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Chapter 1 : Holocaust Plays

The book begins with a section on theatrical activities in Germany during the six years of Nazi rule preceding the war. During this period Jews were ousted from their official positions in German theatres and were relegated to perform by and for themselves in the so-called Kulturbund theatre.

Not one of them would go to the "sick concert". They posted announcements around the ghetto that read: Before the first concert in the hall of the "Reali" gymnasium Josef Glazman apologised for holding a performance in the ghetto and eulogised the victims. Few were invited to the concerts and Germans and Lithuanians from the government in Vilna attended. On the 17th of April the ghetto police ordered the registration of musical instruments that were owned by the public for the use of the orchestra. Those who initially opposed the theatre and orchestra came to accept their existence. The concerts, performances and lectures became an important social occurrence in a starving ghetto which was also mourning for its dead. A music school for students was established. Hermann Kruk, who initially opposed the theatre, wrote in his diary on the 8th of March And even so, life is stronger than everything. Life is once again pulsating in the Vilna Ghetto. In the shadow of Ponary life is happening and there is hope for a better morning. The concerts that were initially boycotted are accepted by the public. The halls are full. Literary evenings are full and the great hall cannot hold everyone who comes. The association organised fortnightly literary and artistic gatherings "over a cup of tea" in which lectures were given and artistic performances were presented including recitals and singing in Yiddish and Hebrew. In February the musicians in the ghetto established an organisation which had 50 members. These organisations held creative competitions and cultural events and assisted artists in difficulty. On the 26th of April the ghetto theatre opened in the "Small City Hall" with a production of "Shlomo Molcho" in the presence of the Judenrat, police, writers, artists and the general public. Performances and lectures were held on Sunday mornings for workers who returned late at night. There was also a puppet theatre. In there were performances before 38, spectators. The theatre was active until the liquidation of the ghetto. Lyuba Lewicka The opera singer Lewicka performed in the ghetto theatre and was known as "The Nightingale of the Ghetto". In January she was caught at the ghetto gate with a kilo of pea pods. She was arrested and sent to jail, where she became the "Nightingale of the Prison". The prison guards used to stand outside her cell and listen to her singing. That same month she was sent to Ponary and murdered. Holocaust Survivor Testimonies Focus.

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Chapter 2 : Music of the Camps & Ghettos

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Until July , Westerbork was a refugee camp for Jews who had moved illegally to the Netherlands. After the Nazi conquest of Holland, it was expanded into a transit camp, where it operated until April . The well-established Jewish community living in the Netherlands on the eve of World War II was almost totally annihilated by the Nazis in the space of just a few years. Within the walls of the camp lived a Jewish community divided into two: Inequalities in power and prestige led to tension between these two groups, although ultimately both were to die in large numbers at the hands of the Nazis. One of the most unique facets of life in Westerbork was the remarkable cultural scene that developed there, including what some characterised as the best cabaret in all of Europe within its prison walls, with major stars such as Max Ehrlich , Franz Engel, Camilla Spira , Kurt Gerron , Erich Ziegler and Willy Rosen. Situated in a remote area in the north of the country and close to the German border, it was originally built in as a refugee camp. Given the increasing number of German Jewish refugees fleeing the Nazi regime, Holland wanted to develop a centralised system for dealing with these unwanted immigrants. The main barracks were situated on a tract of heath and marshland near the small village of Westerbork. Although the Nazi occupation began in , the treatment of Dutch Jews was deceptively generous and slow-paced, particularly in contrast with that of Jews in Eastern Europe, or in Germany itself. Even as the population of the camp grew, the refugees who lived there were not treated as prisoners; they were allowed limited freedom of movement and lived in tolerable conditions. This was to change in the summer of , with the beginning of deportations to the death camps. On 1 July , the camp was officially placed under the jurisdiction of the SS; it was no longer a refugee camp, but a transit camp. Two weeks later, the first deportations to the east began: Westerbork became the biggest transit point in Western Europe. As a transit camp rather than a work or death camp, however, it was organised very differently from other Nazi internment centres: Only the street names “the Boulevard of Misery, Suffering Alley and Worry Street” hinted at the fears and ultimate fate of the inmates. In addition to the deceptively normalised surroundings of the camp, one of its most nefarious aspects was the fact that its organisation and the assemblage of the deportation lists was left in Jewish hands: The German Jews decided who would be on the cattle cars every week; they also, as German speakers and often of middle- or upper-class status, were treated better by the SS, received better housing, and managed temporarily to keep friends and families off the lists. The tensions that divided the population of the camp defined day-to-day life and left its mark in the surviving diaries and memoirs of Dutch prisoners. Cultural activity in the camp was also divided along these cultural, linguistic and class lines. The first performance of which there is an existing record took place in . It was, however, under Nazi rule that the camp cultural scene was to reach its full blossom, especially under the leadership of Albert Konrad Gemmeker, who was camp commander from October to April . At the beginning of , the comedian Max Ehrlich was sent to Westerbork, where he applied to Gemmeker for permission to establish a theatre group. Gemmeker agreed, hoping that performances would distract prisoners, impress foreign visitors and entertain the camp staff. The cabaret that resulted was made up of many musicians and artists who had fled Nazi Germany for what was to be only temporary safety in Holland. While much of its theatrical activity drew on pre-existing material, the leaders of the Westerbork cabaret, Max Ehrlich, Willy Rosen and Erich Ziegler, composed six original revues during their less than two-year stay in the camp. Members of the Westerbork string orchestra pose on stage with their instruments. Such was the success of the first cabaret that Gemmeker gave Ehrlich free rein, providing funding, materials, and even the opportunity to purchase specialised products in Amsterdam. The SS did, however, censor the productions: Along with Ziegler and Rosen on piano, eleven musicians made up a small orchestra, and the shows had up to eight

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dancers and sixteen actors, as well as a staff of up to fifty people taking care of lighting, costumes and set design. These extravagant productions were often staged for the pleasure of the SS. The language of the shows was German; political topics were avoided. Dutch prisoners in particular were suspicious of the actors and their motives. Despite the strong currents of protest, however, few could resist the allure of a night of laughter, music and forgetting. Actress Camilla Spira, who was briefly a member of the cabaret, remembered her shock at the enthusiasm of the audience: We were the collection camp, these people were dragged here, and then it was on to Auschwitz or Theresienstadt. These volleys of laughter, this excitement - in the moment when they saw us, the people forgot everything. And it was horrible, for the next morning they went to death - they were only there for a night. The two were killed in in Bergen-Belsen. Popularity, however, was no guarantee of survival. Due to deportations, the cast changed regularly, and new arrivals were taught to replace those who had been sent away. A letter from the Dutch inmate Etty Hillesum described with bitterness the simultaneous privilege and terror that defined the lives of the cabaret stars of Westerbork, such as the comic Max Ehrlich and the hit composer Willy Rosen, who looks like a walking corpse. A little while ago he was on the list for transport, but he sang his lungs out a few nights in a row for an enchanted audience including the commander and his followers - the commander, who valued art, found it wonderful and Willy Rosen was spared - and over there is another court jester: Erich Ziegler, the favourite pianist of the commanders. The last two shows were performed with a cast of ten, including the very final performance, a bitter opera parody entitled Ludmilla, or Corpses on a Conveyer Belt. In March , Westerbork was declared a labour camp, and on 3 August the order came to dissolve all cultural activities. As a memento, the cast gave the commander a photo album as a farewell gift, with the inscription: However, this was only a temporary delay: Of the central cast of the Westerbork cabaret, only the pianist Erich Ziegler survived to the end of the war. On 12 April , Canadian troops liberated the camp. There were only prisoners there, and not a trace of the jazz, the high-kicking girls or the raucous jokes that had filled the reception hall months earlier. The Story of Transit Camp Westerbork. Kurt Geron -- Gefeiert und Gejagt, Berlin, Amsterdam, Theresienstadt, Auschwitz, Berlin: Cabaret in concentration camps. In Theatre and war, Cultural Ghettoization and Theater during the Holocaust: Performance as a Link to Community. Holocaust and Genocide Studies, 19 3 , Theatrical Performance during the Holocaust: Texts, Documents, Memoirs, Baltimore and London: The Johns Hopkins University Press. Europaisches Zentrum fur Judische Musik.

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Chapter 3 : Drama - Plays about the Holocaust

A comprehensive and scholarly look at one of the under-reported aspects of the Holocaust - how even in the face of the most deadly circumstances when life hung by a thread, the victims of the Holocaust refused to give up their cultural life.

These made heavy use of masks and other theatrical devices; the masquerade and the singing and dancing generally extended to the whole congregation, not just a small set of players. While many Purim plays told the story in the Book of Esther commemorated by the Purim holiday, others used other stories from Jewish scripture, such as the story of Joseph sold by his brothers or the sacrifice of Isaac. Over time, these well-known stories became less a subject matter than a pretext for topical and satiric theatre. Mordechai became a standard role for a clown. The most elaborate form of this was the Dance of Death [citation needed], a pageant depicting all layers of a society, which had originated among Sephardic Jews in Spain [citation needed] in the 14th century and had spread through Europe among both Jews and Gentiles. Less refined versions of the same also occurred in 18th-century Germany. Such dialogues figured prominently in early Yiddish theatre. In the Middle Ages , few Jews would have seen these: However, in later times, the Romanian Orthodox Christmas tradition of Irozii " minstrel shows centered around the figure of Herod the Great Rom: Irod , which were the origin of Romanian-language theatre " definitely influenced Purim plays and vice versa. Jews had far more exposure to secular European theatre once that developed. Besides some 19 amateur Yiddish-language theatrical troupes in and around Warsaw in the s, there was also, according to one contemporary source, a professional company that in performed before a receptive audience of both Jews and Gentiles a five-act drama Moses, by a certain A. Schertspierer of Vienna , with "well-drawn characters and good dramatic situations and language. Shortly after that , according to one source , Goldfaden wrote a dialogue Tsvey Shkheynes Two Neighbors , apparently intended for the stage, and published with moderate success. Although often objected to by rabbis, these plays were popular, and were performed not only on Purim but for as much as a week afterwards in various locations. The most famous of the singers from Brody was the itinerant Berl Margulis " , known as Berl Broder , "Berl from Brody"; 24 of his 30 surviving songs are in the form of dialogues. Another influential performer in this style was Benjamin Wolf Ehrenkrantz " , known as Velvel Zbarjer. Bercovici describes his work as "mini-melodramas in song". They often used costumes and often improvised spoken material between songs, especially when working in groups. Goldfaden himself was already a noted poet, and many of his poems had been set to music and had become popular songs, some of which were used in that performance. Molly Picon was a famous Shmendrick. Many early Yiddish theatre pieces were constructed around a very standard set of roles: Both at the start and well into the great years of Yiddish theatre, the troupes were often in one or another degree family affairs, with a husband, wife, and often their offspring playing in the same troupe. At its high end, early Yiddish theatre was noted for its pageantry. A pageant about the coronation of Solomon , presented on the occasion of the coronation of Carol I of Romania was described by Ion Ghica as "among the most imposing things that paraded the coronation"; he acquired the costumes for the Romanian National Theatre , which he headed at the time. Laugh heartily if I amuse you with my jokes, while I, watching you, feel my heart crying. Nathansohn, correspondent of the Warsaw -based Jewish newspaper Hamelitz visited Romania in the summer of and wrote, "When a Jew enters a Yiddish theatre in Bucharest he is thunderstruck hearing the Yiddish language in all its splendor and radiance," and called upon Goldfaden to create similar theatres in Warsaw, Lublin , Vilna , Berdichev, and Balta. Besides complaints about the mingling of men and women in public and about the use of music and dance outside of sacred contexts, the two main criticisms from this quarter were 1 that the Yiddish "jargon" was being promoted to the detriment of "proper" Hebrew and 2 that satire against Hasidim and others would not necessarily be understood as satire and would make Jews look ridiculous. Bercovici quotes an anonymous article as responding to these criticisms by saying 1 that all Jews speak some modern language and why should Yiddish be any more detrimental to Hebrew than Romanian, Russian, or German,

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and 2 that the Gentiles who would come to Yiddish theatre would not be the antisemites, they would be those who already knew and liked Jews, and that they would recognize satire for what it was, adding that these criticisms were "nothing" when weighed against the education that Yiddish theatre was bringing to the lower classes. Sheikevitch also founded a Yiddish theatre at Odessa, which for several years became the capital of Yiddish theatre. In this context, serious melodramatic operettas, and even straight plays, took their place in the repertoire among the lighter vaudevilles and comedies that had thus far predominated. However, even this increased sophistication could not compare to later, more ambitious efforts of the Yiddish theater. In this period, the plays of Schiller first entered the repertoire of Yiddish theatre, beginning with *The Robbers*, the start of a vogue that would last a quarter of a century. Adler records that, like Shakespeare, Schiller was "revered" by the broad Jewish public, not just by intellectuals, admired for his "almost socialist view of society", although his plays were often radically adapted for the Yiddish stage, shortening them and dropping Christian, antisemitic, and classical mythological references [38]. There were several smaller Jewish theatre groups in Manchester and Glasgow. One of the most important companies, the avant-garde Vilna Troupe Vilner trupe, formed in Vilna, as its name suggests, but moved to Warsaw in 1883. It was in Warsaw that the Vilna Troupe staged the first performance of *The Dybbuk* in 1897, a play that made a profound and lasting impression on Yiddish theater and world culture. In addition to the serious artistic efforts of the art theaters, cabaret flourished in Poland during the interwar period, combining musical performances with standup comedy. Puppet and marionette theater also attained great artistic significance, often staging satirical shows on contemporary social issues. Yiddish theater in Poland reflected the political preoccupations of its time. They struggled financially, like all Jewish cultural institutions during that period, even while flourishing for a time during a more liberal political atmosphere. Actors and directors, just like others during that period, were highly aware of labor relations, and tried to create egalitarian working relationships. Over the next few decades, successive waves of Yiddish performers arrived in New York and, to a lesser extent, in Berlin, London, Vienna, and Paris, some simply as artists seeking an audience, but many as a result of persecutions, pogroms and economic crises in Eastern Europe. Professional Yiddish theatre in London began in 1881, and flourished until the mids. There was also some activity in Warsaw and Lvov, which were under Austrian rather than Russian rule. In this era, Yiddish theatre existed almost entirely on stage, rather than in texts. The Jewish Encyclopedia of 1906 reported, "There are probably less than fifty printed Yiddish dramas, and the entire number of written dramas of which there is any record hardly exceeds five hundred. Of these at least nine-tenths are translations or adaptations. At many times, a dozen Yiddish theatre groups existed in New York City alone, with the Yiddish Theater District, sometimes referred to as the "Jewish Rialto", centered on Second Avenue in what is now the East Village, but was then considered part of the Jewish Lower East Side, which often rivaled Broadway in scale and quality. At the time the U. Yiddish theatre is said to have two artistic golden ages, the first in the realistic plays produced in New York City in the late 19th century, and the second in the political and artistic plays written and performed in Russia and New York in the 1880s. There, as in the London of the sixteenth century, is a veritable intellectual renaissance. But I do have complaints, though I do not know to whom, that my dear Jewish child is growing up to be a coarse, un-Jewish, insolent boor, and I expect that some day I will be cursed for that very thing that I brought into the world. Around the same time, Lincoln Steffens wrote that the theatre being played at the time in Yiddish outshone what was being played in English. Mukdoni summed up the ambivalent feelings Russian Jewish intellectuals had about the influx of American plays and players onto their soil on the eve of the war: This theatrical expansion eastward, which had begun slowly in the 1880s because of the great need in Eastern Europe to fill the vacuum of repertoire, turned into a conscious American export item during the 1920s. At that time, the immigrant community in New York as a whole, and the Yiddish theatre in particular, had matured, and they were confident enough of their power and unique status to begin to actively seek acknowledgement, accolades, and financial gain beyond the local and regional spheres. The war would only briefly interrupt this emerging trend. What Clara Young was one of the first to discover, actors such as Molly Picon and Ludwig Satz would realize during the interwar period: Poland

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offered not only a lucrative market for American Yiddish actors, but also an environment where up-and-coming performers could more easily achieve a career breakthrough than in New York. In the early years of immigration, Eastern Europe had served as a necessary recruitment pool to feed the American Yiddish theatre with new stage talent; shortly before World War I, it began to provide new audiences and marketing possibilities for the creative energies that had gathered in New York. This first golden age of Yiddish drama in America ended when the period from to brought half a million new Jewish immigrants to New York. Once again, as in the s, the largest audience for Yiddish theatre was for lighter fare. The Adlers and Keni Liptzin hung on doing classic theatre, but Boris and Bessie Thomashefsky returned to the earlier style, making a fortune off of what the Adlers despised as shund "trash" theatre. As Lulla Rosenfeld writes, "Art and shund alike would find their audience. Jaffe built this theatre for actor Maurice Schwartz "Mr. Second Avenue" and his Yiddish Art Theatre. The area was known as the "Jewish Rialto" at the time. After four seasons it became the Yiddish Folks Theatre, [54] then a movie theatre, the home of the Phoenix Theatre , the Entermedia Theatre, and now a movie theater again, the Village East Cinema. In , Isaac Goldberg could look around himself and reasonably write that, " People who can neither speak nor write Yiddish attend Yiddish stage performances and pay Broadway prices on Second Avenue. Ansky , considered a revolutionary play in both Yiddish and mainstream theatre. It has been translated into many languages and performed thousands of times all over the world, on stage and on television; there have been several movies. It is now regarded as the crown jewel of the Jewish theatre. Operas, ballets, symphonic suites and other musical compositions have been based on The Dybbuk. The other three plays have revolutionary themes, and were originally written in Russian: Also notable are The Golem by H. Leivick â€” , as well as the plays of Sholem Aleichem. Buenos Aires , Argentina figured prominently in Yiddish theatre between the wars. While pre-war Yiddish theatre in Argentina had bordered on burlesque, shortly after World War I Thomashefsky and others brought their companies to Buenos Aires for the off-season when New York theaters were closed for the summer the Argentine winter. According to Michael Terry, Buenos Aires experienced a "golden age" of Yiddish theatre in the s and s, becoming "the second city of the world history of Yiddish theater. Though some of the methods developed by them and other members of the Group Theatre were reactions to the often melodramatic and larger-than-life style of Yiddish theatre, this style nonetheless informed their theories and left its stamp on them. Yiddish theatre was also highly influential on what is still known as Jewish humor. Post-Holocaust Yiddish theater[edit] Like the rest of Yiddish-language culture, Yiddish theatre was devastated by the Holocaust. Many of the surviving Yiddish-speaking Ashkenazim emigrated to Israel , where many assimilated into the emerging Hebrew-language culture, since Yiddish was discouraged and looked down upon by Zionists. Although its glory days have passed, Yiddish theatre companies still perform in various Jewish communities. New Yiddish Rep, founded in New York City in , has been very successful at producing Yiddish shows for a younger audience than the senior-citizen oriented Folksbiene. Although Yiddish theatre never truly caught on in the state of Israel, the Yiddishpiel Theatre company founded in is still producing and performing new plays in Tel-Aviv. It also released on Broadway in to favourable reviews as Megilla of Itzik Manger. The career of the Burstein troupe has recently been documented in the documentary film The Komediand. It had a successful revival in , with a cast led by Mike Burstyn , and was nominated for two Drama Desk Awards.

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Chapter 4 : Music – United States Holocaust Memorial Museum

Theatrical Performance during the Holocaust: Texts, Documents, Memoirs, Baltimore and London: The Johns Hopkins University Press. Rovit, R., Cultural Ghettoization and Theater during the Holocaust: Performance as a Link to Community.

Supervised by the Berliner Festspiele and supported by state subsidies and donations from abroad, the four-month program of art, film, music and theatre reflected Jewish life in many guises. But above all, the events expressed a central preoccupation with Jewish-German history and its consequences—World War II and a divided Germany, the Shoah, Israel and the preservation of memory. These historical events are especially relevant within the tumult of post-unification Germany. Membership in the Juedischer Kulturbund enabled artists to practice their craft, but also forced them to collaborate in their artistic ghettoization. After Auschwitz and Buchenwald, it seems impossible for modern theatre artists to ignore the Shoah in their work. Ovdia relied on non-verbal means to evoke the Prague ghetto. Against a setting of cavernous silhouettes and a solitary gravestone, Klezmer musicians intoned an emotional spectrum from grief to joy. In the Western, Weisman is lost in the desert with a spastic daughter and a bag of ashes his wife. Tabori breaks through stereotype and taboo by making fun of them. Neither Ovdia nor Tabori used the Holocaust as their main focus, but two other productions featured Auschwitz: The non-German actors play letters of the alphabet in German. The semantic confusion of shifting meanings and fragmented description is restricted by spoken language. The main acting area suggested a crematorium in its narrowness, bricks and red light. Other environments evoked the journey to the ovens: Unquestionably, the unusual structure of the event added to its success: The city of Berlin became both backdrop and character in the production which began as a sightseeing tour. Thirty spectator-participants boarded a bus at the former site of the Gestapo, drove to the Villa-Wannsee museum, and spent Act 2 in the cellars of a dilapidated East-Berlin brewery. Behind locked electronic gates, guides led the audience through dank, labyrinthine corridors toward the smells of incense. And hurling herself onto the floor, she joined her body and memory with the film. This startling accusation recurred. A caustic scene played literally on top of a cardboard mockup of Auschwitz ridiculed an Israeli school ceremonial for Holocaust victims. Does Israel thrive on the German-directed horrors of the past? But the actors did not trivialize the past, nor did they profess self-hatred. Their sympathy for survivors was obvious, even in the simulated rites of Israel and Nazi Germany a mock selection of audience members, interrogations. Provocative scenes within an Israeli household, however, implied an intrinsic bond between Israeli life and the Holocaust that bordered on the grotesque. The actors undercut sentimentality with irony, de-poeticized images through nudity, and thus created a carnivalesque finale: Imposing artistic concepts on the Holocaust may result in trivializing the horrific. The inadequacy of words to express the inexpressible suggests that nonverbal means are necessary to convey a metaphor, mood or memory of the Shoah. It was especially resonant with the bitter irony of history in the theatrical locus Berlin the city where Auschwitz was conceived. Fifty years later, the recently burned-out memorial at the former concentration camp, Sachsenhausen just outside of Berlin indicates the more disturbing irony of German history: The Germans, presumably, have not understood the importance of preserving memory. Choose Type of service.

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Chapter 5 : Project MUSE - Theatrical Performance During the Holocaust: Texts, Documents, Memoirs (re

*Theatrical Performance during the Holocaust: Texts, Documents, Memoirs [Rebecca Rovit, Alvin Goldfarb] on racedaydvl.com *FREE* shipping on qualifying offers. Theatrical Performance during the Holocaust collects for the first time critical essays, memoirs, and primary source materials -- many never before available in English -- relating to the surprising history of Jewish drama.*

The Diary of Anne Frank Playwright: Frances Goodrich and Albert Hackett. The play is based on the diary that Anne Frank kept while she and her family were hiding from the Nazis in Amsterdam, Holland. This play is a highly regarded classic that is especially appropriate for use in the eighth grade. Playing for Time Playwright: The orchestra had to play for hours at a time and while prisoners were being led to their death. The play also deals with the many complex relationships of the orchestra members. Rescued from the Holocaust Playwright: Junior Scholastic magazine Abstract: Lesson plans also available. Connect to the full text of this play. A Shayna Maidel Playwright: This play is about two sisters, one who as a young girl escaped to America with her father, and the other who had scarlet fever and had to stay behind in Poland with her mother. After twenty years, the two are reunited and awkwardly renew their relationship. Rose Rayzel has become Americanized and accustomed to the modern world, while Lusia is still entrenched in the old world. This play tells the story of Dr. Yanush Korczak, advocate of children and director of the Warsaw Orphanage. The kind doctor sacrifices his chance at freedom to accompany his orphans to the concentration camp Treblinka, where he meets his death along with the children. This play describes the effects of the Holocaust on the next generation. Adam is a Holocaust survivor and famous scholar who finds it difficult to talk about his experiences in the camps. The Attic Room Playwright: The Attic Room is a dream play bringing together Adam Czerniakow, a real historical figure, who was chair of the Jewish Council in the Warsaw ghetto from through When Czerniakow was called on to designate Jewish children for deportation from the ghetto, which he knew meant their deaths, he committed suicide. The fictional character is Rachael Wyze, a present day Israeli journalist, who while serving in the army witnessed the needless murder of a Palestinian girl by an Israeli sergeant. When called on to testify, she had to choose between the truth, which meant she would injure Israel, or lying, which she believed would injure Judaism. In her bitter confrontation with Adam over what she terms his failed leadership during the time of the Nazi occupation of Warsaw, she admits she also committed suicide when she could not decide to decide. The play ends with the two sitting together in their shared moral damnation. The Children of Moses Davar Playwright: A Jewish family living in Madrid, Spain, in the fifteenth century, is persecuted, divided and eventually captured by the Inquisition. Esther and her brother, David, become marranos, or false converters to Catholicism, in an effort to escape torture and death. As their family is torn apart, the brother and sister attempt to maintain their religious beliefs as Sephards despite the turmoil. This play tells the story of one of the infamous concentration camps, Dachau. A visitor to the camp encounters an old Jewish man hovering around the crematoria. The man is a survivor of the camp and talks to the visitor about his experiences. This play provides a glimpse into ghetto life. The play unfolds as a memory of a former artistic director of the Wilna ghetto theater. The play explores the life and death decisions of Mr. Gens, head of ghetto; the mixed emotions of Chaja, an actress in the troupe; and the questionable ethics of Weiskopf, a tailor. At times Ghetto is a play within a play. It contains songs that were actually sung in the ghettos. Korczak and the Children Playwright: The story of Janusz Korczak a Polish physician and head of the Jewish Orphanage in the Warsaw Ghetto who refused to stay behind to care for forced laborers while his children were sent to Treblinka. He and they perished together. Letters from Jerusalem Playwright: This play has two main characters: Mister Fugue, or Earth Sick Playwright: This play won acclaim with its introduction in France in It has been performed in Poland, Israel, and the United States. The character of Mr. Fugue is loosely based on Janusz Korczak, a Polish-Jewish physician who accompanied orphaned children to Treblinka. Fugue in French translates to flight. Mister Fugue is a German soldier who is discovered befriending Jewish children.

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He is then to be taken to a death camp along with the children. They travel in the back of a truck. He tells stories and the children create games. The children also tell stories of marriage, children, the future, all the things they know they will not experience. *Who Will Carry the Word?* This play depicts the lives of women in a concentration camp. Hopelessness and death surround the characters in the play, yet the character of Claire maintains that they must not lose hope or their will to live, as someone must survive to tell the story. Charlotte Delbo, the playwright, survived Auschwitz and gives an extraordinarily accurate account in her play. The play is performed in a gray, stark manner in terms of costumes and props, reflecting the small difference between life and death in a concentration camp.

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Chapter 6 : Music and the Holocaust: Theatre Art

People in Shikarpur got Punished for not having Documents during Snap Checking.

In lieu of an abstract, here is a brief excerpt of the content: Edited by Rebecca Rovit and Alvin Goldfarb. The Johns Hopkins University Press, ; pp. Were acts of cultural resistance like theatre, music, opera, and art under the circumstances experienced by the European Jews during the Second World War futile? And are we creating a sentimental image of the Holocaust by focusing on these activities? These are the two central issues raised by several of the authors and in particular in the essay by Alvin Goldfarb, one of the editors in this volume of articles, essays, documents, memoirs, letters, interviews, literary materials and a few photographs. The anthology presents an extensive and complex picture of the cultural, and in particular the theatrical, activities during the Nazi period. After reading this book the answer to both of these opening questions is: The book begins with a section on theatrical activities in Germany during the six years of Nazi rule preceding the war. During this period Jews were ousted from their official positions in German theatres and were relegated to perform by and for themselves in the so-called Kulturbund theatre. In many cases they were also still able to flee the country, and those who remained were not yet the victims of mass exterminations. Rebecca Rovit, the other editor of this volume, has written extensively on this subject before, and she summarizes her research here as well as presenting interviews and various documents from the period. The main focus of the book, though, is theatrical activities during the time of the mass exterminations in the ghettos; in the transit camps; in the model camp of Terezin Theresienstadt , to which representatives of the Red Cross were brought for inspections, at which times the camp was transformed into a performance in order to deceive them; and even in the concentration camps with their factories of death, like Auschwitz, where no visitors were allowed. One of the most remarkable and tragic documents in the volume is a report written by Rabbi Erich Weiner, who was responsible for what was called "organized leisure time" in Terezin from February to February He enumerates and describes the cultural activities in the camp for each month, and as a summary for several of the months he repeats the bureaucratic formula, "otherwise this month was an unmistakable work month. The juxtaposition of the direct reports of the participants and the administrators of these cultural activities, the letters and the excerpts from memoirs, the interviews and the selection of texts that were sung and performed, and the scholarly articles most of which have been published before makes this an impressive book. It does not claim to exhaust the subject, but since the theatre activities are presented from a broad variety of perspectives and temporal distances, it both brings the reader very close to the events themselves and at the same time presents a scholarly assessment of these activities. The individuals who created this stunning body of art did not have our perspective. They were totally isolated from the rest of the world and did not really know, as we of course know today, where the trains leaving Terezin were heading. Reading these testimonies confirms how important they were. Even as this combination of different materials is one of the strengths of the book it is also one of its weaknesses. There are numerous implicit cross-references that are not spelled out clearly enough by the editors. Two contributions those by Curt Daniel and You are not currently authenticated. View freely available titles:

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Chapter 7 : Music of the Holocaust – United States Holocaust Memorial Museum

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Initially performed in secret, Dachau Song was eventually learned by many camp inmates. According to Zipper, he and his coauthor made Dachau Song deliberately difficult to learn, hoping the challenge would help their comrades rise above their surroundings. Weeks after composing the song, the two men were transferred to Buchenwald, where Soyfer died from typhoid fever at age 29. Zipper, ransomed by his family, fled to Paris and then to the Philippines, where he served as conductor of the Manila Symphony. After World War II, Zipper immigrated to the United States, working as a conductor, composer, and music educator until his death at age 92 in 1987. This recording features Zipper conducting a male chorus and ensemble of 15 guitars and percussion in a performance marking the fiftieth anniversary of Dachau Lied, given at the Styrian Autumn Festival in Graz, Austria. Caught smuggling pamphlets from Switzerland to Germany, he was imprisoned in the Sachsenhausen concentration camp near Berlin where he composed this song in 1941. Later deported to a labor camp at Alderney, Channel Islands, Frost survived the war and returned to Germany to serve the Watchtower Society. Liebster has published an autobiography, *Facing the Lion: Memoirs of a Young Girl in Nazi Europe*. To add to their ordeal, Nazi guards would force the prisoners to sing cheerful songs during their two-hour march to and from the moor. Introduced in August 1941, *The Soldiers of the Moor*, with its catchy melody and evocative lyrics, became an immediate hit among camp inmates. The camp guards also enjoyed the song, failing to grasp its coded reference to the downfall of the National Socialist regime. Disseminated outside the camp by relocated prisoners, and outside the country by refugees, *The Soldiers of the Moor* stood as an international emblem of spiritual resistance to Nazi oppression. The song has been translated into several languages. The prominent singer and stage actor Ernst Busch, a political refugee from Nazi Germany, brought the song with him when he fought with the antifascist International Brigade during the Spanish Civil War. He recorded this arrangement by fellow political exile Hanns Eisler in Barcelona in 1942. He was killed in July 1944, when German militiamen set fire to his underground hiding place. After learning that Pupko-Krinski had hidden her child, Sarah, outside of the ghetto, Kaczerginski wrote *The Lonely Child* as a tribute to Sarah and all Jewish children who had been forced into hiding by the war. The poem was set to music by composer Yankl Krimski, a theater artist who is believed to have been murdered in an Estonian labor camp toward the end of the war. Fearing betrayal by acquaintances, Rodziewicz eventually moved to a nearby village where she could live in relative safety. After years spent in the ghetto and several labor camps, Pupko-Krinski reunited with her daughter, who no longer remembered her. Kaczerginski recorded the song in a displaced persons camp in Bavaria ca. 1945. The kitchen workers, mostly young women, witnessed countless Jews being deported from the ghetto. Many deportees believed the Nazi propaganda that the trains were headed to work camps, where survival was possible. Radasky and her coworkers knew the trains led to death camps. *There Lies Treblinka* was their way of acknowledging the horrible truth. According to Radasky, *There Lies Treblinka* was written over a period of time with each worker contributing to the lyrics. The song survives in a number of variant forms; Radasky recorded her version around 1945 during an oral history session with her daughter, whose voice can occasionally be heard on the recording. Yisrolik Given the proper conditions, theater and music could flourish in the ghettos, where talented individuals, crowded together with little meaningful work to do, might be called on to entertain a captive audience. Established in January 1941, the Vilna ghetto theater mounted productions of Yiddish and European classics as well as original plays and revues based on ghetto themes. The novelty song *Yisrolik*, about a tough but sentimental child entrepreneur, was created by writer Leyb Rozental – and composer-conductor Misha Veksler – especially for performance in the ghetto theater. She recorded *Yisrolik* in Paris, ca. 1942. Music in Theresienstadt Verdict Spruch Gideon Klein born December 6, 1919, in Prerov,

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Moravia was a prize-winning student at the Prague Conservatory when the German occupation of Czechoslovakia forced an end to his studies. Klein, stimulated by the presence of artists and intellectuals from all over occupied Europe, thrived for a while in this setting. Klein left Theresienstadt on a transport to Auschwitz in October. Wishing to communicate a universal message of tolerance, Tippet omitted any reference to current events in his libretto. He drew musical inspiration from baroque-era composers Bach and Handel and from African American spirituals. The excerpted passage below occurs at the beginning of Part II: A star rises in mid-winter. The child of our time. In June, Gebirtig, age 65, was shot and killed by German soldiers when he refused to comply with a deportation order. The song *Our Town is Burning* remains a popular recital piece that is performed at Holocaust commemoration ceremonies around the world. And here in the twilight, they turn sentimental as women, and pour their feelings of love and longing into songs they created themselves or had refashioned from pre-war tunes. Vanya sang more passionately than the rest—although many had finer voices. From him, I learned a song that I now sing all the time. I even translated it, with slight changes, into Yiddish. Now our other comrades sing it constantly, too. With a melody taken from a march tune composed for the Soviet cinema, the song spread quickly beyond the ghetto walls and was soon adopted as the official anthem of the Jewish partisans. Glik was later deported to an Estonian labor camp and is presumed to have lost his life during an escape attempt. His song remains a favorite at Holocaust commemoration ceremonies worldwide. Among historically nomadic peoples such as the Roma, stories, poetry, and song are passed down from one generation to the next by oral tradition. Recently, however, researchers have begun collecting and publishing Holocaust-related folklore from Gypsy survivors and their families. Educated in Leipzig and St. Petersburg, he left Russia in the wake of the Revolution and the Civil War, and after a six-year sojourn in Mexico settled in Chicago, where he completed his doctorate at Northwestern University. Toward the end of World War II, while employed as a psychology professor at the Illinois Institute of Technology, Boder initiated a project to collect testimony from victims of Nazi persecution. Urging that this testimony be documented while still fresh in memory, he also insisted—uniquely for his time—that the survivors tell their stories in their own voices. After months of petitioning and delays, Boder received a small grant and a steel-wire recorder a precursor of the magnetic tape recorder, and set off for liberated Europe. He then returned to the United States, eager to analyze and report on his findings. Yet the book he published in, *I Did Not Interview the Dead*, never generated much attention from the academy or the general public. After his death in, the nearly wire spools of historic testimony Boder had brought back from Europe were neglected, then forgotten. It was only in that the recordings, long deposited at the Library of Congress, were transferred to tape. During interview sessions, Dr. Boder often asked his informants to sing. For him, this was both an important part of documenting a story and a practical means of summoning up associative memories. His recordings—predating by ten years the first oral history projects attempted by *Yad Vashem*—are among the most immediate and compelling of Holocaust eyewitness testimony, and the songs interspersed among his interviews are a significant addition to the repertoire of music related to the Shoah. We Long for a Home *Es benkt zikh nokh ahaym* Survivors in the displaced persons camps hungered for culture and were eager to restore a sense of normalcy to their lives. Entertainment played an increasingly important role as survivors joined together to form theatrical and musical troupes, some of which toured extensively through the occupied zones of Germany. Born in Lodz, Poland, to a family of professional musicians and trained on violin and saxophone, Henry Baigelman performed with the Lodz Ghetto Orchestra under the direction of his eldest brother Dovid, a noted composer and conductor. After the war, Baigelman, together with seven fellow surviving musicians from Lodz, formed the touring jazz band *The Happy Boys*. The band was renowned for its lively arrangements and agreeable mixture of prewar hits, light classics, Jewish selections, and original songs about the lives and concerns of Jewish displaced persons. Baigelman and his wife Gita immigrated to the United States in. After graduating, he remained in the Austrian capital to conduct a ballet troupe, but soon found his calling in the field of music theater. There, confined to a small apartment and living under a false identity, Beer continued to compose, selling his works—including

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an entire operaâ€”to other musicians to claim as their own. The money earned from these transactions bought him enough time to survive the war. When Allied forces liberated Nice in late summer , Beer emerged from hiding to learn that his father, mother, and sister had perished at Auschwitz. Embittered by his loss and convinced that former Nazi collaborators remained active in the music business, he refused to cooperate when major venues offered to stage his works. In his later years, Beer grew increasingly alienated from the artistic community; working in isolation, he wrote new music, obsessively polished his old scores, and earned a doctorate in musicology from the Sorbonne University. His death in Nice on November 23, , was scarcely noted by the music world. Holocaust Memorial Museum, and through performances of Ms. Individuals Aleksander Kulisiewicz Aleksander Kulisiewicz â€” was a law student in German-occupied Poland when, in October , he was denounced for antifascist writings, arrested by the Gestapo, and sent to the Sachsenhausen concentration camp, near Berlin. An amateur singer and songwriter, Kulisiewicz composed 54 songs during more than five years of imprisonment at Sachsenhausen. After liberation he remembered his songs, as well as those learned from fellow prisoners, dictating hundreds of pages of text to his attending nurse at a Polish infirmary. Performed at secret gatherings, imbued with biting wit and subversive attitude, these songs helped inmates cope with their hunger and despair, raised morale, and offered hope of survival. Beyond this spiritual and psychological purport, Kulisiewicz also considered the camp song to be a form of documentation. I used my memory as a living archive. Friends came to me and dictated their songs. In the s, he inaugurated a series of public recitals of his repertoire of camp songs, and issued several recordings.

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Chapter 8 : Music and the Holocaust: Westerbork

While much of its theatrical activity drew on pre-existing material, the leaders of the Westerbork cabaret, Max Ehrlich, Willy Rosen and Erich Ziegler, composed six original revues during their less than two-year stay in the camp.

Additional Resources Introduction Music has been essential to German culture and national identity for centuries. For the Nazis, music was seen not only as a source of national pride but also a tool that could be used to reshape German society to reflect the racial and cultural ideology of the Third Reich. Orchestras and conservatories were nationalized and subsidized by the state, while popular performers were recruited to serve as propaganda outlets for the Reich. The Nazis also ascribed a racial element to music, denouncing popular music like jazz as well as modern, avant-garde orchestral compositions as corrupting influences on traditional German values. In the ghettos and concentration camps, music was used as a form of spiritual and cultural resistance against the Nazis. Orchestras, choirs, and other musical groups were formed in many ghettos to give clandestine performances for fellow residents. Music composed and performed in Theresienstadt and other ghettos reflect the dire living conditions under the Nazis and longing for what was being destroyed. Several concentration camps, including Auschwitz, Sachsenhausen, and Buchenwald, had prisoner orchestras that were forced to give performances for SS officers and visiting dignitaries. It is not meant to be exhaustive. Those unable to visit might be able to find these works in a nearby public library or acquire them through interlibrary loan. The results of that search indicate all libraries in your area that own that particular title. Talk to your local librarian for assistance. University of Chicago Press, Includes a suggested reading list on the subject. Yale University Press, P7 G [Find in a library near you external link] Describes the use of music broadcasts and recordings as propaganda tools in the Third Reich. Traces the history of Charlie and His Orchestra, a swing group formed by the Nazi propaganda ministry to influence the general public in England and the United States. Includes a CD of propaganda broadcasts and music. Brinkman, Reinhold, and Christoph Wolff, editors. University of California Press, D75 [Find in a library near you external link] Essays chronicling the experiences of musicians forced to leave Nazi Germany for racial, political, or professional reasons. Presents case studies of well-known performers and composers who attempted to reclaim their musical careers in the United States. Includes an appendix listing musicologists who fled Europe in the s and s. University of Minnesota Press, Includes an extensive bibliography, endnotes, and an index. Organs and Organ Music in the Synagogue. R46 [Find in a library near you external link] Describes the fate of Jewish organists and organ music under the Nazis, culminating in the destruction of over synagogue organs on Kristallnacht. Includes brief obituaries for 22 organists and composers who died in the Holocaust. German Modern Dance and the Third Reich, Composers of the Nazi Era: Oxford University Press, K [Find in a library near you external link] Provides biographical sketches of 8 leading composers who worked during the Third Reich: Jazz in the Culture of Nazi Germany. G3 K37 [Find in a library near you external link] Presents a portrait of popular music in the Third Reich. Art under Tyranny, M [Find in a library near you external link] Collection of essays mapping the landscape of musical culture in Nazi Germany. Explores the ideological underpinnings of the Nazi approach to music and the implications of these ideas for musicians in the Third Reich. Includes endnotes for each essay, biographical entries for all contributors, and an index. Musicians and Their Music in the Third Reich. K38 [Find in a library near you external link] Illustrates the effect of Nazi policies on German musical culture by exploring the lives of musicians in the Third Reich, from little-known musicians in local orchestras to major composers and performers. Reviews the use of music as a propaganda tool in schools and civic organizations. Includes extensive endnotes and an index. Music Publishing and Patronage: Peters, to the Holocaust. P45 L38 [Find in a library near you external link] History of C. Peters, one of the oldest and largest music publishing houses in the world. The Politicisation of Criticism, Composition and Performance. Winchester Press, Winchester School of Art, A1 N37 [Find in a library near you external link] Documents the Nazi use of music and musicology for political and nationalistic purposes,

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including propaganda. Includes a chronology of German music from to Music in the Third Reich. L49 [Find in a library near you external link] Provides an overview of music culture in the Third Reich by tracing the careers of composers, musicians, critics, and others who contributed to the musical landscape of the times. Includes chapters on the use of new technologies such as radio and recordings as well as the music publishing industry to promote Nazi ideals. Manchester University Press, T53 [Find in a library near you external link] Details the efforts to recreate the German opera repertoire to reflect Nazi political and cultural ideology. Includes an appendix listing the first performances of all contemporary operas performed in Nazi-controlled areas of Central Europe. The Politics of Music in the Third Reich. Includes illustrations and an index. Subject File [Find in a library near you external link] Traces the role of musicologists in the reshaping of the German cultural past to reflect Nazi preoccupations and viewpoints. Most German of the Arts: P67 [Find in a library near you external link] Presents an overview of the role musicologists and music scholarship played in Nazi efforts to reshape German society. Outlines the efforts of scholars to reinterpret German music history to support Nazi ideology and discusses the denazification of musicologists after the war. Includes an extensive bibliography and an index. The Complex Task of Germanization. Includes photographs of musical productions in Nazi Germany. Fischer Taschenbuch Verlag, P75 [Find in a library near you external link] Detailed survey of the history of music in the Third Reich, reviewing how Nazism permeated the musical culture of Germany and occupied countries. Northeastern University Press, Details his complex relationship with Jewish musicians. Includes photographs and important documents from his life. University of North Carolina Press, A1 S75 [Find in a library near you external link] Illustrates how Nazi officials used economic and professional incentives to persuade artists—including musicians, composers, and conductors—to support the regime. Wicke, Peter, and Richard Deveson. Popular Music in Fascist Germany. Subject File [Find in a library near you external link] Explores the ways popular music was used as a social and political tool by the Reich Chamber of Music to shape the German public image of the Nazis. Provides analysis of Nazi radio transmissions of the s to trace the increasing use of music as a propaganda tool. Singing as Spiritual Resistance to the Holocaust. An Interdisciplinary Journal of Jewish Studies 24, no. L52 V [Find in a library near you external link] Relates the story of Max Beker and Fania Durmashkin, accomplished Lithuanian musicians who performed in the orchestras of the Vilna ghetto and the St. Ottilien Displaced Persons Camp. Includes notes and a list of sources. H [Find in a library near you external link] Overview essay identifying the major topics and personalities in the history of music during the Holocaust. Includes a suggested reading list for further study. All of the performers were later deported en masse to Auschwitz. Z56 C8 [Find in a library near you external link] Traces the life of Herbert Zipper, a Viennese conductor and composer sent to Dachau in Describes his efforts to create a secret orchestra in the camp, his transfer to Buchenwald, and his eventual release in Syracuse University Press, Between Entertainment and Witnessing. H67 [Find in a library near you external link] Analyzes two songs recorded shortly after the war by survivors of the camps, using clues from the lyrics to determine when, where, and under what conditions the songs were originally composed and performed. Includes a list of references for further reading. Songs of the Lodz Ghetto, University of Illinois Press, F62 [Find in a library near you external link] Explores the repertoire of songs created or performed by prisoners in the Lodz ghetto. Provides a brief history and overview of the ghetto and its music culture as well as analysis, lyrics, and music of dozens of compositions from the ghetto. Music in the Holocaust: Confronting Life in the Nazi Ghettos and Camps. G54 [Find in a library near you external link] Social history documenting musical life in the Warsaw and Vilna ghettos as well as prisoner choirs and orchestras in the Sachsenhausen and Auschwitz concentration camps. Includes a glossary, bibliography, index, and an appendix listing songs created or performed by Jewish prisoners. G73 [Find in a library near you external link] Documents the formation and use of prisoner choirs in concentration camps and ghettos, with particular focus on the singers in Theresienstadt.

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Chapter 9 : Theatrical Historian of the Holocaust to Speak at ASU

Lisa Peschel is a noted scholar of theatrical performances in the TerezÅ-n Ghetto during the Holocaust and the Charles H. Revson Foundation Fellow at the United States Holocaust Memorial Museum. Dr. Peschel will share some of her most recent findings from her book, Continuity in Diaspora: Theatrical Performance in the TerezÅ-n Ghetto.

Yiddish Tango The production of theatre art continues under the most severe circumstances, even under dictatorships. After the Nazi Party gained power in Germany and established its Third Reich , amateur and professional theatre artists maintained their stagecraft skills as best they could. Not only did German non-Jewish actors continue to work in their professions, but Jewish-born theatre practitioners in Germany also found creative niches for their art-making. The Nazis imposed censorship laws and stipulations on cultural activity, especially by Jews, in Germany and occupied Europe during the Holocaust years. Nonetheless, a wealth of cultural production persisted, even in places one may think impossible for any kind of creativity. Definition of Theatre Art Theatrical activity, then, did not cease after Hitler took power. The enactment may take place with or without scenery, costumes, and stage props; or actors may read the script out loud without any stage effects. Puppet theatre, skits often with music or dance , and the dramatic recitation of poetry, fall under the rubric of theatre art. All of these aspects were essential to the theatrical revues and cabarets performed in nightclubs throughout European capitals before World War II. The ghetto revue theatres of Nazi-occupied Europe in the early s employed many of these elements, which evolved from longstanding pre-war European traditions. Unlike other forms of art, theatre performance is the most transitory; theatre takes place live in the present while we watch. It exists only in real time. This allows for some communion among audience members, engaging them in that which is enacted by the performers. Theatre artists often rely on the natural cross-over among the arts, collaborating with musicians, writers, and applied or visual artists. A theatre performance, whether in a specifically-designated auditorium, in an outside field or in the corner of a barracks, creates a space in which all present share a bond, however temporary. A Theatre Within Nazi Germany: The Jewish Kulturbund Beginning with the early years in Berlin just months after Adolf Hitler became German Chancellor, Jewish theatre artists and musicians were ousted from cultural venues in Germany. Only Jews could perform in, attend, and review play productions, operas, cabaret and orchestral concerts at Kulturbund-sponsored theatres. The dramatic and musical repertoire was limited mainly to works written or composed by non-German Jewish artists, although exceptions did bypass the ubiquitous system of censorship. The theatre itself was subsequently transformed into a deportation site for transports July , as Jews were deported to guarded environments like Nazi-run ghettos and camps. The kind of theatrical activity that developed in those environments differed from that of the Jewish Kulturbund. Ghetto and camp theatre settings: The Kulturbund may be considered a legitimate theatre enterprise, condoned by the Nazi leadership, and allowing artists in Germany a creative and economic venue for their skills. Across Nazi-occupied Europe, however, artists and intellectuals of extraordinary abilities also produced theatre art, as well as professionals and amateurs, including adults and children. Numerous artists were Jewish-born, many of them imprisoned in ghettos and concentration camps. Others were non-Jewish political prisoners. At each ghetto or camp, inmates who had been professional theatre artists and amateur actors gained a special status as entertainers. Privileged actors received some protection from guards, kapos, and even SS officers, but their talents also put them at risk: It depended on whether they received authorisation or an order from an official to perform, or whether they initiated their own performance, which therefore could be secret in nature. Regardless of the setting in a ghetto or a camp, however, cultural activities and programs evolved â€” some more loosely organised than others: Clandestine attempts at art-making, on the other hand, may be viewed as a protest by prisoners: They could treat their art as a commodity to be bought for physical well-being, respect, protection, a better barracks, or extra food. They could also use their art to preserve a sense of self either through spiritual restoration or a temporary escape from an unbearable situation. General Theatre Repertoire and its Transfer Popular songs and

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familiar comic routines of pre-war music halls lived on in the ghettos and in various Nazi-run camps because some of the deported artists " already established in their art " brought their repertoires preserved in memory , and sometimes a pencil, a book, or a musical instrument with them. In camps, official patrons like commanders often provided these materials for the artists. Some inmates had access to books. Ghetto and camp inmates composed and scored music for instruments and the voice on site. Some prisoners recited poetry and sang in camp barracks. These are some of the ways that actors performed scripted drama and engaged in the dramatic recitation of literary classics. The performed repertoire at the Jewish Kulturbund and in ghettos and camps included serious drama, comedy, satire, opera, cabaret revues and popular music. German-language play-reading performances at Theresienstadt included classics by Goethe, Lessing and Gerhardt Hauptmann, writers whose work was eventually forbidden to Jews in Nazi Germany. The Czech-language troupes in particular relied on satirical and allegorical dramas, which often bypassed the ghetto censors. The Jewish Council banned the revue because of its anti-Nazi message. Documentation and Materials Even under normal circumstances, theatre performance " like a music concert " is difficult to reconstruct as it was lived. Eyewitness reviews become essential for documenting performance. Such reviews never existed in many of the settings described. Some original play scripts, production photographs, theatre memorabilia, and official Nazi correspondence exist from these years, however, particularly from the Jewish Kulturbund. Polish Jewish newspapers from the early s list the plays performed in the Warsaw ghetto. Meanwhile, photos documenting Westerbork cabaret revues reveal props, scenery, and costumes; and diary entries and typed programs suggest the content of those revues. Arts scholars may examine these varied resources when researching theatre performance during the Holocaust. Perhaps most compelling are the voices of those performers who created theatre art amid the horrors of deportation and death. Their motives for creating art were varied. The former master of ceremonies for an authorised cabaret troupe at Auschwitz I speaks about his art-making differently. Each Sunday afternoon for a month on the top floor of a barracks, Max Rodriguez Garcia performed for an audience of elite prisoners and the SS. Garcia voices the necessity, but also the contradictions, of performing at a camp like Auschwitz: You have been privileged " Your life is pretty damned good " under the circumstances. But it is absurd. You sing and dance for the devil because you will not let him kill you. Performers who lived through the Shoah, like Garcia and Rogow, confirm that the creative process was significant to their survival. My Lucky Star, New York: The Last Days of the Jerusalem of Lithuania: Chronicles from the Vilna Ghetto and the Camps, Medical Survey [Przelglad Lekarski] , 31 1. Polskie Piesni Obozowe, The Journal of Holocaust Education, 6 2 , Theatre under the Nazis, Manchester: Geven iz a Geto, Tel-Aviv: Notes from the Warsaw Ghetto: Theatrical Performance during the Holocaust: Texts, Documents, Memoirs, Baltimore and London: The Johns Hopkins University Press. Cultural Ghettoization and Theater during the Holocaust: Performance as a Link to Community. Holocaust and Genocide Studies, 19 3 , Art and Auschwitz, Evanston, IL: Art, Music and Education as Strategies for Survival: Interview with Max R. Garcia, videotape, 17 July , San Francisco. Art, Ideology and Economics in Nazi Germany: University of North Carolina Press. Teater un kontsertn in di getos un kontsentratsye-lagern. Yidisher teater in eyrope tsvishn beyde velt-milkhomes.