The Threepenny Opera as well as the film The Blue Angel, and she turned the songs of Tucholsky, Mehring and Hollaender “into an unforgettable cabaret experience” (said Ludwig Marcuse).

“Rosa Valetti’s specialty is where the great cry of outrage, hate, or defiance erupts from a scorned or mistreated creature. Inevitably, given her entire nature and her temperament, all her interpretations have a revolutionary spirit. (Max Hermann-Neiße, 1925)

